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Tonal and Nontonal Elements in the Recent Chamber Music of Ned Rorem

by

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A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York

1996

This manuscript has been read and accepted by the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Music Arts.

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Abstract

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Paul H. Kirby

Advisor: Professor John Graziano

The recent (1981-91) chamber music for mixed instrumental ensembles of Ned Rorem demonstrates the use of tonal (or nearly tonal) material in combination with nontonal material (sometimes based freely on a twelve-note row) in such a manner that every composition has clearly identifiable sections (or whole movements) principally generated by each, even though the tonal sections often contain some nontonal elements, while the nontonal sections often borrow elements from tonality. Additionally, some sections (or movements) are balanced throughout between the use of tonal and nontonal elements.

Acknowledgements

I extend thanks to my advisor Dr. John Graziano, for his considerable advice and support. The support of Boosey and Hawkes, inc., in providing scores and permission to reproduce musical examples was invaluable. The kindness of Ned Rorem in diligently answering correspondence and allowing himself to be interviewed for this project is greatly appreciated.

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Chapter 1

Introduction and Overview of *Winter Pages*

> I always think vocally. Even when writing for violin or timpani, it's the vocalist in me trying to get out. Music is, after all, a song expression, and any composer worthy of the name is intrinsically a singer whether he allows it or not.[1]

Best known for his extensive output of songs, American composer Ned Rorem (b. 1923) has also produced an impressive body of instrumental music, including the orchestral piece *Air Music*, for which he won the Pulitzer Prize in 1976.[2] While there are several dissertations that discuss various aspects of his writing of songs, choral music, organ music, piano music, and piano concertos,[3] this is the first to examine his chamber music.

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[1]Ned Rorem, quoted by Philip Ramey, in "Ned Rorem: Not Just a Song Composer," *Keynote* 4, no. 3 (1980): 14.

[2]For biographical information on Ned Rorem, see *Ned Rorem - A Bio-Bibliography*, by Arlys L. McDonald (New York: Greenwood Press, 1989), 3-13, or James Holmes's "Ned Rorem," in *The New Grove Dictionary of American Music* (Stanley Sadie, and H. Wiley Hitchcock, eds. 1986: Macmillan Press, Ltd., Vol. IV): 87-90.

[3]See Bailey, Brinson, Campbell, Claflin, Davis (Deborah), Griffiths, Hayden, Matthes, Munson, Pilar, Provenzano, and Vogelsang, in the bibliography, as well as the dissertations in the section of the bibliography beginning on page 149.

The Music

This dissertation will investigate selected movements from five chamber works for mixed instrumental combinations[4] that Rorem composed between 1981 and 1991. The works are: *Winter Pages* (1981: clarinet, bassoon, and violin, cello, piano), commissioned by the Chamber Music Society of Lincoln Center; *Septet: Scenes from Childhood* (1985: oboe, horn, piano, and string quartet), commissioned by the Santa Fe Chamber Music Festival; *The End of Summer* (1985: clarinet, violin, and piano), commissioned by the Verdehr Trio with funding from Michigan State University; *Bright Music* (1987: flute, two violins, and cello), commissioned by The Bridgehampton Chamber Music Associates, Inc.; and *Spring Music* (1990: violin, cello, and piano), commissioned by the Carnegie Hall Corporation for the Beaux Arts Trio. These works are published by Boosey and Hawkes, Inc.[5] Rorem has notated all of the scores at concert

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[4]Let us define a piece of chamber music for a mixed ensemble as an instrumental work for more than two instruments, at least one of which is from a different family (brass, woodwind, string, percussion, keyboard) from at least one of the others.

[5]Rorem's Boosey and Hawkes catalog (1991) of chamber music lists twenty-two works, of which twelve have been composed between 1981 and 1991. In addition to the five works to be examined in this dissertation, the catalog includes *After Reading Shakespeare* - Nine movements for cello alone (1980), *Dances* - for Cello and Piano (1983), *Diversions* - for brass quintet (1989), *Fanfare and Flourish* - for brass and organ (1988), *Picnic on the Marne* - Seven Waltzes for alto saxophone and piano (1984), *String Quartet No. 3* (1991), and *Suite for Guitar* (1980). Of these, only *Fanfare and Flourish* technically meets the definition of a mixed ensemble, but since it is a short fanfare for an essentially homogeneous ensemble, it will not be considered in this study. There are also four earlier chamber works for mixed ensembles,

pitch, except the Horn part in *Septet: Scenes from Childhood,* which is in F. As no excerpts that include horn parts are used in this paper, all of the musical examples are given in concert pitch.

Influences

As noted in the epigraph to this chapter, Rorem considers vocal writing to be the root of his compositional style, whether composing for voice or instruments. One clear indication of his vocal approach to instrumental music is his more than occasional use of recitative style in instrumental writing. Donald Ivey, writing in 1970 about Rorem's song cycle *Poems of Love and the Rain,* remarks, "Ned Rorem . . . often makes striking use of lyric recitative."[6]

In his chamber music, Rorem often composes extended sections for one instrument alone, particularly in "San Remo at Six" (see Chapter 3) and in "Another Dream" (see Chapter 5). The entire 11th movement of *Winter Pages,* "Stone Snowballs," is scored for unaccompanied cello. Certain of these passages,

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Concertino da Camera (1946), an unpublished work for harpsichord and 7 instruments (premiered in Minneapolis on October 10, 1993), *Eleven Studies for Eleven Players* (1960), *Trio: Flute Violoncello and Piano* (1960), *Lovers* - A Narrative in Ten Scenes for harpsichord, oboe, cello, and percussion (1964), and possibly *Water Music* (1966), which is actually a composition for small orchestra. Since these pieces are removed by several years from the later works under analysis, they will not be considered in this study.

[6]Donald Ivey, *Song Anatomy, Imagery, and Styles,* (New York: Free Press, 1970), 44.

particularly the solo cello introduction in "Another Dream," can be characterized as "instrumental recitative," that is, music for a single instrument composed in a manner similar to vocal recitative—tending toward a free approach to meter and pulse, and a declamatory expression. No style of composing betrays a vocal influence more than recitative.

There is even one case of direct transference of vocal music into one of these instrumental scores. The fifth movement of *Scenes from Childhood* was adapted from a 1951 song setting, "O Do Not Love Too Long." William Dunning points out

> the composer . . . reassigned the vocal line to the keyboard, and the keyboard accompaniment to the quartet. The resulting illumination dissects his elegant vocal writing as a labor of brilliant simplicity.[7]

Rorem believes that composers need not be ashamed of being influenced by others. In assessing one of his personal favorites, he remarks

> Poulenc's sound is, superficially, a combination of Ravel and Debussy. To say the least. He was more than merely influenced: he rifled intact the treasures of others.[8]

Indeed, Rorem acknowledges French influence on his work in general:

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[7]William Dunning, "Festival to Premiere Rorem Composition." *The New Mexican*, 11 August 1985, B-1.

[8]Rorem, "Notes on a French Bias," *Christopher Street* 5, no. 11 (1981): 54.

> I still love French music above all, while allowing that, in the shadow of vastly richer German outpouring, there have not been, since Couperin, more than four wholly first-rate composers [Debussy, Ravel, Messiaen, and Poulenc] from France, and their music is all from the last 90 years.[9]

Several authors have commented on this effect. For example, in his discussion of the second movement ("To Helen") of Rorem's *An American Oratorio* (1985), Mark Munson observes, "Rorem's French influence is obvious in these pairs of chords which anticipate longer phrases of parallelism that occur later in the movement."[10]

Rorem further asserts that

> French is witty, and wit...is ellipsis—knowing what to leave out. Wit depends on tonality and all French music true to the name is tonal.[11]

He considers tonality to be inevitable: "I've always assumed that the whole of music—indeed, the whole of the universe—was tonal and that assertions to the contrary protesteth too much."[12] Nevertheless, as we shall see, he makes considerable use of nontonal devices as well.

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[9]Ibid.

[10]Mark Munson, "A Study of Ned Rorem's *An American Oratorio*" (DMA diss., University of Cincinatti, 1991), 55.

[11]Ned Rorem, *Setting the Tone: Essays and a Diary* (New York: Coward, McCann and Geoghegan, 1983), 192.

[12]Ned Rorem, *Knowing When to Stop* (New York: Simon and Schuster, 1994), 185.

Another influence in Rorem's music is that of jazz. More than once he has acknowledged his stylistic debt to jazz artist Billie Holliday.[13] We will observe several cases of his use of syncopated rhythms and octatonic scale constructions, both of which tend to impart a jazz flavor. Richard Lyle Griffiths notes one instance where a jazz influence is felt in *Letters from Paris*, a work of 1966.[14]

Although Rorem has been viewed largely as a composer of tonal music, his recent output shows the influence of several twentieth-century trends.[15] In some cases, tonal and nontonal materials are juxtaposed within short movements or single sections of movements.[16] In others, entire movements are

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[13]In *The Later Diaries of Ned Rorem* (San Francisco: North Point Press, 1983), 86, Rorem remarks, "During twenty years I *felt* her [Holliday] more than any classical performer. Bill Flanagan says (and I say it too about him) that I plagiarized Billie's spontaneous inflections and froze them into compositional idiosyncrasies."

[14]Richard Lyle Griffiths, "Ned Rorem: Music for Chorus and Orchestra" (DMA diss., University of Washington, 1979), 136.

[15]Peter G. Davis, in "Shameless Romantics," *New York* 16 (21 November 1983), observes that Rorem established an early reputation as a composer who wrote "accessible music rooted in tonality" (72), while Deborah Davis, in "An Interview About Choral Music with Ned Rorem," *Musical Quarterly* 68 (July 1982): 390-97, speaking to Rorem, notices in his "early works what I would call traditional harmony—more major and minor triads with occasional added seconds or added sixths. Your later works seem to be more dissonant in that you use chords built on seconds and fourths, ten-part extended tertian sonorities, etc.", (393-94). Lawrence Campbell uses a set-theory model to analyze Rorem's *Eight Etudes* for piano, a work premiered in 1975. See Lawrence Campbell, "Works for Solo Piano by Ned Rorem," (DMA diss., Indiana University, 1983), 76-85.

[16]Cf. *Spring Music*, [movement one] "Aubade," discussed in chapter 6.

based largely in functional tonality, while other movements from the same work are nontonal.[17] Sometimes Rorem contrasts diatonic and chromatic writing without being functionally tonal,[18] and sometimes he contrasts tonality with nontonal centricity around the same pitch.[19]

Essential to this discussion is an understanding of what constitutes tonal and nontonal music. Joseph N. Straus provides a useful definition: "For a piece to be tonal, it must have two things: functional harmony and traditional voice leading."[20] Straus further discusses the concept of centricity, that is, nontonal organization of music around pitch-class centers: "In the most general sense, notes that are stated frequently, sustained at length, placed in a registral extreme, played loudly, and rhythmically or metrically stressed tend to have priority over notes that don't have those attributes."[21]

In Rorem's music we find passages that, while largely conforming to Straus's definition of tonality, contain exceptions.

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[17]Cf. *Scenes from Childhood,* [movements two] "Skating On the Midway" and [three] "Follow Which Leader?", of which the former is primarily tonal and the latter is nontonal.

[18]Cf. *The End of Summer,* [movement one] "Capriccio," m. 289 ff.

[19]Cf. *Scenes from Childhood,* [movement six] "San Remo at Six," discussed in Chapter 3.

[20]Joseph Straus, *Introduction to Post-Tonal Theory* (Englewood Cliffs, NJ: Prentice Hall, 1991), 89.

[21]Ibid., 91.

We also find passages that show little or no connection with tonality as here defined, some of which demonstrate centricity very clearly. The ways in which such types of passages relate to each other and to the entire movement in which they are contained, as well as the extent to which tonal devices are used in passages that also contain nontonal elements are the major concerns of this paper. Therefore, while Straus's definition will be employed, it will be necessary to discuss passages as "principally tonal" or "principally centric" even though they contain exceptions.

Certain traditional designations for nontonal compositional technique will be employed: P = prime form; R = retrograde; I = inversion; RI = retrograde inversion; numbers in subscript following these symbols indicate upward transpositions by half-step. In general, intervals will be designated by the number of half-steps contained, regardless of enharmonic spelling, although the occasional use of such terms as "tritone" or "minor third" may be used for convenience without conveying tonal implications.

Also, for the purposes of this study, the term "motif" will refer to a short musical gesture that has a characteristic rhythm and general melodic shape,[22] "cell" will refer to a short

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[22]See William Drabkin, "Motif," in *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed. (London: Macmillan Press, Ltd., 1980), 12: 648.

musical gesture with a characteristic interval content,[23] while "set" will refer to specific pitch-class collections. The term "set class" refers to the collection of pitch-class sets that are related to each other by transposition or inversion.[24] "Group" will be used to designate a set-class that also has a characteristic ordering, and, possibly, rhythm. The transposition upward by half step of any of the above will be designated by the symbol "T".

Obvious typographical or spelling errors in quotations have been corrected without comment.

Rorem's "Favorite Compositional Devices"

In the following list, which, like this study as a whole, is limited to compositional devices involving considerations of tonality and nontonality, each device given both a definition and a brief citation to verify Rorem's more than occasional use of it. Note that many passages in Rorem's music will involve overlap among these categories, especially when we are considering planing, quartal harmonies, extended tertian constructions, and extended use of tritones.

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[23]For a discussion of the term "cell," see George Perle, *Serial Composition and Atonality* (Berkeley: University of California Press, Sixth Edition 1991), 9-10.

[24]The concepts of pitch-class sets and set classes are thoroughly explained in Straus, 26-43.

1. Planing

The use of parallel dyads or chords, or "planing" is a favorite device of Rorem's. We will encounter this technique several times in the pieces we are examining, especially in examples 1.07 and 6.03.

Deborah Bodwin Davis, referring to the early and later periods of Rorem's output, writes,

> A single technique common to both style periods is planing. In early works Rorem's use of planing involves brief parallelism of fourths or sixths. In the Four Madrigals, harmonic planing is seen in parallel sixth chords and parallel movement disguised by embellishments. Later employment of the technique includes more prolonged use of parallel intervals, triads, and extended tertian sonorities.[25]

2. Modified Twelve-Tone Technique

As is widely known, twelve-tone technique consists of the use of a series, or ordering, of the twelve chromatic pitch-classes to generate musical material. Although Rorem has made public pronouncements against the twelve-tone technique,[26] he has used a modified version of it in *Spring*

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[25]Deborah Bodwin Davis, "The Choral Works of Ned Rorem" (Ph.D. diss., Michigan State University, 1978), 198. See also Paul Murray Hayden, "The Use of Tonality in Four Concertos by American Composers," (DMA diss., University of Illinois, 1982), 71 and 73, for references to Rorem's use of planing in *Concerto in Six Movements for Piano and Orchestra.* Lillian Nobleza Pilar asserts, "Parallel fourths, fifths, and the tritone are not rare occurrences." See "The Vocal Style of Ned Rorem in the Song Cycle *Poems of Love and the Rain*," (Ph.D. diss., Indiana University, 1972), 88. Mark Munson observes several examples of planing in *An American Oratorio*, a work of 1985. Cf. pp. 55, 65, 102, 137, and 141.

[26]"I despair at twelve-toners: they have lost the need for pleasure." Ned Rorem, *The Paris Diary* (New York: George Braziller, Inc., 1966), 215.

Music and *Winter Pages*, and has employed modified row technique in a non-twelve-tone context as well in *Bright Music*. Despite his protestations to the contrary,[27] this is not unusual for Rorem. Richard Lyle Griffiths observes Rorem's use of "a row-like pattern" in "The French Telephone," the second movement of *Letters from Paris*, a work of 1966.[28] Kevin Vogelsang finds the use of "pitch rows and/or successions of intervals as organizing devices" in Rorem's *Trio for Flute, Cello, and Piano* (1960).[29]

While Rorem has shown himself capable of composing music through such "classic" twelve-tone techniques as hexachord juxtaposition, use of inversion, retrograde, and retrograde inversion forms, he has also shown a preference for juxtaposing triads, chromatic scale fragments, and other sets that are not usually a part of this technique. Both Vogelsang and Paul Hayden, writing about Rorem's *Concerto in Six Movements for Piano and Orchestra* (1969), observe that the composer used a twelve-tone set (in Hayden's words) "as a resource of raw material for melodies and motives. Notes not directly derived from the set are more common than strict set

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[27]See Maurice Hinson, "Great Composers of Our Time: Ned Rorem," *Piano Quarterly* 110 (1980): 10, which reads, "MH: 'Have you ever used 12 tone technique in any of your works? If so, which ones?' NR: 'I'm constitutionally opposed to the method. I've used it, yes, but never in a published work."

[28]Griffiths, 129.

[29]Kevin Ralph Vogelsang, "The Piano Concertos of Ned Rorem" (DMA diss., University of Cincinnati, 1991), 65.

material."[30] Vogelsang also discusses Rorem's use of tonally-derived harmonic material with row-derived melodic material.[31]

Thus we will speak of a "twelve-note row" in Rorem's music, in order to distinguish Rorem's use of this type of material from classic twelve-tone technique.

3. Extended Use of Tritones and Half-steps

While all composers use tritone and half-step intervals, Rorem occasionally composes extended passages using them in parallel or sequential motion. (See example 4.03 from *The End of Summer*.) There are many other examples in movements not being discussed in detail, notably *Bright Music*, movement III, rehearsal 5 ff. and most of movement V, *The End of Summer*, movement I, rehearsal 9 ff. (piano part), and *Spring Music*, movement V, from measure 5 to rehearsal 1.

Examples also occur *An American Oratorio*, where he uses parallel tritones in movement 8 ("There Was a Crimson Clash") and extensive melodic tritones in a theme in movement 7 ("I Saw a Man Pursuing") cited by Munson.[32]

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[30]Ibid., 66-7, and Hayden, 79. Vogelsang's comment: "He makes no attempt to follow the twelve-tone system beyond extracting materials from the row when it suits him; underived notes are found throughout the work."

[31]Vogelsang, 64-77.

[32]Munson, 102 and 95.

While Rorem's most characteristic use of tritones is in extended melodic sequences, but he does employ them in chord structures. Thus, such considerations will often overlap with considerations of other devices such as extended tertian harmony, quartal harmony, and synthetic scalar passages.

4. Octatonic, Pentatonic, and Other Scales

The octatonic scale is constructed by alternating intervals 1 and 2, and has been employed by many twentieth century composers. Rorem uses octatonic scales extensively in "...moments fly by like a snowstorm...", movement 8 of *Winter Pages,* discussed in detail in Chapter 2.

Pentatonic scales consist of five notes, most typically in the interval pattern 0,2,2,3,2. While Rorem does not employ pentatonic scales in any substantial way in the music we are examining,[33] they do show up occasionally in his works. Munson cites the use of pentatonic construction in movement 5 ("Raven Days") of *An American Oratorio.*[34]

In the third movement of *Bright Music,* Rorem uses a scale constructed from intervals of 1 & 3, which I have called "1,3 scale," (measures 6, 10-12, 49-52, and 51-53) shown in example 5.05.

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[33]We will note a brief pentatonic passage in the fourth movement, "Another Dream," of *Bright Music.* See Chapter 5, example 5.05.

[34]Munson, 78.

5. Synthetic Scalar and Arpeggiated Figurations

Rorem also frequently composes passages based on scales he has constructed himself by using recurring intervallic patterns (in the same direction) that do not correspond to scales commonly employed in tonal music. Most of the intervals in these scales are 1 and 2, less frequently 3 or 4. Whereas the occurence of interval 4 suggests arpeggiation, rather than scalar motion, we will still consider it scalar when interval 4 occurs only occasionally in isolation. In movement 8 of *Winter Pages* Rorem writes a similar passage constructed from an arpeggiated figuration (0,6,1,4) in measures 16-19 and 91-94, as shown in example 2.05. Since Rorem does not use such scalar or arpeggiated passages in the true sense of a scale or arpeggio, that is, as a pitch collection from which to build melodies and harmonies, we shall refer to them as synthetic scalar figurations. These will be discussed in chapters 2 and 4, and briefly listed as follows.

In movement 8 of *Winter Pages*, we will encounter the following two patterns: (0,1,3,1,2,1,3) in the clarinet part in measures 52-60, example 2.07; (2,1,1,2,1,2,2,1) is employed in measures 61-63, discussed on page 42.

In the third movement of *The End of Summer*, Rorem uses three different synthetic scalar figurations that employ most of the notes of the chromatic scale; one leaves out the pitch classes B and F# (measures 9-28 and 51-53) a second

omits D, F#, and A (measures 22-26); the third employs all pitch classes except B, C, Db, and E (measures 180-83), shown in example 4.13.

Lillian Nobleza Pilar commented on Rorem's use of synthetic scales in *Poems of Love and the Rain* (1963).[35]

6. Extended Tertian Constructions

Extended tertian constructions, triads built in thirds with some added tones, are common in the music of Rorem.[36] Example 4.09 contains several chords constructed from tertian triads with added tones.

Mark Munson notes the use of a C^{15} chord to conclude movement 3 ("Snowflakes") of *An American Oratorio,* as well as the use of extended tertian harmony in several places in the entire work.[37] Richard Griffiths observes Rorem's extensive use of "added note chords" in "Mallarmé," the fourth movement of *The Poet's Requiem,* as well as the general use of "enlarged diatonicism" in "much of Rorem's writing for chorus and orchestra.[38] Kevin Vogelsang notes in a work as early as *Concerto No. 2 for Piano and Orchestra* (1954) that "Chord

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[35]Pilar, 87-88.

[36]See footnote 15 in this chapter, page 6.

[37]Munson, 67, 62, 109-10, and 130.

[38]Griffiths, 133.

structures often become quite complex, but usually can be seen either as extended tertian sonorities or as the result of linear motions within a texture."[39]

While Edward Aldwell and Carl Schachter note that "in earlier music, dissonant chords originate in melodic motion, not in the piling up of vertical intervals," they concede that "In some twentieth-century music, dissonant chords might really result from the piling up of 3rds."[40] As noted on pages 5-6 of this dissertation, Rorem has acknowledged the influence of jazz on his music, and basic jazz notation encompasses extended tertian sonorities, although the concept of a "C^{15} chord" is unusual even in a jazz context. In this dissertation we will note Rorem's use of triads with added tones, usually to blur the prevailing tonality.

7. Quartal Harmony

Rorem frequently uses chords built in fourths, often in association with planing. A good example of this procedure is found in measures 55-57 of the fourth movement of *Bright Music*, shown as example 5.04 on page 111. Some of the chords are constructed purely of perfect fourths, while some also contain augmented fourths. Rorem also occasionally uses isolated quartal chords; see example 6.02a from the first

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[39]Vogelsang, 40.

[40]Edward Aldwell and Carl Schachter, *Harmony and Voice Leading*, 2nd ed. (Orlando: Harcourt Brace Jovanovich, Inc., 1978), 451.

movement of *Spring Music*, page 128, in which a quartal chord is placed between two triads. References to quartal harmonies in Rorem's other works have already been noted on page 10.

8. Non-functional Uses of Triads and Diatonic Scales

We will encounter a good example of nontonal use of a triadic construction in our discussion in Chapter 2 of movement 8 of *Winter Pages*. See example 2.03, on page 37, in which Rorem employs three arpeggiated (of which two are sustained) triads, two of which have both major and minor thirds. Although the triadic origin is clear, no tonality is stated, and only centricity is implied by devices (registral extreme, duration) cited by Straus.[41]

Munson cites the use of a C melodic minor scale in a context that he makes "no claim . . . for a tonality of C minor," in movement 5 ("Raven Days") of *An American Oratorio*.[42] Vogelsang observes Rorem's ability to "infuse modality into the entire harmonic language, even into the large plan of key relationships, without losing the logic of functional tonality" in *Concerto No. 2*.[43]

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[41]See page 7 of this chapter.

[42]Munson, 77.

[43]Vogelsang, 55.

It is important to restate that, although these aspects have been listed separately, there is overlap between constructions in extended tertian, quartal, and tritone/minor second harmony, as well as nonfunctional uses of triads and diatonic scales. Context is always a major consideration in choosing which aspect of a passage to discuss.

In Rorem's music, the borderline between tonality and nontonality often becomes blurred. This occasionally creates difficulty in describing precisely what the music is about. Whether Rorem is creating a tonal piece with added "wrong notes" or a piece (with or without centricity) that "borrows" from the language of tonality is not always clear. Vogelsang seems to be grappling with this problem in his discussion of "Eclectic Harmonic Language" in Rorem's *Double Concerto*.[44] Although he uses the term "tonicization," he points out several instances in the music where centricity, by Joseph Straus's definition, is operative.

Putting It Together: The Rorem "Method"

> In composition I've no method, have invented naught, have offered to the world no means for producing; indeed, I allow myself to produce according to that most dangerous of all means: tailored impulse. Neither leader nor follower nor textbook maker, I am judged only as good or bad, not by whether through learned exegesis I conform to my own graphic system.[45]

---

[44]Ibid., 123-37.

[45]Ned Rorem, *The Nantucket Diary* (San Francisco: North Point Press, 1987), 264.

Of course, it is difficult to distill a "method" from the works of a composer who claims to have none. Nevertheless, as we will see, Rorem has deep compositional interests in both tonal and nontonal pitch constructions, and he includes both in each piece. In longer works that consist of many short movements, such as *Winter Pages* and *Septet: Scenes from Childhood,* he balances these by writing some principally tonal and some principally nontonal movements. In relatively longer movements, such as most of those that comprise the other three compositions being considered, he either employs tonal and nontonal material in contrasting sections, or he integrates the tonal and nontonal elements throughout the movement.

Thus the "Rorem method" can be defined as the use of tonal (or nearly tonal) material in combination with nontonal material (sometimes based freely on a twelve-note row) in such a manner that every composition has clearly identifiable sections (or whole movements) principally generated by each, even though the tonal sections often contain some nontonal elements, while the nontonal sections often borrow elements from tonality. Additionally, some sections (or movements) are balanced throughout between the use of tonal elements in a nontonal (usually centric) context.

To create closure in movements where he deliberately contrasts principally tonal with nontonal material, he tends to write closed forms (such as ABA or ABACA). In larger

compositions comprised of several short movements, he tends to use similar nontonal material in more than one movement, while also providing whole (albeit short) movements that are largely tonal. Thus his treatment of large compositions comprising several short movements is somewhat similar to his treatment of longer single movements.

I interviewed Mr. Rorem at his Manhattan apartment on February 5, 1996, hereafter referred to as simply "the interview." This interview was conducted informally; notes were taken but no sound recording was made. Mr. Rorem's general comments about his intentions regarding his compositions are summed up as follows.

Rorem views all of his music, indeed, all music as tonal.[46] Thus the idea of combining tonal and nontonal elements is foreign to his thinking: to him there are no such things as nontonal elements. For the purposes of this study, we will maintain our definition, albeit loosened, of tonal and nontonal elements as previously discussed, so that we can examine how Rorem combines them.

Rorem also feels that, whether or not a specific motivic or tonal connection in the music results from conscious effort of the composer, if it exists, it is a valid way of hearing the music.

---

[46]"All music is tonal. I hear tonally and I do not understand those who don't." (The interview.)

Everyone hears music differently. Rorem is very conscious of such devices as withholding a specific pitch-class or small group of pitch-classes from a passage, and then using them later in a significant way. He is less conscious of decisions to violate the order of a tone row or to employ set classes with inversional equivalence, as his compositional process tends to be intuitive, based on his desire to compose rich melodic lines.

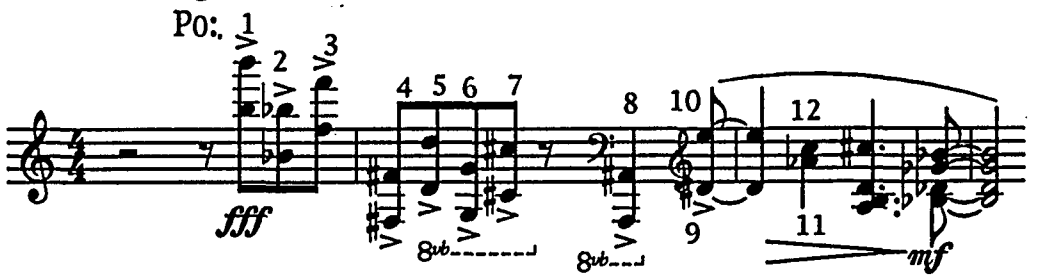
Overview of *Winter Pages*

The following brief overview of *Winter Pages,* a thirty-six minute piece that contains twelve movements, will serve to show how Rorem organizes a long work consisting of many short movements.

