THE MERGER OF JAZZ AND TWENTIETH CENTURY: A PERFORMANCE ANALYSIS
OF DONALD MARTINO’S A SET FOR CLARINET

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A Thesis

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A knowledgeable performance comprises of several components; it involves facets concerning the composer and patterns found in music. This thesis examines Donald Martino’s *A Set for Clarinet* from those angles to create an informed performance analysis. However, before addressing analysis or performance, this paper begins with historical background relevant to the creation of the piece and its constituents. This research and the analytical tools and methods link to the theoretical analysis in chapter 4. In this chapter, several graphical representations assist in the cohesion of each movement, independently and holistically. Later these illustrations aid in the various interpretations to support or oppose the analysis. Prior to this, chapter 5 presents research and material on performance analysis in preparation for chapter 6 where the performance decisions come to fruition. This chapter employs and compares four performers, Jonathan Cohler, Michael Webster, Michael Parola, and Rebecca Wunch, to the data presented earlier in the thesis. Ultimately, the goal is to construct a knowledgeable performance as a result of the endeavors of the performer.
To all of those who have helped me along the way. Thank you.
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAPTER I. THE INTRODUCTION TO PERFORMANCE WITH ANALYSIS..................</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER II. THE LIFE OF DONALD MARTINO LEADING UP TO A SET................</td>
<td>3</td>
</tr>
<tr>
<td>CHAPTER III. METHODS AND ANALYTICAL TOOLS......................................</td>
<td>11</td>
</tr>
<tr>
<td>The Octatonic Scale</td>
<td>11</td>
</tr>
<tr>
<td>Subsets</td>
<td>12</td>
</tr>
<tr>
<td>The (016) Subset</td>
<td>13</td>
</tr>
<tr>
<td>Set Class (0123)</td>
<td>17</td>
</tr>
<tr>
<td>Contour Analysis</td>
<td>18</td>
</tr>
<tr>
<td>Applying Contour Analysis</td>
<td>21</td>
</tr>
<tr>
<td>CHAPTER IV. THE ANALYSIS</td>
<td>31</td>
</tr>
<tr>
<td>First Movement</td>
<td>31</td>
</tr>
<tr>
<td>Structural Elements of the A-sections</td>
<td>31</td>
</tr>
<tr>
<td>The Differences in the B-section</td>
<td>33</td>
</tr>
<tr>
<td>The First Movement’s Diagram</td>
<td>34</td>
</tr>
<tr>
<td>Second Movement</td>
<td>37</td>
</tr>
<tr>
<td>The A-section and its Diagram</td>
<td>37</td>
</tr>
<tr>
<td>The Organization of the B-section</td>
<td>38</td>
</tr>
<tr>
<td>Third Movement</td>
<td>42</td>
</tr>
<tr>
<td>Connections between sections</td>
<td>42</td>
</tr>
<tr>
<td>The Diagram and Explanation</td>
<td>46</td>
</tr>
<tr>
<td>CHAPTER V. THE STUDY ON PERFORMANCE ANALYSIS</td>
<td>53</td>
</tr>
</tbody>
</table>
CHAPTER VI. INTERPRETATIONS OF A SET FOR CLARINET ......................... 63

Specific Areas ........................................................................................................... 64

The B-section of the First Movement ................................................................. 64

Connections: The Third Movement’s Introduction into the First section ..... 66

The Effects of the Organization: Second movement, B-section ............. 67

Times and Tempo ................................................................................................. 68

CHAPTER VII. CONCLUSION ............................................................................... 74

BIBLIOGRAPHY ....................................................................................................... 76

APPENDIX: THE SCORE .......................................................................................... 78
# LIST OF FIGURES/CHARTS/EXAMPLES

## Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The interwoven diminished seventh chords of the octatonic scales</td>
</tr>
<tr>
<td>2</td>
<td>Octatonic Subsets</td>
</tr>
<tr>
<td>3</td>
<td>Prime form procedure for c-segments</td>
</tr>
</tbody>
</table>

