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GRAZYNA BACEWICZ: AN ANALYSIS OF
THE MUSIC FOR STRINGS, TRUMPETS AND PERCUSSION
AND PENSIERI NOTTURNI.

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A dissertation submitted to the Faculty of Arts,
University of the Witwatersrand, Johannesburg
for the degree of Master of Music.

Johannesburg, 1996.

ABSTRACT

This research aims to provide insight into two major works of the Polish composer, Grazyna Bacewicz. An overview of her general compositional style is followed by in-depth analyses of The Music for Strings, Trumpets and Percussion and Pensieri Notturmi. A short comparative discussion of the two works concludes the dissertation.

ACKNOWLEDGEMENTS

I would like to thank my supervisor, Sally Douwes-Dekker, for her insight, comments and criticisms of my text; Dr. Jeannie Zaidel-Rudolph for the recording of Pensieri Notturmi and Ralph Jacobson for the use of his computer and for proof-reading my text.

DECLARATION

I declare that this dissertation is my own unaided work. It is being submitted for the degree of Master of Music at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other University.

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PREFACE

This dissertation intends to supplement the hitherto sparse literature on the music of Grazyna Bacewicz and to focus on two of her major works, namely, The Music for Strings, Trumpets and Percussion and Pensieri Notturni.

These two pieces have been chosen to highlight a particular shift in Bacewicz's compositional style between 1958 and 1961 when she tried to reconcile avant-garde sounds and techniques with an already established style.

"This unusual dichotomy of style and abrupt changes coming late in her creative life may be explained by the social and political difficulties that Bacewicz, along with most other Europeans, encountered during World War 2, obstacles that continued in Eastern and Central Europe long after the war."¹

Presentation

A brief account of the social and political climate in Poland after World War 2 as well as a short summary of Poland's musical history at the time constitutes the first two parts of the Introduction. The third and main part of the Introduction is a general overview of Bacewicz's compositional style. A short biography precedes the Introduction.

The main thrust of this study is to provide an in-depth analysis of Bacewicz's use of melody, rhythm, harmony, texture, instrumentation and form in each of the two works mentioned above. Chapters 1 and 2 deal with the stylistic features of each work under the separate headings of the aforementioned components. Subheadings pertaining to aspects of these elements are used when necessary and

¹ Pedle, K. Women and Music. Indiana University Press. 1991, p. 198.

are numbered for easy reference. Form however is seen as the interrelatedness of all these elements and as such it is dealt with at the end of each chapter. Musical examples are included to support findings. These are numbered and bar numbers are indicated.

Chapter 3 presents a summing-up of the stylistic elements and the compositional procedures set out in the previous two chapters. It compares the stylistic elements and compositional procedures of the two works and attempts to show to what extent her style underwent a significant change, signifying an expansion or development of features that were already present in her earlier works.

Form of the Discussion

Generally, verbal commentary takes preference over graphic representations of analysis since the latter are not of universal character or use. Technical musical terms are limited to their common definitions, and those expressions known to connote ambiguity are clarified in the body of the text.

BIOGRAPHY

Grazyna Bacewicz was born in Lodz, Poland on 5 February 1909. She received her first musical instruction from her father and from an early age performed chamber music with her two elder brothers. The Bacewicz family quartet became well known amongst friends.

At the age of ten she enrolled for piano and theory classes at Kijenska's private conservatory in Lodz. She subsequently attended the Warsaw Conservatory where she studied composition with Sikorski, violin with Jarzebski and piano with Turczynski. At the same time she also attended philosophy classes at the University of Warsaw.

In 1932 she graduated with diplomas in violin and composition. She subsequently received a scholarship from Ignacy Paderewski to study at the Ecole Normale de Musique in Paris. From 1932 to 1933 she continued her violin studies with Andre Touret and Carl Flesch and her composition studies with Nadia Boulanger in Paris.

She returned to Poland in 1934 and took up a teaching position at the Lodz Conservatory from 1934 to 1935, where she taught harmony, counterpoint and violin.

In 1936 she became principal violinist with the Polish Radio Orchestra. In the same year she married Andrzej Biernacki, a physician and amateur pianist.

Concurrently with her teaching and family commitments she maintained a career as a composer and violinist and achieved notable success in both areas. The Wind Quintet of 1932, won first prize in a competition for young composers, and Bacewicz subsequently won several prizes in competitions in Paris and Warsaw in

the mid-1930's. During this time she toured extensively throughout Europe as a concert violinist and gave several acclaimed performances which also included her own compositions.

She returned to Warsaw from Paris just before the outbreak of World War 2, and remained in Poland during the war years. She and her family sought refuge in smaller cities and rural areas. During this time her creative output was severely diminished.

In 1945 she resumed her lecturing position at the Lodz Conservatory and continued her career as a concert violinist. She also served on the jury of several international competitions.

A severe car accident in 1954 hospitalised her for a considerable time. She was determined to recover and started composing soon after she was discharged. In 1955 she decided to curtail her career as concert violinist and to devote herself to composition. By now she had already established herself as a reputable composer, having won a number of distinguished awards in her homeland and abroad.

Amongst these was first prize in the International Composers' Competition in Liege in 1951 for the String Quartet No. 4.

Between 1951 and 1969, she won several more distinguished awards and prizes for her works, many of which were premiered by major orchestras in Europe and America. Her last work, a ballet, Desire is uncompleted. She died unexpectedly on 17 January 1969. Tadeusz Baird wrote:

"An inexhaustible source of inventiveness, technical virtuosity and a wide breadth of approach suffice for placing the works of her life among those that are most admired. But that is not all. She has been given something more important, more precious found only among the few, a gift of being different and unique."²

² Rosen, J. Czaykowska-Baciewicz. Her Life and Works. Los Angeles, California: Polish Music History Series, 1984, p. 39.

INTRODUCTION

1. The Social and Political Climate in Poland after World War 2

"Poland's artistic community had languished in a curious sort of cultural vacuum under the Stalinist government of Bierut since 1949. Polish musicians, though conversant with recent developments in the music of the Soviet Union and other Eastern European states, were quite literally cut off from the West at the very moment when the most radical changes within the European avant-garde were transforming the nature of new music."¹

With the death of Stalin in March 1953, a more relaxed aesthetic dictum ensued, known as 'The Thaw'. Prominent artists and musicians now felt more comfortable about voicing their opinions.

In 1954 the Polish composer Andrzej Panufnik (b.1914) defected to England. Panufnik was very involved in the affairs of the Polish Composers' Union (ZKP). His defection came as a shock to the Union and further prompted musicians to openly criticise the prevailing cultural policies. These stated that music must be national, i.e., related to folk music. That implied a return to functional harmony and forms that would be accessible to a wide audience.

This growing dissatisfaction with the prevailing status quo was also felt outside artistic circles and the situation reached breaking point in June 1956. Armed protests broke out against government policy. Four months later Poland entered a new political era under the newly-formed Gomułka government. This revolutionary period came to be known as the 'Polish October'.

¹ Stucky, S. Lutosławski and His Music. Cambridge University Press 1981. p. 60.

With this more moderate government, renewed artistic contact with the West was soon established. Books, recordings and scores from Western Europe were now available.

This new atmosphere of artistic freedom was further entrenched by the inauguration of the first biennial Warsaw Autumn Festival of Contemporary Music in 1956. At these Festivals the works of leading contemporary composers in Europe as well as Poland were heard for the first time by a receptive audience.

This interaction had a decisive impact on Polish composers. At the ninth General Assembly in 1957 Lutoslawski stated:

*"Each of us faces the problem of discovering his own place in that chaos which the art of our era represents. The problem is sharply drawn for those of us who, after an interruption of several years, have renewed contact with Western European music. We don't all have here a clear view of what is happening in this music, of where it is leading. But I believe it is only a question of time before we will not only acquire a clear view of the situation but will play a positive and not inconsiderable role in it."*⁴

In the ensuing years Lutoslawski grappled with the development of a new musical language, a process that unfolded over a period of at least ten years. Bacowicz was involved in a similar process, but its gradual evolution came to a tragic and abrupt end with her sudden death in 1969. Nevertheless, in these last ten years of her life she did play a positive and leading role in Polish music.

Stucky, S. Lutoslawski and His Music. Cambridge University Press. 1981. p. 64.

2. An Overview of Poland's Musical History after World War 2.

Grazyna Bacewicz forms part of a generation of post-World War 2 composers that became known as the Polish School. They were Tadeusz Baird, Henryk Gorecki, Witold Lutoslawski, Andrzej Panufnik, Krzysztof Penderecki and Kazimierz Serocki. Lutoslawski and Penderecki later became the main representatives of this school.

Poland's musical heritage has always been deeply rooted in the European musical tradition. This dates back to the 10th century with the acceptance of Christianity and along with it, Gregorian Chant. Poland's political instability however has precluded her composers from evolving a truly nationalistic style. Many composers left Poland for political and other reasons. Almost all of them however have acknowledged their deeply-felt Polish identity in some form or another in their music. Chopin is perhaps the only Polish composer who has achieved true international status but his Polish identity does not form an integral part of his musical style.

Chopin's successor, Karol Szymanowski (1882 - 1937), modelled his musical style on that of Wagner, Richard Strauss and later Debussy. It was only in his later works that he incorporated some folk elements into his style in the form of melodic and rhythmic elements.

Patriotic and religious feelings are brought to fruition in the extremely expressive and artistically mature works of Andrzej Panufnik (1914). His individual musical style unfolds a powerful emotion, using minimal means, over a complex and intricate design. This individual means of expression is already evident in the Tragic Overture of 1942, which seemed like a musical foreboding of the Warsaw Uprising of 1944, and is brought to greater perfection

in the Sinfonia Sacra of 1963, a hymn dedicated to Poland. It is tragic that he defected to the West and that he struggled to find acceptance there.

"Neo-classicism was undoubtedly the trend that had a shaping influence on the development of Polish music quite apart from the weaker or stronger national features or the degree of expressiveness of particular works."⁵

Neo-classicism took root in Poland in 1926, at about the same time as it did in the West. The two main educators for young composers at the time, Sikorski in Poland and Nadia Boulanger at the Ecole de Paris in Paris, both promoted neo-classical aesthetics.

Apart from Panufnik, other composers like Lutoslawski and Szabelski also sought an individual style in their music, and made an effort to overcome the neo-classical trend in Polish music. In Lutoslawski's Symphony No. 1, he already transcends neo-classical elements. Ironically this work was accused of being "formalistic" and hence it was not performed for several years.

This search for an individual musical style in Poland was made more complex in the years 1949-1955 with the policy of Social Realism. Poland was virtually cut off from musical activity in the West. The main focus of composers during this time was to synthesize elements of folk music with their style. Bartok was regarded by many as the ideal composer.

Lutoslawski's Concerto for Orchestra (1954) was a remarkable artistic achievement at that time. The work is a synthesis of originality and folk melodic characteristics. Folk motifs are integrated in the general body of the work, and as such are not just mere melodic quotations dictating the shape of the music.

⁵ Lang, P. H. and Border, N. Contemporary Music in Europe: A Comprehensive Survey. Schirmer. p. 246.

The first Warsaw Autumn Festival of contemporary music in 1956 was a victory for Poland's composers. The idea was the brainchild of the Polish composer Tadeusz Baird. It placed Poland on the musical map as intermediary in the exchange of ideas between contemporary composers and critics world-wide.

At the Warsaw Autumn Festival of 1958, the music of Spisak, Bacewicz and Serocki was still distinctly neo-classical. However soon afterwards the music of Bacewicz and Serocki showed an adaptation and an assimilation of some new stylistic elements.

Michal Spisak (b.1914) a Polish-born composer, resided in Paris and his music was unknown until after World War 2. His music is distinctly neo-classical in the manner of Stravinsky. The rhythmic elements of some of his pieces are derived from Polish folk music. His musical style remained unchanged.

The music of Szabelski (b. 1896) while neo-classical before 1958, changed remarkably afterwards. In his Sonnets for Orchestra (1958), the Improvisations (1959) and the Verses (1961) he uses serial techniques.

Lutoslawski developed the use of the twelve-tone chord for expressive and colouristic purposes. Tadeusz Baird and Serocki both used the twelve-tone technique in an individual way, for expressive purposes.

Penderecki and Gorecki explored timbre as a form-creating element in their music. Gorecki juxtaposes bands of contrasting tone colours in his Scontri for Orchestra (1960). Penderecki combines delicate tone colours in his music and also uses articulation and dynamics as form-creating elements. Both these composers have received international acclaim and recognition.

In this post-World War 2 era, it is obvious that Polish musicians have developed a musical style that is singular in its working-out of stylistic polemics - be they European, national or individual. Sadly, Bacewicz could only partake of this process of renewal until her sudden death in 1969. However, she was regarded as one of Poland's leading composers in the 1950's, and as such her contribution to Poland's musical heritage is unquestionable.

3. An Overview of Bacewicz's General Style.

"The customary division of Bacewicz's music into four periods (1932-44, 1945-54, 1955-60 and 1961-69) clearly acknowledges the major turning points in post-war Polish musical history. Yet any assessment of Bacewicz's oeuvre has to recognize that her compositional aesthetic remained remarkably stable. Only the last period, which properly dates from the Sixth String Quartet (1960), is clearly defined through her attempts to square her established style with the avant-garde sounds and techniques that were beguiling so many of her younger colleagues."⁶

For easy reference I will discuss Bacewicz's style under the aforementioned periodic subdivisions.

3.1 1932-1944

During this first period Bacewicz establishes her style. Only seven works from this early period have been published. These works are evidence of her studies with Sikorski in Warsaw and Boulanger in Paris. Neo-classical elements are predominant in these works and there is a continuous development of formal structures. Folk elements are also included in the Wind Quintet (1933).

⁶ Thomas A. Crazyna Bacewicz. Chamber and Orchestral Music. Los Angeles, California: Polish Music History Series, 1985. p. 25.