Several movements are constructed from material derived from a twelve-note row first introduced at the beginning of the first movement. (See example 1.01.)[47] This row provides material (freely adapted, in some cases) for movements 1, 2, 3, 7, 8, and 11.

[47]The exact ordering, shown in, though not determinable from this example, is revealed in movement 3. See the score, page 12.

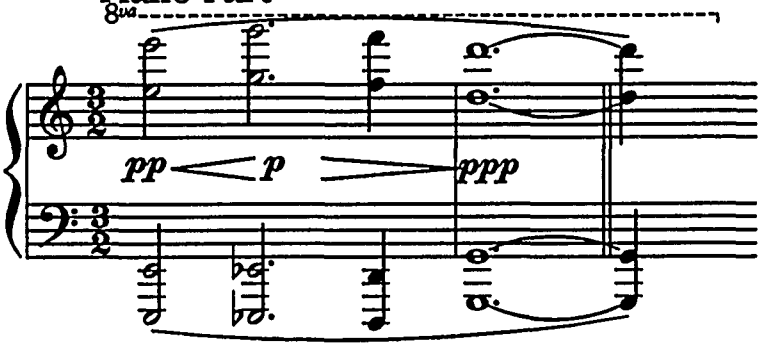
Winter Pages, Movement 1, measures 4-6, condensed:



Example 1.01

A motif (example 1.02) that is first heard at the beginning of movement 2 sounds vaguely tonal, but contains ambiguity that will allow Rorem to exploit it both tonally and nontonally. It is used, in several variants, in movements 2 10, and 11, and provides the basis for a tonal theme in movement 10 (example 1.03).

Winter Pages, Movement 2: Measures 1-2, Piano Part



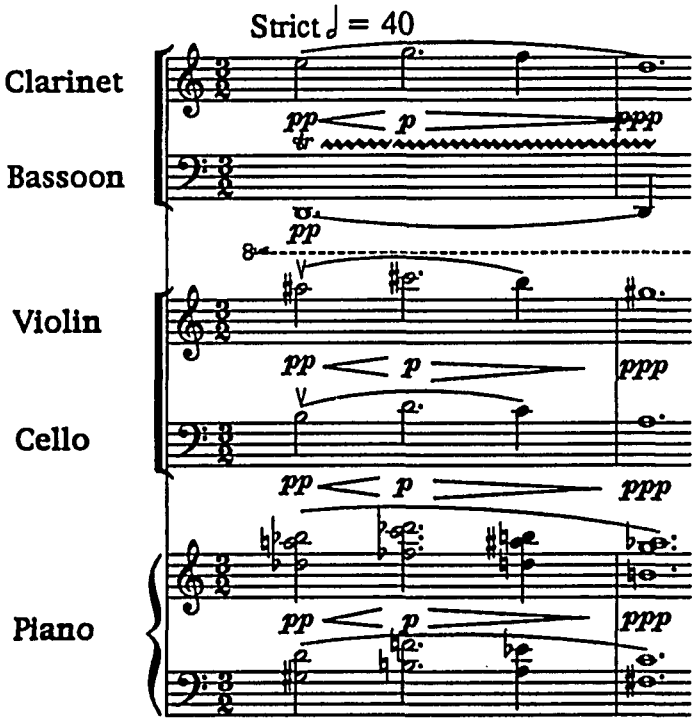
Example 1.02

Winter Pages, Movement 10: Measures 4-7, Piano Part

Example 1.03

Perhaps the most nontonal presentation of this motif, involving a great deal of planing, occurs in movement 2 (example 1.04).

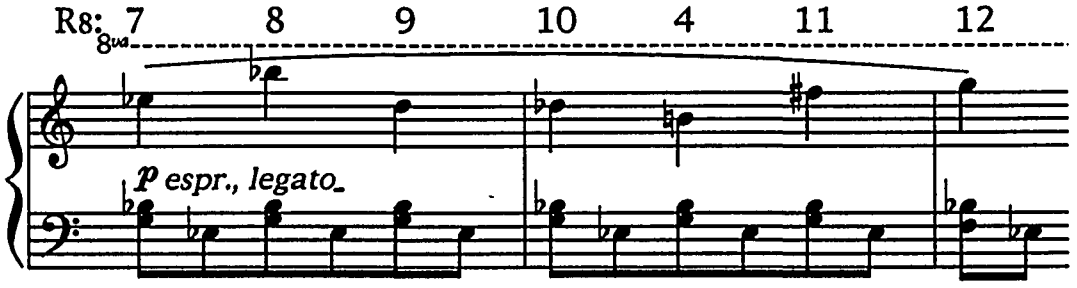
Winter Pages, Movement 2, Score, measure 19:



Example 1.04

Other movements that lean toward tonality are 4, 5, and 12. Movements 6 and 9 straddle the area between functional and nonfunctional tonality. In movement 12 there is a vague relationship between the principal theme and some of the notes of the twelve-note row (shown in example 1.05; note how Rorem uses a pitch-class, R_8: 4, out of sequence to add contour to the melody and to delay the arrival of the G to the downbeat of the next measure),[48] and most of the harmony is nonfunctional, but the movement clearly begins and ends with Eb major triads, and arrives on a Bb major triad at measure 19, nearly the exact center of a 40-measure movement, after which the original 8-measure theme is presented exactly a perfect fifth higher.

Winter Pages, Movement 12: Measures 1-2, Piano Part



Example 1.05

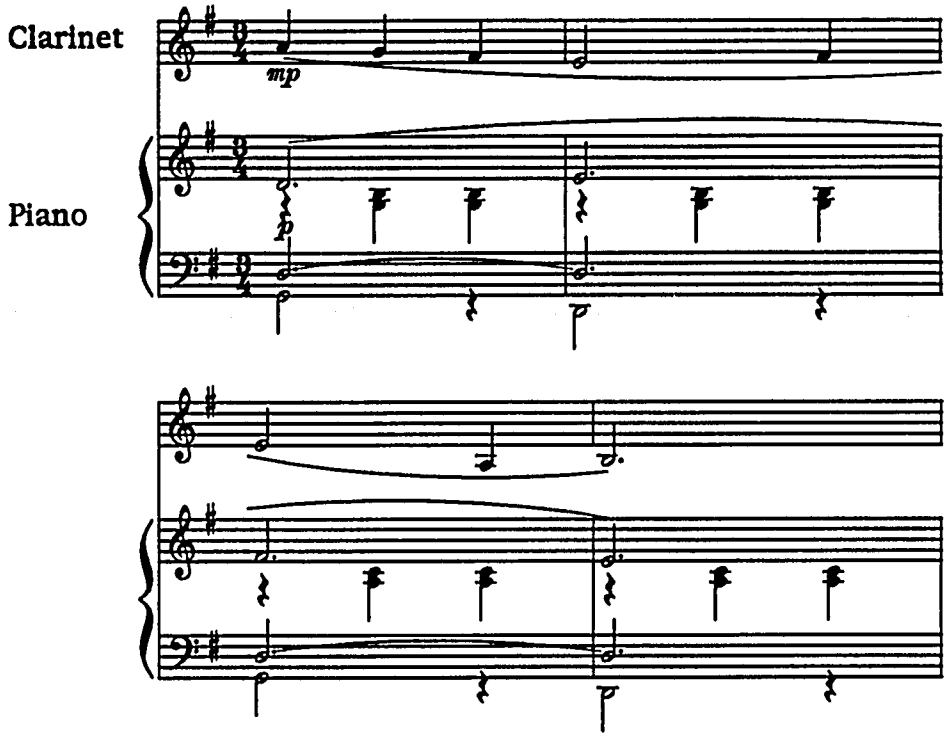
This construction obviously suggests a tonal binary form, although this idea is not supported by the presence

[48] In the interview, Rorem stated he used B natural "because I wanted a B natural. I wanted a beautiful melodic line and wasn't trying to make a politically correct twelve-tone line. I do not hear it in any twelve-tonish way—I hear it as a tonal melody."

throughout of functional harmony. This again shows how Rorem integrates elements borrowed from tonal and nontonal sources. By employing a portion of the tone row that generates material for much of the piece along with a strong implication of tonality, Rorem provides a fitting finale for a work in which both tonal and nontonal material are important.

Two examples from movement 4, "Paris then," (scored for clarinet and piano only) show how Rorem "clouds the issue" when he composes principally tonal movements. In the first four measures, during which the clarinet rests, the piano part is exactly the same, except for dynamics, as that of measures 5-8, shown in example 1.06. Here Rorem begins the movement in a clear tonal context, with tonic and dominant harmonies over a tonic and dominant alternating bass, the first E-natural in the right hand serving as a passing tone or as an added sixth. When the clarinet part enters in measure 5, it also participates in the G major tonal context in that all pitches are in the G major scale and the principal pitches of each measure are, respectively, G, E, E, B, with added neighboring tones. The last two principal pitches represent an added ninth and sixth, respectively, to the dominant seventh harmony.

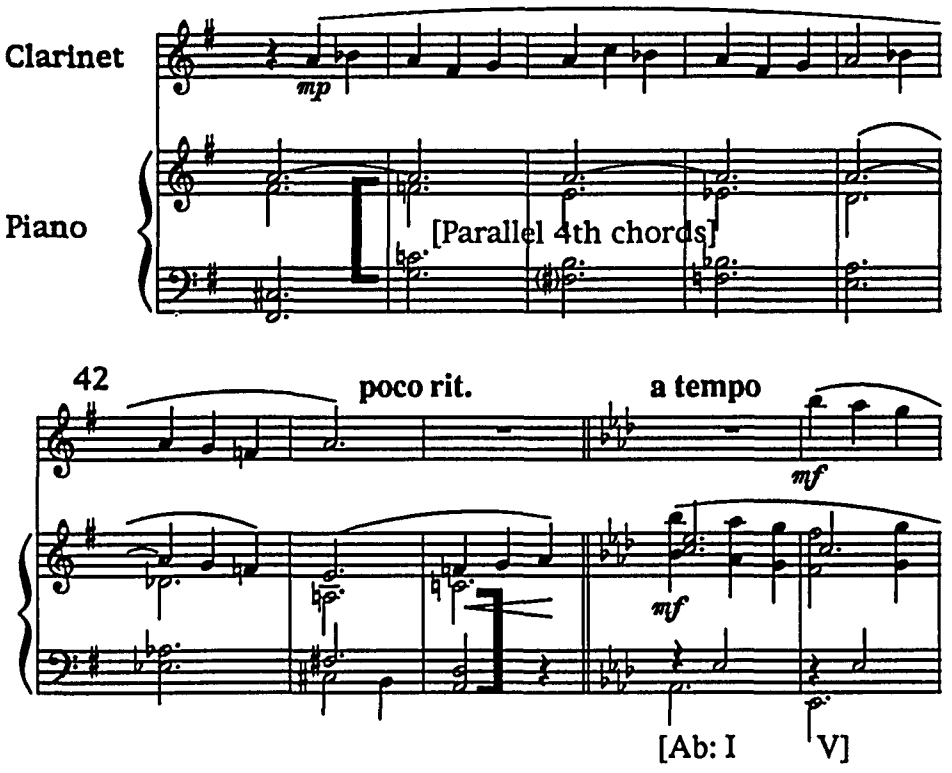
Winter Pages, Movement 4,
Score, measures 5-8:



Example 1.06

The second excerpt from this movement (example 1.07) shows an intentional blurring of tonality through the use of planing harmonies built in perfect fourths producing a nonfunctional section. Although the parallelisms in measures 42-44 are not as clear as in the previous five measures, they can still be seen. Rorem uses this at the point where he is about to modulate to the key of Ab major. The first two measures of the subsequent Ab major section are also shown.

Winter Pages, Movement 4,
Score, measures 37-46:



Example 1.07

Although measures 45-46 begin a section in Ab major, with functional harmony similar to that of the opening G major section, no functional analysis of measures 37-44 would make sense. This is typical of Rorem's style in that, even in tonally conceived movements, he includes sections where no functional harmony is present, thus no longer conforming to Straus's definition of tonality. In this case, the parallel fourth chords also fail to exhibit traditional voice leading. Nevertheless, because of the clear presence of functional tonality and traditional voice leading in much of the movement, I call this

movement, and other similarly constructed movements or sections "principally tonal."

Winter Pages serves as an example of a large composition constructed from movements that contrast in their use of tonal and nontonal elements, with the unifying factor that much of the nontonal material is derived from a single twelve-note row and a short motif. *Septet: Scenes from Childhood,* an 11-movement work, is similar in its use of contrasting movements, although no twelve-note row is employed.[49] The other three works being considered each consist of a smaller number of longer movements, most of which are constructed by combining tonal and nontonal materials either through integration or contrast, as described earlier. An exception is movement four, "Bagatelle," of *Spring Music,* which is relatively short, and largely tonal.

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[49]There are a number of thematic connections that create a sense of unity in the work. For example, the principal themes of movements 1 and 11 begin with the same first six pitch-classes; movement 10 develops material from several earlier movements (Rorem points out that this movement "knits up what's gone before" in his notes in the score, p. 3); five of the movements begin with a descending major second.

The following chart summarizes the structure of *Winter Pages* :

Mvt.	Tonality/ Nontonality	Row/ Motif	Summary
1	Nontonal	R	Most material derived from row. Use of retrograde.
2	Nontonal	M,R	9 sects., alternating motif & row.
3	Nontonal	R	Row and synthetic scalar figs.
4	Tonal	-	G, Ab, G tonalities, much functional harmony
5	Tonal	-	G, Bb, G tonalities, much functional harmony
6	Bitonal	-	Violin in D Major throughout; Cello figures on 7 pitch-class set; Piano figures based mostly on pitch-classes of Eb major scale.
7	Nontonal	R	ABCBA form. A sects. of inst. recit. based on row; B based on pitch-class sets and ostinatos; C is whimsical with much use of major seconds.
8	Nontonal	R	ABABA form. Fragments of row in A sects. B sects. are ostinatos.
9	Partially tonal	-	Centricity of E established; some hints of functional harmony.
10	Tonal	M	Tonalities of C, Eb, F, Eb, A. (Ends unexpectedly on C major triad.) Much masking of tonal functions.
11	Nontonal	M,R	Development of row and motif ideas by solo cello.
12	Partially tonal	R	Strategic triads of Eb, Bb, Eb suggesting binary form. Much nonfunctional harmony. Theme based on subsets of row.

In the following five chapters, we will investigate in detail Rorem's use of tonal and nontonal elements in a movement from each composition, including examples of a first movement, an extended slow movement, two short quick inner movements, and a finale. We will examine a movement that is principally nontonal (chapter 2: "Moments fly by like a snowstorm" from *Winter Pages*); movements that feature contrast between principally tonal (although not completely functional) and nontonal sections (chapter 3: "San Remo at Six" from *Septet: "Scenes from Childhood,"* chapter 4: "Mazurka" from *The End of Summer*, and chapter 6: "Aubade" from *Spring Music*); and a movement that borrows from both spheres for its principal material (chapter 5: "Another Dream" from *Bright Music*.)

In each of these chapters we will discuss how Rorem combines, contrasts, and juxtaposes tonal and nontonal elements. We will not be concerned with other musical elements except incidentally, as they relate to the central thesis that every composition has clearly identifiable tonal and clearly identifiable nontonal material.

Chapter 2

Winter Pages: Movement 8

". . . moments fly by like a snowstorm. . ."

> During the early cold weeks of 1981 I began this Quintet in New York, completing it in Nantucket late in May. The suite of twelve pieces is a diary of the season, each entry leading to the next, reworking the same concerns which nevertheless shift their mood according to the weather.[1]
>
> The thirteen movements take close to forty minutes and are accompanied by my program note, which is almost as long but fairly clever, describing the work as a memoir, an autumnal (or winterish) dwelling upon my teens in Chicago and twenties in Paris. All my non-vocal works are songs without texts; indeed, so firmly do I rely on the poor singer in me longing to get out that the music feels almost like verse without words.
>
> The critics naturally grasped these straws, and flailed around them to confect their generally laudatory reactions.[2]

Background

Although *Winter Pages* is scored for clarinet, bassoon, violin, cello, and piano, only movements 1, 2, 7, 9, 10, and 12 are scored for the entire ensemble. Each of the others has its own unique subgroup.[3] Critical reception of this work was largely positive, with some mixed reviews.[4]

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[1]Ned Rorem, *Winter Pages,* Quintet in Twelve Movements for Clarinet, Bassoon, Violin, Cello and Piano (New York: Boosey and Hawkes, 1981), 5.

[2]Ned Rorem, *The Nantucket Diary* (San Francisco: North Point Press, 1987), 346. (One of the original 13 movements was cut after the first performance.)

[3]When asked about changing the instrumentation in the different movements, Rorem said that he did it for coloristic reasons and

Movement eight, ". . . moments fly by like a snowstorm . . ." is the subject of this chapter. Rorem, in the liner notes to The Bridgehampton Chamber Music Festival recording of this work, says:

> Paul Goodman, the source for so many of my songs and an irreversible influence on my youth, closed his play *Stoplight* with these words: '...nothing to do but wait,/meantime the moments fly by like a snowstorm/and my time is slipping away.' These verses are illustrated by clarinet, bassoon, and piano, all skittering.[5]

Structural Overview

The form of this movement is *ABA'B'A"*, with the sections beginning in measures 1, 33, 51, 65, and 82, respectively. While this architecture suggests rondo form, it is not confirmed by any tonal plan, as the movement has only the very slightest hint of tonality. Each "*A*" section is dominated by rapid linear motion, in which texture is heard more readily than individual pitches, although the choice of pitches is by no means arbitrary. Some lines overlap and there is some sustaining of rapid pitches by the piano, each of which creates pitch simultaneities, but there is no overall sense of harmonic motion, and certainly no functional harmony. Each "*B*" section has a static harmonic quality in slower motion--dotted quarter

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added, "It's dangerous not to. This is the theatre of music. It's theatrical and it's terribly important."

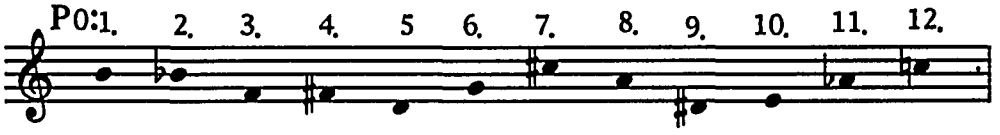
[4]See Dyer, Hughes, Kerner, Kupferberg, Larson, Libbey, Maldonado, and Webster in the bibliography.

[5]Ned Rorem, *Winter Pages* and *Bright Music*, The Bridgehampton Chamber Music Festival. New York: New World Records (80416-2), 1992.

notes as opposed to the predominant eighth note motion of the "*A*" sections.

The 12-Note Row

Rorem derives much of the material for the "*A*" sections of this movement (as well as several other movements described in chapter 1) from a twelve-note row that first appears in its entirety in movement 1, "A Mirror," measures 4-6. As stated in chapter 1, the P_0 form of this row, shown in pitch-classes in Example 2.01, is confirmed in movement 3, "Around the house the flakes fly faster...."



Example 2.01

However, as indicated in chapter 1, Rorem avoids the "classic" twelve-tone technique of deriving all principal material of a movement from the row.[6] Instead, he uses subsets from the row as motivic material (sometimes freely reordering pitch-classes) along with non-row material in all of the "*A*" sections of this movement, while using sharply contrasting material in the "*B*" sections.

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[6]See pages 10-12.

Of the twelve adjacent interval classes present (since the row can be used in circular fashion, the twelfth and first pitch-classes are also considered adjacent), four are interval 1 (a half-step), four are interval 4, two are interval 5, and two are interval 6. One would expect intervals 1 and 4 to be the most important intervals in the material constructed from row subsets. As if to confirm this assertion, the very first gesture in the movement contains two statements of each of these intervals and one of interval 6. (See example 2.04.)

Although intervals 1 and 4 occur with equal frequency in the row, interval 1 assumes a somewhat greater importance in this movement. All of the building blocks (motifs, cells, groups) that I will be discussing make important use of this interval and its interaction with other intervals. Even in the row, the interval 1 never succeeds itself except in the case of the twelfth, first and second pitch-classes.

The Basic Building Blocks of This Movement

1. The minor ninth cell

Rorem isolates the interval 1 and develops it through octave displacement and inversional equivalents in what I will call the "minor ninth cell." This cell first occurs in the piano part in measures 14-15, and, with its inversional equivalent, the major seventh, occurs in five other passages as well, always in the piano part, no doubt because range considerations would

limit its use in the other instrumental parts. The pitch-classes B and A#, which are employed in the first two occurrences of this cell, measures 14-15 (example 2.11) and 27-29 (shown in part in example 2.10), are the first two pitch-classes of the row, P_0.

2. Motif X

The interval 1 is also the defining part of what I shall call "motif X," which consists of an interval 1 preceded or followed by a larger interval. Much of the material of this movement is related by use of this motif. In the row itself (again considered circular) are eight 3-note subsets that form motif X. In this movement we will find that, in early occurences of motif X, the larger interval is greater than 2, possibly to clarify the motivic idea, but later 2 is also used. In the "*B*" sections, Rorem employs a variant of motif X, in which the interval 2, used melodically, serves as the smaller interval, while a larger interval is present harmonically. This is an audible variation procedure, where general shape is of prime consideration, regardless of the specific "bending."[7]

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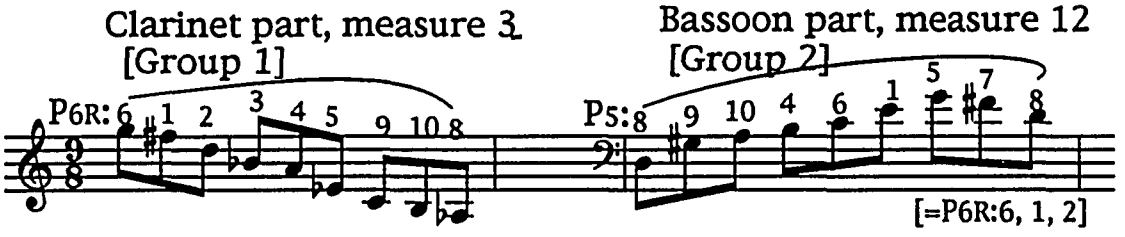
[7]While this may seem to be a somewhat informal approach to analysis, it is not unprecedented in discussing the works of Rorem. In "The Piano Concertos of Ned Rorem" (DMA diss., University of Cincinnati, 1991), Kevin Vogelsang discusses the motivic relationships in Rorem's *Double Concerto* in a similar way. Cf. 114: "The motive might thus be described as a downward leap and step upward."

3. Groups 1, 2, and 3

In the first six measures of this movement, Rorem introduces two groups of pitches, one in the clarinet part and one in the bassoon part, each beginning in fragments without overlap. The first complete presentation of the clarinet's basic group (hereafter "group 1") occurs in measure 3, while the bassoon's (hereafter "group 2") is not heard in its entirety until measure 12. Example 2.02 shows the complete groups and how each relates to the row.

Winter Pages, Movement 8, "...moments fly by like a snowstorm..."



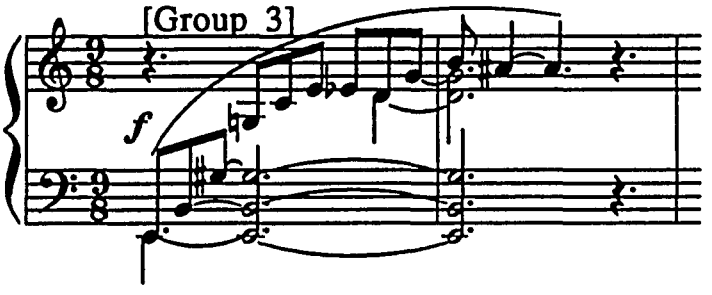
Example 2.02

While the clarinet and bassoon groups are not derived from the row so precisely as is typically found in the works of twelve-tone composers, there are, nonetheless, relationships too significant to be coincidental. The clarinet group consists of the pitch-classes of P_{6R} in the order shown above, while the bassoon group consists of the pitch-classes of P_5 in the order shown. The bassoon group might be regarded as free composition with a motivic relationship to the row, as the order of only the first three pitch-classes (8, 9, and 10 of P_5) is derived from the row. However, the construction of the first

six pitch-classes of group 1 by a slight reordering of the first hexachord of P_{6R} is a clear case of derivation.

The piano part enters in measure 8 with an arpeggiated sonority derived from the use of triads in a nontonal construction: three major triads are presented, each followed by its minor third, with overlap between the first two (the G natural serves both as the minor third of the previously arpeggiated E major triad, and as the first tone of the C major triad). See example 2.03.

Piano part, measures 8-9:



Example 2.03

Only certain pitches are sustained: E, B, G#, D, G, and A#, all members of the octatonic scale beginning E, F, G. The non-sustained pitches, C and Eb, are not members of this scale. Let us call this complete figure "group 3," and the sustained pitches "subgroup 3a" (example 2.03). There are eight complete occurrences of group 3 in this movement, always in the piano part.[8] They are identical except for transposition and

[8]The bassoon part participates in the development of subgroup 3a only.

dynamics, with subgroup 3a always sustained. Note that the octatonic scale, by definition, contains a continuous overlap of motif X, in its most contracted form.

The interaction of the minor ninth cell, motif X and its variants, and groups 1, 2, and 3, will provide the basis for the discussion of the "*A*" sections of this movement.

The "*A*" Sections: Groups 1 & 2

Group 1 consists of nine pitch-classes: G, F#, D, Bb, A, Eb, C, B, Ab, in prime form 0,1,2,3,4,5,6,8,9, or set class 9-3.[9] Group 2 consists of eight pitch-classes (with a repetition of D): D, G#, A, B, C, E, G, F#, set class 8-22, or 0,1,2,3,5,6,8,10, in prime form. These groups have 7 pitch-classes in common, F#, G, G#, A, B, C, and D; group 1 also contains Bb and Eb, while group 2 contains an E.

Both the first trichord of group 2 and the second trichord of group 1 belong to set class 3-5 (0,1,6 in prime form). This relationship is emphasized by the close proximity of the two three-pitch sets in the first two measures of the movement, shown in example 2.04. This relationship may

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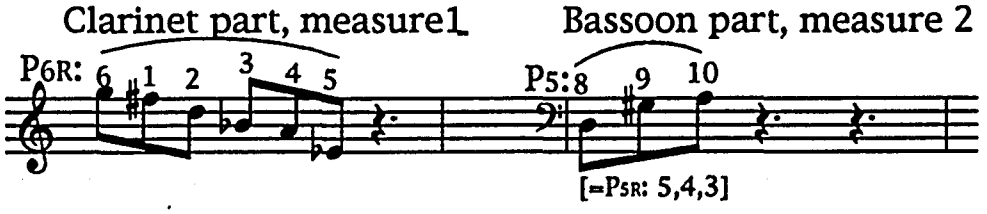
[9]See Allen Forte, *The Structure of Atonal Music* (New Haven: Yale University Press, 1973), 179-81, or Joseph N. Straus, *Introduction to Post-Tonal Theory* (Englewood Cliffs, New Jersey: Prentice Hall, 1990), 209. Further references to set classes will not be footnoted, but the reader is referred to Straus's "Simplified Set List," 184-211.

also be demonstrated by noting that after the clarinet has played pitches 3, 4, and 5 of R_6, the bassoon plays pitches 5, 4, and 3 of P_{5R}.



Example 2.04

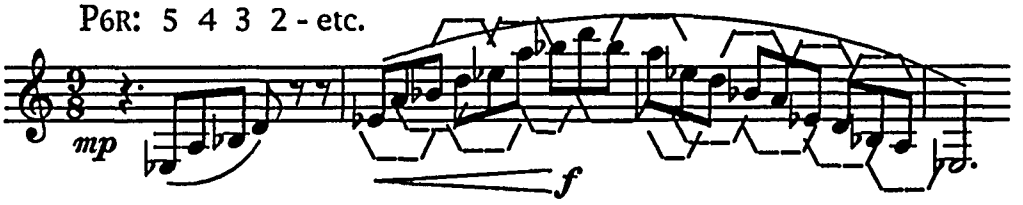
Furthermore, referring again to Example 2.02, the first trichord of group 1 and the second and third trichords of group 2 are all members of the set class 3-4 (0,1,5 in prime form.) This relationship is also emphasized by the fact that the first trichord of group 1 and third trichord of group 2 are identical in pitch-class content, while the second trichord of group 2 is ordered to form its I_{4R}.