## Charts

<table>
<thead>
<tr>
<th>Chart</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a</td>
<td>A graphic depiction of measures 1-83 of the first movement</td>
</tr>
<tr>
<td>1b</td>
<td>A graphic depiction of measures 84-end of the first movement</td>
</tr>
<tr>
<td>2</td>
<td>A graphic depiction of the common-tones in the second movement’s A-section</td>
</tr>
<tr>
<td>4a</td>
<td>Movement 3, introduction to the end of the first section. Measures 1-17</td>
</tr>
<tr>
<td>4b</td>
<td>Measures 16-40</td>
</tr>
<tr>
<td>4c</td>
<td>Conclusion</td>
</tr>
<tr>
<td>5</td>
<td>Movement 3, alternate introduction through the transition of the first section. Measures 1-6</td>
</tr>
<tr>
<td>6</td>
<td>Tempos taken from Movement 1</td>
</tr>
<tr>
<td>7</td>
<td>Tempos taken from Movement 2</td>
</tr>
<tr>
<td>8</td>
<td>Tempos taken from Movement 3</td>
</tr>
</tbody>
</table>

## Examples

<table>
<thead>
<tr>
<th>Example</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Examples taken from the three movements of A Set</td>
</tr>
<tr>
<td>2a</td>
<td>The Cavallini excerpts showing the similarity to A Set.</td>
</tr>
<tr>
<td>2b</td>
<td>The Labanchi excerpts showing the similarity to A Set</td>
</tr>
</tbody>
</table>
3 Movement 1, measures 33-34
4a Movement 1, middle of B-section. Measure 50-52
4b End of B-section, beginning of A\textsuperscript{1}-section. Measures 75-77
5a Last four bars of the first movement, 101-104
5b The common tone under transposition and inversion of example 5a
6a Movement 2, end of the A-section. Measures 21-23
6b The common tone under transposition and inversion of example 6
7 Movement 2, end of the A\textsuperscript{1}-section. Measures 53-55
8 Movement 3, measure 5
9 Movement 1, measure 1
10 The octatonic attribute in relation to the octatonic collection and
   motivic contours. Movement 1, measure 7
11 Movement 1, measure 1
12 Movement 1, measures 4-5
13 Movement 1, measures 7-8
14 Rhythmically altered motives from the A- and A\textsuperscript{1}-sections
15 Movement 1, measure 49
16 Movement 1, measures 55 & 57
17a Movement 1, measure 59
17b Movement 1, first two motives. Measures 36-39
18 Movement 2, measures 3, 5, & 6
19 Movement 2, measures 14 & 15
20 Movement 2, measures 21, 39, & 42
Movement 2, measure 47

Movement 3, contour analysis applied to the first measure

The end of the introduction, measure 5

Movement 3, measure 11

Movement 3, measure 12

Movement 3, measure 20

Movement 3, measure 23

Movement 3, measures 45-46

Movement 3, last measure

Movement 1, extension into transition. Measures 13-16

The transitional material to the second part of the A-section, measures 24-25

Shows the connection between the end of the A-section and the beginning of the B-section. Measures 33-36 (the rest of mm. 35 excluded)

Movement 2, the beginning of B-section. Measures 24-34

Movement 2, the middle of the B-section (contour and set classes). Measure 31

The intermediate of the tight and loose measures of the B-section. Measure 27

Movement 2, comparing grouping at the beginning of the B-section. Measure 24

Movement 2, towards the end of the B-section where the music is tighter again Measure 24

The transition from the introduction to the first section. Measures 5-6

Movement 3, the second section. Measures 15-23

Movement 3, measures 32-33

Movement 3, illustrating rhythmic connections. Measures 30-31
34c  Movement 3, measure 28................................................................. 45
34d  Movement 3, transition within large section 3. Measure 30-33 .......... 45
35a  Movement 3, section 3. Measure 35 ............................................. 45
35b  Movement 3, third section. Measures 28-38................................. 46
36a  Segmented third movement, measures 1-25................................. 51
36b  Segmented third movement, measures 26-end ............................ 52
37   Movement 1, introduction. Measures 1-5 ..................................... 55
38   Movement 1, A-section. Measure 6-9........................................... 55
39   Movement 1, pick up to measures 47-51 ...................................... 65
40   Movement 2, measures 26-29....................................................... 68
CHAPTER 1. THE INTRODUCTION TO PERFORMANCE WITH ANALYSIS