Although Bacewicz did not favour the neo-classical label attached to her work, her music nevertheless has traits commonly associated with neo-classicism. These are the use of formal structures, motivic processes and contrapuntal techniques derived from the Classical and Baroque periods. Furthermore, her harmonic vernacular is individual in its use of expanded tonality.

The idiomatic and virtuosic Violin Sonata No. 1 composed during this time bears witness to Bacewicz's thorough knowledge of the violin. The work abounds in energy and it has a feeling of continuous urgency that is only resolved in the final bars. The thematic figures, contrapuntal texture and multiple stops show 18th century influences. The structure of the work is unique in its application of standard formal procedures. However, Bacewicz uses conventional forms only as a point of departure. Thematic material is continuously transformed and recapitulation sections are often obscured.

The Overture (1943) is similar to the Violin Sonata No. 1 in its absence of thematic repetition, ongoing process of development and in its structural ambiguities.

"Many details of the Overture may be familiar from earlier pieces, but here they are at the service of an unusually emotive urgency. In part this is achieved through the athletic orchestration (swirling strings and woodwinds, stentorian brass, incisive percussion) and more particularly through Bacewicz's unerring sense of how to propel the music toward its final goal. This is crucial for a formal structure in which any sense of recapitulation is submerged under an irresistible process of thematic and tonal development."⁷

⁷ Thomas, A. Grazyna Bacewicz. Chamber and Orchestral Music. Los Angeles, California: Polish Music History Series, 1985, p. 29.

3.2 1945-1954

Works of this period such as The String Quartet No. 3 (1947), the Concerto for String Orchestra (1948) and the Sonata for Violin and Piano No. 4 (1949) are characterized by an emphasis on contrapuntal writing. The Sonata da Camera for Violin and Piano (1945) and the Violin Concerto No. 3 (1948) stand somewhat apart from these works. The Sonata da Camera is a re-working of 18th century material and the Violin Concerto No. 3 is clearly influenced by Szymanowski in its melodic material, bitonality and heavy orchestration.

Folk elements are clearly discernible in Bacewicz's works written during this time. Pressure on musicians to incorporate folk elements in their music was particularly severe during these years. Bacewicz used the *Oberok*, a fast 6/8 folk dance with Mazurka rhythms in the Piano Concerto No. 1, the Piano Sonata No. 2, the Piano Quintet No. 1 and the String Quartet No. 4. The Violin Sonata No. 4 (1949) has direct thematic quotations from folk music.

3.3 1955-1960

The works of this period are characterised by a broadening of emotional parameters. This is manifest in her use of expressive themes, extended formal developments as in the Symphony No. 4 (1953) and in the use of larger instrumental combinations and an even greater emphasis on contrapuntal writing.

The first Warsaw Autumn Festival of Contemporary Music was held in 1956, and it signified the culmination of several years of cultural isolation.

"Bacewicz's innate conservatism precluded any radical departure during the first years of artistic freedom. Nevertheless her musical language changes perceptibly from as early as the Fifth String Quartet (1955).

which displays a resilient harmonic and contrapuntal style reminiscent of the middle period quartets of Bartok. The culmination of this process was the Music for Strings, Trumpets and Percussion (1958), arguably Bacewicz's most celebrated composition."⁴

3.4 1961-1969

The String Quartet No. 6 (1960) which belongs, strictly speaking, in the third creative period, and Pensieri Notturni (1961) were the first two works that showed an exploration of material. This often consists of chromatic patterns or figurations anchored only by pedal-points or ostinati. The instrumentation is colourful with novel instrumental combinations and instrumental techniques.

Of the works written during this final period of her career, her chamber works such as the Incrustations (1965), the Trio for Oboe, Harp and Percussion (1965) and the Quartet for 4 Cellos No. 2 (1964) are the most successful. Although the Cello Concerto No. 2 of this period is highly virtuosic, it lacks clearly defined thematic material and the relationship between foreground and background material is often unclear.

"Finally, in 1965, she relinquished neo-classicism. A new attitude is evident in the titles of these late works - Inkrustacje, Contradizioni, In una parte - which demonstrate a discord, understandable enough in her situation, between a craftsmanship which had not transcended the standards of inter-war Paris and new techniques which could not be

⁴ Thomas, Adrian. Grazyna Bacewicz. Chamber and Orchestral Music, Los Angeles, California Polish Music Series, 1985. p. 42.

*acquired mechanically or imitated. With these last compositions her position was alone and independent.*⁹⁹

⁹⁹ The New Grove Dictionary of Music and Musicians. Volume 1. Macmillan Publishers Limited. 1980. p. 773.

CHAPTER ONE

THE MUSIC FOR STRINGS, TRUMPETS AND PERCUSSION (1958)

- 1. Rhythm**
- 2. Melody**
- 3. Harmony**
- 4. Instrumentation**
- 5. Texture**
- 6. Form**

1. RHYTHM

1.1 The Rhythmic Character of Themes.

The most striking feature of this work is its energetic drive and vitality. This is engendered primarily by the rhythmic and melodic material. The rhythmic drive and melodic intensity of the introduction set the tone for the rest of the piece.

Ex. 1 First movement, bars 6-8.

Musical score for Violin I (Vn. I), Violin II (Vn. II), and Viola/Variante (Vcl. II) parts, bars 6-8. The score is in 4/4 time and features a driving rhythmic pattern with slurs and accents. The Violin I part is marked *scen.* and *do*. The Violin II part is marked *scen.* and *do*. The Viola/Variante part is marked *scen.* and *do*. The score is in 4/4 time and features a driving rhythmic pattern with slurs and accents.

Musical score for Violin I (Vn. I), Violin II (Vn. II), and Viola/Variante (Vcl. II) parts, bars 9-11. The score is in 4/4 time and features a driving rhythmic pattern with slurs and accents. The tempo is marked *4 poco accelerando*. The Violin I part is marked *scen.* and *do*. The Violin II part is marked *scen.* and *do*. The Viola/Variante part is marked *scen.* and *do*. The score is in 4/4 time and features a driving rhythmic pattern with slurs and accents.

This feeling of continuous urgency that is often only resolved in the final bars, is manifest in her pieces from as early as the Children's Suite (1933). Most of the pieces that make up the suite are characterised by *perpetuum mobile* quaver or semiquaver rhythmic and melodic ostinati patterns that clearly emphasize the beat and the single 2/4, 3/4 or 4/4 metres throughout the piece. These piano pieces establish an aspect of her rhythmic style that reaches its peak in The Music for Strings, Trumpets and Percussion.

Ex. 2 Children's Suite. Scherzino. Bars 1-2.

The motoric, driving character of her music sounds perhaps less forceful in her string writing than in her piano works, but it is no less urgent and relentless. In these works, the *perpetuum mobile* figurations of Baroque string writing effectively accommodate the pulsating ostinati and repetitive-note figures of folk origin.

In the Violin Sonata No. 1 (1941), the Overture (1943), the String Quartet No. 3 (1947), the Concerto for String Orchestra (1948) and the Sonata for Violin and Piano No. 4 (1949), the writing clearly shows 18th century influences in its thematic material and contrapuntal writing. These characteristics are common to the Baroque concerto grosso form, namely, motoric rhythmic material, contrapuntal textures and scoring for small groups of instruments. The concerto

grosso style and form was used by several neo-classical composers. It embraced the stylistic ideals that were upheld by neo-classicism, i.e., a general scaling-down of means and an incisiveness of expression.

The string writing in these aforementioned works is particularly virile and idiomatic. The fact that Bacewicz was a concert violinist herself probably accounts for her skilful writing for the instrument, and her love of the string medium.

1.1.1 *Perpetuum Mobile* Patterns

In The Music For Strings, Trumpets And Percussion, a relentless driving character is maintained throughout the piece primarily by the virtuosic string writing. Much of the thematic material on the strings is a combination of various *perpetuum mobile* quaver and /or semiquaver patterns. These patterns form ostinati, scalar and arpeggio figures and where repetitive patterns of larger note-values are used, pedal points. These patterns are characterised by their symmetry and their pulsating and relentless emphasis of the beat. They give the music its underlying drive, pulse and urgency.

The static nature of these patterns is broken by textural manipulation to create virile rhythmic counterpoint. Patterns are juxtaposed and superimposed and in this way thematic material can function as both foreground or background material, depending on register-placing, articulation and instrumentation. (see 1.2.2.1, page 21 and Instrumentation 5.3, page 55).

1.1.2 Syncopated Patterns

These patterns break the rigidity of the *perpetuum mobile* patterns and add excitement and vitality to the overall rhythmic design. They are usually foreground melodic material. There are two kinds of such patterns:

- (a) Slow-moving ones consisting of notes of longer duration. They are usually superimposed on *perpetuum mobile* patterns (see 1.1.1, page 18).
- (b) Short rhythmic figures that are interjectory in nature. They represent principal melodic material by virtue of their contrasting rhythmic character. These figures are either superimposed on other rhythmic patterns, as in (a) above, or they alternate with *perpetuum mobile* rhythmic patterns.

Some syncopated patterns remain background material. Their function is two-fold:

- (a) They underline the syncopated nature of other patterns in a rhythmically layered texture.
- (b) They provide syncopated rhythmic counterpoint to sections where patterns are predominantly metric. They remain background material by virtue of their instrumentation, register-placing and articulation. (see Instrumentation 5.2.2, page 55 and example 31, page 54).

1.2 Rhythm as an Element of Thematic Differentiation.

Rhythm is a primary means of creating thematic contrast and variation on both the macro- and micro-structural levels.

1.2.1 Macro-Structure: Dual Thematic Construction

Each section of the piece is characterised by dual thematic construction. The two principal themes are always contrasted rhythmically and melodically. (see Melody, 2.2, page 31).

This contrast is partly engendered by the idiomatic writing for the two contrasting groups of instruments on which the themes are played, namely, the string and trumpet groups and in the third movement, the percussion group. (see Instrumentation, 5.2, page 53).

The periodic and phrase structure is created by the alternation or superimposition of two contrasting themes within each section. (see Form, 6.3, page 57).

1.2.2 Micro-Structure

Thematic material in the linking or the central development sections is often organically derived from the intervallic or pitch germ cells of previous principal or accompanimental themes. These germ cells are frequently rhythmically varied or transformed.

The choice of germ cells to be developed or transformed as well as the process by which this is done is highly individual.

There are three motivic processes:

1.2.2.1 Rhythmic Transformation

A germ cell in an accompaniment or linking theme may be restated in its original form, at irregular intervals, retaining its status as a secondary motive. With the third or fourth statement the germ cell is rhythmically transformed. It is further emphasized, through register-placing and instrumentation to become a principal theme. (see Instrumentation, 5.2, page 53).

An example of this process occurs at the end of the A1 section of the first movement. The syncopated pizzicato on cellos introduced in bar 12 at the beginning of section A1 (example 3, page 22) accompanies the principal theme A1 until bar 26. At bar 35 the identical pitches on B and D are transferred to timpani. The motif is now rhythmically transformed from an initial quaver motif to a continuous semiquaver motif with syncopated accents on B and D. From bars 35-42 the timpani adds dramatic emphasis to the climax phrase (example 4, bars 38-41, page 22).

At bar 43 the motif is again transformed. It retains its minor third character, but it is rhythmically transformed to form ascending minor third triplets scored for the lower strings (example 5, page 22). This motif is featured throughout the A2 section as principal thematic material (see example 13, pages 32).

Ex.3 First movement, bars 12-14.

Vni div. a 2p.

Vc. div. a 2p. pizz.

f marcato

Vni div. a 2p.

Vc. div. a 2p.

Ex.4 First movement, bars 38-41.

I
II
III

Tr.

V

cresc. *fff*

cresc. *fff*

cresc. *fff*

Tr.

V

cresc. *fff*

cresc. *fff*

Tr.

V

cresc. *fff*

cresc. *fff*

Ex.5 First movement, bars 43-46.

Tr.

Vni div. a 2p.

Vle

Vc. div. a 2p.

p *pp* *mp*

p *pp* *mp*

p *pp* *mp*

p *pp* *mp*

Ex. 5 continued

Musical score for Ex. 5 continued, showing staves for Tmp., Vni div. a 2p., Vle, Vc. div. a 2p., and Cb. div. a 2p. The score features triplets and a piano (pp) dynamic marking.

1.2.2.2 Organic Growth

A rhythmic motive may grow organically from a transitory theme. This often occurs in the beginning of linking or central development sections. The rhythmic character of the theme appears improvisatory until the established form of the motif emerges. It is subsequently featured as a principal theme with almost identical restatements within the section.

Section B1, second movement, introduces a new rhythmic pattern, triplet semiquavers on violas.

Ex.6 Second movement, bar 60.

Musical notation for Ex.6, showing a triplet semiquaver pattern on a staff.

This motive is subsequently rhythmically diminished and includes pulsating pedal points on A, D, G and C.

Ex.7 Second movement, bar 75.

Musical score for Ex.7, Second movement, bar 75. The score is arranged in four staves. The top two staves are labeled 'Vni div. 2p.' and the bottom two are labeled 'Vla div. 2p.'. The music features a rhythmic motif of eighth notes with slurs, and a pulsating bass line with notes on A, D, G, and C.

At bar 79 it is fully evolved as principal thematic material on the violins. Its status is underlined by its continual repetition until the end of that section, namely, bar 85.

Ex.8 Second movement, bar 79.

Musical score for Ex.8, Second movement, bar 79. The score is arranged in four staves. The top two staves are labeled 'Vni div. 2p.' and the bottom two are labeled 'Vla div. 2p.'. The music features a rhythmic motif of eighth notes with slurs, and a pulsating bass line with notes on A, D, G, and C.