Of course, motif X occurs in all of the above statements of both set classes 3-4 and 3-5. Furthermore, one can see that, except for the case of the second, third, and fourth pitches of example 2.04, all sets of three adjacent pitches in measure one form a statement of motif X. The overlapping nature of this motif is already evident.

In three separate passages later in the movement, shown in examples 2.05 and 2.06, Rorem creates overlapping

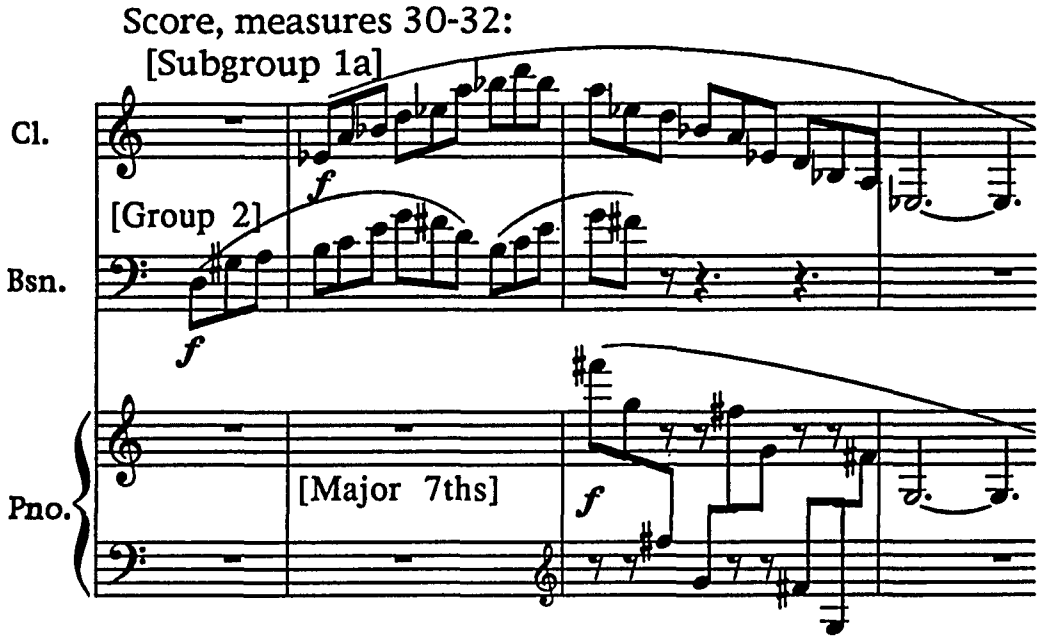
statements of motif X by using the last four pitch-classes of the clarinet part of measure one (P_{6R}: 2,3,4,5: see example 2.04) as a synthetic arpeggiated figure, running up and down in sequence. As this is a subgroup of group 1, we will call it subgroup 1a. While every pitch participates in at least one statement of X, some participate in two or three overlapping statements.

Clarinet part, measures 16-19 and 91-94:
[Subgroup 1a - overlapping motives X shown]



Example 2.05

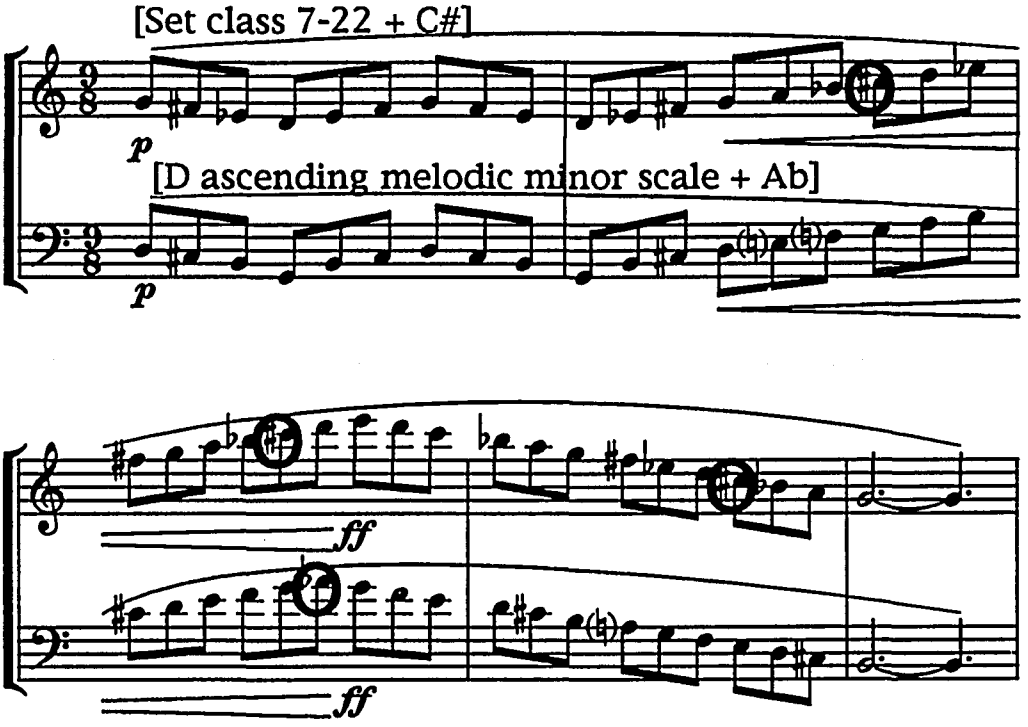
From the upbeat of measure 30 to measure 32, the bassoon plays group 2, while the clarinet plays subgroup 1a with a change of dynamics. See example 2.06.



Example 2.06

The synthetic scalar figure that occurs in the clarinet part in measures 52-60 (with the exception of the top note E, which occurs only once) consists of set class 7-22, which itself consists of the first hexachord of group 1 (the first six pitch-classes of the movement) with one added pitch-class: C#. The bassoon part in this passage follows its scalar pattern less consistently, but it is basically a D ascending melodic minor scale, played both ascending and descending, but with an added Ab, that occurs only once, as the high note. See example 2.07.

Clarinet and bassoon parts, measures 52-56:



Example 2.07

In each of the above examples, except the bassoon part of measures 52-56, the prominence of motif X is obvious. The one passage where the synthetic scalar figurations do not seem to be constructed from subsets of the row occurs in measures 61-63, where the clarinet and bassoon play a canon on the interval pattern 2,1,1,2,1,2,2,1. Every pitch participates in a statement of the most contracted form of motif X.

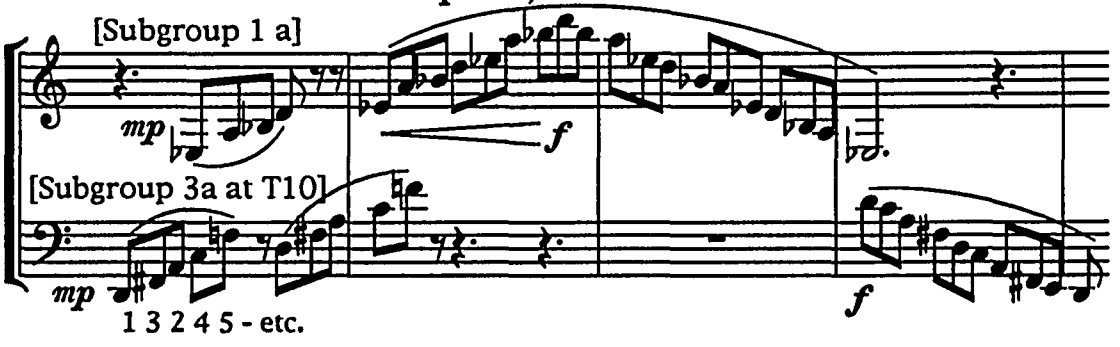
The "*A*" Sections: Group 3

The first presentation of group 3 occurs in the piano part in measures 8-9. (See example 2.03.) While the

major/minor triads may be heard as the main characteristic of this group, interval 1 is significant here, in that it is deliniated by the presence in each triad of the major and minor third in succession, as well as the connection between the non-overlapping pair of major/minor triads. Since a number of intervals 1 occur, only in one case successively, it is also possible to observe five occurrences of motif X.

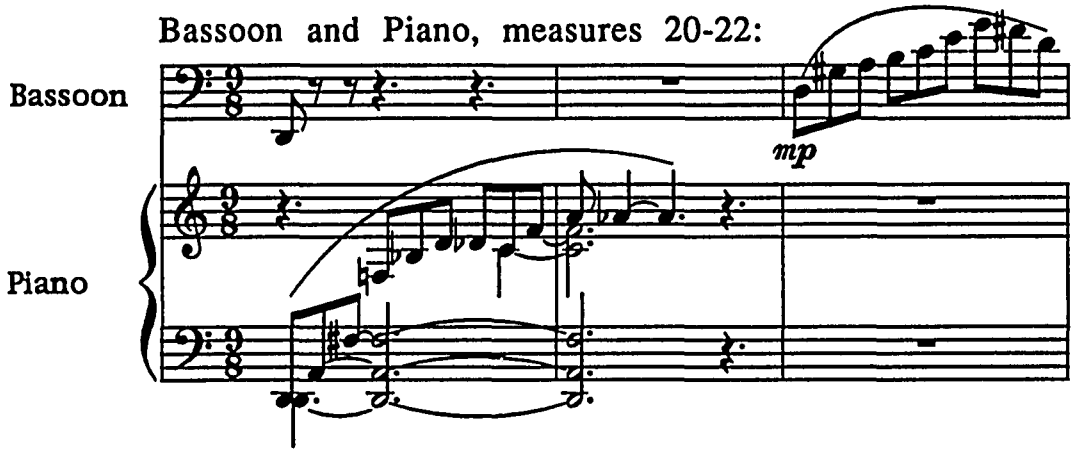
In measures 16-19, the bassoon part is derived from subgroup 3a, up to now heard only in the piano part; it consists of the first five pitches at T10, with the order of the second and third pitch-classes reversed. The final pitch of measure 19, an E-natural that is not a part of subgroup 3a at T10, is a passing tone added by Rorem just to make the final D arrive on the downbeat of measure 20. At the same time, subgroup 1a, as previously discussed, appears in the clarinet part. (Example 2.08.)

Clarinet and bassoon parts, measures 16-19:



Example 2.08

In measure 20, the piano part again presents group 3 at T10, a "D" centricity, as prepared by the bassoon in measures 16-17 and 19-20. The prominence of the pitch "D" in terms of registral extremes, duration and frequence of occurence at beginnings and ends of musical statements, by Straus's definition cited earlier, makes this centricity clear. (Example 2.09.)



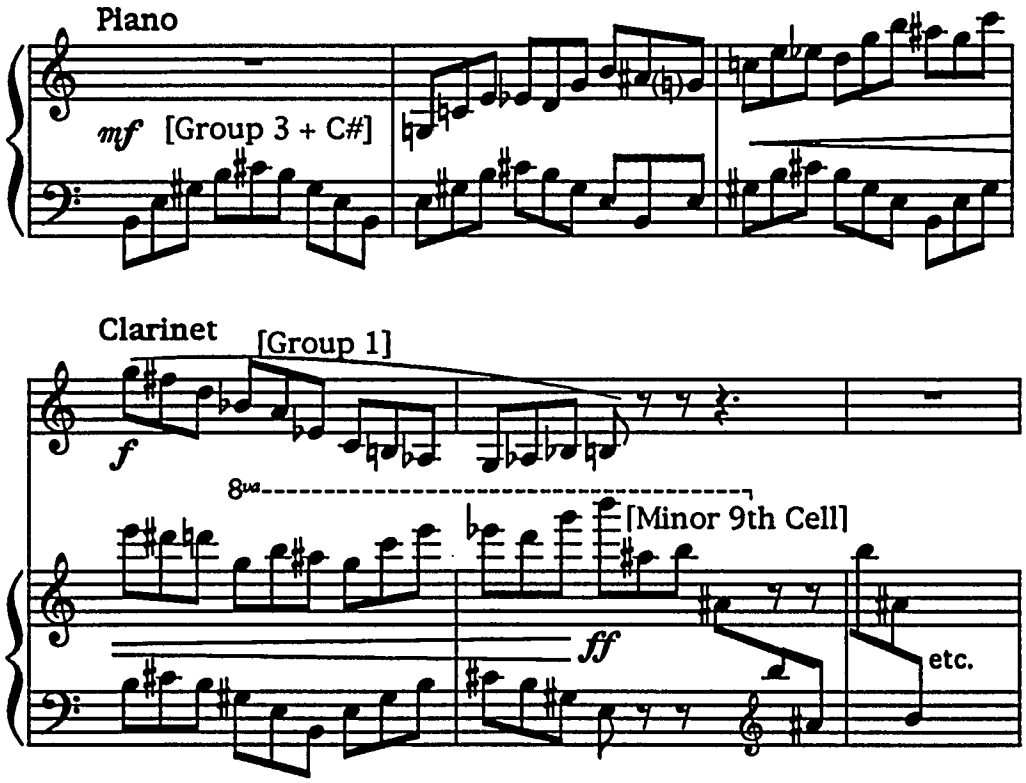
Example 2.09

In measures 16-19, the clarinet part also anticipates the pitches A, Bb, and D, that occur in the piano part to follow (Example 2.08). The bassoon answers in measure 22 with its original group 2. Note that there are five pitch-classes in common with group 3 in its new transposition (D, G#, A, C, F#). See Example 2.09.

In measures 23-29, the right hand piano part presents a ostinato of eight pitches, moving up an octave for each

presentation, while the left hand part presents a separate ostinato remaining in its register. The double ostinato includes group 3, but with the pitch C# added, which is, by inversional equivalence, set class 9-3, the same set class as group 1. This connection is, no doubt, unintentional.[10] Over this, the clarinet part consists of its original group 1, with a slight variant on the ending, placing a Bb before the expected B. Again, this is a passing tone just to make the B arrive on the downbeat. (See example 2.10.) The piano part breaks off into a presentation of the "minor ninth cell" in measures 27-29, discussed next.

Clarinet and Piano, measures 23-27:



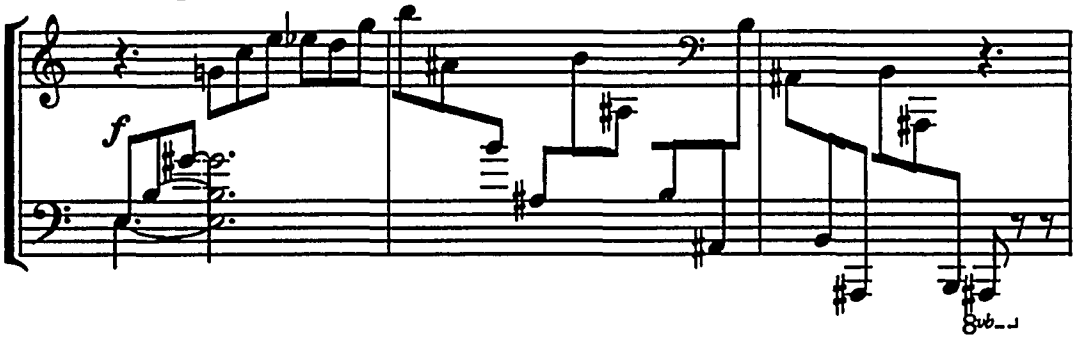
Example 2.10

[10]In the interview, Rorem indicated that this connection could have been subconscious.

The "*A*" Sections: The Minor Ninth Cell

In measures 13-15, the piano part presents group 3, one octave higher than its first two occurrences, but finishes by expanding the final two pitches, B-A#, by octave displacement, into a minor ninth, repeated seven times. (See example 2.11.) This is the "minor ninth cell" mentioned earlier. Its connection with group 3 having been established here and confirmed in the last part of the passage from measures 23-29 (where the group 3 idea is developed—see example 2.10), afterward it is always presented independently.

Piano part, measures 13-15:

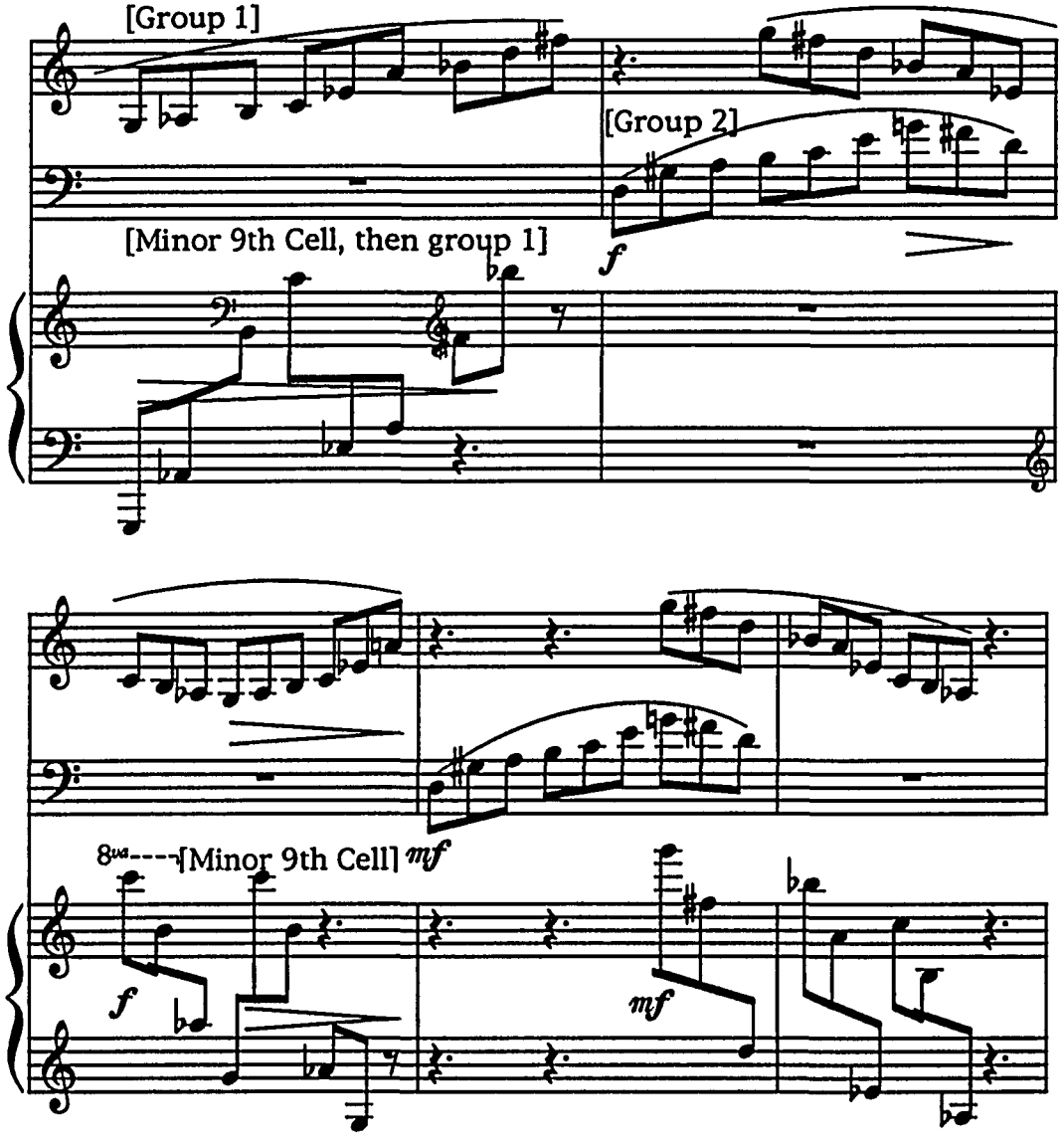


Example 2.11

Example 2.06 shows the use of this cell as major sevenths in measure 31, in combination with subgroup 1a in the clarinet part and group 2 in the bassoon part. Otherwise this cell always occurs as a minor ninth, except in measures 85 and 88-89. In each of these cases the piano part begins the passage with the minor ninth cell, but continues in a new pattern by matching pitches directly with the clarinet part

(presenting group 1), except for the last two pitches of measure 85, which fit the group, but not simultaneously with the clarinet. In measure 87, the piano part consists solely of minor ninth cells, only the first two of which match pitch-classes with the clarinet part. Note here that the relationship between the minor ninth cell in the piano and the clarinet subgroup 1a is

Score, measures 85-89:



Example 2.12

emphasized. The bassoon once again performs group 2, shown in example 2.12.

The "*B*" Sections

In measure 33 begins the *B* section, in which the motion is much slower, and an appoggiatura figure predominates. As this figure is repeated untransposed but with exchanges of instruments, we may call this "klangfarben ostinati." This type of texture obviously appeals to Rorem, as he used it again in the third movement of *The End of Summer*[11] and in the first movement of *Bright Music.*[12] As each of the ostinato figures features a whole-step appogiatura with a larger harmonic interval present, this section is derived through an expansion of motif X.

The first five measures of this section (33-37) consist of a new group performed five times, with an exchange of instrumental parts. It can be heard either as a B minor triad, followed by the pitch A, or as a D major triad with a B to A appoggiatura. The notation suggests the former, as the D and

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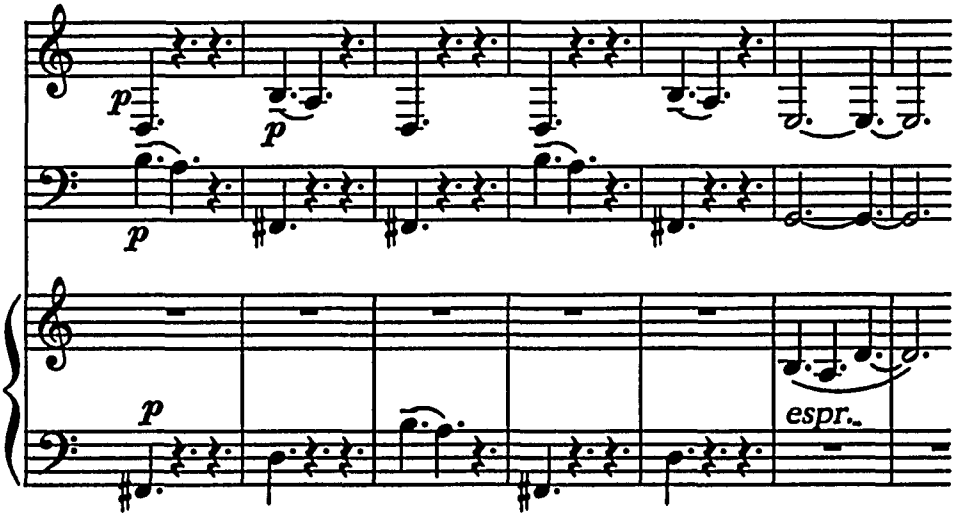
[11]See Ned Rorem, *The End of Summer*, for Clarinet, Violin and Piano (New York: Boosey and Hawkes, 1986), movement 3 "Mazurka," measures 36-42 and 138-46, discussed in chapter 4.

[12]See Ned Rorem, *Bright Music*, Flute, Two Violins, Cello, Piano (New York: Boosey and Hawkes, 1987), movement one "Fandango," measures 65-77, and 141-54. In the first of the two passages, the appoggiatura figures appear in parallel sevenths with instrumental coloration (flutter tonguing, harmonics); in the latter they appear again in parallel sevenths, this time with a piano accompaniment in rapid arpeggiation.

F# are not sustained through when the A is heard. However, it is difficult in performance not to hear the latter. This group cadences in measures 38-39 on a sonority consisting of G, E, and D. This cadence seems almost a reversal of normal, as the static repetition of an idea is interrupted by something different. Yet it can also be seen as an allusion to a traditional V-I cadence if one views the ostinato as a D major triad, and the final sonority of the cadence as a G triad with missing third and added sixth. Rorem stresses this cadential quality by adding the symbol "*espr.*" in the piano part in measure 38. (See example 2.13.) A similar series of events with two different pitch-class groups takes place in measures 41-49, giving another allusion to root progression downward by perfect fifth, but both triads this time have minor thirds and

Score, measures 33-39:



Example 2.13

missing fifths.[13]

Measures 65-81 consist of another section similar to section two, in which new pitches are used, but the phrase and rhythmic structure of the earlier section is retained. In common with section two, the "appoggiatura" pitches remain constant for the whole section, although the other pitches in the group, or harmony, change after the first cadence. In contrast with section two, there is not even the slightest hint of a V-I harmonic progression in the cadences.

While the interval 1 or its inversional equivalents is frequently absent in these sections, heightening the sense of contrast with the "*A* " sections, this interval is stated harmonically in measures 41-47, and 73-79, respectively the second subsection of each section. This interval is also stated harmonically in the cadences of measures 70-71 and 80-81 that close the two subsections of the *B'* section.

The Ending

In the last two measures, the clarinet and bassoon parts finish the movement with 4-note figures derived from the row,

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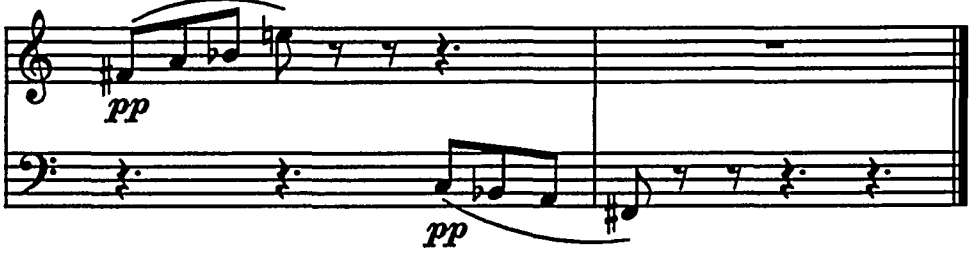
[13]Therese A. Provenzano observes that the "use of the minor dominant in cadential areas, instead of the traditional major dominant, is an example of Rorem's blurring of tonality and functional harmony." See "The Choral Music of Ned Rorem." DMA diss., Brandeis University, 1994, 24. She further points out several such occurences in the music she discusses; cf. 88.

but not using material they have played before, although motif X is prominent. The last three bassoon pitches form a pitch-class retrograde of the first three of the clarinet, and all pitch-classes together form the set: E, F#, A, Bb, C, all members of the octatonic scale that includes F#, G, and A. This set also consists of either P_3 or P_9: pitch-classes 6, 7, 8, and 9 (as the figure is symmetrical) with the pitch-class "E" added. However, the unpredictable nature of this ending gesture confirms the composer's concept of motivic shape and texture, rather than tonality, centricity, or strict row technique, as the governing principle of this movement, and serves perhaps as a Rorem "shrug of the shoulders."[14] See example 2.14.

Clarinet and Bassoon, measures 96-97:.



Example 2.14

Formal Considerations

This movement is harmonically constructed from pitch-class groups derived from a twelve-note row and its subsets, along with triadic, octatonic, and other synthetic patterns.

[14]This is my terminology. In the interview, Rorem suggested "or a thumbing of the nose."

Rorem does not use functional tonality as an organizing principle, but neither is the movement serially organized in the traditional sense, although there are ostinato patterns and the use of RI. Nonfunctional triads occur, both in the piano presentations of group 3, and in the "appoggiatura-like" figures of the second and fourth sections. Much of the material can be shown to consist of various permutations of motif X; even the "*B*" sections can be seen to stem, harmonically, from the (previously sequential) idea of one smaller and one larger interval.

In terms of form, while the *ABA'B'A''* format describes the general concept, it can also be said that the *A'* middle section is developmental, while the *A''* section is recapitulatory. Some development of the basic ideas occurs already in the first *A* section. Measures 23-27 include a development of the group 3 idea by the addition of the tone C# and by ostinati. The minor ninth cell is developed by inversion to a major seventh in measure 31.

Some aspects of "classical" development are approached in that the *A'* section restates the group 3 and the minor ninth cells in the piano in a new transposition, but maintaining the relationship (though not the proximity), as in measures 13-15, that the the minor ninth cell restates the final two pitches of the linear unfoldment of group 3. The woodwinds perform synthetic scalar patterns, and there is canonic treatment.

The *A''* (final) section may be viewed as recapitulatory in that the woodwinds reprise their respective groups in measures 82-89, partially simultaneously and partially with overlap. In measures 90-91, the woodwinds recapitulate measures 16-18 literally, but this time the piano enters in measure 92, matching the Eb pitch-class of the clarinet and playing its group 3 from that pitch. (Previously, the bassoon had performed a downward arpeggiated figure leading to the pitch D, on which the piano had started its performance of group 3.) The use of the Eb starting point bears a reference to measure 32, where the first *A* section cadences and ends on an Eb & G dyad. This also supports the idea that interval 4, while secondary to interval 1 in importance, is nevertheless significant. (See example 2.06.)