A good performance involves more than getting all the notes; it includes a thoughtful representation of the piece. Without prior knowledge or formal analysis, performers rely on intuition. It is not assumed that a musician analyzes everything to create a great performance. However, Wallace Berry argues, in his book *Musical Structure and Performance*, that, “analysis is a necessary basis for enlightened, illuminating interpretation.”¹ This makes one think, that with a more analytical ear, the performer could understand his/her music at a higher level while making decisions to help the audience better receive the piece. In this thesis, I will approach Donald Martino’s *A Set for Clarinet* as both a theorist and a performer, breaking down its elements, such as motivic and formal structures, in order to determine what propels the music.

In my research, I did not encounter an analysis of *A Set*. However, I did find analyses of other works by Martino including *Pianississimo*, examined by William Rothstein² and *Parisonatina Al’Dodecafoni*, studied by Brian Fennelly.³ The similarity between these two articles is their explanation of form and how there is structural strictness followed by loosening, comparable to a jazz improvisation.

In this thesis, I will first present historical research about Martino’s life before *A Set* (chapter 2). This includes the influences and experiences, as a person growing up in the 40’s and 50’s, that facilitated in the creation of the piece. Following this (in chapter 3) is my analysis, which will employ various analytical tools to make connections between

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movements. The performance analysis portion is presented in the two subsequent chapters (chapters 4 and 5), and is based upon (or “and departs from”) information presented in sources such as Wallace Berry’s *Musical Structure and Performance*, Edward Cone’s *Musical Form and Musical Performance*, and Erwin Stein’s *Form and Performance*. My performance analysis incorporates four different recordings/interpretations, which play a major role in the chapter. The purpose of all of this is to recognize how studying a piece’s components affect the performer’s outlook and thereby obtain a deeper understanding of the ideas and facets comprising *A Set*. 
CHAPTER 2. THE LIFE OF DONALD MARTINO LEADING UP TO A SET

Various analytical methods help in understanding a composition’s techniques and cohesion. Going beyond the notes written on the page, studying the composer and composition’s historical background encourages a thoughtful interpretation and individuality. When a performer examines the piece with the composer in mind, there is a different impression taken from the music; this is my intention for this particular work. In this chapter, I will discuss the paths Martino took before and during his formal training in order to lay groundwork for the theoretical aspects of subsequent chapters.

In Bridgett Crocker Emerson’s thesis, “Informed Performance: An Exploration through Lou Harrison’s First Concerto for Flute and Percussion,” she states that historical knowledge contributes to the style of the interpretation. She identifies seven historical and personal factors to consider: 1) historical placement, which refers to the period the composer lived and the surrounding events, 2) cultural context, referring to international or national influences, 3) musical influences, 4) non-musical influences, 5) standardized practices, which constitute basic principals understood and employed, or better known as an “authentic performance,” 6) personal style/mannerisms the composer is known for, and 7) personal aesthetics, or the likes and dislikes of the composer, usually expressed in the score.4 This chapter will focus on the most important and applicable of these factors in relation to Donald Martino’s composition, illuminating its stylistically important attributes.

In A Set for Clarinet, it is apparent that Martino uses a blend of conventional and jazz idioms. Written towards the beginning of his compositional career, A Set was

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conceived in an environment evoked by both high school and his most active jazz years. It was composed, or rather improvised, on his clarinet as he walked around his childhood basement. This was at the rate of one movement a day for three days, from February seventh to ninth, 1954.5

Martino was a musically interested teenager living in Plainfield, New Jersey. Since he did not grow up in a musical household, he relied on the public school system to teach him music. Luckily, he had a very active high school band director, whom also was an active cornetist taking his band anywhere he played. Martino would practice clarinet, saxophone, and oboe in order to perform in many ensembles including bands, orchestras, jazz combos, dance bands, feast bands, and polka bands, among others. His first attempts as a composer were early in high school when he wrote pop tunes, short piano pieces, and dance band arrangements. He learned voice leading from his first composition teacher, an out-of-work arranger named Art McKay.6