1.2.2.3 Rhythmic Variation

Certain principal themes in contrasting sections and in different movements are rhythmic variations of previous principal themes. Thus similar pitch and intervallic cells are retained or melodically extended, while the rhythmic patterns may be varied. This process may seem initially identical to that of rhythmic transformation described under 1.2.2.1, page 21, however here the process is not continuous. (see Melody 2.3, page 36).

The trumpet theme of the A2 section, first movement, outlines similar pitches and intervals in its counterpart in the third movement, section A1, although it is rhythmically considerably varied with its second appearance.

Ex. 9 First movement, bars 48-50.

Ex. 10 Third movement, bars 1-5.

These three processes discussed above, occur simultaneously. The thematic material is thus constantly in a combined process of restatement, rhythmic transformation, organic growth and rhythmic variation, with old and new material presented in combination.

1.3.1 Metre

Bacewicz's rhythmic vernacular is firmly rooted in the Eastern European dance form with its single metre and symmetrical patterns. The asymmetrical metres used by Bartok, called 'Bulgarian rhythm', are common only in Albania, Yugoslavia, Greece and Macedonia. "*The commonest metre throughout Eastern Europe is 2/4, although 3/4 is also much used by the western and northern Slavs.*"¹⁰ Bacewicz's use of a single metre and symmetrical rhythmic patterns is significant. Historically she draws on *perpetuum mobile* rhythmic string figures of the Baroque period, Jazz rhythmic patterns and most importantly on Eastern European folk material, all of which are rooted in single metric patterns. The fact that she had to write music that was accessible to a wide audience, perhaps accounts to some extent for the lack of rhythmic complexity in her music.

Single 2/4, 3/4, 4/4 and 6/8 metres are sustained throughout full sections of the work. Metric changes therefore clearly underline the sectional structure of the piece. Metre and Tempo therefore function as *secondary articulating features* in the music.

1.3.2 Tempo

Contrasting metronome markings similarly underline the sectional structure of the piece.

¹⁰ The New Grove Dictionary of Music and Musicians. Volume 6. Macmillan Publishers Limited. 1980. p. 311.

The following diagram gives an outline of the sectional structure of the piece as outlined by metric and tempo changes:

<u>Sectional Structure</u>	<u>Metric Changes</u>	<u>Tempo Changes</u>
First Movement:		
Introduction (bars 1-10)	4/4	Allegro ♩ = 108
Section A1 (bars 11-42)	None	Poco piu mosso ♩ = 20
Section A2 (bars 43-54)	None	None
Section A3 (bars 55-71)	None	None
Section B1 (bars 72-108)	None	♩ = 104
Section B2 (bars 109-122)	6/8	Meno mosso ♩ = 100
Section B3 (bars 123-144)	4/4 at bar 162	None
Linking Section (bars 145-176)	3/4, 4/4, 2/4	None
Section A1 (bars 177-201)	None	♩ = 120
Stretto (bars 202-219)	None	Accelerando
Second Movement:		
Section A (bars 1-35)	3/4	Adagio ♩ = 50
Section B (bars 36-85)	2/4	Poco piu mosso ♩ = 72
Section C (bars 86-118)	4/4, 3/4, 2/4	None
Third Movement:		
Section A1 (bars 1-69)	2/4	Vivace ♩ = 130
Section B (bars 70- 117)	6/8	♩ = 80
Section A2 (bars 118-136)	2/4	None
Section C (bars 137-204)	None	None
Recapitulation (bars 205-261)	6/8, 3/4, 2/4	None

Apart from underlining the sectional structure of the piece, the tempo changes also clearly underline passages of heightened tension or contrasting low tension areas. These passages usually occur towards the end of sections, when there is a gradual build-up of tension through layering or juxtapositioning of contrasting rhythmic patterns (see *Texture*, page 48).

2. MELODY

2.1 Character of Themes

The melodic material is firmly rooted in Baroque scalar and arpeggio figures and Eastern European folk melodic characteristics. The result is an individual synthesis of melodic characteristics that make for a highly distinctive thematic style.

2.1.1 Folk Melodic Characteristics

Universally, folk music is essentially dance and vocal music. In vocal music, rhythms are determined by the syllabic patterns of the 'folk' language, and to a large extent dance rhythms are shaped in a similar way.

*"There is a close correlation between syllabic versification and the repetitive and generative qualities of the rhythmic patterns. Some rhythms are particularly frequent, as are those of the mazurka, krakowiak and polonaise, which were the first 'national dances'."*¹¹

Although Baciewicz has drawn directly from Polish folk music in the form of direct quotations of folk melodies, as in the Violin Sonata No.4, or used the national dance rhythms of the mazurka in the Piano Concerto No.1, her use of folk melodic characteristics is rather an integrated element in her thematic vernacular. In this way her use of folk material bears a resemblance to the music of Bartok and Stravinsky.

She makes extensive use of pedal points, repeated-note patterns and ostinati. The use of a drone bass is a characteristic feature of folk music. Furthermore the use of minimal means in creating melody is another important feature of folk music.

¹¹ The New Grove Dictionary of Music and Musicians. Volume 15. Macmillan Publishers Limited. 1980. p. 33.

Folk melodies tend to favour small intervals, i.e., seconds and thirds and these are often repeated to create cyclical patterns. Repetitive pitches or intervals are coupled with motoric and repetitive rhythmic patterns to create melodic and rhythmic ostinati.

Ostinati, pedal points and repetitive-note patterns have been used by several 20th century composers with varying effect, depending on the context in which they are used. In the music of Bartok and Stravinsky they give the music a particular folk-like character. In the music of Philip Glass, layered ostinati are used almost exclusively, with very different results. Nevertheless these folk melodic features have important harmonic and hence structural implications (see Pitch 2.3.1 page 37 and 2.3.2 page 40).

Their function as principal or accompanimental material depends on textural manipulation and their resultant role in creating passages of low or high tension is discussed under Texture, page 48.

2.1.2 Neo-Baroque Melodic Figures

These are the various arpeggio and scalic figures that are coupled with the *perpetuum mobile* rhythmic patterns described under Rhythm 1.1.1 page 18. Although Bacewicz's music is not bound to a key, these melodic figures nevertheless outline structures that are inherently repetitive by nature, i.e., certain intervals or groups of intervals are repeated forming scalic figures, in the case of repeated intervals of seconds, and arpeggio figures, through repeated intervals of thirds. These figures are therefore clearly perceived as scalic and arpeggio figures. They outline various synthetic scales although the chromatic scale is featured most frequently throughout her music in both principal and accompanimental material. The melodic direction of these figures is always directed towards a final 'resolving' tone, a feature that is exploited to the full by

the composer in the building-up of melodic and harmonic tension, with resulting articulatory and structural implications. (see 2.3.1.1 page 37 and Harmony, page 42).

It is obvious that the character of the melodic and rhythmic patterns combines to create a distinctive thematic vernacular from which she draws her principal and secondary thematic material. This material is sufficiently related in general character to unite the music as a whole. Contrast and the creation of areas of greater and lesser tension is accomplished through skilful manipulation of thematic material.

2.2 Macro-Structure: Dual Thematic Construction

Each section of the piece has two principal themes, contrasted in rhythm and in pitch and intervallic content. The following examples show how this thematic contrast is further underlined by the juxtapositioning or superimpositioning of themes within each section. Principal themes define the sectional structure of the piece and are thus labelled accordingly: In the first movement, themes A1(a) and (b) outline section A; themes A2 (a) and (b) outline section A2, etc. (see sectional analysis under Rhythm 1.3.2 page 26).

Ex. 11 First Movement, theme A1(a), bars 11-14.

The image displays a musical score for the first movement, specifically theme A1(a) in bars 11-14. The score is presented in two systems. The first system includes the beginning of the piece, marked *pp* and *mf/marcato*. The second system shows the continuation of the theme, marked *pp* and *mf/marcato*. The score is written for Violin I and II, and Violoncello and Double Bass. The tempo is indicated as *poco più mosso* and the time signature is 3/4. The key signature is one flat (B-flat major or D minor).

Ex. 14 First movement, theme A2(b), bars 48-50

Ex. 15 First movement, theme A3(a), bars 54-55.

Ex. 16 First movement, theme A3(b), bars 56-58.

Ex 17 First movement, theme B1(a), bars 94-96.

Violin I: *en dehors*, *mp*, *poco a poco cresc.*

Violin II: *an dehors*, *mp*, *poco a poco cresc.*

Ex 18 First movement, theme B1(b), bar 102.

Violin I: *cresc.*

Violin II: *cresc.*

Violin III: *cresc.*

Cello: *cresc.*

Ex 19 First movement, theme B2(a), bars 109-110.

meno mosso $\text{♩} = 100$
saltando

Violin I: *mf*

Violin II: *mp*

Violin III: *mp*

Ex. 20 First movement, theme B2(b), bars 113-114.

Musical score for Ex. 20, bars 113-114. The score is arranged in five staves. The top staff is for Violin I (Vni) divided into three parts (a 3p.), the middle two staves are for Violin II (Vle) divided into two parts (a 2p.), and the bottom two staves are for Violoncello (Vc.) divided into two parts (a 2p.). The music is in 3/4 time. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The key signature has two flats (B-flat and E-flat).

Ex. 21 First movement, theme B3(a), bars 123-127.

Musical score for Ex. 21, bars 123-127. The score is arranged in five staves for Trumpet (Tr.) parts I, II, III, IV, and V. The music is in 3/4 time. Dynamic markings include *f* (forte) and *püf* (pizzicato forte). The key signature has two flats.

Ex. 22 First movement, theme B3(b), bars 144-147.

Musical score for Ex. 22, bars 144-147. The score is arranged in two staves for Violin I (Vni). The top staff includes chord diagrams: G, D, A, E, and E1b. The bottom staff includes dynamic markings of *div. a 2p.* (divisi a 2 parts). The music is in 3/4 time. The key signature has two flats.

2.3 Micro-Structure: Intervallic Construction and Pitch as Elements of Thematic Cohesion

It was stated earlier that rhythm provides the greatest source of contrast and motivic variation (see Rhythm 1.2.2, page 20). Pitch and intervallic content on the other hand are the most cohesive factors in the music.

There is a close relationship between the intervallic construction and pitch groups of all three movements.

For example, the opening string motives of the three movements are remarkably similar in intervallic and pitch construction. All three motives outline minor seconds and tritones. They also revolve around similar pitch centres.

Ex. 23

First Movement bar 11. Second Movement bar 1. Third Movement bar 1.

The image displays three musical excerpts for Violini, each starting with a circled number '2' in the top left corner. The first excerpt is for the First Movement, bar 11, in 4/4 time, marked 'poco più mosso' with a tempo of quarter note = 120. It features a piano (*pp*) string texture with a pizzicato (*pizz.*) section and a *mf marcato* section. The second excerpt is for the Second Movement, bar 1, in 3/4 time, marked 'Adagio' with a tempo of quarter note = 50. It is played *pp* *sul tasto* with a specific fingering pattern: 2 0 2 2 0 2. The third excerpt is for the Third Movement, bar 1, in 2/4 time, marked 'Vivace' with a tempo of quarter note = 130. It is played *mf* *div.* *a2p.*

2.3.1 Pitch: Central Tones

2.3.1.1 Pedal points

Central tones in the form of pedal points are a characteristic feature of many Eastern European folk melodies. These are derived from the bagpipe which is used to accompany most dance music. *"Thus the violin and bagpipes are used to accompany dances, while the violin and various kinds of wooden flutes are also used to play solo music in some areas,"*¹²

In the first movement of The Music For Strings Trumpets And Percussion, the trumpet themes of the first three sections (bars 11-71) strongly emphasize A as the focal tone. In theme A1(b), A is featured as a pedal point for several bars (see example 12, page 32).

In theme A2(a) the note A is featured again as central tone (see example 13, page 32). Here it is an unaccompanied repetitive-note figure at the end of the phrase, underlining its function as a central 'resolving' tone. Resolution here has no harmonic or tonal implications, but it is structurally important as it 'resolves' the phrase by virtue of its repetitive nature and its placement at the end of the phrase, hence its articulatory function. In theme A3(b) A is featured again, although not as strongly as before (see example 16, page 33). However it is still featured as a note in the final chord of the melodic figure.

In the second and third movements, pedal points occur frequently and they are structurally as important as in the first movement.

Central or focal tones are therefore featured throughout the work. These notes are given emphasis through various melodic and rhythmic means, pedal points,

¹² The New Grove Dictionary of Music and Musicians. Volume 15. Macmillan Publishers Limited, 1980. p. 34.

ostinati and repetitive-note figures being the primary ones. Instrumentation, register-placing and articulation are secondary articulating means. These pivotal pitch centres are a central feature of her music generally. They function as points of gravity in the general harmonic vernacular, and give the music its unique character.

2.3.1.2 Ostinati

In the music of Stravinsky these tonal centres are created through melodic and rhythmic ostinati that last for entire sections of the music, as in Les Noces. Here the effect is almost hypnotic in its ritualistic, primitive evocation of a Russian peasant wedding. In the music of Baciewicz certain specific tones are featured as focal points and this is in part achieved through ostinati. In these passages her music is particularly reminiscent of Stravinsky (as in bars 18-51 in the third movement).

Similarly in bars 51-54, second movement, the layered ostinati create blocks of static sound, a technique used by both Bartok and Stravinsky.

Ex. 24 Second movement, bars 51-54.

The musical score for Ex. 24, Second movement, bars 51-54, is presented in a multi-staff format. The top staff is for the first violin (Viol. I), marked with a circled '51'. Below it are staves for the second violin (Viol. II), viola (Vla.), and cello (Vcl.). The bottom section includes staves for the double bass (Cb.), clarinet in B-flat (Cl. b.), and trumpet in B-flat (Tr.). The score is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* and *mf* are present throughout the piece. The score is marked with a circled '51' at the beginning and a circled '54' at the end.