Centricity

Rorem's use of centricity in this movement is clear in some passages but vague in others. The clearest cases of it occur in the piano part when group 3 is presented: three times on E, then, successively, on D, G, F#, B, and Eb. The left hand piano part in measures 23-27 reiterates an E major triad with added sixth, but without tonal implications, as no functional harmony is present, and even the centricity is blurred by the right hand and clarinet parts. (See example 2.10.)

While not confirmed as obviously as with group 3, group 1 has a G centricity (highest and lowest pitch-classes), and group 2 has a D centricity (first and last pitch-classes stated, as well as the lowest.) The D centricity is also present, as mentioned earlier, measures 16-21, and in the "recapitulation" of part of this passage, measures 91-92. Overall, D centricity is present the most, followed by G and then E.

The "Eb cadences" already described convey a slight sense of centricity, confirmed by the final statement of group 3 in measures 94-95. F# functions as the centricity of measures 59-60 (group 3) and the final gesture of the movement (first and last pitch-classes.)

Overall, centricity is clear in individual passages, and the return to the G and (especially) D areas is important in confirming the sense of recapitulation. Nevertheless Rorem also makes significant use of E, Eb and F#, and he does not create beginnings or endings that strongly confirm any particular pitch areas, or make any of them seem inevitable. Thus while centricity is important, it does not function in the same way that tonality would in terms of the formal structure.

Conclusions

Rorem borrows from the classical idea of form, constructing a movement in clearly contrasting sections that develops material in ways similar to classical development. Although he borrows triadic material from the tonal system, he does not use functional tonality, and he makes extensive use of synthetic scalar figurations and pitch groups derived from a twelve-note row. His use of ostinati gives pattern organization to his development of these scale/group ideas. He is careful to achieve clear closure, but not through traditional cadential patterns, although one might attribute the two "Eb cadences" described above, as well as the "quasi V-I cadences" of the *B* section, to a slight remaining hint of traditional tonality.

Recalling briefly Rorem's statement that he "has no method," I submit that this attitude is borne out by the frequent use of the word "except" in this chapter. While Rorem uses pitch material that can be described analytically, very rarely can this be done without noting exceptions. Nevertheless, this music demonstrates an inner logic and consistency through its use of recurring groups, scale patterns, and textures, and through its rhythmic and formal organization, development, and clear closure.

Chapter 3

Septet: "Scenes from Childhood": Movement 6, "San Remo at Six"

> Several years (and intervening works) separate the two pieces, but the present *Septet* takes over where *Winter Pages* (1981) leaves off. That earlier piece . . . contained a dozen titled movements which mostly purported to evoke the past. Since my past is still the same, shifting only in relation to the ever-shrinking future, and since I still enjoy annotating my memoirs through musical sounds in the shape of vignettes, I seem to be the only American composer of my generation true to the French tradition. That tradition means economy and illustration.[1]

Background

Septet: "Scenes from Childhood" was "commissioned by the Santa Fe Chamber Music Festival, for its 1985 season," and "composed in Nantucket and New York, September 1984 - March 1985."[2] Its premiere took place on 11 August 1985.[3]

The septet consists of eleven movements, of which only the first, seventh, and eleventh are for the entire ensemble. Movements eight and nine are for the ensemble minus the first violin, and the other movements are each scored for differing subgroups.

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[1]Ned Rorem, *Septet "Scenes from Childhood"* (New York: Boosey and Hawkes, 1985), 1-2.

[2]Ibid., 1-2.

[3]For critical commentary, see Groves ("Composer's New Work Takes Spotlight") and LaFave, in the bibliography.

Movement six, scored for violin and cello, and entitled "San Remo at Six," as Rorem explains in the preface, "represents a chat in a favorite hangout on New York's MacDougall Street during the 1940s."[4] In his review of the premiere, Bob Groves added that the movement "is a violin and cello in quick exchanges, a la conversational bar talk (and sounding a bit like Bartok). Duets are intermingled with short solo cadenzas. A fleeting unison ends with a plunk."[5]

Formal Structure of the Movement

This movement, like movement 8 from *Winter Pages* discussed in chapter 2, is in five sections, with a formal architecture of *ABA'B'A''* . Unlike movement 8 of *Winter Pages* though, this movement is constructed much more like a traditional tonal rondo, but using tonality, bitonality, and centricity. No row-like material is employed. However, in typical Rorem fashion, the functional nature of the tonality is blurred, and there are passages in which there is centricity, but no tonality.[6]

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[4]Rorem, *Septet,* 2.

[5]Bob Groves, "Composer's New Work Takes Spotlight," *Albuquerque Journal,* 13 August 1985, A-11.

[6]As pointed out in Straus's definition on page 7 of this dissertation, stress through frequency of statement, length of sustaining, placement in registral extremes, loudness, or rhythmic or metric placement tends to give certain pitches priority. The degree to which one or more of these elements act to create such priority will determine the relative strength of the centricity.

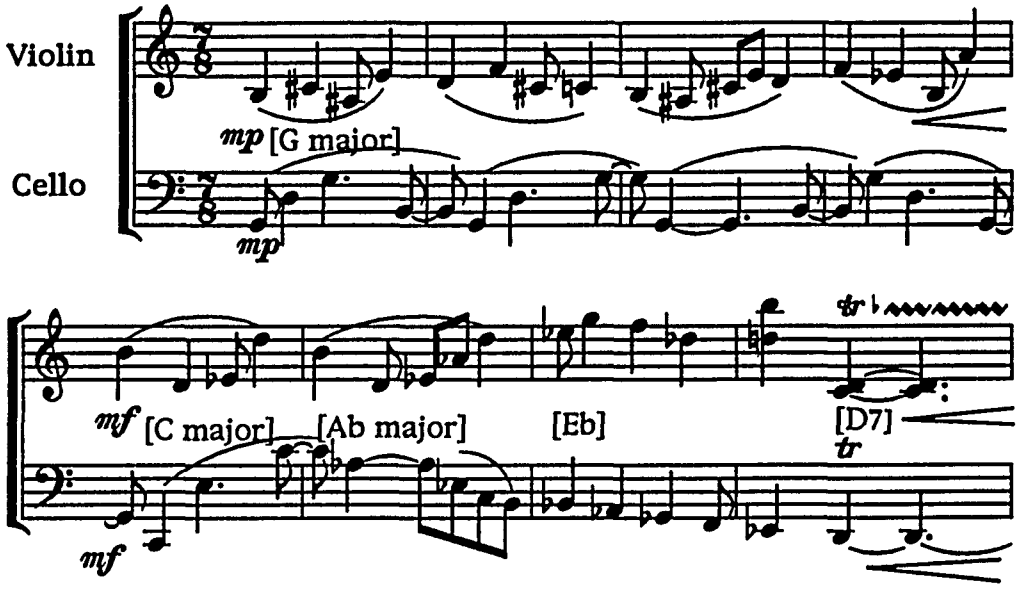
Summary Chart

Sect.	Form	Mm.	Tonal/Nontonal Movement
1	*A*	1-8	G major I,IV,Neap.II,bVI,V7
2	*B*	9-13	Tritones & half-steps w. vague G or Eb centricity
3	*A'*	14-21	G major I,IV,Neap.II,bVI,Root mvt./3ds implying mvt. to A
4	*B'*	22-28	Tritones & half-steps) w. C centricity
5	*A''*	29-36	Bitonal: C major (with violin part derived from G major opening) I,IV,unison leading to Gb: I=G major: F# (as expanded leading tone),I

Blurred Functional Tonality

Some functional tonality is present in the *A* and *A'* sections, beginning and ending in G major. In the first four measures of these sections, the lower part (cello in measures 1-4; violin in 14-17) outlines G major triads (example 3.01), and the piece ends with a pizzicato statement of a G major triad in both instruments (example 3.03). Subdominant (measure 5 and 18, in the lower parts, respectively) and dominant seventh (measure 8, second beat and following, in both parts) functional harmonies are also outlined. Measures 14-20 (not shown) consist of basically the same material as measures 1-7 with an exchange of instruments.

Septet: "Scenes from Childhood", Movement 6,
"San Remo at Six" Measures 1-8:



Example 3.01

Although the I-IV-V(7) harmonic progression in the cello part in measures 1-8 is easy enough to see, the harmonic progression in measures 6-7 is less clear. The cello part outlines an Ab major triad, followed by a B natural (enharmonically functioning as Cb), and continuing with an Eb melodic minor scale, ending on the pitch D. Another way of viewing measure 6 is that both parts outline an Ab major triad, with the pitches B and D functioning as upper and lower neighboring tones to C. In tonal terms, this is a Neapolitan sixth chord function.

Measures 7-8 are more difficult to see as functional, although an analysis of Eb is most logical. The cello line

consists of the first five pitches of the Eb minor scale, descending, while the violin part consists of four pitches, only one of which (G natural, implying bimodality) is not contained in the Eb descending melodic minor scale. The first chord of measure 8 functions as a neighboring tone sonority to the V^7 harmony of the second beat of this measure: The B functions as a two octave displacement of the lower neighboring tone to C, while the Eb is the upper neighboring tone to the D.

Although the voice-leading in this passage is tonal enough, the use of Ab major and Eb minor triads, respectively, to prepare a dominant in G major serves to create a less restrictive tonal atmosphere than would the use of a more obviously secondary dominant or circle of fifths harmonic progression. Thus this passage helps to prepare the listener for the upcoming nontonal passage.

Another passage that stems in part from functional tonality occurs in measures 21-22, the transition from the *A'* to the *B'* section. The five chords presented in succession show root movement downward by thirds, certainly tonal enough, but with a "pedal" A in the top voice and with parallelism that belies traditional voice-leading. The roots of the four chords are F, D, B, G#, respectively, the first two pitches being played by the violin and the last two by the cello.[7] See example 3.02.

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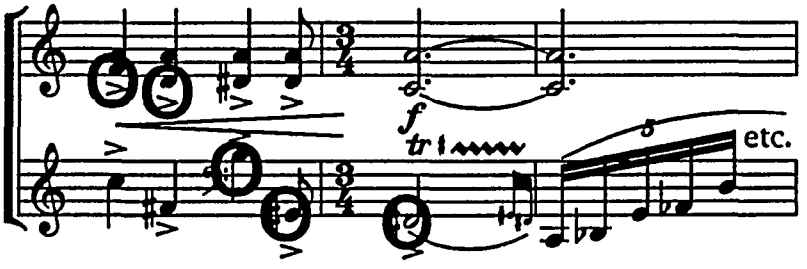
[7]See Mark Munson, "A Study of Ned Rorem's *An American Oratorio*," (DMA diss., University of Cincinatti, 1991), who cites an example of a similar passage in that work (p. 127).

Measures 21-23 [Roots circled]:



Example 3.02

These are the true roots as they are the lowest pitches of each sonority, and each sonority is constructed from them. The first two are triads, and the third is a seventh chord with missing fifth. The fourth, which appears to be constructed in fifths (perfect and diminished), in context may also be heard as a tertian sonority with missing third, under the sustained A. In either case, its root is G#. As the root line of this measure outlines a G# fully diminished seventh chord, the tonal implication is cadential motion toward A. While the A and C in the top two voices in measure 22 seem to confirm this as a cadence in A minor, the bass moves to F#, creating a diminished triad, and thus, a type of deceptive cadence. Note here that the tritone relationship of F# to C is exploited here both harmonically (violin and cello parts in measure 23), and melodically (cello part, measures 22-23).

Although measure 22 marks the beginning of the tempo and meter of the following section, it serves as a cadential conclusion to the previous section, and as a pivot by providing

the pitch C (the lower violin note) that, taken up in the next measure by the cello, serves as the start of the following section.

Octatonic Scale and Blue Notes

In the violin part Rorem begins on B, completing the G major triad begun by the first two pitches of the cello, but then moves immediately to chromatic tones not associated with G major: C# and A#. While these pitches can be viewed as upper and lower neighboring tones, respectively, to the B, it is also true that they form part of the octatonic collection that begins with G, G#, A#. All the pitches of the violin part from the beginning to the first pitch of measure 4, except for the one brief C natural in measure 2, are contained in this octatonic collection. (Example 3.01.)

Juxtaposed against the G major triad, the prominence of the pitches C# (enharmonically Db), A# (enharmonically Bb), and F natural provides a blue note quality.[8] As it is typical in blues compositions to prepare the harmonic change from I to IV by adding a minor seventh (and sometimes other extended tertian pitches) to the tonic triad, thus creating a dominant to the upcoming subdominant, Rorem does not disappoint. The

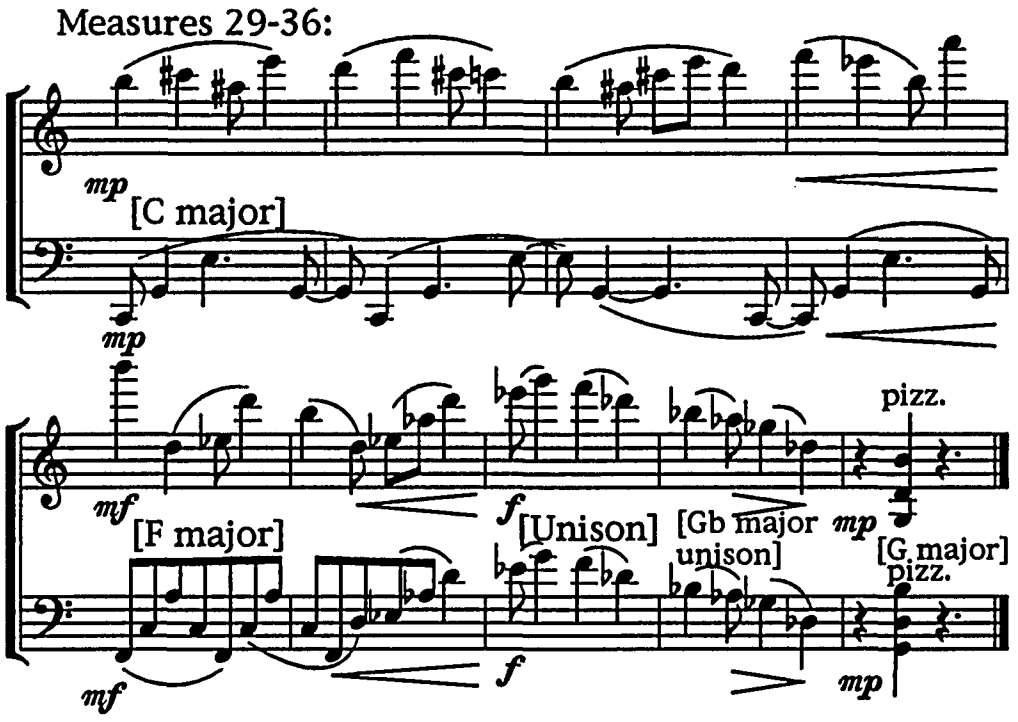
[8]In the interview, I asked Rorem if he remembered San Remo as a place where blues was performed, and he replied that it was just a bar at Bleecker and McDougal. "I don't think the blue notes came from cause and effect."

pitches in measure 4 collectively comprise a G major triad with added minor seventh, major ninth, and minor sixth. While the addition of a minor sixth is unusual, it provides a pitch-class not heard previously, and one that will be prominent in the next few measures. (Example 3.01.)

In measure 5, the expected subdominant arrives, although the pitches of the violin part represent enhancement (or blurring, depending on one's point of view) by adding a major seventh, major ninth, and, briefly, a minor third, rather than confirmation of the C major sonority outlined in the cello part. Of these added pitches, only the minor third would constitute a blue note. (Example 3.01.)

The Final Section: Implied Bitonality

In the final section (measures 29-36—see example 3.03), Rorem first contradicts, then confirms the tonality of G. He begins by taking the C centricity established in the previous section (see the discussion on the "*B*" sections on pages 68-71) and converting it to a C major tonality in the cello part, despite the fact that a return to G major, the original tonality, would be expected in what is to be the final section of the movement.



Example 3.03

For the first five measures of this section, the cello part is similar to its counterpart in the first five measures of the piece, but transposed to C. Even the original I-IV motion is retained in this transposed version, as the cello moves from C to an F major chord in measure 33. The violin part consists of the original violin part, two octaves higher until the second note of measure 33, thereafter one octave higher, but otherwise untransposed. Although the pitch collection created between the two parts (A#,B,C,C#,D,E,F,G) in measures 29-31 can be seen as an octatonic collection with an added C, this view is not easily defended. The pitch C is the tonal center established by the cello part, and, also appearing prominently

in the violin part, is therefore too significant to be viewed as a neighboring tone or chromatic inflection.

Several aspects of this section differ from the opening section due to the use of the untransposed violin line in conjunction with the quasi-transposed cello part. The pitches that would create the strongest sense of blues in a C tonality, Eb, Gb, and Bb, are not as prominent in measures 29-31 as are the corresponding pitches of G major, Bb, Db, and F, in the first three measures of the piece. However, in measures 33-34 the blues feeling is reestablished by the presence of the pitches B, D, and Eb along with the F major triad, creating a very bluesy sonority also describable as deriving from the octatonic collection beginning F, Gb, Ab. In one other significant difference, the minor seventh is not added to the I chord in measure 32, as it had been in measure 4.

The cello part of measures 29-32 is rhythmically identical to its corresponding measures 1-4 of the original G major section, but the pitches are not an exact transposition of the part. In measures 29-30, the use of the pitch E as the high pitch gives a richer sense of the C major sonority than would a C, which would correspond to the G of measures 1-2. However, if Rorem had used B in measures 1-2, to correspond to the E of measures 29-30, it would have clashed with the violin part, which is playing neighboring tones to that B in the same register as the cello.

Another result of the changes in the cello part is that it sustains for most of measure 31 the very same pitch, G (now the fifth of a C major triad) that was was used in the corresponding part of measure 3 (as the root of a G major triad), resulting in a brief recapitulation of the same pitch relationships with the violin part. In measure 33, the cello part becomes more active rhythmically than in the previous measure, in order to give more emphasis to the F major triad and to provide more rhythmic energy to lead to the conclusion of the piece.

It may seem problematic to speak of this section in terms of bitonality inasmuch as the violin part, taken by itself, no longer exhibits the sense of G major tonality that it did in conjunction with the cello part of measures 1-4. However, because this musical line has been established and repeated in the tonality of G, and now is harmonized in C, a context of implied bitonality is present.

In measures 35-36, the two instruments play in unison (two octaves apart) a melody that uses most of the pitches of the Gb scale, omitting Cb, but briefly including G natural. This constitutes a reworking of measure 7, by taking the two ideas presented there simultaneously and recapitulating them successively in unison, with slight variation. Although the omission of the pitch-classes Cb and C natural creates an ambiguity with the tonality of Db major, the context, especially

measure 36, in which a Gb major triad is clearly emphasized in quarter notes with only one eighth note passing tone, argues emphatically for Gb as the tonality. This Gb (enharmonically F#) becomes an expanded leading tone in G major, substituting for the customary dominant tonal function. The piece concludes on a G major triad, sandwiched by rests, with the pitch B (enharmonically equal to the Cb that was omitted from the Gb major context) prominently in the upper voice of both instrumental parts.

Why is unison writing employed near the end of the piece? Perhaps the extramusical explanation "a chat in a favorite hangout" can provide the reason. The movement as a whole depicts this chat between two individuals—represented, respectively, by the violin and cello. In sections 1 and 2, the violin "speaks" while the cello "listens"; in sections 3 and 4 the roles are reversed. In section 5, the violin speaks once again, while the cello is listening (differently), but the cello joins the violin, first by becoming more rhythmically active in measure 33, and finally, in measures 35-37, by joining the violin idea, thus providing closure through conversational agreement.[9]

Thus Rorem rounds out the movement by providing an unexpected C major underpinning that contradicts the anticipated G major and octatonic/blues idea, but then confirms

[9]In the interview, Rorem commented that this was indeed a conversation, but "I don't know what they're saying."

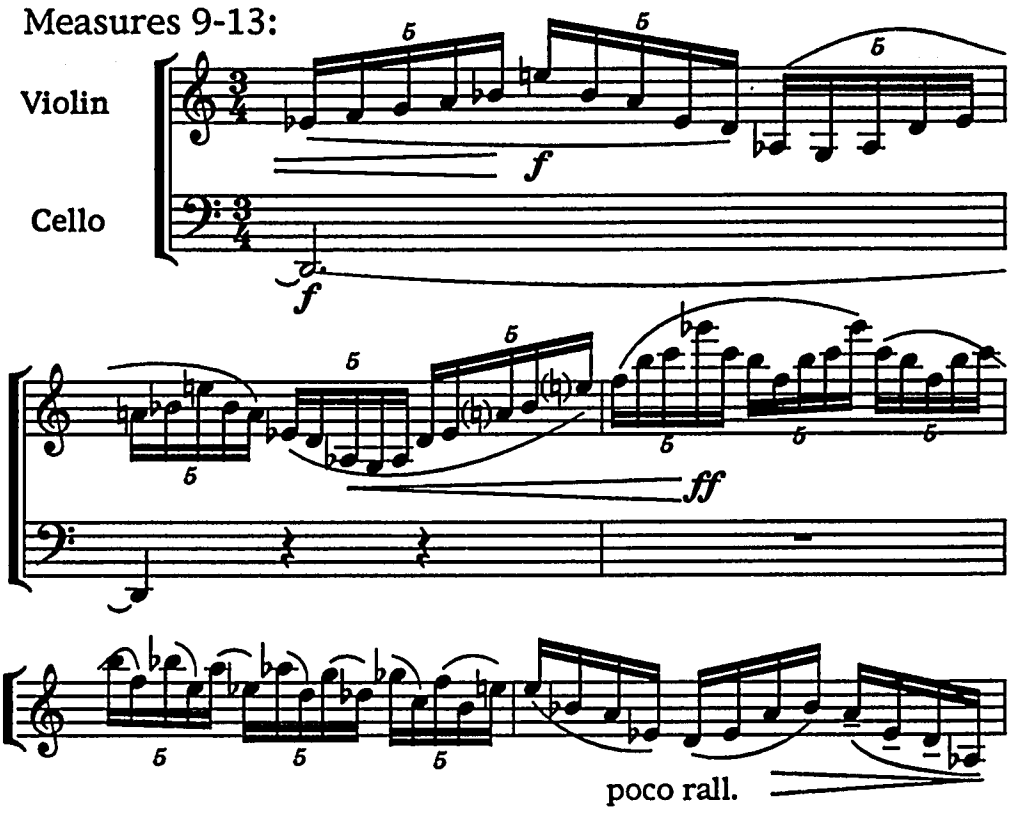
the octatonic/blues idea in the measure 33 (functionally, IV in C), once more briefly departs from the expected harmonies of functional tonality (measures 35-36), and finally reconfirms G major tonality/centricity of the movement at the end.

The "*B*" Sections: Nontonal (Centric) Material

With the exception of the first four pitches of the violin part, a brief whole-tone scale segment, the section from measures 9-13 is constructed exclusively from intervals of the tritone and half-step.[10] In the first three and last measures, the violin part employs these intervals in alternation, upward and downward, with the final statement concluding on an Ab that becomes the upper neighboring tone to the G tonality that returns in measure 14. In measure 11 Rorem briefly extends the range of this passage upward, and then, in measure 12, presents seven descending tritones in succession (followed by an eighth in the next measure), each one half-step lower than the previous. Since any two tritones related by half-step always form the same 4-pitch set class, these gestures use identical overlapping set classes. The same overlap occurs in measures 9-11 and 13, except that it is interrupted by the fact that the violin part in measures 9-10 does not (and, due to the

[10]A favorite device of Rorem's. For other examples of his extended use of these intervals, see *Bright Music*, movement III, rehearsal 5 ff. and most of movement V, *The End of Summer*, movement I, rehearsal 9 ff. (piano part) and movement III, rehearsal 1 ff. (piano right hand part), discussed in chapter 4, and *Spring Music*, movement V, from measure 5 to rehearsal 1.

limit of the range of the instrument cannot) continue below the open G to a Db to complete the tritone. This feature of these two measures tends to provide a mild centricity of G that is, however, not confirmed by any other compositional devices. (See example 3.04.)



Example 3.04

In fact, a good case could be made for Eb as the pitch center, since it occurs a total of nine times in the passage, three of which coincide with the beginning of a metrical beat, thus providing rhythmic stress, as well as durational emphasis. Eb is also the first pitch-class of the passage. The pitch-class A

occurs with equal frequency, but only twice as the beginning of a beat. Further complicating this matter, E natural and Gb are the highest pitches in measures 9-10 and 11, respectively, and measure 12 involves pitch symmetry and thus provides no basis whatsoever for centricity. The examination of the *B'* section in the next paragraph will again suggest G as the pitch center of the *B* section by analogy.[11] Nevertheless, it must be concluded that the centricity of this passage is vague.

In the *B'* section (measures 22-28, not shown), Rorem again exploits the scale he constructed previously from tritones and half-steps, this time in the cello, and this time starting and ending on the pitch C, the final C arriving as the first pitch of measure 29, which begins the final (*A''*) section. In this section the C centricity is clear: its lowest pitch is C, and C is the highest pitch, also emphasized by repetition in measure 26, until the Db appears briefly in measure 26, much like an upper neighboring tone. As before, Rorem also presents a cascade of descending tritones one half-step apart, this time totaling 12, measures 26-27.

The pitch collections used in the *B* and *B'* sections are similar. In measures 9-11 of the original *B* section, where there is a tenuous G centricity, all pitches but Db are used. In measures 23-25 of the *B'* section, which has a C centricity,

[11]The pitch-class G occupies the corresponding place in the synthetic scalar figure of the *B* section that the pitch-class C does in the *B'* section.

Rorem once again uses an 11-pitch collection, omitting Gb. Each omitted pitch is a tritone from the pitch center of the passage, if one accepts G as the pitch-center of the *B* section. In both cases (measures 12 and 26-27, respectively), the subsequent cascade of descending tritones necessarily employs all pitches, but the previously withheld pitch arrives with no particular emphasis. Rorem does give Gb and Db some emphasis in the penultimate measure of the movement, as we have already seen.[12]

Conclusions

In this movement, Rorem mixes the use of functional tonality with centricity. While each section has its pitch center, and closure is achieved (formally by the return of material, and tonally by the return of the G major tonality that was employed in the beginning), the *A*, *A'*, and *A''* sections are generally tonal (with some blurring), and the *B* and *B'* sections are centric. "Modulations" are achieved by the blurring of tonality to lead to centric sections and the progression from neighboring tones to tonal sections. The final section employs implied bitonality, the C major tonality being achieved by changing from a C centricity to C tonality in the cello part, while the violin part recapitulates its original first six measures

[12]In the interview, Rorem indicated that this was probably a conscious decision.

(played originally in the G tonality) two octaves, then later one octave higher.

Again, as in the discussion on *Winter Pages,* there has been frequent use of words like "exception" and "omission," once again confirming Rorem's determination not to live up to the expectations of a system.

Chapter 4

The End of Summer: Third Movement "Mazurka"

> "Were I asked what I most strive for in music, I suppose I'd say simplicity. . . .An artist tries to say in as few notes—or words, steps, shorts, strokes—as possible what only he can say.[1]

Background

The End of Summer was composed in September and October 1985, in Nantucket and New York, on commission for the Verdehr Trio with funding from Michigan State University, and was premiered by that ensemble in April 1986, in Bombay, India. Rorem noted in his diary on 21 December 1985: "Visit Wednesday from the Verdehr Trio, who commissioned *The End of Summer*, which they plan to play first...in Burma!"[2] Critical commentary has been consistently favorable.[3] The instrumentation of all three movements is clarinet, violin, and piano.

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[1]Ned Rorem, *Setting the Tone: Essays and a Diary* (New York: Coward, McCann and Geoghegan, 1983), 93-4.

[2]Ned Rorem, *The Nantucket Diary of Ned Rorem, 1973-1985* (San Francisco: North Point Press, 1987), 609.

[3]See Hazlett and Rockwell in the bibliography for critical commentary. Jimmy F. Pochkanawalla's favorable review, "Inspired Concert," in the *Indian Express* (Bombay, India), 10 April 1986, is cited in Arlys L. McDonald, *Ned Rorem: A Bio-Bibliography* (New York: Greenwood Press, 1989), 190. The *Boosey & Hawkes Newsletter* 16, no. 3 (March 1987): 7 also noted "consistently favorable" responses to other performances in this country, citing commentary from Terre Haute and Cleveland.

