



Webern's Influence on Serialism in Barbara Pentland's *Symphony for Ten Parts*

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Influences

- Pre-Darmstadt
 - Neoclassical influence from Aaron Copland
- After-Darmstadt
 - Serial influence from Anton Webern



“Webern was a king of a fresh way of looking at the relationship of tones and the use of simple material in a more sophisticated and very strong way, and I began to think in that direction. So my music took on more of the controls of the twelve-tone, serial technique” (Cornfield 2003).



*Symphony for Ten
Parts
vs.
Symphony Op. 21*

Use of tone rows

Aesthetic impact of repetition

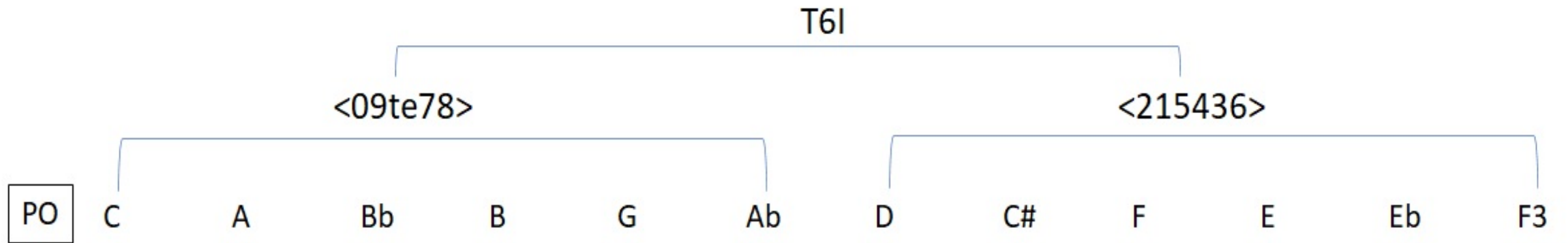
Traditional employment of form

Use of Klangfarbenmelodie

Motivic unity and development



Tone Rows -- Webern



Tone Rows -- Webern

This musical score for Webern's 'Tone Rows' is written for a chamber ensemble. The score is divided into two systems. The first system includes parts for Clarinet in B \flat , Bass Clarinet in B \flat , two Trumpets, Harp, Violin 1, Violin 2, Viola, and Violoncello. The second system includes parts for Clarinet (Cl.), Bass Clarinet (B. Cl.), two Cornets (C Tpt.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in 2/2 time. Notes are color-coded: blue for the first row, red for the second, green for the third, and purple for the fourth. Dynamic markings include *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *arco* (arco). Performance instructions like *pizz.* (pizzicato) and *arco* are also present. The score concludes with a measure marked '10'.



Tone Rows -- Pentland

Blue: [E B C# F D C

Red: [E B C# F D C

Green: [E B C# F D C

Bb Eb Ab] = [4e1520t38]

Eb G A] = [4e1520t379]

Bb A G] = [4e1520t97]



Tone Rows -- Pentland

Flute

Oboe

Horn in F

Trumpet in C

Xylophone

Timpani

Violin I

Viola

Violoncello

Double Bass

Andante ♩ = 60

pizz.

arco.

f

mf

p

mp

f

5

Fl.

Ob.

Hn.

C Tpt.

Xyl.

Timp.

Vln. I

Vla.

Vc.

Db.

con sord.

p

g^{ma}

f

mf

p

3

3

3

3



Myth of Serial Purity

The myth of serial purity “maintains that serial compositions follow certain generic rules (including alleged rules about avoiding placing emphasis on any one of the twelve tones through repetition or doubling) ... in relation to which non-conforming tones are understood as freedoms or liberties... the myth of serial purity imagines that individual twelve tones works conform to, or deviate from, sets of rules...” (Straus 2009, 183).



Repetition -- Webern

This musical score is for a piece titled "Repetition" by Anton Webern. It is written for a chamber ensemble consisting of Clarinet in B \flat , Bass Clarinet in B \flat , two Trumpets, and Harp. The score is in 2/2 time and features a key signature of one flat (B \flat). The music is characterized by its brevity and the use of repetition, with many measures containing rests. The first system includes a repeat sign. The second system contains two measures of music for the Trumpets, which are highlighted with light blue boxes. The first Trumpet part has a measure with a half note G \flat and a half note F \sharp , both marked *p*. The second Trumpet part has a measure with a half note G \flat and a half note F \sharp , also marked *p*. The Harp part has a measure with a half note G \flat and a half note F \sharp . The Clarinet and Bass Clarinet parts have a measure with a half note G \flat and a half note F \sharp , marked *mp* and *p* respectively. The score ends with a final measure for the Trumpets and Harp.

Clarinet in B \flat

Bass Clarinet in B \flat

Trumpet

Trumpet

Harp



Repetition -- Pentland

Flute

Oboe

Horn in F

Trumpet in C

Xylophone

Timpani

Andante $\text{♩} = 60$

Violin I

Viola

Violoncello

Double Bass



Klangfarbenmelodie – Webern

The image displays a musical score for the piece "Klangfarbenmelodie" by Anton Webern. The score is written for a chamber ensemble and is divided into two systems. The first system includes staves for Clarinet in B \flat , Bass Clarinet in B \flat , two Trumpets, Harp, Violin 1, Violin 2, Viola, and Violoncello. The second system includes staves for Clarinet (Cl.), Bass Clarinet (B. Cl.), two Trumpets (C Tpt.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in 2/2 time. Notes are color-coded to represent different timbres: blue for woodwinds, red for brass, green for harp, purple for strings, and light blue for cello. Dynamic markings such as *mp*, *p*, *pp*, *ppp*, *arco*, and *pizz.* are used throughout the score. The score is marked with a repeat sign and a first ending bracket. The number 10 is written above the Clarinet staff in the second system.