However the greater part of her music is characterised by passages that use a diversity of symmetrical rhythmic patterns, cast in a single metre. Nevertheless, Bacewicz shares a similar tonal language with the aforementioned composers, i.e., tonality by assertion. Certain specific tones are asserted in a variety of ways, ostinati being one melodic technique, and these focal tones function either as static pitches with no surrounding tension tones as in example 25 (page 43), or they can have tonal implications as in example 26 (page 45).

Furthermore they are structurally significant in that they underline the phrase structure as in theme A2(a) first movement (see example 13, page 32). They always articulate the sectional structure of the piece. In this way they function as important gravitational pitch centres.

2.3.2 Intervals

The derivation of thematic material from a reservoir of intervallic and pitch germ cells is a stylistic feature which Bacewicz's music shares with that of Bartok. In the previous discussion under Pitch the importance of certain pitch centres was highlighted. The intervallic content is similarly significant.

While the use of certain focal tones creates a stabilising pitch centre in the music, the use of strident, dissonant intervals creates an effective satisfying counterpart.

2.3.2.1 The Minor Second Interval - The Chromatic Scale.

The chromatic scale is frequently used in both principal and accompanimental material in all three movements. In the first movement, bars 48-53, the principal theme A2(b) on the strings uses the chromatic scale to create a systematic build-up of tension, moving from F to G# and to its final resolution on E an octave higher (see example 14, page 33).

The chromatic scale is also used in the accompanimental material in the lower strings in the same passage. Here a descending chromatic scale is outlined. The versatility of the chromatic scale is used to full advantage by the composer throughout the work. Motifs are often repeated in chromatic ascending or descending motion, (see example 8, page 19) or ostinati or pedal points are combined with motifs that ascend or descend chromatically, (see example 7, page 18). Various combinations of these kinds of figures are highly characteristic of her thematic material, especially in her string writing.

In this way the chromatic scale as a melodic feature is used very successfully to build tension and create quasi-tonal implications. Furthermore, the composer remains faithful to the neo-classical ideal of using minimal means to greatest advantage.

Conclusion

The general nature of the thematic material, i.e., a predilection for certain intervals coupled with certain rhythmic figures and the use of pitch centres is an intrinsic micro-structural and cohesive element in the music. However the ongoing rhythmic variation of motivic material, while retaining either its pitch or intervallic content, is an important thematic developmental process. (see Rhythm 1.2.2, page 20).

Therefore, while rhythm provides the greatest element of change, variation and contrast in the music, pitch and intervallic content remain the strongest binding factors in the music.

3. HARMONY

Although the composer makes free use of all 12 tones in the octave, a quasi-tonal character is maintained throughout in both melodic and vertical constructions. This is achieved in various ways.

3.1 "Tonality through Assertion"

"Tonality through assertion" is a phrase coined by Eric Salzman to describe the tonal language in Stravinsky's neo-classical pieces. Specifically it refers to his use of ostinati and other melodic means to create quasi-tonal centres.

"There is nothing inevitable about the tonal centers in Stravinsky's music; they are present and effective because they are stated and asserted to be so; and the means of assertion - repetition, ostinato, pedal point, juxtaposition of melodic and harmonic levels on specific tones and intervals, accent and articulation, rhythmic and metrical displacement - provide the basis for both the tonality and the form."¹³

Here the term 'tonality' is redefined in that it implies the absence of functional tonality with music written in a "key" and with the resultant tension tones and dominant-to-tonic resolutions. The result is a quasi-tonal staticity, where certain tones or ostinati provide a stabilising or gravitational force throughout a passage or section, with no implication of resolution. In Bacewicz's music "tonality through assertion" is one harmonic device used to create a sense of "tonal" focus. This is done through the use of central tones, pedal points and ostinati similar to those found in the music of Stravinsky.

¹³ Salzman, Eric. An Introduction to Twentieth-Century Music. Englewood Cliffs, N.J. Prentice-Hall. 1971. p. 50.

3.1.1 Central Tones (See Pitch 2.3.1, page 37)

Static pitch centres and their articulatory and stylistic roles have been discussed in detail under Melody, page 37. In Bacewicz's music these static pitch centres are fixed throughout a section.

3.1.2 Layered Ostinati

When several ostinati are superimposed, they often outline different focal tones simultaneously. In these passages any sense of quasi-tonal focus would be submerged were it not for the use of secondary articulating features, namely, instrumentation and articulation, to underline and give focus. The resultant vertical formations in these passages are chromatic, further clouding tonal implications.

Ex. 25 Second movement, bars 104-105.

3.2 Tension-Resolution Devices

3.2.1 Primary and Secondary Central Tones in Superimposed Themes.

When contrasting themes are superimposed, focal tones can have a primary or secondary function. In the following example 26, the note E emerges as the primary focal tone at the end of the phrase (bar 52, beat 3). The process is further emphasized by register-placing and accentuation of the E pitch.

The secondary focal tones are created by repeated-note accompanimental figures on the timpani, violas and first cellos. The note A is given repeated emphasis in the two superimposed principal themes on violins and trumpets respectively, creating another secondary focal tone. A systematic build-up of tension is created by the chromatic movement in the upper melodic line of the strings, moving from F in bar 48 to G# and E in bar 52.

Although E cannot be defined as a functional tonal centre, it has emerged as a dominant focal tone at the end of the section.

Ex 26 First movement, bars 48-53.

The image displays a musical score for a symphony, specifically the first movement, bars 48-53. The score is organized into two systems. The left system consists of six staves, and the right system consists of seven staves. The right system includes labels for various instruments: Tr. (Trumpet), Fl. (Flute), V. (Violin), 2nd Fl. (Second Flute), 3rd Fl. (Third Flute), 4th Fl. (Fourth Flute), and Cb. (Cello). The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are present throughout. The right system includes a circled number '9' at the bottom, likely indicating a measure number or a specific performance instruction. The notation includes various musical symbols such as stems, beams, and slurs.

3.2.2 Primary and Secondary Central Tones in Juxtaposed Themes.

A similar process occurs when two principal themes are juxtaposed. In these sections each of the principal themes outlines contrasting chords. Trumpet themes are essentially chordal in construction. These chords are particularly Jazz-like in their tertian constructions that form various seventh or ninth chords.

In the following musical example taken from the first movement, bars 141-143, the trumpet theme resolves on an A7th chord, while the string theme outlines tertian formations on roots a fifth apart, namely, the open strings G, D, A and E. Although any sense of key is absent, certain allusions to tonality, i.e., the 'resolution' of the trumpet theme on the 7th chord on A and the chordal progression on roots fifths apart in the string theme, create a sense of harmonic progression and tension-resolution harmonic relationships.

Ex. 27 First movement, bars 141-143.

The image shows a musical score for three measures (bars 141-143). The score includes parts for Trumpet (Tr.), Violin (Vn.), Viola (Va.), and Cello (Cb.). The Trumpet part features a melodic line that resolves to a dominant seventh chord (A7) in the final measure. The string parts (Violin, Viola, and Cello) play a sequence of chords on the open strings of the violin, which are G, D, A, and E, moving in a fifth relationship (G-D, D-A, A-E). The Viola and Cello parts provide harmonic support with similar chordal structures. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature.

3.2.3 Linking Phrases

Linking phrases between sections also imply tension-resolution relations. In the following example taken from the third movement, bars 12-14, a series of 'dominant-to-tonic' relationships creates a series of structural tones a fifth apart which resolve finally on B.

Ex. 28 Third movement, bars 12-14.



Conclusion

The composer's harmonic vernacular utilizes various techniques to create areas of greater or lesser tension, or stability in her music. Her skilful handling of these techniques accounts for a quasi-tonal language that is both multi-faceted and vibrant.

4. TEXTURE

Introduction

The texture of the piece is fundamentally contrapuntal. Contrasting principal and accompanimental themes are superimposed or juxtaposed to create contrasting high or low tension areas in the music. Accompanimental figures are always sufficiently contrasted melodically and rhythmically to form independent secondary themes which add to the general rhythmic counterpoint.

Similar textures within a section unite the individual sections within the piece while highlighting contrasting accompanying sections. Texture is therefore an important secondary articulating feature in the music.

4.1 The Superimposition of Thematic Material.

In the first movement, sections A1 and A2 are characterised by the superimposition of the two principal themes within each of the two sections. The superimposition of the contrasting theme results in a systematic intensification of the thematic and rhythmic counterpoint within that section. In these passages, as at the end of section A2 (bars 48-53, first movement), the principal theme becomes a secondary theme with the superimposition of the second theme. Individual contrapuntal lines are further underlined by the contrasting timbre. The second theme gains principal status by virtue of its timbre and register-placing. (see Melody 2.2, page 31 and example 26, page 45).

4.2 The Juxtaposition of Thematic Material.

Several sections of the music are characterised by the juxtapositioning of principal themes. The texture remains contrapuntal, as accompanimental material to primarily chordal thematic material provides rhythmic counterpoint. In the

following example taken from the first movement (bars 54-58), the arpeggio ascent of the principal string theme ends in an alternation of principal and accompanimental material between upper and lower strings. The accompanimental material thus forms a vital rhythmic counterpoint to the principal theme. In bar 56, the principal material on the trumpets is accompanied by a distinct rhythmic figure on double-bass. Its character is further underlined by the pizzicato articulation. In sections like these, where themes alternate, the rapid succession of contrasting contrapuntal material results in shorter phrases, a faster harmonic rhythm and therefore in a section where the tension is generally higher and sustained throughout.

Ex. 29 First movement, bars 54-58.

The musical score for Ex. 29, First movement, bars 54-58, is presented in two systems. The first system covers bars 54-58 and includes the following parts:

- Trumpets I and II:** Part of the principal string theme, marked *senza sord.* and *f*.
- Trumpets III and IV:** Accompanimental material, marked *f*.
- Violins I and II (div. a 2 p.):** Principal string theme, marked *f*.
- Viola:** Accompanimental material, marked *f*.
- Violoncello (div. a 2 p.):** Accompanimental material, marked *f* and *non div.*
- Double Bass:** Accompanimental material, marked *arco* and *pizz.* with a *ff marcato* dynamic.

The second system shows the continuation of the principal string theme and accompanimental material for the Trumpets I and II, Trumpets III and IV, and Double Bass parts.

4.3 The Layering of Ostinati

In some sections systematically layered textures are formed by the staggered layering of identical or contrasting ostinati to create a gradual build-up of tension. In example 24 from the second movement (see page 39), the ostinati create a feeling of momentum, engendered primarily by the syncopated and accented nature of the trumpet ostinato which features here as principal material by virtue of its timbre and articulation.

4.4 Texture as a Timbral Feature

The second movement of this piece is characterised particularly by its alternating blocks of layered ostinati, usually 6-8 bars in length creating high tension areas. (see example 24, page 39). More frequently, blocks of layered pedal tones occur, creating low tension areas. In bars 94-99, second movement, a sense of motionlessness is created by the undulating trills. The 'soundscape' is highlighted by single chords on the celeste. Such passages are characterised and articulated by their timbral qualities, as pitch or rhythm as articulating features are absent.

Ex. 30 Second movement, bars 94-99.

12

Tmb.

pppp

Cel.

mf *mp*

2 4

con sord. sul tasto *b*

pp *mp* *p*

a 2

pp *mp* *p*

Vni div. a 2

pp *mp* *p*

a 2

ppp *mp* *p*

a 2

ppp *mp* *p*

Vle div. a 2p.

con sord. *m*

pp *ppp* *mp* *p*

12

Conclusion

Texture is a vital stylistic element in the music. The general contrapuntal nature of the music is a unifying feature throughout the piece, while sectional contrast is created through the layering or juxtapositioning of melodic material within each section. These textural manipulations articulate the macro-structure of the piece. On the micro-structural level, phrase structure is articulated in sections where principal material is juxtaposed.

5. INSTRUMENTATION

The timbral nature of the thematic material is to a large extent determined by the two principal instrumental groups for which most of the material is scored, namely, the strings and trumpets. The percussion instruments, the timpani, snare drum, xylophone and celeste are used sparingly. The strings in fact dominate the timbre of the entire piece. The Baroque-like figurations and folk-like features that characterise her thematic material, are idiomatic to the violin. It is significant that the violin is the most popular folk string instrument in Poland. It is further testimony to her kinship with Polish folk music that she exploits these idiomatic folk characteristics in her writing for the instrument.

Thematic material on the trumpets is characteristically chordal, syncopated and Jazz-like in character, enhanced by the frequent syncopated pizzicato accompaniment on lower strings.

5.1 Idiomatic String Writing

The composer, being a renowned violinist herself, is precise in her notation for the string section. Various bowing and articulatory indications occur throughout the piece. The tremendous timbral versatility of the strings is used effectively in her music, not only widening the timbral spectrum and as such creating timbral variety, but also underlining the folk-like character of her music.

5.1.1 Folk Characteristics

These occur when open strings are indicated and when notes are accented or repeated in an ostinato or drone accompaniment, non-vibrato. The G and D strings, being the lower ones, are particularly favoured for this kind of accompaniment. Other less frequently used features are percussive chordal

accompaniments, string glissandi and single pizzicato chords at ends of phrases. The latter is also a feature used by Stravinsky. It is a significant articulatory device in that it underlines the phrase structure of the piece in the absence of tension- resolution tonal devices.

5.2 Timbre as an Element of Structural Definition.

5.2.1 Articulation of Primary Thematic Material.

Contrasting timbres and articulation are used to full effect to underline the contrapuntal nature of the thematic material. Principal and secondary material is scored for contrasting instruments and/or articulation. The dual thematic construction within sections is underlined by the scoring for the two themes on contrasting groups, namely, strings and trumpets and in the third movement the xylophone shares principal thematic material with the trumpets. This duality is also underlined within sections where themes are juxtaposed..

Thematic delineation through timbral juxtapositioning is particularly marked in the opening bars of the third movement, shown in example 31. The two contrasting themes are played successively by the violins, xylophone and trumpets. This timbral contrast firmly establishes their independent function as contrasting themes within the movement, despite their similar melodic and rhythmic character.