General Comments

Rorem has titled the third movement of this work "Mazurka," which is defined by *The New Grove Dictionary of Music and Musicians* as

> A Polish country dance that originated in the plains of Mazovia around Warsaw . . . in triple time with strong accents (accompanied by a tap of the heel) falling on either the second or third beat of the bar. . . . A certain pride of bearing and sometimes a wildness sharply differentiate its mood from that of the more sensuous waltz. The dance has the character of an improvisation, and is remarkable for the liberty and variety in its figures. . .[4]

Of course, Rorem was very well aware of the Mazurkas of Chopin, in which the composer "eliminated all vulgarities and extended the original forms, developing them into fuller beauty by the force and striking individuality of his genius."[5]

This movement is cast in three large sections with a coda, of which the first and third sections use centricity and synthetic scalar figurations, while the middle section is based in a blurred, shifting tonality. The two part coda first recalls the tonal idea, and concludes with the centric material.

The *A* and *A'* sections are characterized by an ostinato in the piano left hand that consists of four successive quarter notes: B, B^7 chord (without fifth), D, and D^7 chord (without fifth), followed by two quarter rests. (The piece begins with

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[4]Stanley Sadie, ed. *The New Grove Dictionary of Music and Musicians*. (London: Macmillan Press, Ltd., 1980), s.v. "Mazurka," by Czeslaw R. Halski and Maurice J. E. Brown, Vol. IX, 865.

[5]Ibid., 865.

the D, D^7 statement, as shown in example 4.01; see also example 4.07 and others.) Except for the interruption caused by the general pause of measure 163, this pattern is continuous throughout these sections, and the last half of the coda as well, with occasional octave displacements. By this emphasis, a B and D bi-centricity is achieved in these passages. However, the D center is clearly stronger, as the movement begins and ends with a statement of the D center, and the D-centered figure is always followed by two quarter rests, giving it a sense of greater durational emphasis. The B-centered figure is always immediately followed by the D-centered figure, giving it a sense of directional pull to the D.

The middle section (measures 65-128) is more gentle and waltz-like with a shifting blurred tonality. (See the chart on the following page, in which upper case indicates major and lower case minor modality.) This idea makes a brief reappearance in the first half of the coda in G minor. Thus the interval of the minor third (or its enharmonic equivalent) is extremely significant for this movement, providing the basis for the ostinato described above, as well as part of the framework for the modulating tonal centers of the waltz section.

Summary Chart

Sect.	mm.	tonality/ centricity	thematic construction
1a	1-31	B/D cent.	cell X, syn. scalar figs.
1b	32-35	B/D cent.	waltz (cell X w. inversion)
1c	36-42	B/D cent.	klangfarben ostinato
1d	43-64	B/D cent.	cell X, syn. scalar figs.
2	65-128	d,f,Ab, f#,a,c,f, bb,Db,&E/e	waltz, w. syn. scalar figs.
3a	129-38	B/D cent.	syn. scalar figs.
3b	139-46	B/D cent.	klangfarben ostinato
3c	147-58	B/D cent.	waltz (similar)
3d	159-206	B/D cent.	cell X, syn. scalar figs., waltz
Co/a	207-13	g	waltz
Co/b	214-20	B/D cent.	syn. scalar figs.

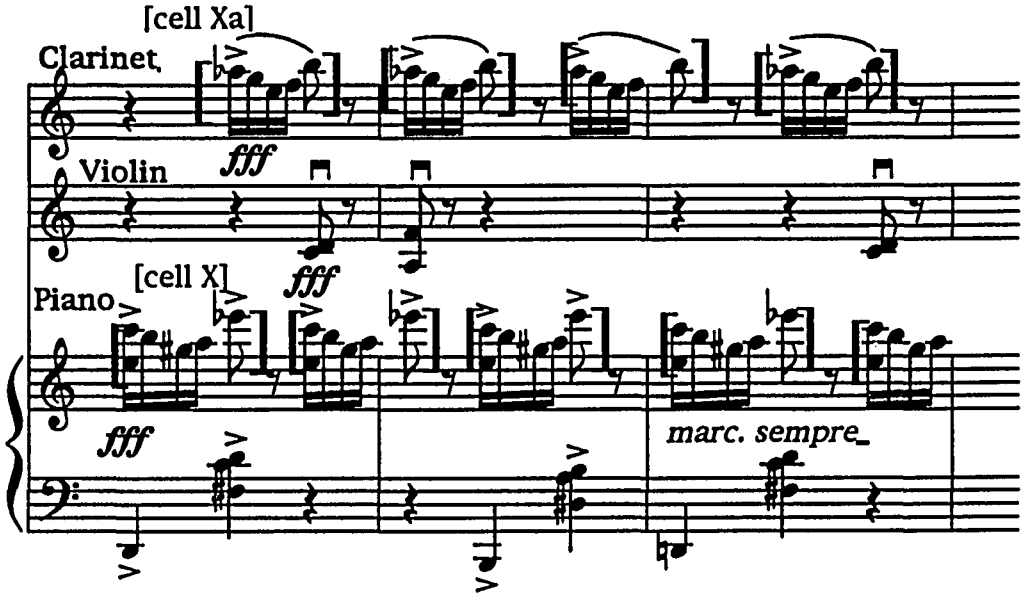
Both the waltz idea and cell X are generated from the same pitch material, set 6-Z19; the waltz is characterized by a more expansive rhythm beginning with an upbeat. Also, section 3 serves as a recapitulation of section 1, although a number of significant differences exist.

Sections 1 and 3: Cell X and Its Implications

In a gesture of great economy encompassing the first two quarter note beats in the piano part, Rorem presents two ideas from which most of the rest of the material of the movement is derived. The piano left hand part presents a brief figure consisting of a quarter note D, followed by a quarter note D^7

chord (without fifth). This figure, followed by two quarter rests and then with its equivalent at T9, forms the ostinato figure already described. The six-note figure of the piano right hand part, hereafter called "cell X," is immediately used as an ostinato in the right hand piano part, and, as "cell Xa," a five-note subset, in the clarinet part. (Example 4.01.)

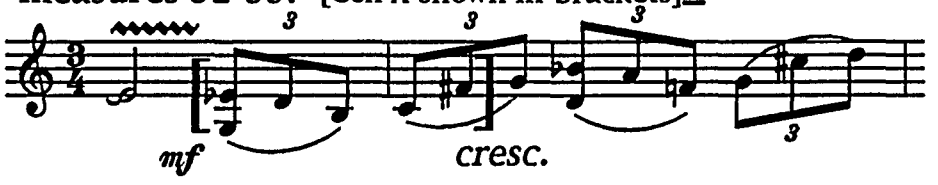
The End of Summer, Movement 3, "Mazurka", measures 1-3:



Example 4.01

The pitch classes of cell X form set 6-Z19. This set is first heard (in a different rhythm and transposition, but the same order) in the first movement, "Capriccio," as the last four pitches of measure 32 and first two of measure 33, where the violin plays alone, as shown in example 4.02.

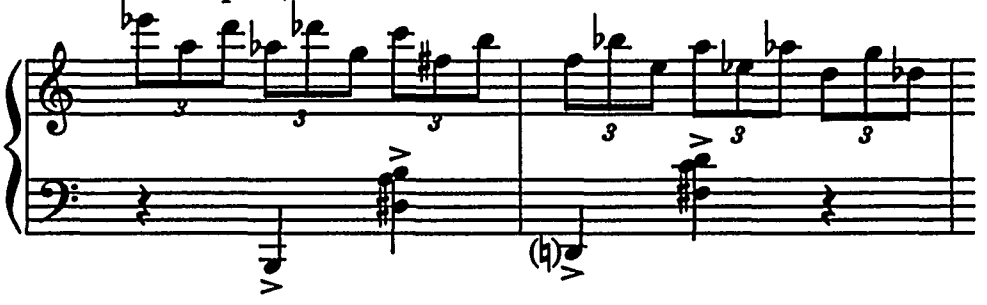
The End of Summer, Movement 1, Violin part, measures 32-33: [Cell X shown in brackets]



Example 4.02

The most prominent melodic intervals in this figure are the half-step, minor third, and tritone, and each is important to the subsequent development of "Mazurka." Both the half-step and the tritone are exploited in the piano right hand part in measures 4-5. This passage of descending melodic tritones, each one half-step lower than the previous, is similar to two passages, measures 9-13 and 23-28, respectively, in "San Remo at Six," from *Septet: Scenes from Childhood,* previously discussed.[6] (See example 4.03.) Other similar passages in this movement will be noted later.

Piano part, measures 4-5:



Example 4.03

[6]See Chapter 3. Rorem's use of slurs in the similar passage from "San Remo at Six" emphasizes the descending tritones over the ascending perfect fourths also present. In "Mazurka," no such confirmation exists, although the tritone is stressed somewhat by the fact that the passage begins with this interval.

The minor third is emphasized in the left hand part, as well as in the violin part, which answers the piano left hand part, presenting pairs of melodic minor thirds in simultaneous contrary motion during rests in the piano left hand (also shown in example 4.01). Throughout the movement, the minor third will continue to receive emphasis by the B/D ostinato and through its importance to the modulatory scheme of the middle section.

As previously mentioned, the Rorem uses a 5-pitch-class subset of 6-Z19, set class 5-16 (0,1,3,4,7), in the clarinet part in measures 1-3, which functions as a subcell of cell X, hereafter called "Xa." In measures 4-5, the clarinet part still incorporates the pitches of set class 5-16, but in a different order, before resuming Xa in measure 6. Note that the concept of inversional equivalence is necessary to show that these figures are all versions of set class 5-16.[7] See example 4.04.

Clarinet part, measures 4-6:

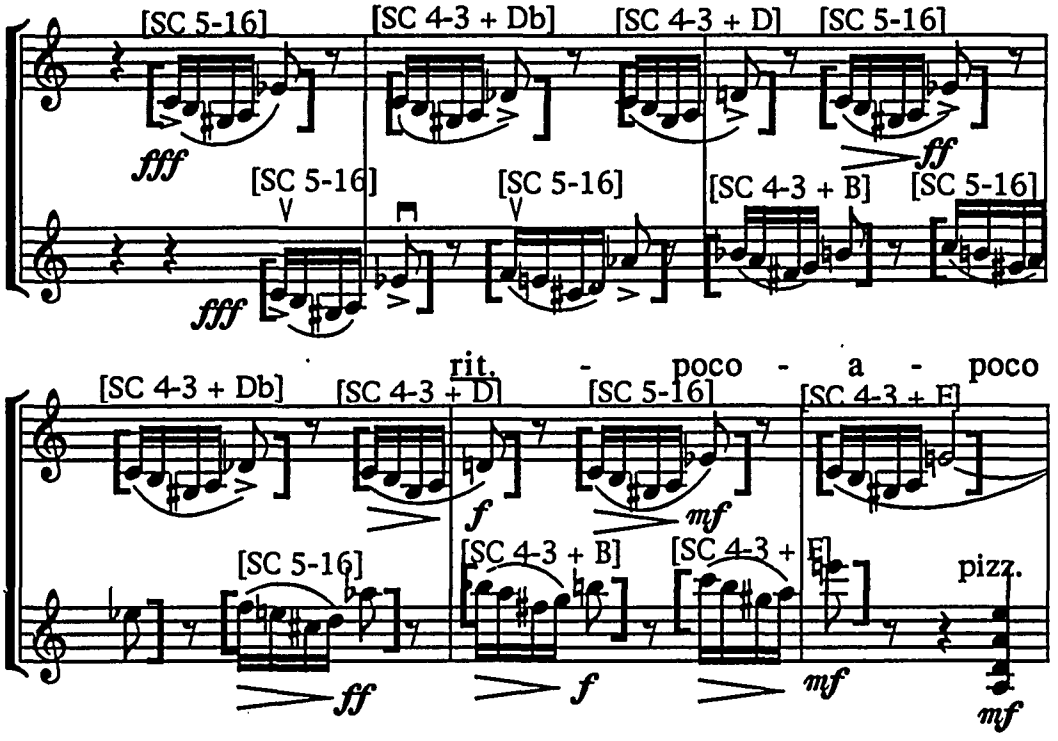
[Set class 5-16 shown in brackets]

Example 4.04

[7]Set 5-16 (0,3,4,6,7 in its use as cell Xa—see example 4.01), when inverted becomes 0,1,3,4,7 (its prime form).

In measures 54-59, which comprise the first part of a transitional passage (measures 54-64) to the middle section, set class 4-3, a subset of 5-16, is used as a basis for variation. Each 5-pitch-class figure consists of the set 4-3 plus one more pitch, sometimes the one that completes 5-16 and sometimes a different one. (Example 4.05.)

Clarinet & Violin parts, measures 54-59:
[SC stands for set class.]

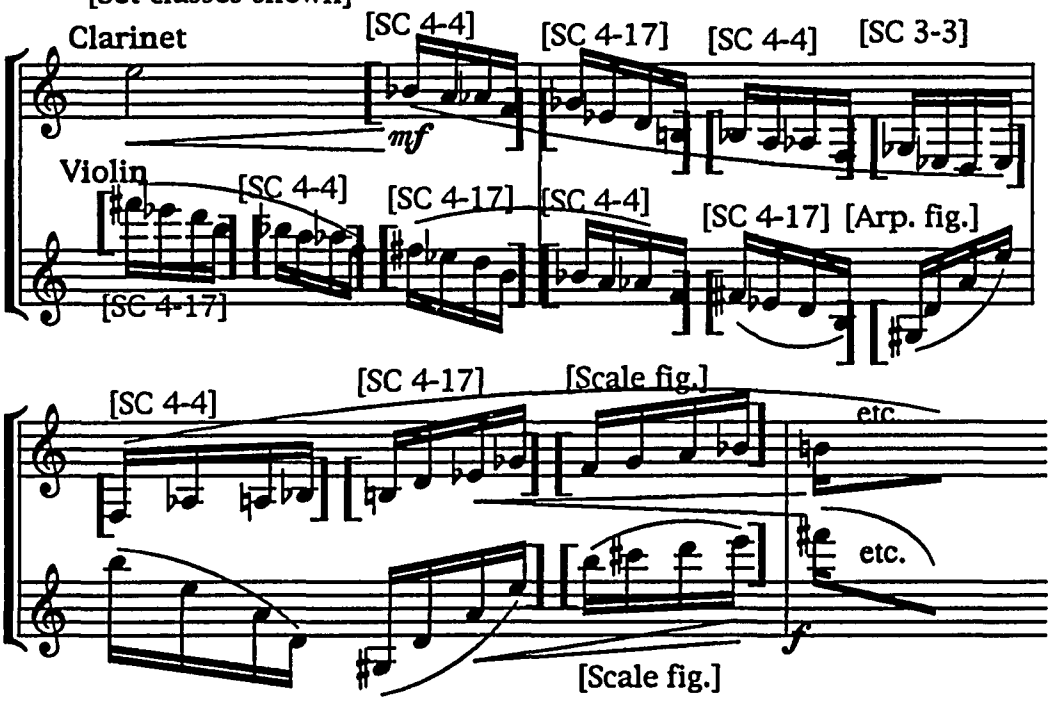


Example 4.05

Set class 5-16 is developed in yet another way in measures 133-38, the beginning of the third (recapitulatory) section. Here, the violin and clarinet parts consist of running figures constructed from four-note subsets of set class 5-16: set classes 4-17 (prime form: 0,3,4,7) and 4-4 (prime form:

0,1,2,5). All of the beamed 4-note segments in both instruments in this passage (up to the scale figurations of measure 135, beat 3) are versions of these two set classes until the violin begins its arpeggiation figure on the third beat of measure 134,[8] except the third beat of measure 134 in the clarinet part, which, due to duplication of the pitch- class Eb and elimination of the expected pitch-class B natural (out of range of the clarinet) is set class 3-3, a subset of either 4-4 or 4-17. See example 4.06.

Clarinet & Violin parts, measures 133-35:
[Set classes shown]

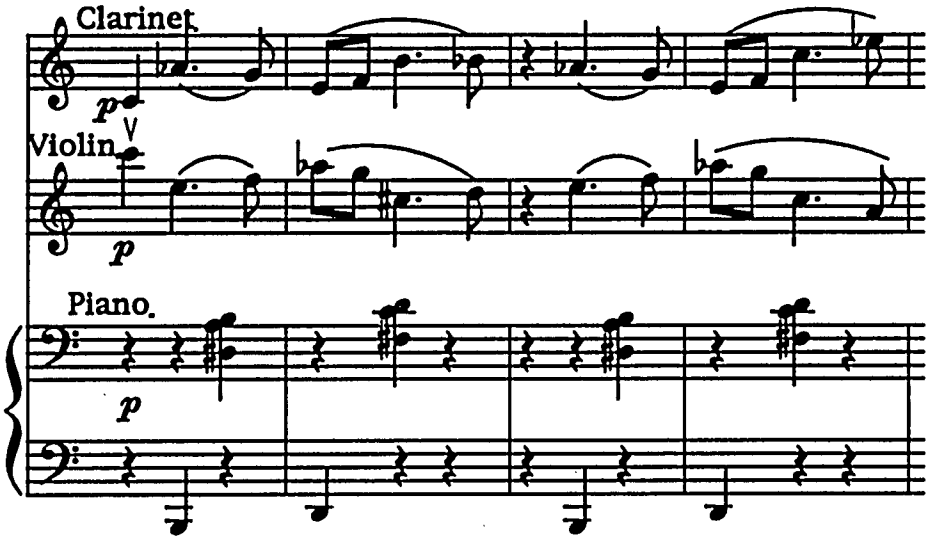


Example 4.06

[8]This arpeggiation figure, which continues (not shown), except for the 4-note scale (passing tone) figure of measure 135, beat 3, is comprised of set class 5-29, which, untransposed, but with the addition of the pitch-class G natural, also provides the pitch material for the violin part of measures 59-64, shown in example 4.08.

As indicated earlier, Rorem makes yet another use of the pitches of cell X by constructing a waltz-like theme, first heard in the clarinet part in measures 32-35, with a simultaneous inversion in the violin, accompanied by the B/D ostinato in the piano. (Example 4.07.) The tonal implications of this theme, not taken up in this example, will be exploited in the middle section.

Score, measures 32-35:



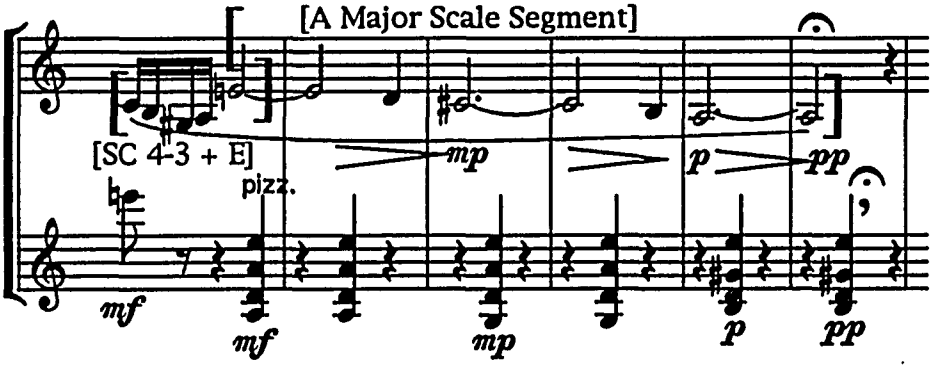
Example 4.07

The Middle Section: Blurred Tonality

For the middle section, measures 65-128, Rorem conceives the mazurka more like a waltz, in the refined Chopin manner. He prepares this section by slowing the pace of the movement in measures 58-64, and outlining in the clarinet part the first five pitches (descending) of an A major scale, the

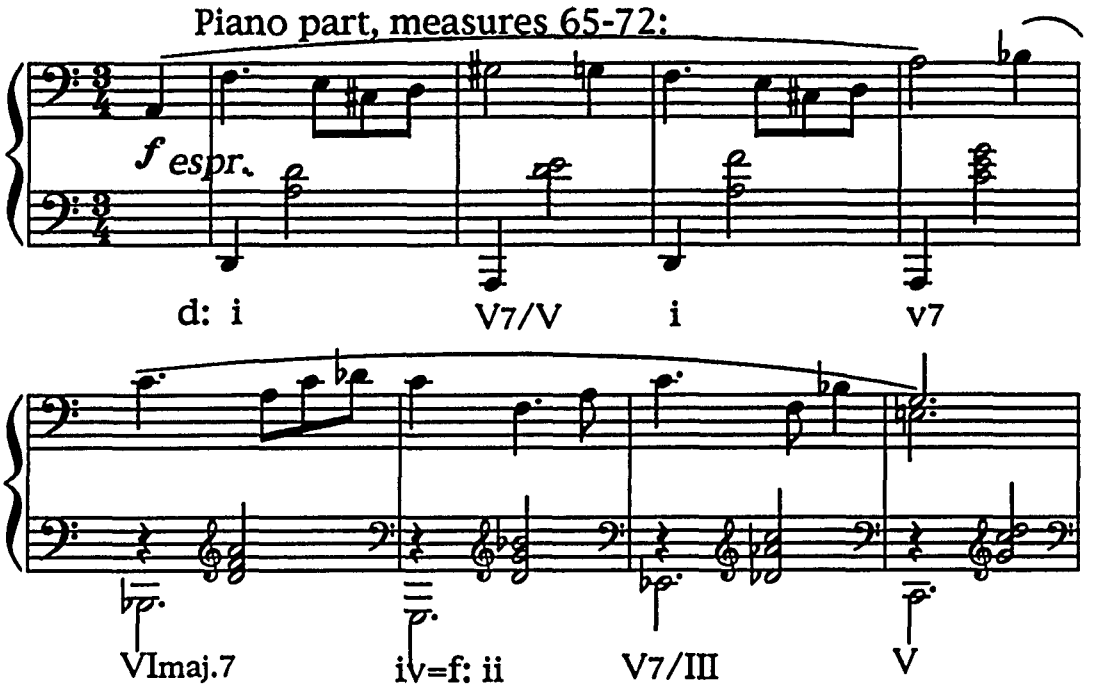
dominant of the tonality that will begin the next section, while the violin part arrives on an E major minor seventh chord, the dominant of the dominant, which will figure prominently in the theme to follow. Note also the overlap from the previous measure, discussed earlier, of set class 4-3 plus E. (See example 4.08.)

Clarinet & Violin parts, measures 59-64:



Example 4.08

In the new section proper, once again set 6-Z19 forms the basis of the theme. The first note, a downbeat in the earlier manifestation of the waltz-like theme (measure 32, as shown in example 4.07), has now become an upbeat (in example 4.09). Rorem employs some functional tonality in this section, as can be seen by the following harmonic analysis of the first eight-measure phrase.



Example 4.09

The use of the minor dominant in measure 68[9] weakens the sense of tonality, as does the use of added tones, particularly in measure 81, where the V7/III includes an added ninth, eleventh, and thirteenth, and omits the third.[10] Throughout this waltz section there are further examples of blurring the functional harmony and traditional voice leading by such devices as: polychords (e.g. measure 94), parallelisms (e.g. measure 83), chromatically altered chords (e.g. measure

[9]As noted in chapter 2, this is a common device in the music of Rorem, observed particularly in his choral music by Therese A. Provenzano, "The Choral Music of Ned Rorem" (DMA diss., Brandeis University, 1994), 24.

[10]This could be analyzed as a polychord—Eb7 plus F minor—but the context, in which the bass root movement is stressed, and the F minor triad is completed only by the very brief occurence on a weak beat of its root, does not support this view.

74), and other forms of altered chords (e.g. measure 106). As each phrase gravitates toward a dominant (half) cadence, the lack of full closure gives a sense of forward motion or restlessness.

As indicated in the summary chart earlier, the tonal motion of this entire section is: D minor, F minor, Ab major, F# minor, A minor (thru C major), F minor, Bb minor (thru Db major), to E major/minor, ending on a B major triad (as a dominant). The pattern here is of three upward progressions by minor thirds, interrupted by other progressions, the second of which moves upward by perfect fourth twice, and the first of which elides this motion by moving upward by a major second.

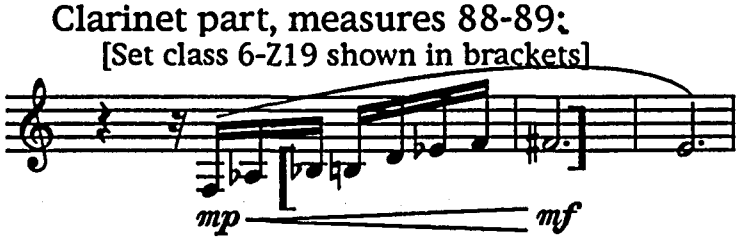
The formal pattern of this section could be described as *aabaabaa*, in that the eight-measure waltz theme is used as melodic material for the "*a*" phrases, while a contrasting melodic pattern is used for the "*b*" phrases. (In this case a phrase is always an eight-measure passage ending with a cadence.) Determining the tonality of the "*a*" phrases is easy by analogy, as each phrase begins with a melodic gesture upward from the fifth to the third degree, except the final phrase, which begins with an upward scale, and which, because of the emphasis of the underlying harmony, lies in E major, rather than the expected C# minor. The harmonies and bass lines of these phrases tend to confirm this analysis.

Determining the tonality of the "*b*" sections is somewhat more problematic. I have examined the underlying harmony and chosen an analysis that seems most logical. It could be argued that these phrases are more blurred than the others. One factor does remain consistent in both cases: the final chord of each functions as a dominant seventh chord leading to the following "*a*' section.

Indeed, all of the main arrival points of cadences, which occur in regular eight measure intervals in this section, are on dominants: measures 72 (C=V/F minor), 80 (Eb=V/Ab), 88 (C#=V/F# minor), 96 (E=V/A minor), 104 (G=V/C major/minor), 112 (C minor w. added sixth=v/F minor, but this is elided to F^7=V/Bb minor), 120 (D#=V/V/C#), and 128 (B=V/E). This final B major triad is used by Rorem as a pivot to return to the original ostinato idea of B to D. Although there is a quarter rest before the left hand part moves to D, the relationship is clearly heard.

Most of the melodic material in this middle section is tonal, and follows major and minor scale and arpeggio patterns as expected. An exception is found in the clarinet part in measures 88-89. The scale that the clarinet plays in measure 88, up to the downbeat of measure 89, forms the pattern 3,2,1,3,1,2,1. Since this is a rapid upbeat to a slower moving passage, the precise pattern may not seem significant, but it is surely no coincidence that, from the third note of measure 88

to the the first note of 89, the pitches (Bb,B,D,Eb,F,F#) spell out 6-Z19 once again, as shown in example 4.10.



Example 4.10

The Octatonic Scale and Synthetic Scalar Figurations

Throughout the first large section Rorem makes clear references to the octatonic scale without relying exclusively on it. The piano left hand part (described earlier as D, D^7, B, B^7) is octatonically derived, since all pitch classes therein are contained in the octatonic scale that begins B,C,D. Furthermore, these pitch classes (B,C,D,D#,F#,A) provide a B/D-based blue note quality, which is often associated with octatonic music, and which Rorem has exploited in passages of other works.[11] Another clear example of an octatonic relationship is that set class 5-16, the important subset of 6-Z19 mentioned above, is also a subset of the octatonic collection.

However, set 6-Z19 itself is not an octatonic subset, nor are the other two synthetic scalar figurations that Rorem

[11]Cf. *Scenes from Childhood*, movement six "San Remo at Six," discussed in Chapter 3.

employs in the first section. They are: (1) a scalar figure consisting of all pitch classes except B and F#, used in the piano right hand part, measures 9-28 and again in measures 51-53 (every other note of this scale is also accompanied by its tritone above); and (2) a scalar figure that consists of all pitch classes except D, F#, and A, used in the clarinet and violin parts in measures 22-26.

The most obvious confirmation of the octatonic idea is found in measures 43-51 in the piano part, where the right hand part is derived entirely from pitches contained in the octatonic collection that also generated the left hand part, as discussed above. This passage also has a jazzy quality (similar to a sound referred to by jazz musicians as "comping"),[12] attributable both to its use of polymetrically-derived syncopated rhythms and the octatonically-derived blue notes. (See example 4.11.)