Klangfarbenmelodie -- Pentland

The image displays a musical score for the piece "Klangfarbenmelodie" by John Pentland. The score is written for a full orchestra and includes the following instruments and parts:

- Flute**: Treble clef, 4/4 time signature.
- Oboe**: Treble clef, 4/4 time signature.
- Horn in F**: Treble clef, 4/4 time signature.
- Trumpet in C**: Treble clef, 4/4 time signature.
- Xylophone**: Treble clef, 4/4 time signature.
- Timpani**: Bass clef, 4/4 time signature.
- Violin I**: Treble clef, 4/4 time signature.
- Viola**: Alto clef, 4/4 time signature.
- Violoncello**: Bass clef, 4/4 time signature.
- Double Bass**: Bass clef, 4/4 time signature.

The score is marked **Andante** with a tempo of $\text{♩} = 60$. The key signature is one flat (B-flat major or D minor). The score includes various dynamics and articulations:

- Flute**: *f* (forte) in the final measure.
- Oboe**: *f* (forte) in the final measure.
- Horn in F**: *mf* (mezzo-forte) in the final measure.
- Trumpet in C**: *mf* (mezzo-forte) in the final measure.
- Xylophone**: *f* (forte) in the first measure, *mp* (mezzo-piano) in the second measure, *f* (forte) in the final measure.
- Timpani**: *f* (forte) in the final measure.
- Violin I**: *f* (forte) in the first measure, *mf* (mezzo-forte) in the second measure, *arco.* (arco) in the third measure.
- Viola**: *p* (piano) in the first measure, *mf* (mezzo-forte) in the second measure, *f* (forte) in the final measure.
- Violoncello**: *f* (forte) in the final measure.
- Double Bass**: *f* (forte) in the final measure.

The score also includes various articulations and markings:

- Flute**: *f* (forte) in the final measure.
- Oboe**: *f* (forte) in the final measure.
- Horn in F**: *mf* (mezzo-forte) in the final measure.
- Trumpet in C**: *mf* (mezzo-forte) in the final measure.
- Xylophone**: *f* (forte) in the first measure, *mp* (mezzo-piano) in the second measure, *f* (forte) in the final measure.
- Timpani**: *f* (forte) in the final measure.
- Violin I**: *f* (forte) in the first measure, *mf* (mezzo-forte) in the second measure, *arco.* (arco) in the third measure.
- Viola**: *p* (piano) in the first measure, *mf* (mezzo-forte) in the second measure, *f* (forte) in the final measure.
- Violoncello**: *f* (forte) in the final measure.
- Double Bass**: *f* (forte) in the final measure.



Form – Webern

Sonata Form or Ternary?

||: A :|| B A'



Form – Pentland

5

Fl.

Ob.

Hn.

C Tpt.

Xyl.

Timp.

Vln. I

Vla.

Vc.

Db.

mf

f

f

p

con sord.

8va

3

3

3



Form – Pentland

The image displays a musical score for the piece 'L'Espresso' by Claude Debussy. The score is written for piano and voice. The piano part is in the upper staves, and the vocal part is in the lower staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various dynamics such as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also articulations like *pizz.* (pizzicato) and *arco* (arco). The vocal part includes the instruction *tranquillo (sempre)* and *senza sord.* (senza sordina). The score is divided into measures by vertical bar lines, and there are some markings like *3* indicating triplets. The score is presented in a clean, professional layout with a white background and black text.

13

Fl.

Ob.

Hn.

C Tpt.

Xyl.

Timp.

Vln. I

Vla.

Vc.

Db.

f

mf

mp

f

p

mf

f

p

pizz.

f

p

con sord.

p

acc. e cresc.

A Tempo



Form – Pentland

This musical score is for a piece titled "Form – Pentland". It is written for a symphony orchestra and is in 4/4 time. The score is divided into two systems. The first system includes parts for Flute, Oboe, Horn in F, Trumpet in C, Xylophone, Timpani, Violin 1, Viola, Violoncello, and Double Bass. The second system includes parts for Flute, Oboe, Horn, C Trumpet, Xylophone, Timpani, Violin 1, Viola, Violoncello, and Double Bass. The score features various musical notations, including dynamics (p, mf, f, cresc.), articulation (poco accel., flutter), and performance instructions (A Tempo, Tutti, pizz.). A red arrow points to the Xylophone part in the first system, indicating a specific musical event. The score is presented on a white background with black musical notation.

First System:

- Flute:** *p*, *poco accel.*, *f*, *3*
- Oboe:** *mf*, *f*
- Horn in F:**
- Trumpet in C:**
- Xylophone:** *mf*
- Timpani:** *cresc.*
- Violin 1:** *mf*, *poco accel.*
- Viola:**
- Violoncello:**
- Double Bass:**

Second System:

- Fl.**
- Ob.**
- Hn.** *mp*, *flutter*
- C Tpt.** *mp*
- Xyl.** *mf*
- Timp.** *A Tempo*
- Vln. 1** *(Tutti)*
- Vla.** *mf*, *f*
- Vc.** *mf*, *pizz.*
- Db.**



Motivic Unity -- Webern

PO: (0 9 t e 7 8 2 1 5 4 3 6)



Motivic Unity & Development – Pentland



Conclusion & Further Research

- How do other composers shape Pentland's compositional techniques?
- What other pieces has a clear influence from Webern?
- What other composers from Canada have a similar musical career and musical influences?



Cornfield, Eitan. 2003. *Barbara Pentland: A Portrait* (Canadian Composers Series). Canadian Music Center. CMCCD 9203.

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Straus, Joseph Nathan. 2016. *Introduction To Post-Tonal Theory*. 4th ed. New York: W.W. Norton & Company.

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