5.2.2. Articulation of Secondary Thematic Material.

Secondary melodic material is also distinct in timbre and articulation and hence functions as independent thematic material despite its secondary thematic nature. In example 31 page 54, the pizzicato chords on lower strings are set against the legato articulation on the violins. Pizzicato articulation of this secondary melodic material is retained throughout the section, affirming its character as independent and distinct timbral material. These pizzicato chords and the string glissando also articulate the phrase structure. (see 5.1.1, page 52).

5.3 Timbre as an Element of Thematic Transformation.

Timbral emphasis also plays a significant role in the transformation of thematic material. (see Rhythm 1.2.2.1, page 21). In this way secondary thematic material is given principal status.

In the first movement (bars 38-41 example 4, page 22), a timpani roll on D, with syncopated accents a minor 3rd below on B, gives dramatic emphasis to the climax phrase, but also extends it beyond the final fff chord by a 3-bar solo. This minor third tremolo on the timpani is therefore featured initially as a linking figure between sections A1 and A2, but it is also the germ cell from which the principal theme in section A2 is derived (see example 5, page 22).

Conclusion

The composer is therefore highly articulate in her scoring for the two principal groups of instruments, namely, the strings and the trumpets where idiomatic writing for these instruments is exploited to the full. Furthermore, timbre is used as a vital element in her structural manipulations, on both the macro- and micro-structural levels.

6. FORM

It is obvious from the previous analysis that the composer is highly individual, inventive and skilful in the manipulation of her melodic and rhythmic material. The secondary articulatory elements, namely harmony, texture and instrumentation, are also used successfully to underline contrast and variation, and as such play a vital role in articulating the macro- and micro-structure of the piece.

6.1 Macro-Structure: Sectional Structure

The energetic drive and vitality of this work is not only engendered by the rhythmic and melodic material, but also by the frequent sectional contrast of material.

Although it is only the third movement that is in a traditional sonata form, namely sonata-rondo form, the first and second movements also have structural elements that resemble the sonata form.

In both the first and second movements, the material in the A section is stated rather than developed. However, while the short linking sections, namely A1 and A2, and the B section may contain new material, most of the thematic material in these sections is derived from germ cells presented in the initial A1 section. (see Melody 2.3.2).

The linking sections, A2 in the first and last movements and the B sections in all three movements, therefore resemble the development section of the traditional sonata form. However, they do differ in the apparently arbitrary choice of material to be developed. Generally these central 'development' sections avoid the principal theme of the A section and focus upon a secondary accompanimental motive from the A section, or a motive in the linking sections. Such motives thus

gain the status of principal themes through extension by repetition, instrumentation and register-placing. (see Instrumentation 5.2.2, page 55 and Texture 4.1, page 48).

The final sections of the first and second movements are also interesting in their presentation of old and new material. In the first movement, the almost exact restatement of the A section resembles the recapitulation section of the traditional sonata scheme. However, the coda following this section, apart from restating previous material, also introduces entirely new material which in turn anticipates material in the final C section of the second movement.

This final C section is again distinctly contrasted to the previous sections within the movement. In fact it is only in the last three bars that fleeting reference is made to the opening material.

The sectional structure of the piece is thus essentially moulded according to the traditional sonata form, retaining the ternary structure in the first movement and the character of exposition and development sections in both first and second movements. The thematic content of the central sections and the final sections is however extended to include new thematic material. (see Rhythm 1.3.2, page 26 for an outline of the sectional structure of each movement).

6.3 Micro-Structure: Periodic and Phrase Structure

As stated earlier, the periodic and phrase structure is primarily created by the alternation or superimposition of two contrasting themes within each section.

The two principal themes are primarily distinguished by their intervallic content and contrasting rhythmic character. This contrast is further underlined by contrasting instrumentation and articulation. The two themes also generally outline different pitch groups. The resultant chordal changes in a concertato

passage created by the alternation of the two themes, serves to underline the phrase structure. In these sections the harmonic rhythm is more rapid, and there is a greater degree of contrast and general rate of change in all the stylistic elements. A high degree of tension is therefore sustained throughout these sections as opposed to a gradual build-up of tension in contrasting sections.

In those sections where themes are superimposed, the prevalent phrase structure is replaced by larger periods, articulated by the introduction of the second theme. There is often a systematic increase in tension towards the middle of such sections, where the second theme is superimposed on the first theme, which finally culminates in a climax phrase at the end of the section.

Conclusion

Adrian Thomas's statement aptly summarises the composer's authoritative structural manipulations:-

*"Perhaps Bacewicz's greater strength lies in her extraordinary ability to take the listener along with her, whatever the apparent deviations. Our perception of the music's structure is constantly revalued, and it is this shifting perspective of the present and the immediate past that gives such a movement its persuasive power."*¹⁴

¹⁴ Thomas, Adrian. Grazyna Bacewicz. Chamber and Orchestral Music. Los Angeles, California: Friends of Polish Music, 1985. p. 90.

CHAPTER TWO

PENSIERI NOTTURNI (1961).

- 1. Timbre**
- 2. Rhythm**
- 3. Melody**
- 4. Harmony**
- 5. Texture**
- 6. Form**

1. TIMBRE

*"In the 1960s, Bacewicz began to abandon classical forms. Again, in the orchestral *Pensieri Notturni* (1961), her imprint is unmistakable. More programmatic than is usual in her music, here she is poetic, evocative, and spacious in her texture, although the work is short and extremely succinct. Free-scale passages contrast with clustered sonorities; a mellifluous counterpoint contrasts with fragmented, dessicated punctuations, especially in dry xylophone tones and the metallic timbres of celesta and vibraphone, set against ensemble strings."¹⁵*

What strikes the listener first on hearing the piece is its kaleidoscopic series of colourful sound patterns and sound combinations, revolving around a relatively high-pitched solar plexus. The result is a soundscape that is both delicate and kaleidoscopic.

1.1 Instrumentation and Articulation

Pensieri Notturni is scored for full orchestra:

Woodwinds:- Flute, oboe, three clarinets in Bb, alto saxophone in Eb, piccolo clarinet in Eb, bass clarinet in Bb and bassoon.

Brass:- Horn in F, trumpet in C and trombone.

Strings:- Violins I, II, III, IV and V; Violas I, II and III; Cellos I and II;

Double-bass.

Percussion:- Timpani, snare drum, sticks, guiro, xylophone, vibraphone, celesta and harp.

¹⁵ Zaimont, J. L. *The Musical Woman. An International Perspective.* 1983. Greenwood Press. 1984, p. 125.

Her scoring for these instruments never exceeds chamber orchestra proportions, illustrating the composer's concern with individual timbres and novel instrumental combinations.

1.1.1 Strings

Bacewicz's love of the string medium and her intimate knowledge of its timbral possibilities is fully explored in this work. This is apparent from her scoring for multiple string parts and the fact that the strings are featured throughout the piece.

The exploration of timbre, and especially the string timbre, is evident in the multiple layering and timbral juxtapositioning of individual string parts, each part often having a distinct timbre. These individual string parts display a wide palette of string bowing and articulation such as *sul ponticello*, *col legno saltando*, *barulage* bowing, use of harmonics, *pizzicato* and *tremolo*.

In section A, characterised by shorter sound events, the contrast and variety of string timbres is particularly pronounced. In the sound events where individual string parts make short independent timbral statements, these distinct timbres are never clouded.

In example 1 bars 14-18, page 62, this timbral lucidity is quite evident. In the first two bars of the example the sustained sound of the string tremolos and string harmonics is followed by a single unaccompanied *pizzicato*, punctuating the end of the sound event. The subsequent string harmonics and detached *col legno* bowing are unaccompanied, and their individual timbres are therefore distinctly perceived. This is structurally significant, as contrasting timbres and articulations are constantly superimposed and juxtaposed to create sound events that are characterised primarily by their timbral material.

1.1.2 Novel Instrumental Combinations

Superimposed and juxtaposed on the string sounds, are delicate timbres on woodwinds, single brass and percussion. Bacewicz's atmospheric use of timbre in her later works is particularly reminiscent of Bartok's "Night Music" sections in the slow movements of his string quartets.

The opening of Pensieri with its superimposition of a harp ostinato on string tremolos, is remarkably similar to a section in the first movement of Bartok's Music for Strings, Percussion and Celesta. In both passages the timbral synthesis of very soft and sustained string tremolos with filigree harp or celeste ostinati, is both lucid and complementary, creating an atmospheric and evocative soundscape.

Ex. 3 Music for Strings, Percussion and Celeste, bars 78-79.

Musical score for bars 78-79, measures 5-6. The score includes parts for Celeste (Cel.), Violins I (1. VI.), Violins II (2. VI.), Violas (1. VIa, 2. VIa), and Violas/Celli (1. & 2. VIc). The Celeste part features a complex rhythmic pattern with many sixteenth notes. The string parts are marked with dynamics like *p* and *pp*, and include various articulations and slurs.

Continuation of the musical score for bars 78-79, measures 7-8. The parts for Celeste, Violins I, Violins II, Violas, and Violas/Celli continue with similar rhythmic and melodic patterns as in the previous system.

Although the lyrical and dramatic have always been present in Grazyna Bacewicz's music, she has never before been so explicitly poetic, even programmatic, as in this piece. Pensieri Notturni means meditations of the night, and its evocative title is atmospherically portrayed in the delicate timbres of the piece, hence the work's similarity to Bartok's "Night Music". In sections where the nature of the melodic and rhythmic material is particularly static, such as in previous example 2, page 66, attention is focussed particularly on the delicate, atmospheric and evocative use of timbre.

1.1.2.1 Klangfarbenmelodie

In an interview with her friend, music critic Stefan Kisielewski in 1960, she was asked to comment on the latest developments in serialism and electronic music. She stated that she was particularly drawn to the new sound colours and rhythms of electronic music.

The use of *klangfarbenmelodie* was perfected by Webern, but it was also much exploited by electronic composers. In using this technique, timbre is established as a structural force comparable to pitch and duration. Different tone colours are used to "compose" a theme, on a single sustained note or on different pitches.

Bacewicz's use of this technique occurs throughout the piece in her scoring for woodwind, brass and percussion. Superimposed on ensemble string sections are several passages in which a single pitch is transferred from one instrument to another, creating a very subtle, kaleidoscopic change in timbre. This technique is used to create background or foreground material.

A G pedal point is sustained throughout section A1, bars 8-44, by alternating strings and woodwinds. Its structural significance is underlined by its sustained duration throughout the section, but also by its degree of timbral emphasis (see 4.2. page 95).

There are several sound events in which a *klangfarbenmelodie* is created using different pitches.

"In these final works, her expressionist tendencies are dramatized by an increasing interest in percussive and fragmentary effects. Bacewicz cultivates a dispersal of densities through an iridescent pointillism in preference to accumulating and intensifying sound."¹⁶

Her use of the *klangfarbenmelodie* technique is most effective in these pointillist passages where individual timbres are further underlined by the detached articulation.

In the following example 4 page 68, a succession of single detached chords is heard on different combinations of woodwinds, brass and strings. The melodic chromatic ascent of the chords finds a timbral counterpart in the systematic shift from lighter to darker timbres. Glissandi on vibraphone and harp form an appropriate veiled backdrop.

¹⁶ Zaimont, J.L. The Musical Woman. An International Perspective. 1983, Greenwood Press 1984. p. 125.

Ex. 4 *Pensieri Notturni*, bars 66-71.

The musical score for *Pensieri Notturni*, bars 66-71, is presented in two systems. The first system (bars 66-71) is in 2/4 time and includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Oboe (Ob.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.). The second system (bars 72-77) is also in 2/4 time and includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Oboe (Ob.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.). The score shows complex rhythmic patterns and dynamic markings such as 'p' and 'f'.

The composer's exploration of fragmentary timbres reaches its climax near the end of the piece with a unique sound event, created by the superimposition and rapid alternation of percussive timbres generated by percussion and strings. The use of

mostly non-pitched instruments in this sound event is aptly culminated by a lengthy drum roll on snare drum.

Ex. 5 Pensieri Notturmi, bars 167-175.

The image shows a musical score for the piece 'Pensieri Notturmi' by Scriabin, specifically bars 167-175. The score is arranged in two systems. The first system contains staves for Corno (Horn), Tromba (Trumpet), Tromba II (Trumpet II), Violini I (Violin I), and Contrabbasso (Double Bass). The second system contains staves for Clarinetto (Clarinet), Fagotto (Bassoon), Tuba, Tromba II (Trumpet II), Violini I (Violin I), and Contrabbasso (Double Bass). The notation is dense, featuring many sixteenth and thirty-second notes, often with slurs and accents. There are some markings like 'mf' and 'p' indicating dynamics. A 'snare drum' roll is mentioned in the text above the score, which would correspond to the rhythmic patterns in the lower staves.

1.2 Timbre as a Primary Structural Element

1.2.1 Micro-structure: Sound events

Pensieri Notturmi was the first composition which illustrated Scriabin's direct concern with timbre as a structural force and as such the work may be regarded as exploratory and experimental.

It is obvious that the composer is extremely resourceful in her varying combinations of timbres and articulation. Each sound event is thus articulated by its unique timbral character, generated by varying instrumental combinations and articulation and textural manipulation of thematic patterns. (see Texture page 97).

These contrasting sound events are similar to the phrases of her earlier pieces, especially in section A, where they are comparable in length to the standard 4 and 5-bar phrase structure and where they have an antecedent-consequent relationship. In section B they are considerably longer, but in all other respects they are still perceived as structural units similar to phrases.

However, whereas the phrase structure of her earlier pieces was articulated primarily by melodic and rhythmic material, the primary distinguishing feature of these "phrases" is their timbral content in the form of instrumentation, articulation and textural manipulation of these elements, i.e., the synthesis or juxtaposition of sound. The use of the term "sound event" is thus preferred in that it encapsulates the articulatory function of timbre.

