

Example 1: Berg's motivic rhythms

Wozzeck, Act III, sc. iii

Lyrical Suite, III

Violin Concerto

Example 2: Theme of movement I in the Chamber Concerto

Anton WEBERn

A m o l D S C H o n B E r G A I B A n B E r G

mf Schonberg motto 8 notes

fp Webern motto 4 notes

Berg motto 6 notes: 2, 3, 4, 5, 7, *

1 theme 1-P1 2, 3, 4, - notes

4 Schonberg motto

Webern motto

Berg motto

8 theme 2-P0

12 theme 3-P11

16 theme 4-P2: 6, 8, 11

20 theme 5-P7

24 theme 6-P2

28

34

ORIGINAL INSTRUMENT

excerpt from Berg's letter to Schoenberg on the Chamber Concerto, originally published in 'Pult und Taktstock' (February 1925). From the Willi Reich book as translated by Cornelius Cardew

... the form of the 'Rondo ritmico'

Three Rhythmic Forms: a main rhythm, a subsidiary rhythm, and a rhythm that can be considered as a sort of motif, are laid under the melody notes of the main and subsidiary voices. The rhythms occur with manifold variations – extended and abbreviated, augmented and diminished, in *stretto* and in reverse, and in all imaginable metrical shifts and transpositions, etc., etc. . . . It was a scene in my opera *Wozzeck* that I showed for the first time the possibility of this method of allotting such an important constructive role to a rhythm.

Headlam, Rhythm in Berg's Chamber Concerto 03/30/07

Example 5: Form in Chamber Concerto (underlining=added events, c =cell, T = Tempo)

Movement I (Variations)	Movement III (sonata/rondo)	Movement II (Binary retro.)
Theme/exposition: prime	RH: cadenza/intro	A prime Prime
1-7 1P, SBW T1 6/4	481-90 1P, SBW, 7P <u>RH</u> HZM 6/4	241-259 7P T1 2/4
8-15 2P, 3P	491-506 2P, 3P	
16-24 4P, 5P T2	507-23 4P, 8P, <u>no c3</u> 3/4	260-270 8P, c3
25-30 6P T3	524-34 6P, 9P, <u>no 8P, 10P</u> 2/4	271-282 <u>8P, 9P, 10P</u> T2 2/2
Var I/reprise: prime	MR: exposition 1st theme/A	B prime
31-37 1P, SBW T1	535-39 1P/ <u>RH</u> , SBW, 10P/MR 4/4	283-293 10P, c1 T3 4/4
38-45 2P, 3P	540-49 2P/MR, 3P, 11P/ <u>RH</u> , c2, 3 3/4	294-302 11P, c1, 2, 3, <u>RH</u> T4
	SR: 2nd theme/B	
46-54 4P, 5P T2	550-67 4P/SR, 5P, 10P, c2, <u>RH</u> 2/8	303-310 10P, c2, <u>RH</u>
	565-70 11P/ <u>RH</u> , <u>no cell 2</u>	311-313 11P, <u>RH</u> , c2
	MR: Reprise 1st theme/A	B inversion
55-60 6P	571-76 6P/ <u>RH</u> , 10I/MR, <u>no c3</u> 7/8	314-321 10I, c1, 3
	metric modulation to 3/8	
Var II/development: retrograde		B prime
61-72 R(6P), waltz T3 3/4	577-90 R(6P)/MR, 12P/MR, waltz 3/8	322-330 12P T5
		A inversion
71-90 R(5P), R(4P), <u>c1</u>	591-601 R(5P, 4P/MR), 7I, <u>no 7P</u> 3/4	331-349 7I, <u>7P</u> T1 2/4
	SR: 2nd theme/B	
91-109 R(3P), R(2P), <u>waltz</u>	602-21 MR, R(3P/SR, 2P/SR), 8I 2/8	350-360 <u>8P</u> , 8I, c3
110-20 R(1P), SBW	622-30 R(1P), SBW, <u>RH</u> on Db	<u>piano twelve C#s</u>
111-112 <u>vln G-D-A-E</u>	628-29 violin chords	
Var III: inversion	RH/R(RH): development/C	A R(inversion) Retrograde
121-27 1I "T4" 6/4	631-37 1I/RH, R(8I, 8P), 4/4	361-71 R(8I, <u>8P</u>), c3
128-35 2I, 3I	638-51 2I/RH, 3I/RH, R(7I/RH)	372-90 R(7I, <u>7P</u>)
		B R(prime)
136-44 4I, 5I	652-62 4I/RH, 5I/RH, R(12P/RH) 3-4-5/4, 8	391-99 R(12P) T5 4/4
		B R(inversion)
145-50 6I	663-70 6I, R(10I)	400-07 R(10I), c3 T4
Var IV: retro. inversion		B R(prime)
151-56 R(6I) "T4" 6/8	671-76 R(6I), R(11P), <u>no c2</u> 4/8	408-10 R(11P), c2, <u>no R(RH)</u>
157-65 R(5I, <u>5P</u>), R(4I)	677-84 R(5P, I, 4I, 10P), R(MR), R(RH)	411-18 R(10P), <u>R(RH)</u>
166-75 R(3I, <u>3P</u>), R(2I)	685-695 R(3I/SR, 3P) <u>no c2</u> , 4/4	419-27 R(11P), <u>R(RH)</u> , cs 1, 2, 3
<u>Sch P/I</u>	<u>Sch P/I</u>	
176-80 R(1I), SBW	696-706 R(2I), R(10P)	428-38 R(10P), c1 T3
	707-709a R(1I, 10P/MR)	
Var V/recap: prime	MR: Recap 1st theme/A	A R(prime)
181-94 1P, SBW T1 3/4	710b-25 1P/MR, R(9/MR, 10/MR)	439-50 R(<u>8P</u> , 9P), R(<u>10P</u>), <u>8P</u> , 9P T2
	<u>no R(8P)</u> 3/4 6/4	
	SR: 2nd theme/B	
195-210 2P, 3P T2	726-37 2P, 3P, <u>RH</u> , <u>no 8P</u> , c3 1-2-3/8	451-61 R(8P), c3 3/4, 2/4
211-19 4P, 5P T3	738-50 4P, <u>no 5P</u> 1/4	
	MR: 1st theme/A	
220-40 <u>5P</u> , 6P, <u>waltz</u>	751-80 5P/RH, 6P, R(5P)	
	<u>row of Lyric Suite</u> , <u>RH</u>	
	780-85 4/4	462-480 R(7PB), SBW, c3 T1