After graduating high school, Martino went to Syracuse University, where he studied counterpoint, European modernist music, chromaticism, and large-scale forms. The chorale literature of Verdi and Bach interested Martino because of its contrapuntal intensity, motivic/chromatic saturation, and powerful narrative. Along with this, Martino wanted to learn from past, instead of modern, composers; his first writings allude to composers like Beethoven and Brahms. Martino felt that he could understand the logic of Beethoven’s compositions and was able to incorporate them into his own work.7 His most influential instructors at Syracuse were his clarinet teacher, Dr. Harwood Simmons

7 Brody, 3.
(a former member of the New York Symphony and a frequent soloist with the Budapest String Quartet) and composition teacher, Ernst Bacon. Meeting Bacon changed Martino’s outlook on composing. He believed that students would never increase their creativity or “be ready” for the performance world if they solely practiced exercises without considering actual compositions. Furthermore, Simmons and Bacon instigated Martino’s Bartók phase from 1951-1954, during which he wrote A Set and his Cello Concerto. After college, Martino received a grant to study in Italy with Dallapiccola to further his compositional and musical development.⁸

How did A Set come from all of this? Simply put, Martino wrote the piece as a challenge to his childhood friend and rival Arthur Bloom. Bloom was a student at Julliard School and was, perhaps, the greatest new music clarinetist of the fifties and sixties. In the spring of 1954, he premiered A Set at Princeton University. The components of the piece integrate Martino’s multifaceted musical experiences with his compositional techniques.⁹ Case in point, Martino was an excellent jazz clarinet player, who was an arranger and composer fluent in the jazz and pop idioms of the fifties. He often pushed the boundaries of the “cool” contrapuntal jazz sounds from such performers as Lennie Tristano. In fact, he has said…

It was the jazz pianist-composer Lennie Tristano who first suggested to [him] that Bach could swing. More important, Lennie pointed out that while bebop and swing are essentially homophonic, A Dixieland band quite naturally develops a polyphonic texture. Tristano, much maligned but music imitated, was a pioneer in the effort to create a contrapuntal modern jazz.¹⁰

Even Martino’s mature works were affected in both their character and musical temperament.

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⁸ Boros, 217-219.
⁹ Boros, 225.
¹⁰ Brody, 3.
Martino’s heightened awareness of the ways in which instrumental sounds could be articulated, accented and connected – and his compulsive, breathtakingly effective specifications of articulations – certainly derive in part from jazz. The variety of refined accents, nuances, and timbral inflections he experienced playing jazz infuses his artistic sensibility as much, perhaps, as Varèse’s avant-garde experiments with sonority and electro-acoustic sounds, experiments that influences so many other composers of his generation.11

Another strong facet of Martino’s works is his distinct approach to form, which is another aspect rooted in jazz. For instance, his chamber music contains bursts of rhapsodic and spontaneous solos that produce dramatic intensity seeming to weaken the conventional treatment of form. One apparent use of form found in *A Set* is seen in the first two movements, both having the structure A-B-A1 that will be discussed further in chapter 4.

Martino has confirmed that the term ‘set’ does not refer to the twelve-tone set, but rather to a dance-band set, comprising of three musical numbers played without pause.12 In addition, there are distinct connections to popular music, especially in the last movement’s overtly jazzy style and the composition’s original movement titles not featured on the written music: “Conservatory Stomp,” “Blues in E-flat,” and “10th Avenue Shuffle.” Martino also connects jazz and conventional music through the octatonic scale, also known as the “double diminished” scale. Martino’s use of the octatonic in this context started with his introduction to Hindemith, Stravinsky, and Bartók’s use of tetrachords, tritone substitutions, and the octatonic scale. The first time Martino heard Bartók’s music, he noticed the octatonic collection, immediately associating it to jazz. The composition also reveals a “development of motives and their

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11 Brody, 3.
12 Brody, 4.
narrative function, with themes, tonal centers, and the articulation of forms, [with] the aesthetically meaningful integration of ‘tonal’ and chromatic techniques.”