1.2.1 Macro-structure: Sectional Structure

Pensieri's distinguishing feature is its timbral content, as is evident from the inherently static and non-developmental nature of thematic and rhythmic patterns.

The first half of the piece is particularly exploratory, with multiple timbral manipulation of material. At the same time individual timbres seem to undergo a subconscious process of selection. Apparently inconspicuous and background material in the first half of the piece is projected as foreground material in the second half of the piece. Section A, bars 1-77, is thus articulated by shorter sound-events and multiple presentation of material, while section B, bars 78-201,

is articulated by the extended focussing of previous material in longer sound-events. (see Form page 104).

Conclusion

The uniformity of the melodic and rhythmic patterning in the piece is broken through timbral and textural means. Individual patterns are always underlined by contrasting instrumentation and articulation. These individual lines, each having a distinct timbral character, are then constantly superimposed and juxtaposed to create different sound events that are particularly evocative in their kaleidoscopic combination of contrasting timbres.

2. RHYTHM

2.1 The Rhythmic Character of Thematic Patterns.

There is a predominance of inherently repetitive rhythmic patterning in this work. Most of the patterns are crotchet, quaver and semiquaver combinations that underline the beat. However, there is an attempt at creating a greater rhythmic fluidity by avoiding the beat at the initial entry of rhythmic patterns. In this way a great deal of the motoric, driving character of her rhythmic patterns are "softened". This is further underlined by skilful exploitation of softer and higher-pitched timbres.

Her use of ostinati, pedal points and repetitive-note figures in Pensieri Notturni is similar to their use in The Music for Strings Trumpets and Percussion, but here they often function as foreground material by virtue of their instrumentation. (see 1.1.2 page 63). These repetitive patterns are therefore "fleshed-out" and given an added dimension when scored for individual and distinct timbres. Her use of various timbral techniques and textural manipulations further compensates for the lack of any form of sustained rhythmic variation and ongoing rhythmic organic growth in the piece.

2.2 The Juxtaposition of Patterns.

Sound events within the piece are articulated by the continual juxtaposition of different rhythmic patterns. In section A, where these sound events are no more than 4 bars in length, there is a greater presentation and fluctuation of different rhythmic patterns.

Although there is no sustained process of rhythmic development or transformation within the piece, certain sound events in section A nevertheless use certain

rhythmic techniques to create a systematic increase in tension, culminating in final climax phrases.

In example 6 page 74, section A, a sense of direction and movement towards the final climax phrase is skilfully engineered by various rhythmic and textural means and underlined by tempo and dynamics.

The three successive entries of the melodic chromatic scale on strings are rhythmically diminished with each entry. There is a gradual increase in texture by the addition of tremolo strings as background material with the second and third entry of the scale. Each entry is further punctuated by single tutti chords that culminate in the final homorhythmic sound event of multiple strings. There is a gradual increase in dynamics but decrease in tempo at this final climax sound event, bars 39-44 (example 6 page 75 and 76).

Ex 6 Pensieri Notturni, bars 30-47.

ritenuto **6** *più mosso*
♩ = 100

ritenuto *più mosso*
♩ = 100

Fl.
Ob.
Cl.
Fag.
Tr.
Tbn.

Vn. I
Vn. II
Vla.
Vcl.
Cb.
P.

Ex. 6. continued

②
Sostenuto
7-10
(molto espressivo)

The musical score consists of two systems of staves. The first system includes staves for Flute (Fl.), Clarinet (Cl.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Cello (Vcl.), and Double Bass (Cb.). The second system includes staves for Flute (Fl.), Clarinet (Cl.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Cello (Vcl.), and Double Bass (Cb.). The score is marked 'Sostenuto' with a tempo range of 7-10 and the instruction '(molto espressivo)'. A second 'Sostenuto' marking appears in the second system with a tempo range of 7-10 and the instruction '(molto espressivo)'. The score features complex rhythmic patterns and dynamic markings such as *pp*, *f*, and *ff*. A circled section of the first system is highlighted.

Ex. 6. continued.

a tempo 2
(più mosso)
♩ = 100

8

Cl. I
in si₁

Tr.
in do

Xif.

ancora più
sostenuto

ff

pp a tempo 2
(più mosso)
♩ = 100

6

I
II
Vno III
IV
V
I
Vla II
III
I
Vc. II

In section B, where rhythmic patterns are less differentiated with each successive sound event, the use of certain melodic and textural techniques articulates sound events and creates a build-up of tension. This process is further underlined by tempo.

2.3 The Superimposition of Patterns

A greater rhythmic fluidity is further created by the skilful overlapping of rhythmic patterns. The individual patterns are never clouded when layered, and where sustained sounds are superimposed, these dove-tailed sounds create subtle timbral and rhythmic syntheses.

In section A these superimposed patterns are highly differentiated, with their individuality further underlined by their contrasting instrumentation and articulation. In these passages the composer creates a micro-collage of patterns that constantly undergo various timbral and textural shifts to create subtle, kaleidoscopic rhythmic and timbral changes with each successive sound event. Fluctuations in tempo are used to underline most sound events.

Section B is characterised by a macro-collage of rhythmic patterns that are very similar in construction and that are repeated for several bars. In these sound events a sense of direction and momentum is created by the systematic layering of similar rhythmic patterns, ending in multiple-layered textures. Despite the inherent staticity of these passages, a sense of rhythmic fluidity is nevertheless created by the dove-tailed layering of similar patterns. In this way the rigidity of the beat is avoided, despite the *perpetuum mobile* nature of the combined patterns. Constantly shifting a-metric accents are created by the irregular entries of patterns. This feeling of a-metricity is further enhanced by single, sustained and syncopated notes on vibraphone and harp. Appropriate tempo indications underline the sound event.

2.4 Metre

Despite the fact that the composer attempts to create a feeling of greater rhythmic flexibility, her rhythmic vernacular is still firmly rooted in single 2/4, 3/4, 4/4 and 6/8 metres.

There are only occasional metric changes during the course of the piece. These clearly underline the sectional structure of the piece:

Sectional Structure

Metric changes

Section A1 (bars 1-44)	3/4
Section A2 (bars 45-77)	Mostly 6/8.
Section A3 (bars 78-88)	6/8
(bars 89-109)	2/4
Section B (bar 110-160)	Mostly 2/4 with single bars in 3/4.
Coda (bars 161-201)	2/4, 4/4 and 3/4.

2.5 Tempo

Tempo fluctuations occur frequently and they perform a vital function throughout the piece in articulating sound events. Most sound events start a tempo and end with a *ritenuto* or other appropriate tempo indication. These tempo indications clearly underline individual sound events in the piece.

Conclusion

Despite the inherently repetitive nature of the rhythmic material and the absence of ongoing processes of rhythmic transformation or organic growth of material, rhythmic patterns are nevertheless underlined by their contrasting timbral material and detached or sustained articulation. These patterns are superimposed and juxtaposed to create contrasting textures which in turn articulate the sectional structure of the piece and individual sound events.

3. MELODY

3.1 The Melodic Character of Thematic Patterns

The inherently repetitive nature of the rhythmic material has its counterpart in the melodic character of thematic patterns. Certain notes are repeated or sustained at length forming repetitive-note figures or pedal points. Intervals or intervallic patterns are repeated, forming ostinati and scalar figures. These melodic patterns are thus inherently repetitive, non-developmental and static in nature.

3.1.1 The Chromatic Scale Figure

This melodic figure is particularly characteristic of her music. It encapsulates her predilection for smaller intervals and the use of all twelve tones in a fully chromatic melodic style.

This figure appears in various guises throughout the piece, and its function is also variable, depending on its position in the sound event. It is almost always presented in contrary motion. Mirroring of patterns in this way occurs as a *gestalt* throughout the piece, and it has its counterpart in the harmonic and formal structure of the piece in the use of axis tones and in the length of sound events .

In the following example 8, bars 20-22 page 82, several strands of the chromatic scale radiate from the central G axis tone in a systematic superimposition of the chromatic pattern. In this sound event the melodic material consists almost exclusively of the chromatic scale.

Ex. 8. Pensieri Notturni, bars 19-22.

accelerando *ritenuto* *a tempo* $\text{\textcircled{4}}$

Fl. I
Ob.
Cl. I
Cl. II
Bsn.
Cor in fa
Legno
Cel.

accelerando *ritenuto* *a tempo*

Vn. I
Vn. II
Vla.
Vc.
Cb.

This scalar pattern is also frequently presented in crab-like motion of alternating minor and major seconds. In example 6 page 74, the use of this scale to systematically build tension towards the final climax phrase is effectively underlined by its rhythmic transformation with each successive entry.

At the end of section A, bars 94-99 (example 9 page 84), the function of this chromatic figure is reversed. It occurs as a phasing-out, linking figure at the end of sound events. This affirms the use of mirroring as a *gestalt* in the macro-structure of the piece.

Ex. 9. Pensieri Notturmi, bars 94-99.

perdendosi (16) *a tempo*

Fl.

Cl. I
in si₂

Cl. b.
in si₁

Tr.
in do

Cel.

Vbr.

Ar.

con sord.

mi sol f

mp

perdendosi *a tempo*

Vno I

Vno II

Vla I

Vla II

Cb.

sal D

ppp

ppp

ppp

3.1.2 The Repetitive-Note Pattern

The function of the repetitive-note pattern is variable, depending on its use within sound events. In section A2 and in the coda, the function of the sustained pedal point is replaced by the repetitive-note figure. In these sound events it performs a similar function to the sustained pedal point in that it acts as an axis tone and fixed pitch centre (see Harmony 4.2 page 95). It is therefore a percussive counterpart to the sustained pedal point. In the first sound event of section A2, bars 47-53, the repetitive-note figure on E is featured throughout the sound event and it thus replaces the sustained G pedal point of the previous section A1. It is preceded by the minor and major second intervals, which act as tension tones surrounding a tonal centre.

In sound events where several repetitive-note figures are layered, this figure loses its function as an axis tone. In these sound events in section B, its percussive timbre is exploited in a multi-layered texture of detached repetitive notes (See example 10, page 86-87).

Ex. 10. Pensieri Notturni, bars 120-130.

The musical score is divided into two systems. The first system includes Cello (Cel.), Contrabass (Cb.), and Arco (Ar.). The second system includes Violins I (Vn. I), Violins II (Vn. II), Viola I (Via I), Viola II (Via II), and Violoncello I (Vc. I). The tempo changes from *poco rit.* to *a tempo* at bar 128, marked with a circled 18. Performance instructions include *gliss.*, *c. b.*, *pp*, *pizz.*, and *arco*. Fingerings and dynamics are indicated throughout the score.

Ex. 10. continued.

Fl. *p* *con sord.*

Cor. in fa *p*

Vcl. *ped.*

Ar.

Vno I

Vno II

Vno III

Vno IV *arco ord.*

Vno V

Vla I *col legno*

Vla II *col legno*

Vcl. I *pizz.*

Vcl. II *mp pizz.*

Cb. *mp*

The composer's extensive use of the repetitive-note figure in her presentation and exploration of different percussive timbres on strings, woodwinds and finally almost exclusively on non-pitched percussion instruments (bars 167-175, example 5 page 69), confirms her use of timbre as a primary articulatory element in the piece. In these passages the melodic features are reduced to single repeated notes or chords, and a sense of direction and momentum is created only by the systematic accumulation of fragmented sound.

3.1.3 The Ostinato

There is only one ostinato figure in the piece. It is scored for harp, and it features as principal thematic material in the first and third sound events of the piece. Its filigree timbre and melodic line that turns in on itself, sets an appropriate atmospheric tone for the rest of the piece (see 1.1.2 page 63).

3.1.4 Pedal Points

The use of the sustained pedal point has been discussed under Timbre (see 1.1.2.1 page 66). These pedal points are harmonically significant in that they act as points of tonal gravity within a fully chromatic harmonic syntax (see Harmony page 95).

In example 8 (page 82), the note G acts as a central tone. It is also the sustained pedal point for most of the first part of section A. In section B, at bar 128, the pedal point is resumed, but now on B and Bb (example 10, page 87). These pitches are the central axis tones for section B and they are intermittently accented through pedal points or repetitive-note figures until the final Bb.

The alternating minor second tremolo occurs frequently as a sustained pedal point throughout sound events. Other intervals are also used in this way, but they

occur far less frequently. When two string parts are combined in this way, the chromatic dissonance is heightened.

In example 11, bars 134-140, the minor second tremolo is presented in layered fourths, fifths and tritones on multiple strings. In this climax sound event of heightened tension, the chromatic dissonance of the sustained tremolos on the strings is pitted against the repetitive-note detached figures on woodwinds. This timbral juxtaposition is further strengthened by the contrasting sustained and detached nature of the melodic material.

Ex. 11 Pensieri Notturni, bars 131-140.

The musical score for Ex. 11, Pensieri Notturni, bars 131-140, is presented in a standard orchestral format. The score includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Cor Anglais (Cor. in la), Cello (Cel.), Viola (Vcl.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Violin V (Vln. V), Viola I (Vla. I), Viola II (Vla. II), Viola III (Vla. III), Violoncello I (Vcllo. I), Violoncello II (Vcllo. II), and Contrabass (Cb.). The score begins at bar 131 and ends at bar 140. A circled '19' is placed above the first staff at the start of the passage. The music is characterized by a minor second tremolo on the strings, with various dynamics and articulations such as 'cresc.', 'ord. arco', 'più f', and 'più f'. The woodwinds play repetitive-note detached figures. The score is written in a key signature of one flat and a common time signature.

Ex. 11 continued.