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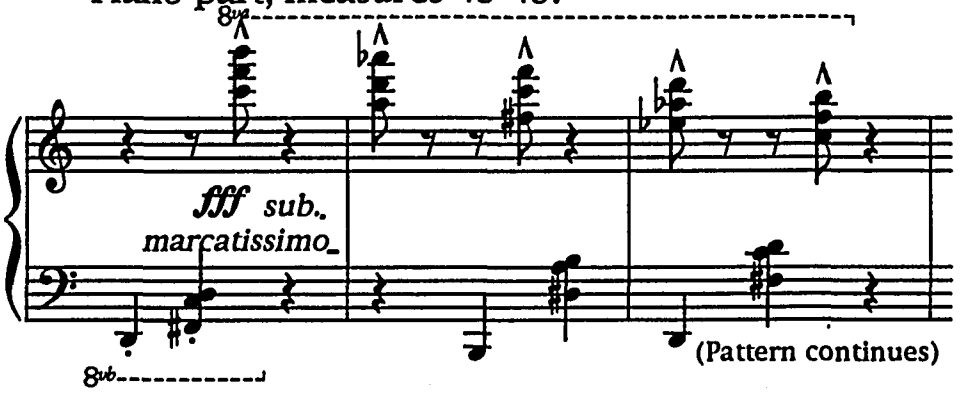
[12]Robert Witmer, in *The New Grove Dictionary of Jazz*, ed. Barry Kernfeld (London: Macmillan Press, Ltd., 1988), defines "comp" as "To provide a chordal accompaniment for a soloist...Pianists, in particular, are said to comp when they improvise a rhythmically varied but essentially nonmelodic chordal backing." (Vol. I, 240.) The types of chords used in this context by many jazz players are similar to those used by Rorem in this movement.

Piano part, measures 43-45:



Example 4.11

Measures 159-62 recapitulate the "comping" idea, this time with the clarinet and violin parts providing the chords while the piano right hand plays cell Xa. There are subtle differences, particularly in the rhythm of cell Xa, which no longer overlaps as before, and in the fact that all the chords are exactly the same, except for transposition; in the earlier statement, measures 43-50, in each group of four chords, the third was an inversional equivalant.

Klangfarben Ostinati

The brief passage of measures 36-42 is another example of Rorem's repeating a figure several times while switching instruments, already observed as "klangfarben ostinati" in *Winter Pages*.[13] All of the pitches in this passage are octatonically derived (from the same B,C,D scale that was

[13]See the discussion in Chapter 2, pages 48-50.

used to create the B/D ostinato figure) except the pitch E. This passage is recapitulated in measures 139-46. In this recapitulation the passage is one measure longer, the clarinet, violin, and piano right hand figures are placed on downbeats, and the B/D ostinato in the piano is an octave higher than in the initial presentation.

Recapitulation/Development

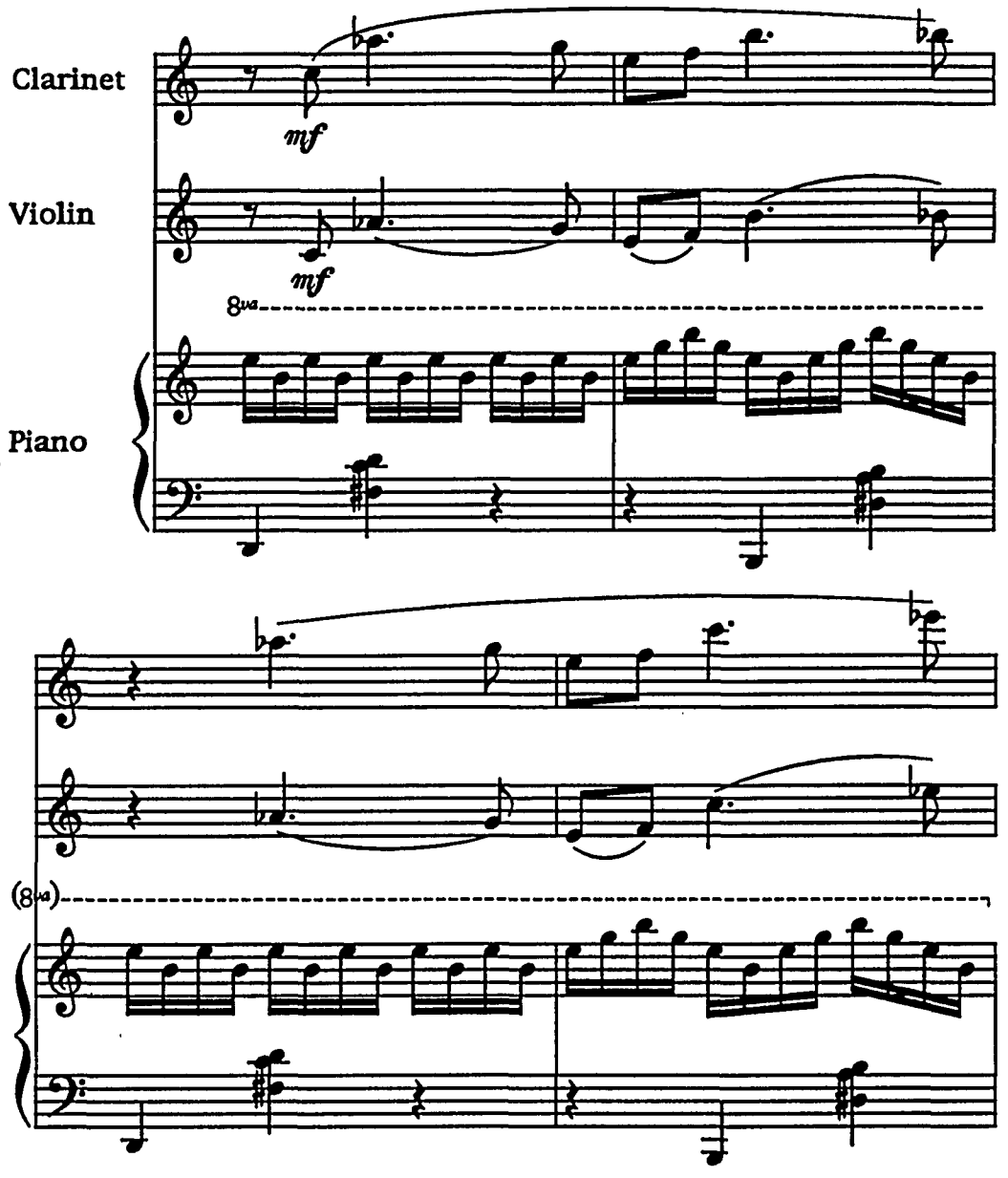
Although the third section (measures 129-206) serves as a recapitulation, by reinstating the B/D ostinato figure, and by restating much of the material of the first section, it is also developmental, with many alterations, including the order of events. The first subsection here, measures 129-38, previously discussed, involves the development of subsets of set class 5-16. Then the "klangfarben ostinato" subsection is recapitulated (measures 139-46).

In measures 147-50, the inverted waltz theme (at T11 as compared with its earlier statement in the clarinet part of measures 32-35) is stated in unison by the clarinet, violin, and piano right hand while the left hand continues the B/D ostinato. Then, in measures 151-58, Rorem creates what could be called a quadruple centricity by superimposing the waltz theme, with an implied F minor centricity, and the piano right hand part, an E minor arpeggio figure (first heard in measure 53ff. of the first movement) over the already established B/D bi-centricity

of the left hand part. Although the B/D figure is so well established by now that it would most certainly be heard as a single idea, the D center predominating, as pointed out earlier, the F minor quasi-tonal melody in the clarinet and violin parts and the E minor arpeggios in the right hand part of the piano should be quite audible as simultaneously contrasting tonal centers. Thus one may hear triple, rather than quadruple, centricity here. After stating the complete 4-measure theme (see example 4.12), Rorem develops a fragment of it for four more measures (not shown).[14]

[14]In the interview, Rorem commented that he doesn't think in terms of double or triple tonality or centricity. He hears this passage as "e minor or G major. The rest is simply passing notes above it."

Score, measures 151-54:



Example 4.12

Measures 159-62 recapitulate the "comping" idea, as previously discussed, followed by the general pause of measure 163, also noted earlier as the only interruption in either the first or third large section of the B/D ostinato. The ostinato

resumes in the next measure, and then in measure 165, the piano right hand part plays another descending cascade of tritones for two measures.

The piano part of measures 167-69 recapitulates the clarinet and piano left hand parts of measures 48-50, with registral changes but otherwise untransposed, except for one slight change. The last four 16th notes of the clarinet part in measure 50 are D,Eb,F,Gb, whereas the corresponding notes in the piano part of measure 169 are D,Eb,E,F#. These gestures sound very similar as they are composed of the same melodic intervals, but they are not inversionally equivalent.[15] The material played by the violin and piano right hand in measures 48-50 is omitted here.

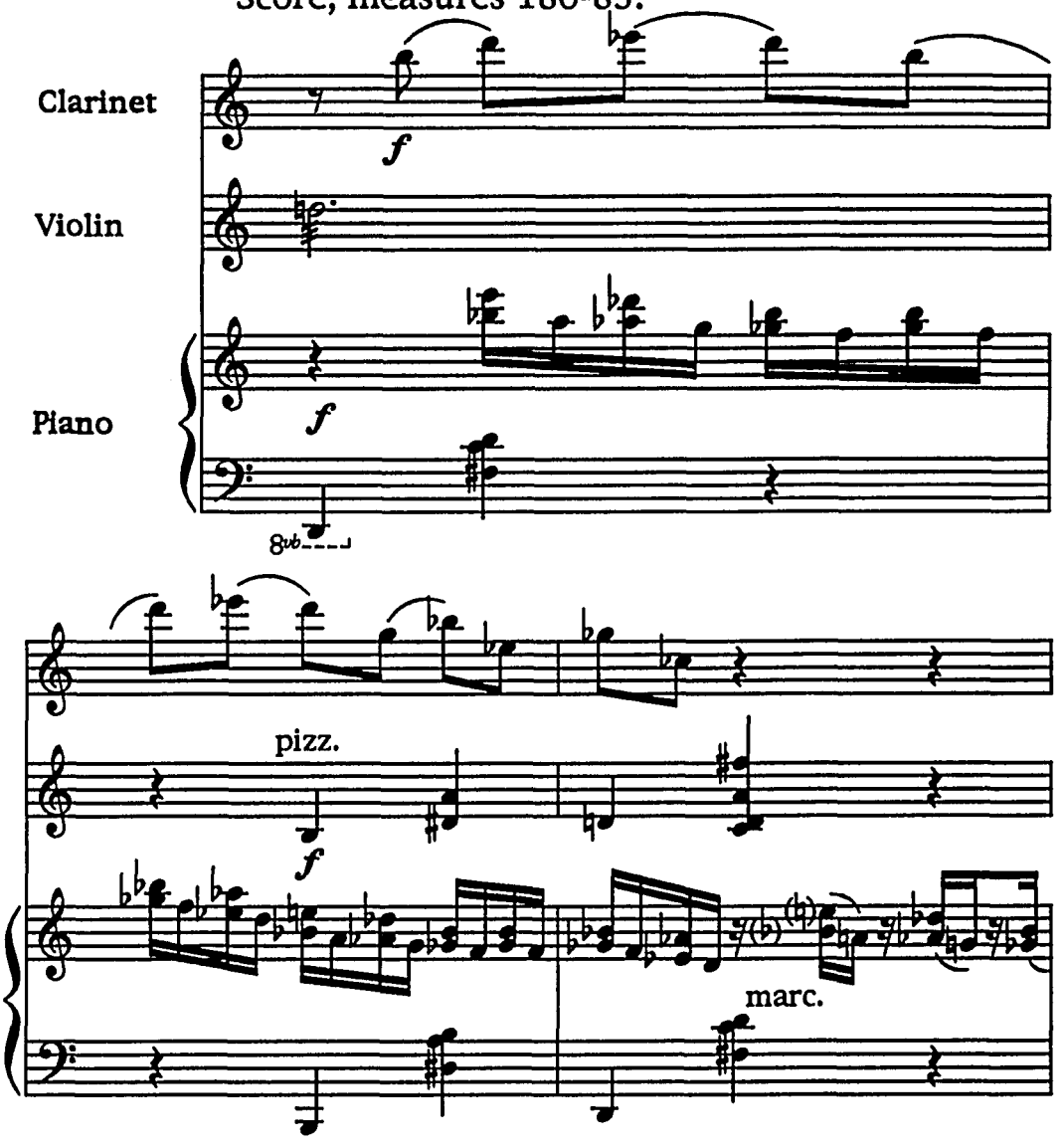
In measures 170-79, the piano right hand part presents scalar and tritone material similar to its corresponding part in measure 51ff., previously identified as synthetic scalar figuration 1. Now Rorem combines this material for the first time with the waltz theme, played (sul ponticello) by the violin. This theme is developed, and part of it is briefly imitated in the clarinet part.

Measures 180-87 (see example 4.13) provide the climactic point of this section. The piano plays two four-

[15]They are set 4-3 (0,1,3,4), noted already as an important subset of 5-16, and 4-2 (0,1,2,4), respectively.

measure patterns, identical except for dynamics, in which the right hand part is a variant of the triplet pattern first used in measures 9-11. Again a synthetic scalar figuration is used, but this time a new one employing all pitch classes except B, C, Db, and E, with the Gb-F pattern stated three times in succession. As before, every other note is accompanied by another note above, but this time not always the tritone (interval 6); the pattern includes intervals 6, 5, 5, 5, 4, 5. In the first four measures of this section, the clarinet part continues developing part of the waltz theme and the violin part, after finishing its ponticello phrase, accompanies the piano B/D ostinato in pizzicato. In the second four measures, the clarinet and violin parts consist of another cascade of descending and ascending tritones, with rests interspersed.

Score, measures 180-83:



Example 4.13

In the final subsection, measures 188-206, the B/D ostinato is continued while the piano right hand, violin, and clarinet parts consist of differing ostinati. The patterns of the clarinet and piano right hand parts are similar, and sound like imitation, although the clarinet pattern takes on a wider range. The patterns are similar to the synthetic scalar figurations

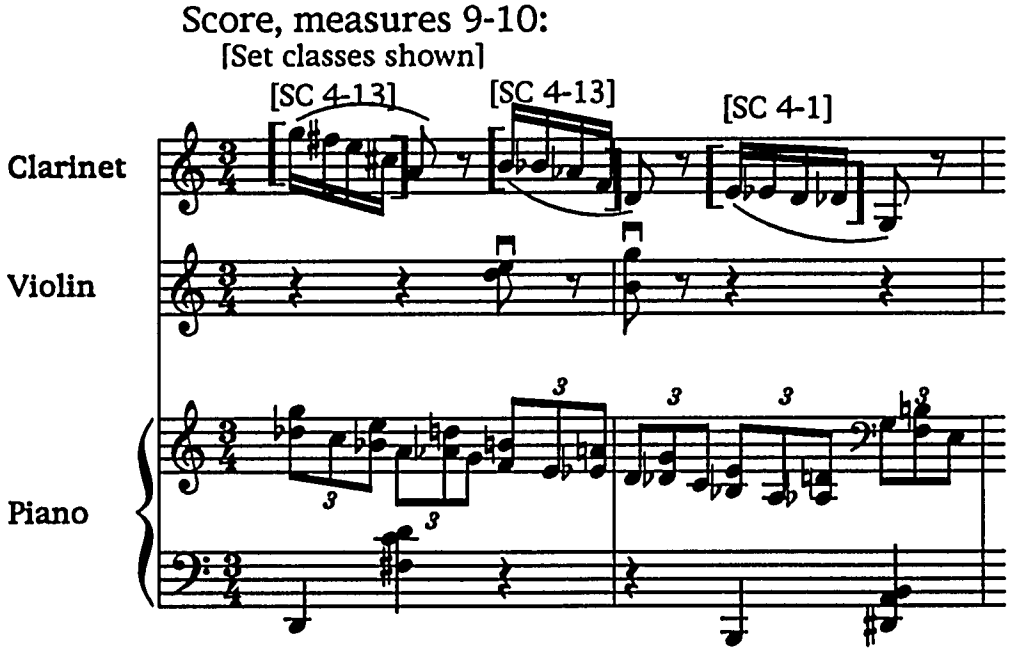
heard earlier, but they change pitches in different octaves. The violin part begins with four notes that imitate the first four notes of the piano right hand part, but then continues with a new version of the now-familiar tritones and half-steps pattern. This begins extremely softly, and crescendos to quadruple forte, arriving on a D^7 chord.

The Coda

The coda, from measure 207 to the end, consists of two subsections, the first of which is a 7-measure recollection of the waltz theme, in G minor, prepared by the chord mentioned above, now heard as a dominant seventh chord, with which the previous section ended. The second, also 7 measures, is a raucous summing-up of the ideas of the synthetic scalar figurations (with new pitch patterns), "comping" (with new chords), and B/D ostinato, also scored quadruple forte. The final sonority of the piece is, once again, a D^7 chord, in an unusual voicing in which perfect fourth dyads are placed in the highest and lowest registers. The chord retains its recognizable color by its pitch collection, but the unusual voicing stresses that this chord does not function as a dominant seventh, helping to give closure to the movement.

Passing Tones and Whole-Tone Scales

Left undiscussed so far are measures 9-22 in the clarinet part. In measures 9-10, the clarinet part is derived from the pitches that it matches with the piano right hand part, and Rorem fills in passing notes. The set classes formed by the four-note beamed segments belong to 4-13 (0,1,3,6) and 4-1 (0,1,2,3). Neither is a subset of set class 5-16 or 6-Z19. This passage is transitional, allowing the clarinet part to move from a high to a lower register. (See example 4.14.)



Example 4.14

In measures 11-12, the clarinet plays whole-tone scale segments; in 13-22, the whole-tone idea is maintained in the principal pitches, F, A, and Db, but contradicted by the half-step grace notes. These passages are not octatonic, nor derived

from the synthetic scalar figurations, nor tonal, and thus represent an anomaly in this movement.

Conclusions

Set 6-Z19 (used to form cell X, cell Xa, various other subsets, or the waltz theme) and the B/D ostinato are the main components from which this movement is constructed. Other elements include the octatonic and synthetic scalar figures, tritone and similar figurations (including the "comping" figurations), and slight use of whole-tone patterns.

The form is that of a large *ABA'* with coda, in which both *A* sections are underscored by a B/D (emphasizing D) bi-centric ostinato in the piano left hand. The *B* section consists of a quasi-tonal spinning out of the waltz-like theme derived from set 6-Z19. While Rorem avoids a sense of closure in this section, cadencing each eight measures on a dominant, he employs various forms of altered chords, polychords, and parallelisms, thus imparting a twentieth century slant on the "Mazurka" concept that we have come to know largely through the works of one famous nineteenth-century composer.

While the *A'* section recapitulates the tempo, centricity, and much of the material of the *A* section, it is also developmental, in that it presents some of the previously heard material in new ways. The coda is also recapitulatory, in that it

provides a brief "reminiscence" of the *B* section before making a short concluding statement based on the material of the *A* sections.

And, once again, some form of "exception" often figures in the analytic statements about this movement.

Chapter 5

Bright Music: Fourth Movement: "Another Dream"

> The sound of music—as opposed to rustling leaves or words of love—is sensual only secondarily. First it must make sense.[1]

Background

Bright Music was commissioned by Bridgehampton Chamber Music Associates, Inc. for its founding artists, Ani Kavafian, Ida Kavafian, Marya Martin, André-Michel Schub and Fred Sherry, and composed in New York and Nantucket, July to December, 1987. It consists of five movements, "Fandango," "Pierrot," "Dance-Song-Dance," "Another Dream," and "Chopin." All movements are scored for flute, two violins, cello, and piano.[2] The fourth movement, "Another Dream," provides an example of an extended slow movement that stays largely in the gray area between tonal and nontonal writing.

Variants on an Unstated Theme

In other chapters I have made reference to the idea that the general shape of a thematic idea can be subjected to

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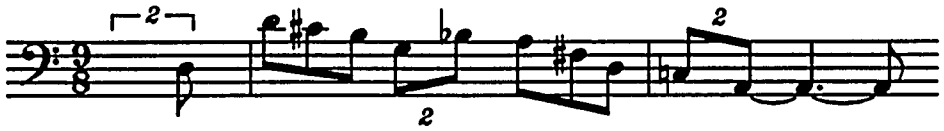
[1]Ned Rorem, *Music From Inside Out* (New York: Braziller, Inc., 1967), 7.

[2]The *New York Times* (12 March, 1989), sec. 1, p. 67, published a favorable review by Will Crutchfield, "Premiere of Quintet by Rorem," as noted in the bibliography.

various forms of bending without losing its identity.[3] This movement presents a series of variants based on this principle, which Rorem strongly endorses. In the interview, he indicated that he felt that the theme in this movement was essentially the same in all of its variants. Nevertheless, we will note significant differences, although the melodic and rhythmic shape of this theme is usually clear.

In order to define this theme, I have constructed an ur-form, one that does not appear exactly this way in the movement, but that contains each of the basic elements of the theme's shape in its most common representation. (See example 5.01.)



Example 5.01

Example 5.02 (pages 103-4) shows all of the variants. Cases where variants occur in more than one voice simultaneously (or in close canon, as in measures 46-47) will be considered one complete statement.[4] One could argue that

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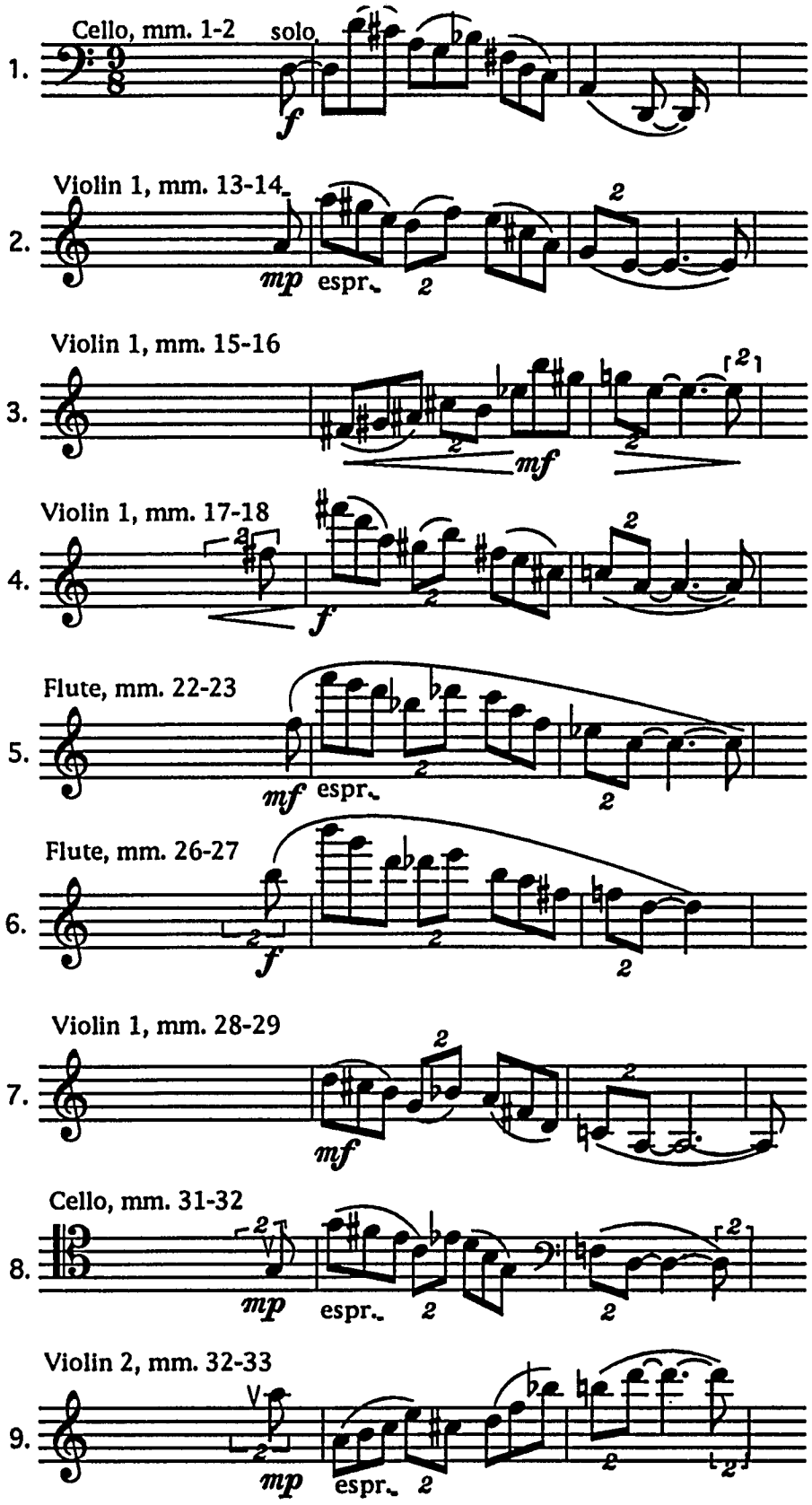
[3]Cf. Chapter 2, 34.

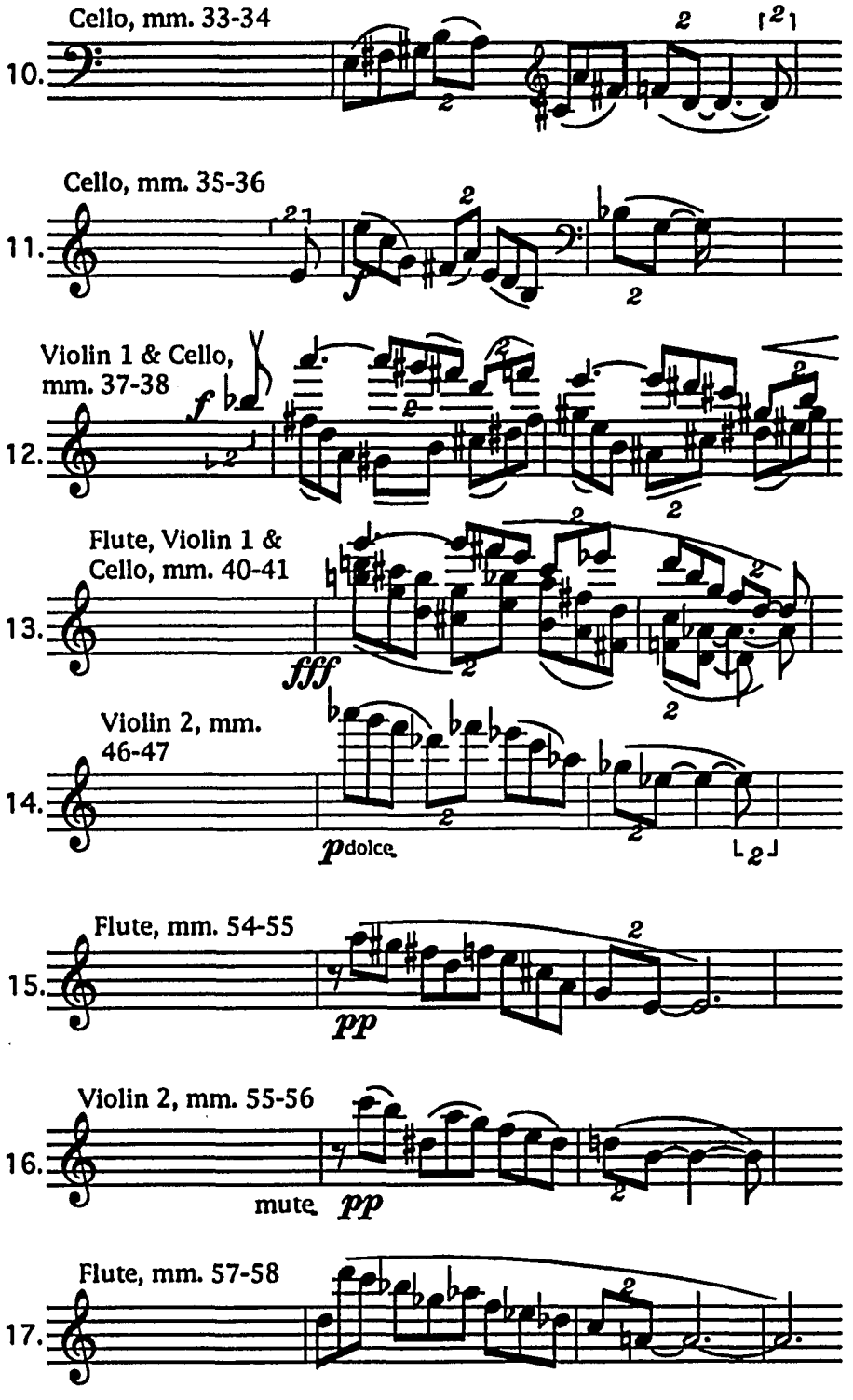
[4]In example 5.01, number 14 (measures 46-47), only the principal statement, in the second violin part, is shown. This is imitated canonically, at the time interval of a dotted quarter, one octave lower, in the flute part. All ten notes occur in the same rhythm in both parts. The flute imitation is not shown in example 5.01.

the first violin part in measure 56-57 (shown in example 5.04) represents yet another presentation of this theme, in a 9-note version. However, this version is less convincing in its shape. In some other cases Rorem uses only parts of this thematic shape.[5] There are also certain variants (especially example 5.02, no. 12) that deviate more from the ur-form than most of the others. Thus a rigid line between a true variant and general development is difficult to establish. Aside from the canon noted above, we will consider all material not shown in example 5.02 to be developmental.