Example 6: Maximally Metric Settings of Chamber Concerto Rhythms

Example 6 consists of three staves of musical notation. The first staff is labeled 'RH' and shows a rhythmic pattern with notes and rests. Below the staff are the numbers 6, 2, 2, 1, and a dash. The second staff is labeled 'MR' and shows a rhythmic pattern with notes and rests. Below the staff are the numbers 1, 3, 1, 3, 1, 2, 5, 1, 2, 2, 4. The third staff is labeled 'MR' and shows a rhythmic pattern with notes and rests.

Example 7: themes from I recast in III of the Chamber Concerto

Example 7 consists of ten staves of musical notation. The first staff is labeled '535' and 'RH', with 'theme 1-P5' written below. The second staff is labeled '540' and 'RH variant', with 'theme 2-P0' and 'cell 1' written below. The third staff is labeled '541' and 'RH', with 'theme 3-P11' written below. The fourth staff is labeled '550' and 'RH', with 'theme 4-P2 set in SR' written below. The fifth staff is labeled '571' and 'RH', with '7 beats in 7/8' and 'theme 6-P2' written below. The sixth staff is labeled '577' and 'RH', with 'theme 5-P7' written below. The seventh staff is labeled '583' and 'RH', with 'theme 1-P5' written below. The eighth staff is labeled '589' and 'RH', with 'theme 2-P0' and 'cell 1' written below. The ninth staff is labeled '595' and 'RH', with 'theme 3-P11' written below. The tenth staff is labeled '601' and 'RH', with 'theme 4-P2 set in SR' written below.

Example 8: RH in II and III, Chamber Concerto

11-P2 RH 7 beats (1) (8) (7) (6)

294

297

cell 2 sequence

cell 3

RH

304

RH (3)

theme 10 accel.

306

RH

311

RH 6-5,3 eighths 11-P9

variant

variants

1-2,3-4 attacks

315

RH

theme 1-P5

MIR

theme 10P

RH variant

320

RH 7 beats in 3/4

540

theme 2-P0

cell 1

RH variant

325

RH

(2) (3)

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59

3 16ths cycle

shift

theme 10 accel.

shift

RH

571

RH 7 beats in 7/8

RH 6.5.3 eighths

MR 10, 6, 6, 3 notes

shift

chord pairs: 4, 23, 4, 25, 4, 23, 4, ... durations (32nds)

652

RH

prime / retrograde

R(RH)

659

RH 7 beats in 3/4

RH

RH