This musical score page, numbered 90, continues the piece 'Ex. 11'. It features a full orchestral arrangement with the following parts and markings:

- Flute (Fl.):** Part I, marked *pp*.
- Oboe (Ob.):** Part I, marked *pp*.
- Clarinets (Cl. in Si):** Parts I and II, marked *pp*.
- Clarinet in Bass (Cl. b. in Si):** Part I, marked *pp*.
- Bassoon (Fg.):** Part I, marked *pp*.
- Cor Anglais (Cor. in fa):** Part I, marked *f*. Includes markings *senza sord.* and *con sord.*
- Trumpet (Tr. in do):** Part I, marked *f*.
- Xylophone (Xlf.):** Part I, marked *f*.
- Vibraphone (Vbr.):** Part I, marked *ped.*
- Timpani (Timp.):** Part I, marked *pp*.
- Arco (Ar.):** Part I, marked *f*.
- Violins (Vno I, II):** Parts I and II, marked *f*.
- Violas (Via I, II):** Parts I and II, marked *f*.
- Violoncello (Vcl.):** Part I, marked *f*. Includes marking *ord.*
- Double Bass (Cb.):** Part I, marked *f*. Includes marking *arco*.

3.1.5 Pointillist Melodic Figures

Most of the melodic material consists of the smaller intervals of minor and major seconds. These intervals are almost always presented in closed position.

Octave displacement is used to create pointillist melodic figures that are scored for harp, xylophone, vibraphone, woodwind and brass. These melodic figures with their delicate but distinct timbres form colourful primary and secondary thematic material. They are used sparsely but effectively with contrasting sustained melodic material (see 1.1.2 page 63).

3.2 Melodic Figures that Punctuate Sound Events

The use of glissandi and single pizzicato chords to punctuate sound events is similar to their use in earlier pieces to punctuate phrases. Their articulatory function is further underlined in that they occur as single statements between sound events, and often in combination with short rests.

In this way these figures act as "cadence-figures" at the end of several sound events. In example 12 page 92, the mirrored glissandi and pizzicato chords are placed strategically between two sound events. Tempo and dynamics further underline the phasing-out of the previous sound event and the commencement of the next sound event.

Conclusion

The general uniformity of the melodic material does not detract from its skilful manipulation within the piece. It is obvious that the composer is consistent in her use of characteristic melodic figures that perform definite functions as primary and secondary articulatory melodic material within the piece. The absence of melodic processes of development or transformation is replaced by an accent on timbral, articulatory and textural manipulation of melodic patterns.

4. HARMONY

The harmonic syntax is characterised by the free use of all twelve tones within a fully chromatic style. This chromaticism is nevertheless grounded by pitch centres in the form of pedal points and ostinati.

4.1. Free Twelve-Note Music.

*"From an historical point of view, free twelve-note music completes a full cycle spanning half a century, for in reality it is a logical continuation of the 'free atonalism' evolved in the years prior to the First World War. This free atonalism, first tentatively explored by Schoenberg and Webern around 1910, was finally rationalized by the introduction of serialism in 1923. After a period of interruption due to totalitarian rule and the Second World War, serialism was carried to a peak of rationalization in the Fifties. Then as a reaction, liberalizing processes set in and created free twelve-note composition, reviving many aspects of the early 'free atonalism', but now in a fully evolved state and forming a completely mature musical language."*¹⁷

In free twelve-note music, all twelve tones can be freely arranged. The chromaticism of the twelve-note principle is maintained, in that all twelve notes are used consistently, but notes can be repeated according to the requirements of musical expression.

In Pensieri therefore, although the composer does not use a pre-structured tone-row, she does feature all twelve tones within a sound event. The frequent melodic use of the chromatic scale is a manifestation of the composer's commitment to a fully chromatic style with its emphasis on chromatic dissonances,

¹⁷ Brindle, Reginald Smith. The New Music. The Avant-Garde Since 1945. Oxford University Press. Second Edition. 1987. p. 53.

particularly the interval of the minor second. The minor second is also often featured harmonically, in single punctuating chords at the end of sound events and in the resultant harmonic combinations of the various melodic chromatic patterns. These resultant dissonant harmonic combinations are to a large extent softened by the instrumentation, wide spacing between contrapuntal lines and a generally soft dynamic level.

Certain pitch centres occur throughout the piece. These are structurally significant in that they articulate the sectional structure of the piece and individual sound events.

4.2 Pedal Points

The sustained pedal point and repetitive-note figure occur virtually throughout the piece. These melodic figures are also harmonically significant in that they are fixed pitches throughout most of section A and throughout most of the individual sound events in section B.

These pedal points and repetitive-note figures resemble the "dudy" or bagpipe drone of Polish folk dance. They underpin the chromaticism through tonal repetition and as such create a harmonic vernacular that is closer to tonality than to atonality. In section A1, bars 1-44, the G pedal point is sustained throughout the section (see example 1 page 62). It is surrounded by melodic patterns that are mostly chromatic, and as such its contrasting fixed pitch centre creates tonal stability and tonal endings to chromatic lines.

These sustained or detached repeated notes occur not only in the form of single notes, but often as undulating tremolos, or in layered textures of these combinations, as in example 11 (page 89-90). In these passages where several pitches are layered, the resultant polychordal formations mostly feature

consonant intervals of thirds or fifths. The composer therefore always maintains a balance between dissonance and consonance within a fully chromatic style.

4.3 Cadential Devices

Although there are no quasi-tonal principles in the form of tension-resolution devices, certain melodic and harmonic features akin to cadences are used to articulate some sound events. These are the use of glissandi at the end of sound events, or single chordal conclusions to contrapuntal lines.

In example 12 (page 92), the mirrored melodic chromatic lines end on F# and Ab. A single rest followed by glissandi on harp and guiro punctuate the sound event. This is further underlined by the reiteration of the F# and Ab, but now in a vertical construction. These types of melodic and harmonic figures articulate most sound events.

Conclusion

Although the composer employs fully chromatic principles in the form of free use of all twelve notes of the chromatic scale, her harmonic syntax is nevertheless characterised by certain quasi-tonal principles in the form of sustained or detached pedal points that articulate the sectional structure of her music and cadential devices that punctuate individual sound events.

5. TEXTURE

Pensieri Notturni is characterised by a transparent, lucid linear counterpoint consisting of the superimposition of contrasting and similar thematic material. Sections A1, bars 1-44, and A3, bars 78-109, are characterised by a collage of contrasting thematic material that overlaps to create a kaleidoscope of timbres. Section A2, bars 45-77, is characterised by the juxtaposition of chordal material with free linear counterpoint. Section B, bars 110-160, is characterised by the superimposition of mostly similar thematic material. The coda, bars 161-201, is again very similar to Sections A1 and A3 in its very lucid texture of overlapping strands of contrasting thematic material that is particularly rich in timbral contrasts. It is clear therefore that contrasting textural manipulations of thematic material define and articulate the sectional structure of the piece.

5.1 The Superimposition of Contrasting Thematic Patterns

Sections A1, A3 and the coda are therefore characterised by the overlapping of contrasting thematic material. In these passages the individuality and independence of each thematic line is always clearly delineated through timbral contrast. Therefore, although two or three thematic ideas are presented simultaneously, the skilful combination of contrasting timbres and articulation always results in a very light and lucid texture.

In musical example 13 page 98, the sound event, bars 90-98, is characterised by the superimposition of four contrasting thematic and timbral ideas. The sustained timbres of very soft tremolo strings and sustained flute form background material to pointillist and detached figures on brass and percussion. A mirrored melodic chromatic pattern on celeste phases out the sound event.

Ex. 13. continued.

The musical score is arranged in systems. The first system includes Flute (Fl.), Clarinet in G (Cl. in G), Clarinet in Bb (Cl. in Bb), Trumpet in G (Tr. in G), Trombone (Tr. in Bb), and Cello (Cel.). The second system includes Viola (Vla.), Contrabass (Cb.), and Bassoon (Ar.). The third system includes Violin I (Vno I), Violin II (Vno II), Violin III (Vno III), Violin II (Vla II), Violin III (Vla III), and Contrabass (Cb.).

Performance markings include *perdendosi* and *a tempo*. A circled number 16 is placed above the Flute staff. Dynamics include *mp*, *p*, *con sord.*, *mi sol f*, *ppp*, and *ppp*. The Cello part features a complex rhythmic pattern with many sixteenth notes.

In these sections a sense of direction is maintained by the rapid alternation of contrasting material. Sound events are related in thematic and timbral material, and these usually culminate in sound events that form a climax towards the end of each section.

5.2 The Superimposition of Similar Thematic Material

In section B, bars 110-160, identical or similar melodic and rhythmic patterns are combined. These patterns are essentially background material. They consist of repetitive-note patterns with little melodic or rhythmic interest. Their detached articulation and distinct timbral quality on the other hand are exploited to the full in this kind of layered texture. Although these patterns are essentially metric rhythmic patterns, they are dove-tailed in a way to create a feeling of a-metricity. This general feeling of dispersement and fragmentation is therefore compounded by gradual superimposition within a layered texture. (See example 7, p.78).

In these sound events, where the material is essentially static and non-directional, a sense of momentum within the sound event is only achieved through textural means, i.e. through the systematic layering of patterns.

5.3 Chordal Textures

These occur throughout most of the piece in the form of single punctuating chords between sound events. They provide chordal conclusions to essentially contrapuntal lines and are thus articulatory in function (see 3.2 page 91 and 4.3 page 96).

Chordal textures constitute foreground material in section A2 and in the final climax sound event of section A1. In both passages a feeling of heightened tension is created by the alternating contrapuntal and chordal material.

In section A2, bars 45-77, where detached chordal textures on strings alternate with linear material on woodwind, the rapid alternation of textures and timbre unite to create a sense of momentum, direction and a systematic increase in tension directed towards the penultimate climax sound event of ascending chords, bars 66-71 (example 4 page 68), and culminate finally in the climax phrase of alternating tremolos on woodwinds and strings, bars 72-77 (example 14 page 102).

Ex. 14. Pensieri Notturni, bars 72-77.

21

Poco meno mosso

Fl.
Ob.
Cl. in C
Cl. in B \flat
Fg.
Cor. in F
Tr. in G
Vtr.
Cel.
Timp.
Vcl.
Ar.

Poco meno mosso

Vno I
Vno II
Vno III
Vno IV
Vla I
Vla II
Vcl.
Cb.

The final climax sound event of section A1, bars 40-44, is homorhythmic in texture. It forms an appropriate chordal close to the free linear counterpoint of the preceding sound-events. The single articulatory chords between the sound-events that lead up to this final climax passage, systematically increase in texture until the final tutti string chords (see example 6 page 74-75).

Conclusion

The piece is characterised mostly by material presented contrapuntally and the composer's use of contrasting textural material is skilfully employed to articulate some sections and sound events.

In the first half of the piece, sections A1, A2 and A3, where sound events are directional and related, textural contrast is used to create tension and momentum in building towards climax phrases.

In the second half of the piece, section B, where sound events are non-directional and static, the superimposition of thematic patterns create sound events that focus on essentially background thematic material. Patterns are systematically layered to culminate in multi-layered textures at the end of each sound event. Sound events are therefore contained units, and there is no final climax sound event. The piece ends with a single thematic pattern.

6. FORM

The strongest unifying elements in the piece are the atmospheric and kaleidoscopic use of timbre cast in a lucid and light texture. The inherently repetitive nature of the melodic and rhythmic patterns are therefore given an added dimension or character when scored for diverse instruments and articulation, and superimposed in multi-layered textures. The general chromaticism of the piece, anchored only by pedal points or repetitive-note figures, is another strong unifying element in the piece.

Paradoxically, timbre is the stylistic element that provides the greatest source of variation and diversity in the piece. Contrasting detached and sustained timbres of various instruments are therefore constantly superimposed and juxtaposed to create different sound events.

6.1 Sectional Structure

The sectional structure of the piece is primarily defined by the contrasting textural and timbral presentation of melodic and rhythmic patterns. Section A, bars 1-109, is characterised by sound events in which a variety of contrasting melodic patterns and timbral ideas are presented. Section B, bars 110-160, on the other hand, is characterised by sound events in which one principal melodic pattern and timbral idea is presented and extended through repetition for several bars.

In the individual sound events of sections A1, bars 1-44, and A3, bars 78-109, contrasting detached and sustained timbres of different instruments are superimposed, while in section A2, bars 45-77, they are mostly juxtaposed. In the individual sound events of section B, virtually identical patterns and timbres are systematically superimposed to form multi-layered textures. The coda, bars

161-201, is again very similar to section A1 in its superimposition of several contrasting ideas.

Although the melodic patterns within sections are to a large extent differentiated through timbral contrast and contrasting detached and sustained articulation, successive sound events within each section have similar or identical material. These sound events are therefore related and directional. Each section, except section A3 and the coda, build up to climax sound events. Section A3 and the coda present a gradual phasing-out of material with each successive sound event.

Fixed pitch centres in the form of pedal points and repetitive-note figures clearly underline the sectional contrast. Section A1 has a pedal point on G above middle C for the duration of that section. This pedal point features as background material for most of the section, but it also constitutes foreground material through timbral emphasis in several sound events and in this way acts as a stabilising pitch centre throughout the section.

In section A2, the pedal point function is transferred to the E repetitive-note figure of the first sound event in that section. In subsequent sound events, until the end of section A3, there is no fixed pitch centre. However the finality of section A3 is nevertheless affirmed by the final octave G's at the end of the section.

Section B commences with a repetitive-note figure on G, but the pitch centre soon shifts to B and B \flat pedal points in bars 128 and 130. These pitch centres are subsequently sustained or reiterated until the end of the piece.

It is obvious that despite the similarity of the melodic material throughout the piece, timbral and textural variation of this material is presented in clearly defined

sections that are further underlined through the use of shifting pitch centres in the form of pedal points. Metric changes further underline this sectional structure.