[5]Cf. the score, measures 42-43, cello part.



Example 5.02 - Part 1



Example 5.02 - Part 2.

No two variants are precisely the same, but there are common elements. Although variant 13 consists of three simultaneous presentations of the thematic idea, and variant 14 has a canonic imitation, there are only 17 independent variants. Ten of them consist of eleven notes, while seven have ten. Variant 12 is a special case in which the violin part consists of an 11-note statement that adheres loosely to the basic shape, while the cello part consists of an 18-note sequential development of a 9-note segment of the theme.

The 11-note statements always include a first note that leaps by an octave (except variant 12, in which this leap has been altered to a major seventh) to the second note, most frequently upward. Most variants (in the 10- or 11-note versions) follow the rhythmic form of three eighth notes, an eighth note duplet, three eighth notes, and another eighth note duplet, with or without upbeat.

The most common intervallic pattern is the one shown in example 5.02, numbers 5, 7, 8, 13 (flute), and 14, allowing for the fact that 5 and 8 have upbeats and the others do not. Hence the ur-form employs this pattern. In fact, if we ignore the very slight rhythmic differences of the upbeat and the final note, variants 5 and 8 are exact transpositions of the ur-form. Variants 2 and 13 (first violin), which is one octave higher but otherwise the same as the first violin part of variant 7 except

for the last pitch, are close to this pattern; variant 1, although not as close, retains some elements of this pattern.

The next most common pattern, one that begins with an arpeggiated figure, occurs in variants 4, 6, 11, and 13 (cello), a total of four times. Three of the other variants present mirror versions of at least some portion of the theme. Variants 3 and 10, considered enharmonically, have the same intervallic patterns; in these variants, which have no upbeat, the first six notes are mirrors of the general shape of notes 2-7 of the ur-form. Variant 9, which has an upbeat, mirrors the entire general shape of the ur-form. As is often the case with Rorem, these mirrors are not exact inversions of intervals, but simply upside-down versions of the general shape.

The most common starting pitch for this theme is D, which appears in four variants, 1, 17, 13 (first violin), and 17; the next most common (three statements) is A. Thus the ur-form incorporates these elements.

Centricity

Examining the ur-form in isolation, one would likely conclude that its centricity is G, rather than D, as the harmonic implications can suggest to some listeners V-I-V^7 in G. Indeed, in variants 5, 7, 8, and 14, which are all transposed versions of the same interval pattern, the pitch center that corresponds to

G of the ur-form is confirmed by the harmonic underlay as the pitch center of the passage. In variant 13, where three simultaneous versions are presented, the corresponding pitch, C, is not confirmed in any way; in fact the harmonic underlay and arpeggiation in the second violin part strongly suggest a G center, at least temporarily.

In the case of the first variant (example 5.02, number 1, also shown in example 5.04), with which the movement begins, and which is somewhat close to the ur-form, we find that there is a more compelling argument for a D centricity. Here there is no underlying harmony. The variant begins and ends on Ds, states Ds in octaves, has Ds as its highest and lowest pitches, and ends with motion from A to D, a quasi-dominant-tonic statement, albeit preceded by a C natural. One hears Ds for a total duration of five eighth notes, longer than any other pitch-class. The next longest in total duration (three eighth notes) is A.

Noting also that D is the starting pitch for the final variant in this movement (on a downbeat), that the movement ends on a D major triad with added ninth, the occurence of a D major triad prominently in two prominent variants (numbers 4 and 12-cello), and the use of D major quasi-functional harmony in several passages, it is reasonable to conclude that the movement as a whole is centered in D.

Formal and Harmonic Considerations

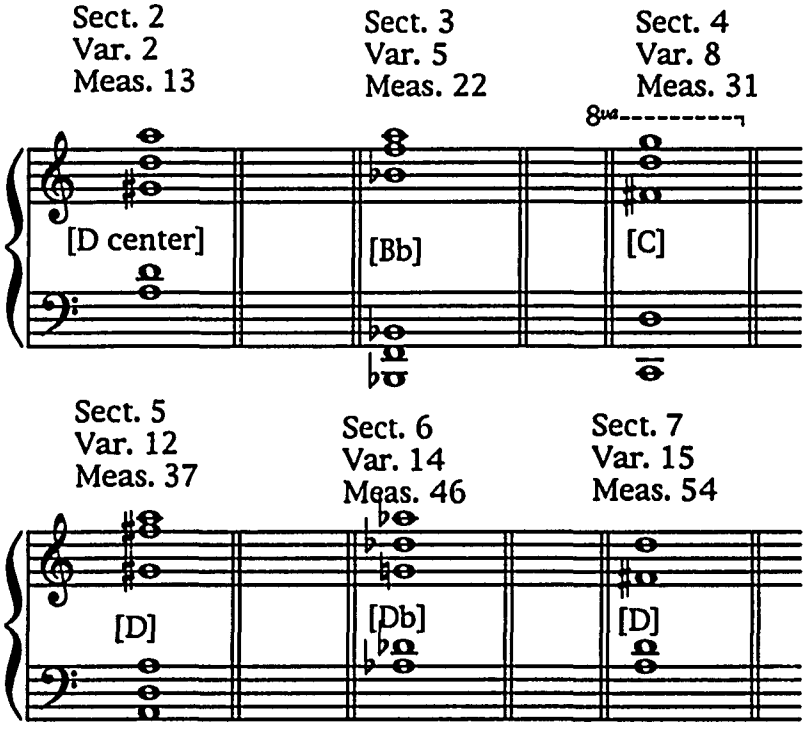
Summary Chart: Bright Music, "Another Dream"			
Sect.#	Measure	Variant #	Pitch Center
1	1	1	D
2	12	2	D
	15	3	D
	17	4	D
3	22	5	Bb
	26	6	G
	28	7	G
4	31	8	C
	32	9	C
	33	10	C (V_7/vi)
	35	11	C
5	37	12	D
	40	13	G
6	46	14	Db(Ab)(with canon)
7	54	15	D
	55	16	D
	57	17	D

As indicated in the chart above, we find that the beginning of each section coincides with an entrance of a variant and with the harmonic occurence of an important pitch center. In all but one case, the variant is played by an instrument that enters after at least one measure of rest, thus suggesting that a new section is beginning. That exception occurs at measure 46, but the fact that this variant begins a new section is indicated by the "a tempo" marking following the "poco rall.," as well as the change of texture and

establishment of a new Db tonal center. All of the other variants either overlap or follow presentations of other variants in the same instrument.

From its entrance in measure 12 until it ends on a dotted half note D in the last measure, with the exception of measures 51-53 where it drops out entirely, the piano part consists of chords in a constantly recurring rhythmic pattern. These chords provide a harmonic underlay that indicates an underlying tonal intention.

Bright Music, Movement 4 "Another Dream"
Chords Used to Start Sections

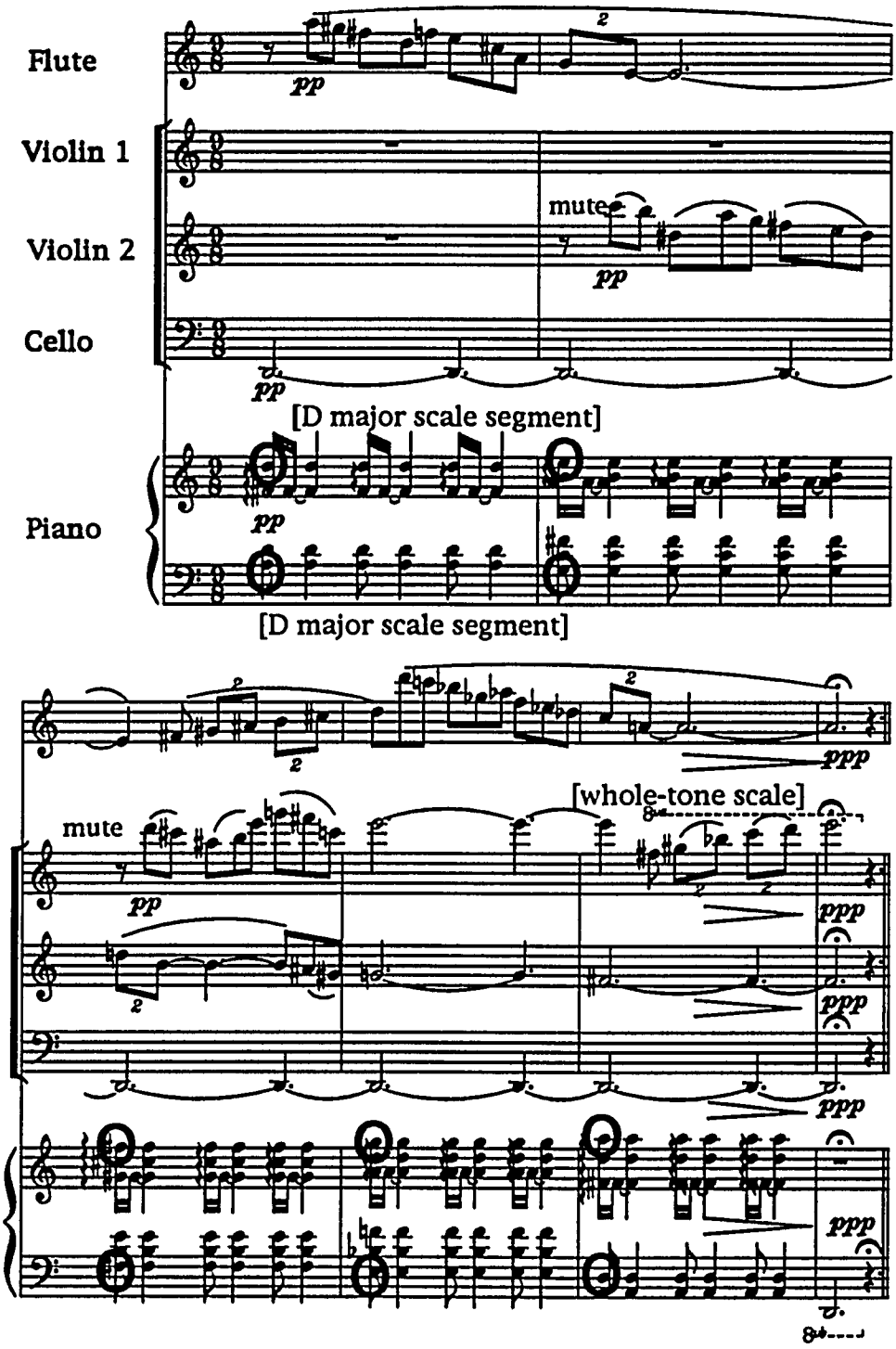


Example 5.03

As can be seen in example 5.03, Rorem establishes the tonal centricity of each of these measures by using a chord that incorporates the pitch center and its fifth, with added tones—sometimes the augmented fourth, sometimes the major third (completing the major triad, as in measures 37 and 54), and sometimes other tones. Only in measure 54 is a pure triad used, but the underlying tonal intention of the composer is still fairly obvious. An examination of the score will show that the chords support the pitch centers I have designated in other measures, as well.

To see how Rorem combines tonal and nontonal elements in this movement, let us examine the final section, measures 54-59. (See example 5.04.)

Score, measures 54-59:



Example 5.04

The first and last two measures of this section appear to be tonal, with D major triads sounding throughout in the piano part, a D pedal sustained in the cello, and a major ninth added by the violin part in the last measure. The voice leading throughout the passage is largely traditional, with the exception of the parallelisms in the piano parts, measures 55-57. The D major scale segments outlined in the upper and lower voices of the piano part (indicated by circles on the example) and the sustained D pedal in the cello also indicate a D tonal center. The motion from the fourth to the third scale degree (of D major) in the second violin in measures 57-58 also shows a quasi-tonal gravitation to D major.

The harmony in measure 57 can be seen as a substitute for a dominant seventh chord, over a tonic pedal. All of the pitch-classes of the dominant seventh chord are present except C#, and E and G are given special emphasis by their use in the outer voices of the piano part and their being sustained in the violin parts. (One could argue that the Db in the flute part serves as the enharmonic equivalent of C#, but its appearance is fleeting and it does not resolve in the manner that would be expected if it were a true leading tone.) The G that was sustained in the second violin part resolves to F#, as would be expected in a tonal work. The E of the piano part resolves to the D, as expected, although the E of the violin part (decorated by the intervention of a segment of the whole-tone scale) is

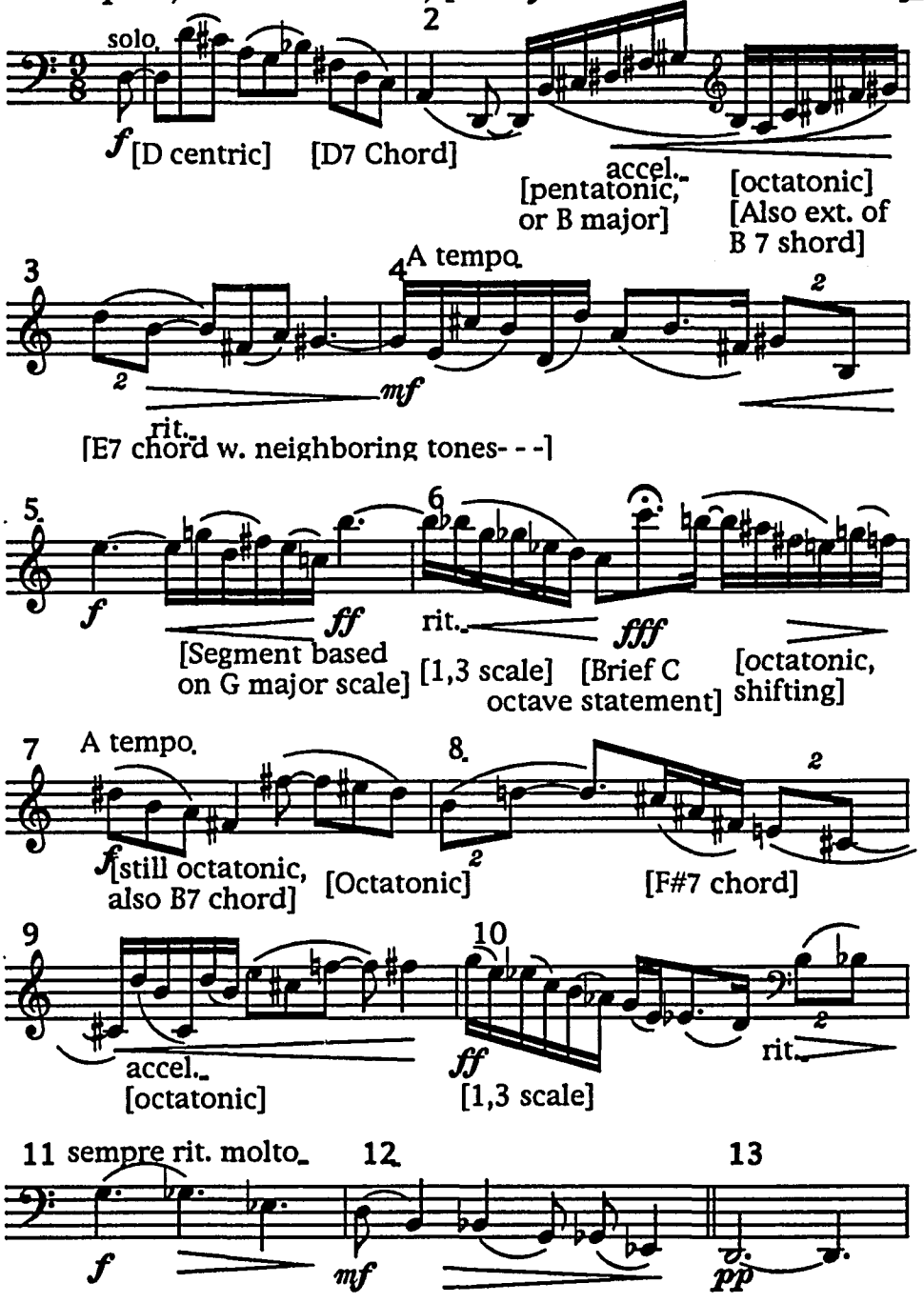
retained to serve as the ninth added to the D major triad of the final measure.

A harmonic analysis, however, would not yield functional harmony without considerable stretching. One might argue that the harmony of measure 55 is V_7/IV in D major. The prominence of the C and F# tritone in the left hand, along with the A in the right hand piano part over the D pedal in the cello part indicate this functional chord, albeit blurred by the presence of the pitches E, B, and G as well. However, this chord does not resolve in an expected tonal manner, but rather moves in parallel fourths (except for the A, which moves downward to G#, parallel with the G, C, and F# of the left hand part). In fact, the planing of chords constructed in fourths and fifths in measures 55-57 makes a functional harmonic analysis of this passage unwieldy.

Here we have clearly tonal elements (the D pedal, D major triads, a stand-in for a dominant seventh chord, D major scale segments, and some tonal voice leading, as in the G-F# motion of the second violin part) mixed with obviously nontonal ones (planing of chords built in fourths and fifths, and a whole-tone scale segment). This is music that lies in the middle ground, borrowing its material with equal comfort from both tonal and nontonal sources.

The Introductory Section

Cello part, measures 1-13, [Analytical notes in brackets]:



Example 5.05

Let us examine the introductory section played by the solo cello, measures 1-12. (See example 5.05.) Rorem commented in the interview that in this section the cello "does a free 'take' on everything that comes later."

In measures 6 and 10-13, Rorem uses a scale constructed from intervals of 1 & 3, which I have called "1,3 scale." The 1,3 synthetic scale also appears in measures 49-52 in the second violin part, and again in measures 51-53 in the cello part, as a brief muted solo, which leads to the return of the theme in D major. This time, however, the scale descends from G to low (open) C, then moves up to C#, which then becomes a leading tone to the arrival on D in measure 54. In measures 12-13, the D is approached, as shown in example 5.06, by upper neighboring tone.

Also prominent in the introductory section is the use of the octatonic scale. In the octatonic passage from the last part of measure 6 to the end of measure 9, Rorem shifts from one octatonic scale to another, beginning with the note A#. The scales used are: From the A#, the E,F# octatonic scale; from the F natural, the A,B octatonic scale; from the first C# of measure 8, an $F\#^7$ chord, but also the E,F# octatonic scale, which continues until the end of measure 9, with the exception of the F natural.

Additionally, one observes the fleeting use of pentatonic scales and arpeggiated quasi-dominant seventh chords in this passage. In several places, especially measures 7 and 8, Rorem is foreshadowing motives of the basic theme.

Conclusions

Although Rorem does not follow a classical tonal plan in this movement, he does imitate, to a certain extent, classical theme and variations form. As shown in the summary chart on page 108, this is a movement of seven principal sections, each developing as a series of variants of the unstated theme, with the tonal/centric plan of D, D, Bb, C, D, Db, D.

The use of centricity, including some harmonic underlay and voice-leading borrowed from tonal sources, at times is quite obvious, but is often obscured by the use of substitute chords, added tones, and parallelisms. Voice leading is sometimes traditional but frequently not so. In certain passages, tonal writing is abandoned completely in favor of synthetic scalar figurations, octatonic scales, and chords constructed in seconds, fourths, or fifths. Even when it is acknowledged that the word "exception" has to be used frequently in analytic comments on Rorem's music, to call this a tonal piece would involve a stretch beyond recognition of our already compromised definition of tonal music. However, to pronounce this movement nontonal without reference to the

obvious part that tonality has to play in both its structure and spinning out would be an equally grave disservice. As stated earlier, this is music that lies in the middle ground, borrowing from both tonal and nontonal sources with equal comfort.

Chapter 6

Spring Music
First Movement: "Aubade"

I still hear twelve-tone music as tonal. . . .[1]

Background

Spring Music was commissioned by the Carnegie Hall Foundation for the Beaux Arts Trio, and premiered by that ensemble on February 9, 1991.[2] The trio has subsequently recorded this work.[3]

Construction

"Aubade", the first movement of *Spring Music,* is an example of Rorem's constructing a single movement by juxtaposing sections of quasi-tonal and modified 12-tone material within a single movement. It is composed of six 9- or

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[1]Ned Rorem, *Settling the Score* (New York: Doubleday, Inc. 1988), 318.

[2]I was present at that premiere performance, and I witnessed the audience respond with enthusiastic approval. See also James R. Oestreich, "Beaux Arts Trio's Premiere of Rorem Piece," *New York Times,* 14 February 1991, sec. C, p. 22.

[3]On Philips CD 438 866-2.

10- measure phrase-groups, each of which begins with a series of short chorale-style phrases, and ends with a cadence on a sustained chord, over which the piano plays rapid filigree. While the meter of 3/4 is maintained throughout the movement, the piano filigree writing, consisting of triplets nested within triplets, suggests sixteenth note triplets in 9/8. Each of the chorale phrases is basically diatonic, although some display chromatic inflection, while the filigree sections are chromatic.

Based on the title and obvious construction of this movement, plus the fact that the opening chorale is marked "distant, motionless," and muted in the strings, it seems likely that Rorem employs this contrast to express the clash of sleeping and waking states of consciousness that one might feel upon awakening in the morning. It is almost as if one begins to awaken five times, only to doze off again, finally awakening fully on the sixth, after which the second movement, "Toccata," immediately begins.[4]

With regard to melodic material, the phrase-groups are organized in the form: *a, b, c, a', b', c',* which strongly suggests an overall binary structure. An examination of the tonality will show the extent to which this is confirmed or denied.

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[4]Rorem indicated in the interview that he is an insomniac and he does not use an alarm clock. He also said that this movement was the last one composed for this piece, added because he felt the piece "needed a first movement that would be introspective."

Tonality

Although the movement is not constructed completely within a functionally tonal system, there is much in it to suggest C major. The very first sonority of the piece, albeit an upbeat, is a C major triad, and the movement ends with a cadence on an enriched C major triad, with added seventh, ninth, and raised eleventh, after which the piano filigree concludes on a C-G dyad.

The chorale-style portion of the opening phrase-group uses only the pitch classes of the C major scale plus Bb and F#, the two most commonly expected altered tones in a C major context, for the first five measures. Although it then gradually increases in chromaticism, eventually employing all pitch-classes except two, C# and D#, the melody line remains within the pitch classes of the C Major scale. The first two phrases move to E minor triads, common functional chords in C major. Even the penultimate sonority, the trichord B,C,F, consists of the smallest pitch-class set needed to define the diatonic limits of the C major scale.

The second phrase-group (beginning at measure 11), although cadencing on a quartal chord, is clearly in C major, as the pitch-classes, except for three appearances of Bb, are entirely from the C major scale. As in the case of the first phrase-group, the melody played by the violin employs only

the pitch-classes of the C major scale, although it already emphasizes the dominant agogically in the first two measures, and moves to a cadence on the dominant in measure 16. One could argue that the presence of the three Bbs in a phrase-group that has only 3 occurences of B-natural creates a bit of tonal ambiguity between C and F major, but the tonal direction of the upper melodic line and the absence of clear tonal motion toward F major argue for the C major conclusion.

Both the third phrase-group (beginning with the upbeat to measure 20) and its recapitulation as the sixth phrase-group (at the upbeat to measure 49) are clearly in C major, revolving around a C-G dyad, and using all the pitch classes of the C major scale except D. The fourth and fifth phrase-groups recapitulate the melodic material of the first two phrase-groups, but transposed from C to D and reharmonized. The following chart summarizes the structure of the movement.

Summary Chart

Section	Phrase-Group	Tonality	Mm.	Final Cadential Chord
1	#1 (a)	C	1-10	f triad, w. M7,P11,M13
	#2 (b)	C	11-19	D quartal
	#3 (c)	C	20-28	C-G dyad
2	#4 (a')	D	29-39	A-E dyad, shifts to C#-E# dyad
	#5 (b')	D	40-48	A-E dyad, w. m7,M9,P11,M13
	#6 (c')	C	49-58	C triad, w. M7,M9,A11

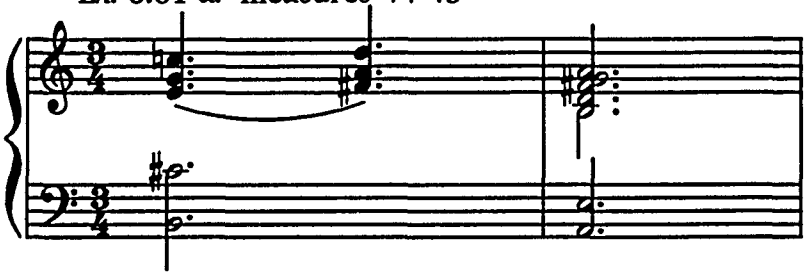
The fact that the thematic material is recapitulated in its original order with no central contrasting section argues for a binary principle of construction, especially if one is willing to accept an expanded definition of "dominant," whereby D (functionally V/V) stands in for the expected G. However, the fact that the first section cadences in C, while the second uses a D tonality before returning to C, suggests a ternary form from the tonal standpoint.

While the movement begins and ends in C, with motion away from this tonality in the middle, as one would expect in a functionally tonal movement, there are important elements present that would not be expected in such a movement, especially some non-traditional cadences, non-triadic chords, triadic parallelisms (planing), unexpected chromaticism, and, most importantly, a 12-note row, with modified 12-tone technique.

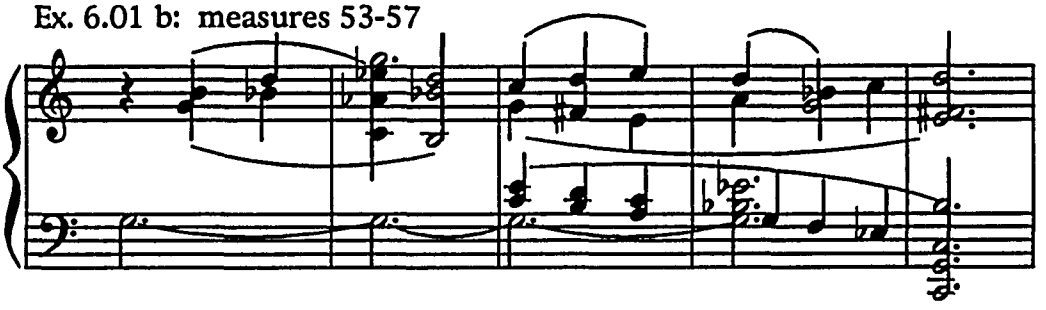
Cadences

The cadences that conclude the six phrase-groups resolve on a quartal chord (once), dyads (twice), and extended tertian sonorities (3 times). In comparing the final cadences of the last two phrase-groups (measures 45 and 57), certain similarities stand out. (See example 6.01, which shows a complete reduction of these passages.)