6.2 Sound Events

Sound events perform a function similar to phrases in that they present clearly-articulated units. These articulating features differ from section to section according to the nature of the melodic, textural, timbral and harmonic material presented within each section.

In section A1, a variety of contrasting patterns is constantly dove-tailed in a texture of superimposed material, broken only by the strong timbral emphasis of the G pedal point. This pedal point functions in a similar way to the cadential closings of phrases, in that chromatic, contrapuntal lines culminate in a single "tonal" close at the end of sound events. Sound events are further punctuated by rests, glissandi and single percussive chords. In addition, tempo fluctuations clearly underline sound events.

In section A2, sound events are articulated by the juxtaposition of melodic and timbral material. In this section, the alternation of percussive and pointillist material on woodwinds, strings and single percussion is presented in contrasting chordal and contrapuntal textures. Each sound event thus presents a contrasting textural juxtaposition of material.

In Section A3, section B and the coda, thematic and timbral material is superimposed in multi-layered textures. Section B differs from the other sections in that similar or identical material is superimposed. Although the pedal points introduced in section B underline the sectional structure and perform a significant

role as a stabilising pitch centre throughout the section, they do not fulfil the same "cadential" function as in section A, i.e., as a "tonal" closing to

contrapuntal lines through timbral emphasis at the end of sound events. Sound events in these sections are thus primarily articulated through rests, glissandi and single percussive chords. Tempo fluctuations similarly underline these sound events.

Conclusion

Despite the general uniformity of melodic and rhythmic material, the composer has nevertheless created a sectional structure primarily through timbral and textural means. Material within sections is nevertheless related in its presentation of melodic ideas. Shifting pitch centres and contrasting metric changes further underline the sectional contrast.

Sound events are also clearly defined, although their articulating features vary from section to section.

CHAPTER THREE

CONCLUSION

The analyses of the previous two works reveal a stylistic syntax that is highly articulate, precise and distinctive. These characteristics, together with a highly skilled and controlled craftsmanship are elements that remain consistent throughout her compositional output.

Her music presents a unique synthesis of neo-classicism and Polish folk traditions. She establishes her style early on in her compositional career, and these style characteristics remain relatively stable throughout her compositional output. In the last phase of her career, she assimilates some of the new techniques of post-Webern modernism. These are a more minimalist, epigrammatic style, with a greater rhythmic fluidity and a greater interest in instrumental colour. However, these compositions do not represent a complete break with her previous output, as she never discards her stylistic frame of reference.

The following pages present a distillation of the stylistic characteristics and compositional procedures set out in the previous two chapters. Reference is made to compositions other than The Music For Strings Trumpets and Percussion and Pensieri Notturmi in order to substantiate conclusions.

1.1 Timbre

Her music is characterised by an instrumental virtuosity with particular emphasis on virtuoso string writing. Thematic material on brass, woodwind and percussion is used more for accompanimental and punctuating effects. However, when principal thematic material is scored for the brass and woodwind groups, her frequent use of echo and answer effects recall the Baroque concerto grosso form. This technique occurs in both her earlier and later works. In The Music for Strings, Trumpets and Percussion, this technique is used successfully in sections where the brass and strings alternate with thematic material. In her later works,

such as Contradizione (1966) for chamber orchestra this technique is further exploited through contrasting timbres that are constantly juxtaposed.

Her music is therefore characterised by its skilful use of instrumental colour.

"In these last works, however, Bacewicz sculpts much more freely-adventurous shapes that dazzle with instrumental virtuosity culled from the entire avant-garde vocabulary: glissandi, dense clusters, harmonics, tremolo, pizzicato, bowing col legno, sul tasto, sul ponticello, saltando, jete, and detache. All of these techniques she has used before, but never in such rapid and immaculately precise concentrations"¹⁸

Her works after 1960 show a greater use of diverse instrumental colour and instrumental virtuosity. Contrasting timbres and articulations are constantly superimposed and juxtaposed. Percussive and fragmentary timbres of various instruments are constantly superimposed and juxtaposed with contrasting sustained timbres. This timbral delineation of thematic material is a general feature of her writing, but in her later works, it occurs in a more consistent and crystallised form.

This constant timbral variation and timbral contrast of thematic material that is first ushered in by Pensieri Notturmi, is characteristic of later compositions. In Musica Sinfonica in Tre Movimenti (1965), thematic material is constantly juxtaposed and superimposed in varying kaleidoscopic timbres and articulations.

¹⁸ Zaimont, J.L. The Musical Woman. An International Perspective. 1983. Greenwood Press. 1984. p. 126-127.

Ex. 1 *Musica Sinfonica in Tre Movimenti*, second movement, bars 1-8.

3 **Molto tranquillo**
4 $J = 44$

perdendosi

Flauto I
Flauto II
Oboi I
Oboi II
Clarinetto I in si b
Clarinetto II
Celesta
Arpa I

mp
p
p
mp
p
mp
Fa#, Sol#, Mi b
mf

(1)

poco rit. *a tempo* *con sord.*
pp *pp*

mp
pochiss. accel.

In these later works, an ongoing timbral variation of material replaces melodic and rhythmic transformation of material.

1.2 Rhythm

Her rhythmic vernacular is firmly rooted in the motoric *perpetuum mobile* figuration of Baroque string writing. The rhythmic energy of her patterns is characteristic of the driving momentum and instrumental virtuosity of the music of the neo-classicists such as Bohuslav Martinu (1890-1959), Albert Roussel (1869-1937), Paul Hindemith (1895-1963) and Igor Stravinsky (1882-1971).

Folk elements are discernible in the use of the Mazurka rhythms of the *Oberek* and in direct quotations from folk themes in isolated movements. A more direct and integrated folk influence is the use of sustained pedal points, repetitive-note figures and ostinati. These elements are characteristic of the greatest part of her compositional output and are featured throughout her compositions.

Ex. 2. The Sonata for Solo Violin (1941), first movement, bars 1-13.

The musical score for Ex. 2, The Sonata for Solo Violin (1941), first movement, bars 1-13, is presented in two staves. The top staff starts with a forte (*ff*) dynamic, followed by a piano (*p*) dynamic, and then a forte (*f*) dynamic. It features a series of rhythmic patterns, including a '2 0' marking above a note. The bottom staff begins with a forte (*ff*) dynamic and includes the instruction 'di-mi-nu-en-do' at the end. A 'cresc.' (crescendo) marking is present between the two staves.

Ex. 3. Concerto for String Orchestra (1948), first movement, bars 1-8.

Allegro $\text{♩} = 66$ GRAŻYNA BACEWICZ
(1948)

pesante

Violini I *sim.*

Violini II *ff*

Viole div. *ff*

Violoncelli *sim.*

Contrabassi *ff*

Detailed description: This block shows the first five staves of the musical score for bars 1-8. The Violini I staff features a melodic line starting with a *pesante* marking, followed by a *sim.* (sforzando) dynamic. The Violini II, Viole div., and Violoncelli staves provide harmonic support with various dynamics including *ff* and *sim.*. The Contrabassi staff has a *ff* dynamic. The time signature is common time (C), and the tempo is marked Allegro with a quarter note equal to 66 beats per minute.

Vni I *ff*

Vni II *ff*

Vle div. *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This block shows the last five staves of the musical score for bars 1-8. The Vni I and Vni II staves have a *ff* dynamic. The Vle div. staff has a *ff* dynamic. The Vc. and Cb. staves have a *ff* dynamic. The music continues with complex rhythmic patterns and dynamics across these instruments.

Ex. 4. Ten Concert Studies for Piano (1957), first Etude, bars 1-10.

GRAŻYNA BACEWICZ

Allegro non troppo ♩ = 104

f legato

2/4

6

mp — *cresc.*

In the last phase of her compositional output, i.e., from 1960, the angularity and at times forcefulness of her rhythmic patterns is replaced by a greater rhythmic fluidity. Although the general nature of the rhythmic material remains the same, the patterns are shorter, more varied, more asymmetrical and a-metric.

Ex. 5. In Una Parte (1967), bars 7-11.

① $\text{♩} = 76$ poco a poco accel. poco accel.

fl I *mf* *f* *più f*

fl II, III *p*

ob I, II *mf* *f* *più f*

cl I *f* *più f*

cl es *f* *più f*

cl. b. *p* *mf*

fg I, II *p* *mf*

cr III, IV *mf* *cresc.*

tr I-III *mf* *cresc.*

tn I-III *mf* *cresc.*

xlf *mf* *cresc.*

vbf *mf* *cresc.*

tmp *poco a poco cresc.* *cresc.*

tmt *pp* *poco a poco cresc.*

cel *mf*

ar *mf*

VII I *mp* *mf* *cresc.*

VII II *mp* *mf* *cresc.*

vle div. *mf* *cresc.*

vc div. *senza sord.* *mf* *cresc.*

cb div. *mf* *cresc.*

1.3 Melody

Her melodic material is a synthesis of Polish folk melodic characteristics and the scalar and arpeggio figures of Baroque string writing. Folk characteristics are manifested in the use of ostinati, pedal points, static pitch centres and a predilection for smaller intervals. Scalar and arpeggio figures are largely constructed of the intervals of the second or the third and variations of the chromatic scale are used frequently as principal or secondary thematic material.

Although her melodic material is distinct and individual, it is limited in range and scope. Furthermore, motivic developmental processes are replaced by an ongoing timbral variation of material.

In her later compositions this lack of melodic focus is made even more distinct by the transformation of background material into foreground melodic material, often as vehicles for instrumental virtuosity. In the String Quartet no. 7 (1965), melodic material consists almost exclusively of ostinati, dense static clusters, chromatic scales and pedal points, punctuated by glissandi, pizzicato and percussive chords.

*"Bacewicz's tendency is to understate and control her lyricism, which heightens for the listener a sense of the music's restrained power. That similar features may be discovered consistently throughout her musical output suggests both her strengths (in creating and maintaining a definite personal style honed and perfected through remarkable technical gifts) and her limitations. The latter include a certain conservatism, a wariness of risk-taking and experimentation and a refinement of intellectual clarity and conviction at, perhaps, the expense of imagination."*¹⁹

¹⁹ Zaimont, J.L. The Musical Woman. An International Perspective. 1983. Greenwood Press. 1984. p. 120.

1.4 Harmony

The composer's harmonic style is characterised by a fully chromatic syntax. In the greater part of her compositional output this chromaticism is grounded by pitch centres in the form of pedal points and ostinati. In these works she maintains an interplay between these two aspects of her style to create areas of greater or lesser harmonic tension in her music. In this way phrases are articulated and sectional contrast is underlined.

Her works after 1960 are characterised by a more succinct and concentrated style, coupled with a greater emphasis on dissonant, linear counterpoint. All twelve tones of the chromatic scale are used to create melodic material, with far less interplay between consonance and dissonance. In Pensieri Notturni pitch centres are still used in isolated sections to underline contrast and even articulate sound events. However, these articulatory functions are used progressively less in her later works. In these works ostinati, pedal points and repetitive-note figures are featured in layered textures of accumulated tones. Sound events are articulated through textural contrast and through glissandi and single chords between contrapuntal lines.

1.5 Texture

The general contrapuntal nature of her music is characteristic of most neo-classical works. The music of Bohuslav Martinu and Paul Hindemith for instance, share similar polyphonic, contrapuntal textures.

However, her music is individual in its presentation of similar and contrasting thematic material, superimposed and juxtaposed in multi-layered textures. Her music shows a steady progression from the polyphonic practices of Baroque and Classical forms in the works of her first three periods, to a more individual

contrapuntal style in her later works. These last works are characterised by a lucid texture and a more consistent contrapuntal design.

The works of her earlier three periods are characterised by juxtapositions between chordal and contrapuntal textures. In her later works, there is a more integrated textural design, with an emphasis on timbral sonorities and the interplay between various instrumental groups. Textural contrast in these works therefore has a timbral function. Layered ostinati and layered pedal points, free scalar and arpeggio passages and chordal clusters are scored for contrasting string, woodwind groups and single percussion instruments. This material is constantly superimposed and juxtaposed in a free and more consistent polyphonic interplay of material. (See examples 1 and 5 pages 111 and 118).

1.6 Form

The formal design of her music before 1960 is characterised by classical forms, in particular sonata form and sonata-rondo form. However, her application of these forms is individual. She fully exploits the use of pairs of contrasting themes to effect an interplay of material, underlined by timbral contrast. These contrasting themes also articulate the sectional, periodic and phrase structure of her music. However, the traditional development section of sonata form is replaced rather by an ongoing rhythmic transformation of material. Although recapitulation sections can contain exact restatement of material, these final sections often contain new and derived material. Her formal design is thus characterised by a constantly varying syntax in which derived and new material is presented simultaneously.

In the music after 1960, thematic dialogue is replaced by a collage of multiple melodic and rhythmic patterns cast in contrasting instrumental sonorities. A process of rhythmic transformation of material is replaced by a continuous timbral variation of material. Sectional contrast is nevertheless clearly defined by

juxtaposition of material and underlined by metric changes found in her earlier works. The accent on timbral definition and timbral contrast of material in her later works creates the formation of clearly-defined sound events. These are articulated in various ways, depending on the nature of the melodic and rhythmic material within sound events. Secondary articulating features always underline these structural units. These occur as glissandi, rests and single percussive chords between sound events. Fluctuations in tempi in some sections further underline sound events.

Conclusion

She maintains a highly distinctive and individual style throughout her compositional output. Her stylistic vernacular remains largely stable throughout the first three periods of her compositional career. She nevertheless always regarded herself as a progressive composer in the sense that she felt she could always improve on her previous compositions.

In many respects she was a victim of circumstance. The social and political climate in Poland was not conducive to experimentation. She nevertheless moulded and refined her craft to produce a highly individual style. The political climate changed quite dramatically at a later stage in her career. Nevertheless in these last compositions, her style is more refined, distilled and crystallised. It is a great tragedy that she could not continue along this new path in this later stage of her career.

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