Ex. 6.01 a: measures 44-45



Ex. 6.01 b: measures 53-57



Example 6.01

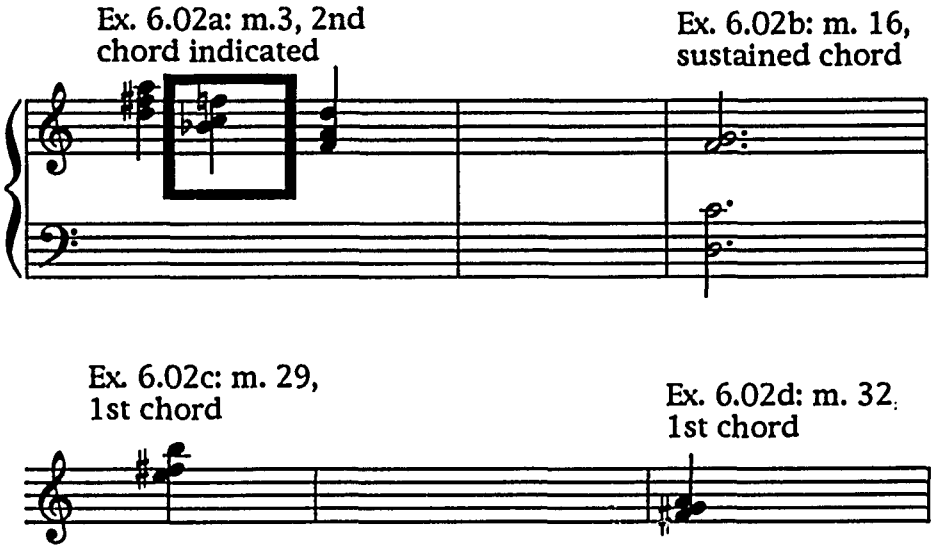
Both cadences resolve on extended tertian sonorities that have the pitch classes of B, D, E, F#, and G in common. The chord of measure 45 is rooted in A and contains no C, while the opposite is true of the chord of measure 57. The penultimate chords in both of these cadences are also similar; that of measure 44 contains the pitch-classes of a B minor seventh chord with added ninth, while that of measure 56 contains the pitch-classes of a C minor seventh chord, and would contain the D needed to add a ninth if the violin had sustained that pitch through the measure. However, this is only a description of the Rorem's predilection for certain sonorities, as root motions of the two cadences are dissimilar.

The root motion in the measures 44-45 cadence is easily seen as B to A. The situation leading to measure 57, however, involves the preceding four measures, in which the cello sustains a G, and the voice leading indicates a prolongation of G triads (both major and minor), along with neighboring and passing tones. The resolution to an enriched C Major sonority in measure 57 indicates that Rorem is employing a modified V-I cadence. The issue is somewhat clouded in measure 56 by the presence of an Eb major triad and passing tones (one of which creates the passing sonority of the C minor seventh chord mentioned earlier), but this is consistent with Rorem's avoidance throughout the movement of unembellished traditional cadences, and it does not abrogate the essential V-I motion in this passage.

Non-Triadic Constructions, Planing, and Unexpected Chromaticism

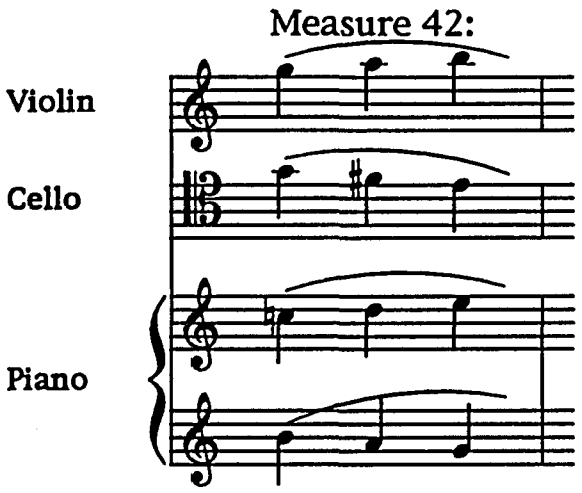
Examples of non-triadic chords are found throughout the movement in various places where a triad would be expected in functional tonality. Examples of chords built in fourths include the second chord of measure 3 (example 6.02a), a chord that functions as passing sonority, the sustained chord of measure 16 (example 6.02b) that concludes a cadence, and the first chord of measure 29 (example 6.02c), which serves as a downbeat chord. The first chord of measure 32 (example

6.02d), built in seconds, serves as the directional goal of the phrase.



Example 6.02

The use of parallel dyads or chords, or "planing" has already been cited as favorite device of Rorem's. One example occurs in measure 42 (example 6.03), where the violin and piano right hand play parallel fifths, while the cello and piano left hand play parallel thirds in contrary motion. Rorem also employs planing in measure 55 (example 6.01b), where the piano part consists of parallel triads.



Example 6.03

An important example of unexpected chromaticism occurs in measures 33-35, and will be discussed later. Another example occurs on beat 2 of measure 7, where there is a cadence upon a chord consisting of pitches F,C,D,G#,Bb,E,[5] certainly an unexpected sonority in a C major context that has been weakened only by the presence of three chromatic pitches in six measures of music. This cadence has an important function, however, as it sets the stage for the chromatic filigree discussed below.

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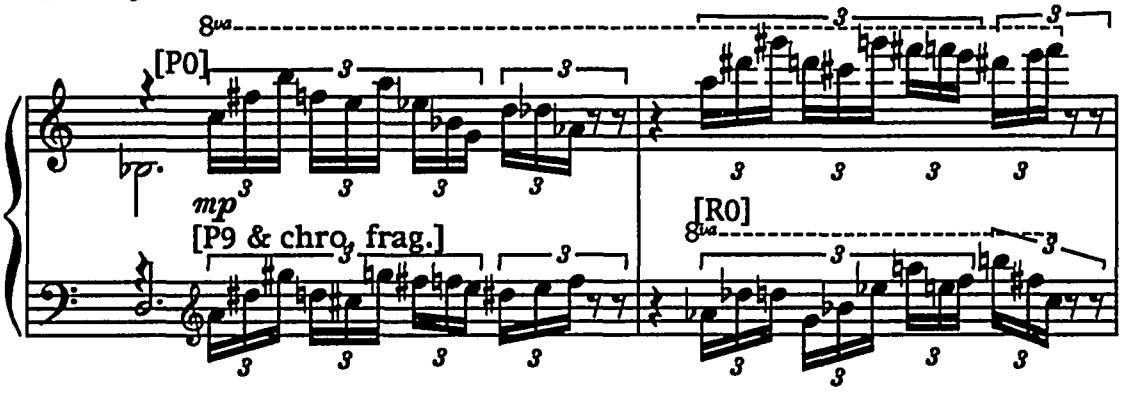
[5]The presence of the dyad G#-E in the first violin presages the end of the finale, in which the violin plays the same pitch classes an octave higher, although in this latter case in the context of a pure E major triad.

Modified 12-Tone Technique

After this cadence in measure 7 Rorem introduces a filigree figure in the piano that consists of a 12-note row in the right hand (hereafter called "P_0"), accompanied by the first five pitches of P_9 (performed in parallel minor tenths), followed by a descending and ascending chromatic scale fragment. In measure 8, the left hand plays R_0, while the right hand restates the entire figure from the left hand of the previous measure.

Measures 7-8, Piano only:
[Analytic notations added in brackets] [P9 & chro. frag.]

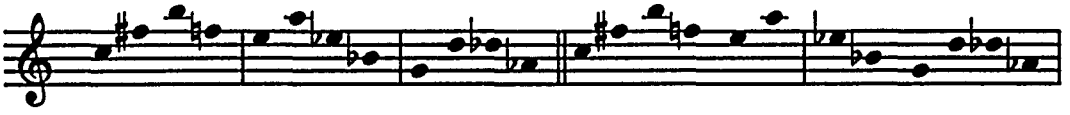


Example 6.04

The row, although presented rhythmically in nested triplets, has interesting combinatorial potential when viewed in tetra- or hexachords. (See example 6.05.) Each tetrachord can be shown as consisting of the pitch classes of two perfect fourths a tritone apart, or as statements of the set class 0,1,6,7; each hexachord can be shown as consisting of the pitch classes of three perfect fourths, related so as to form the set

0,1,2,5,7,8. Note that, in the first tetrachord, unlike the others, the perfect fourths are not consecutive.

The 12-note row in tetra- and hexachords



Example 6.05

Although Rorem has earlier stated his hostility toward 12-tone composers,[6] it is impossible to imagine his choosing a row with all of these possibilities, many of which he exploits, without giving a great deal of serious thought to this technique.

In measure 9, the right hand states the last six notes of P_7, while the left hand performs the inversion of this hexachord, from I_7. The pitch classes in this left hand figure are precisely the same as those in the first hexachord of P_0, but the chromatic combinatorial potential is not exploited here, as the left hand and right hand figures at this point repeat two pitch classes, while omitting two others, and hence do not form another 12-tone aggregate.[7] (See example 6.06.)

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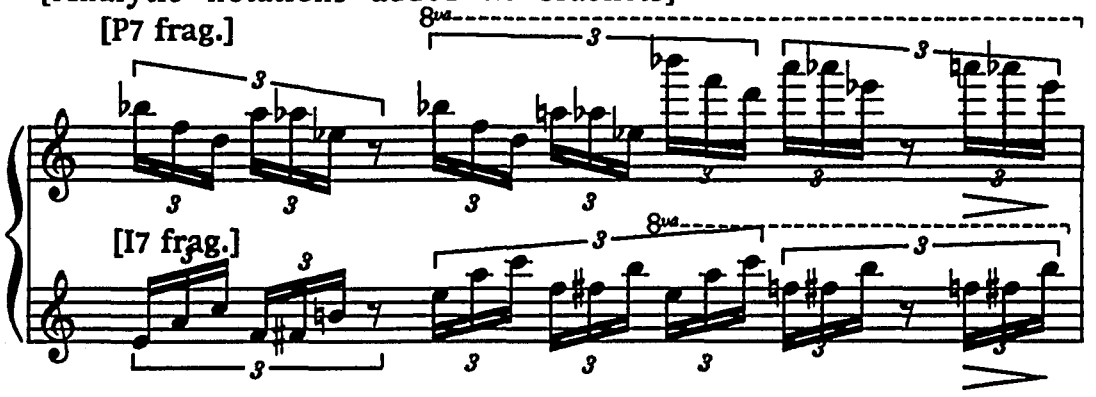
[6]Cited on page 10.

[7]Another example of exploitation of these relationships occurs in movement 5, measures 5-6, where the violin plays an ostinato on the first tetrachord, while the cello plays in parallel a minor sixth lower, stating (out of order) the pitch classes of the second tetrachord.

Measure 9, Piano only:
[Analytic notations added in brackets]

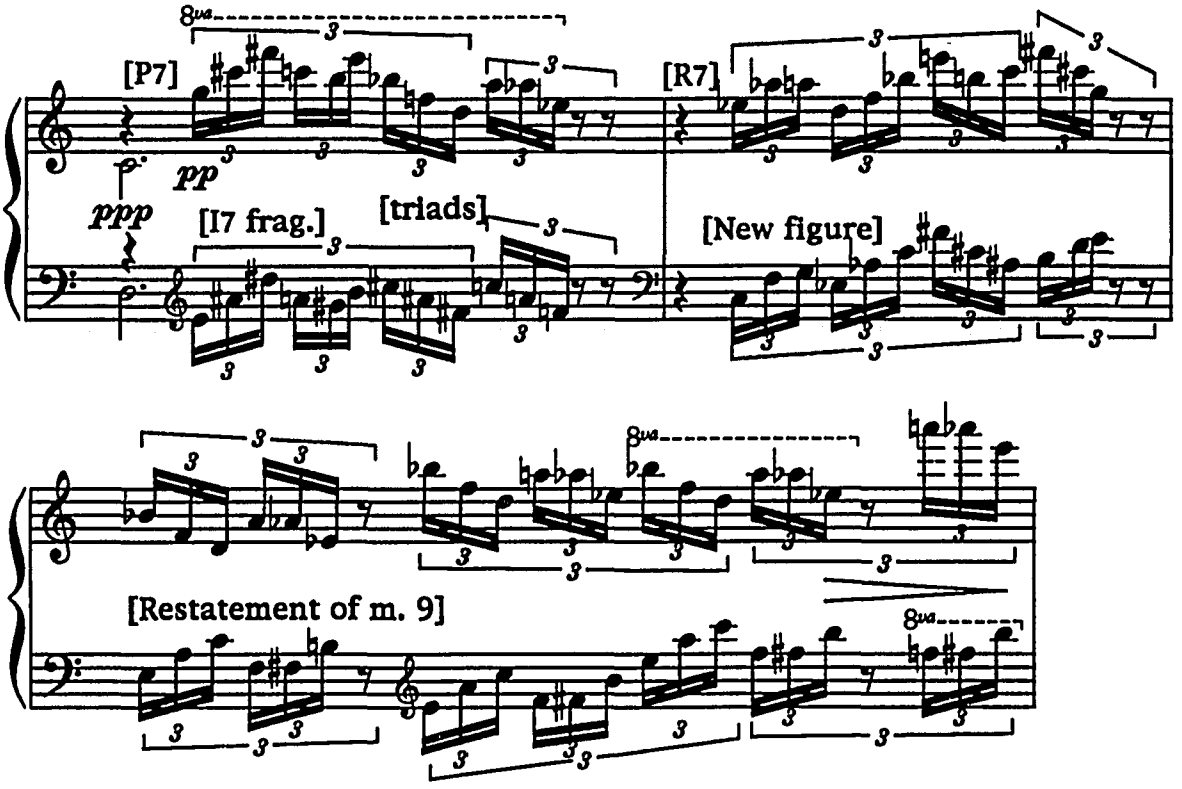


Example 6.06

Concluding the second phrase-group, from beat 2 of measure 16 to measure 18, the first right hand figure is P_7, again accompanied in the left hand by its first five pitch classes in parallel minor tenths, but then the left hand figure breaks off into two descending triads preceded by a linking tone B. In measure 17 the right hand plays R_7, while the left hand plays an entirely new figure, motivically related to previous ones, but not directly derived from any.[8] In measure 18, both hands restate the figuration of measure 9, one octave lower, except the last three notes of each, which are in the same octave as in measure 9. (See example 6.07.)

[8]Using a set-theory approach, one could show that each trichord in this figure is equivalent in total interval content to one of the trichords in P, except the first, consisting of the pitch-class set C,F,G. This trichord is identical to the pitch class set used in the violin and cello parts at measure 11, thus it provides a link between the chromatic and non-chromatic material of this piece.

Measures 16-18, Piano only:
[Analytic notations added in brackets]

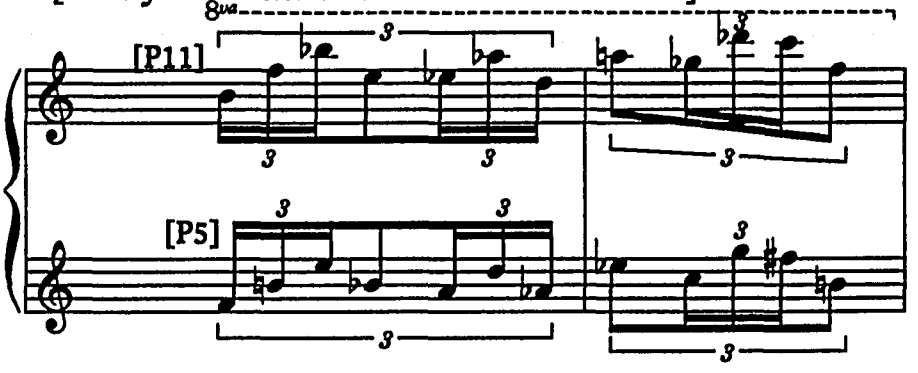


Example 6.07

In measures 26-28, concluding the third phrase-group, the piano right hand begins with I_7, repeating the last three pitch-classes several times, then presenting RI_7, accompanied by the left hand playing quartal trichords and chromatic scales. The final seven notes of measure 27 and first five notes of measure 28 form a statement of P_{11} (right hand) and P_5 (left hand) in parallel tritones, in which the last note in both hands is "wrong." (The expected notes are G and C#, respectively.) Rorem also employs a different rhythmic organization here, creating an audible division of the row into tetrachords. While the final note in each hand violates the pitch expectation

according to the row, within the final tetrachord it does create a similar set (0,1,5,6, as opposed to the expected 0,1,6,7)[9], that consists of two perfect fourths a semi-tone apart. (See Example 6.08.)

Last beat of m. 27 - First beat of m. 28, Piano only:
[Analytic notations added in brackets]



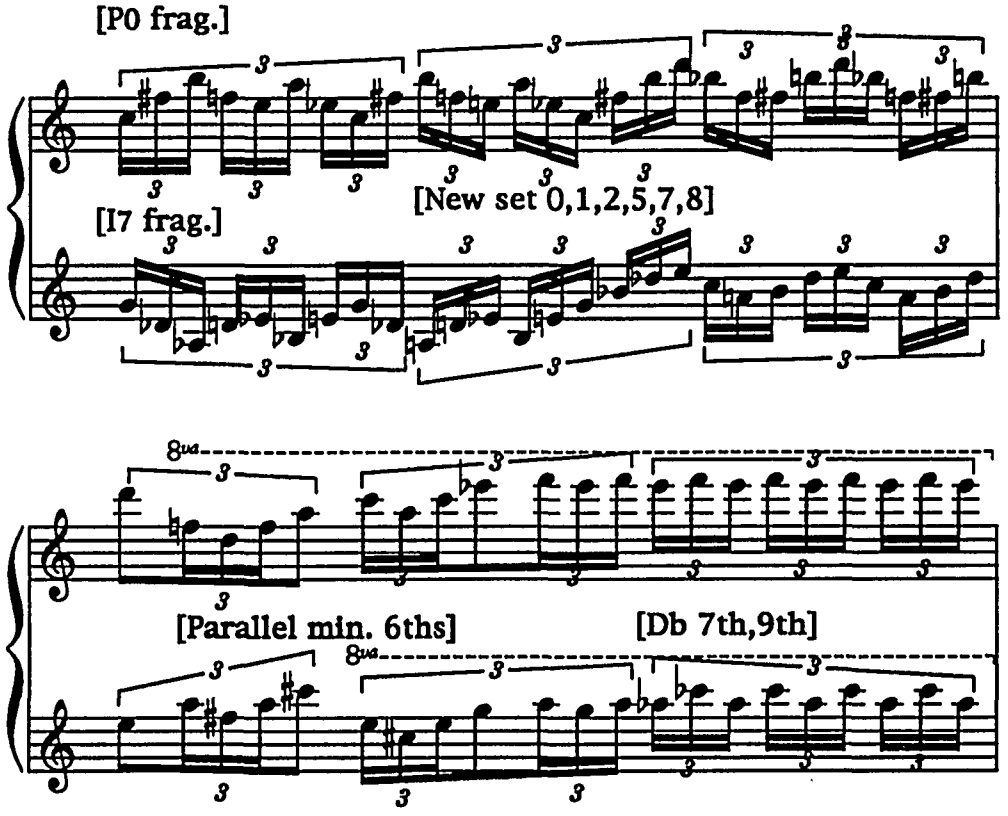
Example 6.08

As the fourth phrase-group concludes, in measure 36 the piano plays a new figure, this time in single notes, based on the triads of A major and minor, with B, D#, and F# added occasionally. In measure 37, the two-voiced texture is reinstated. Here the first 15 notes consist of: the first 7 pitch classes of P_0 in the right hand and I_7 in the left hand, repeated, followed by the first note of each once more, after which both hands play new 5-note pitch class sets, repeating for a total of 13 notes. There is intentional overlap, as the new right hand 5-note set begins with the second and third pitch classes of P_0,

[9]The interval vectors of these sets are 200121 and 200022, respectively, providing confirmation of the obvious aural similarity.

which would have occurred had the previous figure continued. The new sets, 0,1,4,7,8 and 0,1,3,4,7, are similar to each other, and relate somewhat to the original hexachord of 0,1,2,5,7,8. (Example 6.09 shows the manipulation of the row in measures 37-38.)

Measures 37-38, Piano only:
[Analytic notations added in brackets]



Example 6.09

At this point (the second note of measure 38), the figuration breaks off into parallel minor sixths, until the final nine notes of the measure, which, together with the sustained tones of the strings (new in this measure) form a Db ninth chord.

In measure 45, concluding the fifth phrase-group, the piano begins a single-voiced figuration similar to that of measure 36, which leads immediately (beginning the last three notes of measure 45) into the resumption of the two-voiced texture (through the first note of measure 48), in which both the figurations of measures 7-8 and 16 are recapitulated. At the end of measure 47, fragments of the P_7 figure, accompanied by triads (as in measure 16) are repeated. The right hand figure also includes a trichord (D-Db-Bb) that does not stem from the original row and functions as a series of passing tones, and the left hand figure ends with a chromatic scale.

Following the final cadence of the movement, in measures 57-58, the piano presents a left hand figure of a 9-pitch-class set, repeated in its original order two and a half times, each time commencing one octave higher, accompanied by a rising chromatic scale. This new set (0,1,2,3,4,5,8,9,10) cannot easily be shown to be derived from previous material, although the general shapes of the trichords are similar to certain ones presented previously. This is clearly seen in the score.

While Rorem has deliberately chosen a 12-note row capable of full development through "classic" 12-tone technique and has employed several such devices, he has also juxtaposed triads, chromatic scale fragments, and other sets that are not usually a part of this technique. This is not

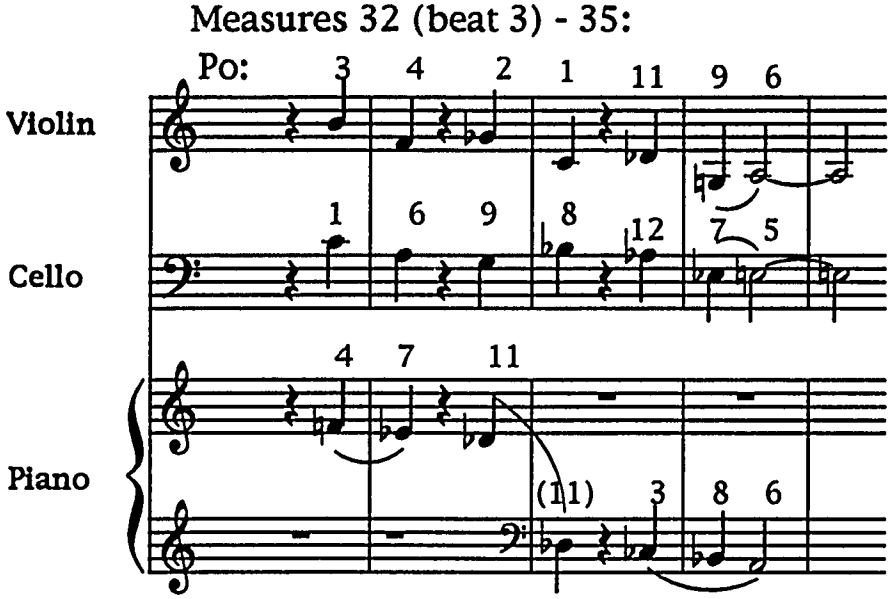
unusual for Rorem, as we have seen similar technques in other works discussed earlier, and have noted similar observations by other writers.

Connections Between the Filigree and Chorale

The relationship of the filigree material to the phrase structure is significant. Both the measure 9 and measure 16 statements are based on transpositions of the row forms up a perfect fifth (at T7). This is Rorem's way of using nontonal material to support tonal movement toward a dominant, although he first reestablishes the tonic and eventually uses V/V as a substitute for the true dominant. Note that the cadence on a quartal sonority in measure 16 tends also to support a loosening of the tonal sense of C major.

There are other subtle connections between the chorale and filigree phrases. One such relationship is seen from the third beat of measures 32 to measure 35. While this is a chorale phrase, the pitch-classes used are derived from the row, as shown in example 6.10. The first four pitches in the violin part comprise the first tetrachord of the row, the tetrachord consisting of P_0: 6,7,8,9 is prominent in the cello and piano parts, and P_0: 5,6,7,8,9 are present in all the parts in measure 35 Had Rorem written a D in place of the Cb in measure 34, all twelve pitch-classes would have been used in this passage, with P_0: 6,7,8,9,10,11,12 present in the last three

trichords, permitting a more elegant analysis, but there are still sufficient audible relationships here to show the connection.[10]



Example 6.10

The trichords that occur on the upbeats to both measures 33 and 34 (example 6.10, above) can also be shown to be simultaneities of the first three pitch classes of I_{11} and P_7, respectively. Another, although looser, connection is the prominent use of major/major seventh chords in several chorale sections, notably measures 24-25 in the piano and 11-16 in the entire ensemble. These chords are often voiced to emphasize the prominence of the perfect fourths (separated by a half-step) they contain, thus delineating their relationship

[10]In the interview, Rorem commented, "I was thinking about the sonorities one hundred percent."

with the tetrachords of the row. Clearly Rorem is using these connections to give unity to the work.

Other movements of this composition also use material derived from this twelve-note row.[11]

Conclusions

Rorem has constructed a movement that uses both modified twelve-tone and modified tonal technique. He has made clear connections between the material generated by the two techniques, in order to create a unified movement, although the movement is divided into sections in such a way as to make the divisions, as well as the use of two compositional techniques, obvious. As usual, it has been necessary, in providing analytical ideas about this movement, to note many exceptions.

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[11]E.g., in the second movement Rorem uses the first 2 and last 2 pitch classes of P_0 in the violin and cello figuration at the beginning, the first 7 pitch classes of P_7 to form the piano ostinato of measures 3-5, and P_0 in its entirety to construct the violin melody at rehearsal number 2.

Chapter 7

General Conclusions

We have examined a selected movement from each of the five works for chamber ensemble of mixed instruments that Ned Rorem composed between the years of 1981 and 1991, and we have surveyed *Winter Pages,* one of these works, as a whole. We have also drawn comments from various dissertations and articles on several of Rorem's other recent works.

In pieces comprised of a large number of relatively short movements, such as *Winter Pages* or *Septet: Scenes from Childhood,* Rorem tends to write individual movements that are either "principally tonal" or "principally nontonal," often juxtaposed with movements of the opposite type. In works with a smaller number of relatively longer movements, he most frequently combines tonal and nontonal elements, either by writing contrasting sections or by integrating the elements into a composition that falls into the "gray area" between the tonal and nontonal areas. Of course, these are distinctions that we have made based on our theoretical understanding of the distinction between tonality and nontonality. In Rorem's mind, everything is tonal, so there is no such distinction. Nevertheless, we are able to learn, by recognizing this distinction, much about how Rorem constructs his works.

We have examined in detail a movement (Movement 8, ". . .moments fly by like a snowstorm. . .," from *Winter Pages*) that is principally nontonal; a movement (Movement 6, "San Remo at Six," from *Septet: Scenes from Childhood*) that is principally tonal; two movements (Movement 3 "Mazurka," from *The End of Summer* and movement 1 "Aubade," from *Spring Music*) that contrast principally tonal and principally nontonal sections; and one movement (Movement 4 "Another Dream," from *Bright Music*) that combines tonal and nontonal elements throughout.

We have seen many examples of clear references to tonality—functional harmonic progressions, major and minor scales, etc.—often combined with planing, nontonal chromaticism, octatonic and synthetic scales and other devices that one would not find in a traditional tonal work. Sometimes, as in the eighth movement of *Winter Pages*, triads and minor scales, borrowed from tonal sources, appear suddenly in a nontonal context of synthetic scales and tone row segments. Sometimes, as in the fourth movement of *Bright Music*, an underlying tonal idea is blurred by the use of nonfunctional chords and planing. And sometimes we find movements, like the first movement of *Spring Music*, that exhibit tonal and nontonal material in deliberately contrasting sections. Nevertheless, we also usually find closed forms, clear cadential closure at ends of major sections, development of musical ideas,

and, in a few cases, connections between the tonally-derived and nontonally-derived elements.

It must also be concluded that this music is composed in an intuitive manner in which connections between the tonal and nontonal material, and even between differing nontonal constructions, are not always clearly evident. Frequently a great deal of contrasting material is employed with only casual connections. For example, in movement eight of *Winter Pages*, we observed the use of nonfunctional triadic constructions and segments of a tone row, for which the only connection seemed to be the use of a half-step along with a larger interval.

We have not examined to any great extent Rorem's use of rhythm, and only a little has been said about the French influence on his music. There have been some references to the influence of jazz on Rorem's music. More research in these areas is indicated, and a dissertation on how Rorem's "I always think vocally" comment is borne out in his instrumental music would be welcome, as would one on his purely orchestral music.

From this study, it is clear that Rorem's predilection for juxtaposing tonally-derived elements with nontonally-derived ones, especially octatonic and synthetic scales, pitch-class sets, and 12-note aggregates, constitutes one of the most obvious and significant elements of his recent style. Most of his recent

works betray his desire not to stay confined within any system (as he has stated himself) but to reach into each available "bag of tricks" and produce music that combines tonal and nontonal elements.

Still true of Rorem's recent chamber music idiom is the comment Donald Ivey applied to his songs in 1970,

> It is possible that a portion of his appeal lies in his ability to incoroporate twentieth-century idioms while avoiding the extremes of the avant-gardists, an ability he shares with Barber, Britten, *Les Six*, and numerous others.[1]

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[1]Ivey, 243.

Tonal and Non-Tonal Elements in the Recent Chamber Music of Ned Rorem

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