Example 1: Examples taken from the three movements of A Set

Example 1 shows the free style Martino’s accentuates by register shifts with timbral fluency, giving the piece individuality. This is often attributed to Schoenberg’s influence. However, A Set was written in 1954, before he knew either Schoenberg or Webern’s music. Martino was not introduced to their style of music until he was in Italy from 1955-56, where he noticed their methods were similar. Martino’s free style actually originated from his clarinet teacher from 1944-1948, Francesco Lieto. He was an Italian bandsman and had terrific technical facility on the instrument. Exposure to Italian clarinet etudes influenced the large leaps as seen in examples 2a and 2b (the Cavallini and Labanchi etude excerpts). Martino explained these etudes as having, “audacious

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13 Brody, 4.
15 Brody, 4.
things, like skipping three octaves, pianissimo, playing high Db’s, and so on.\textsuperscript{17} Even with the constant leaps, the player is still required to make a beautiful, legato sound.

Example 2a: The Labanchi excerpts showing the similarity to \textit{A Set}

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\textsuperscript{17} Boros, 220
The New *Grove Dictionary of American Music* cites Donald Martino as a former teacher at Yale, Princeton, the New England Conservatory, and Harvard. It mentions the honors, prizes, and commissions he has received, including the Pulitzer, the Guggenheim, the National Endowment for the Arts, and the American Academy and Institute of the Arts and Letters, among others.\(^{18}\) The end of the article summarizes the innovations he made in concert music; however, it never mentions Jimmie Vincent, Martino’s doppelgänger. Jimmie Vincent was Martino’s pseudonym when he was in his mid-twenties and gigged in New York; this was after graduating from Syracuse University. While there, Martino ghost wrote for the music director of the *Today Show*, tried to get club performances at the Roseland Ballroom (the Manhattan Musicians’ union hall), and taught clarinet for a few months at the Third Street Music School Settlement. This was in addition to organizing recording sessions, writing pop tunes to make some extra money, and recording samples of his music. Jimmy Vincent represented the musician he was in high school, playing countless gigs and absorbing every musical experience possible. Unfortunately, Martino realized, after studying with Dallapiccola in Italy, that he had been playing jazz more frequently overseas because of the Italians’ greater appreciation for the art. Consequently, after only a year, 1956-7, Martino’s doppelgänger faded; still, Jimmy Vincent’s brief career, persona, spirit, and experiences lived on through Martino and his writing.\(^{19}\)

It is clear that one of Martino’s primary influences was his knowledge and experience in the jazz idiom. This relates to compositional elements used in *A Set*, including the octatonic scale, form, twentieth-century techniques, and jazz references.

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\(^{19}\) Brody, 2.
Historical research benefits various performance decisions associated with style; and for that reason, exploring this type of information affects the aspects of the piece not found on the manuscript. With this knowledge, the next step is to find patterns Martino uses to propel the music in *A Set*, by using analytical methods discussed in the next chapter.
CHAPTER 3. METHODS AND ANALYTICAL TOOLS

One of the distinctive traits of *A Set for Clarinet* is its continuous use of the octatonic. In this chapter, I will identify the origin and construction of the octatonic collections. Martino uses multiple subsets from the octatonic, but rarely writes a complete scale. However, he does use countless half- and whole-step alternations, a crucial part of the collection, to form what I call the *octatonic attribute*. These characteristic octatonic lines include changes in direction, which create motivic contours or patterns throughout the piece and involve changes between octatonic collections. Each movement contains its own variation of these characteristics that correlate with the organization of form and its progressive loosening.

The Octatonic Scale:

In his article, *Chernomor to Kashcei: Harmonic Sorcery; or, Stravinsky’s “Angle,”* Richard Taruskin traces Stravinsky’s use of the octatonic scale throughout the early part of his career describing related influences ranging from his lessons with Rimsky-Korsakov to his love for Schubert’s music. Taruskin defines the octatonic scale as,

>a collection of pitch classes that can be represented as a ladder of alternating whole and half steps. It can be conceptualized as two intercalated diminished-seventh chords and, therefore, can be transposed by semitone only twice before the original pitch content is replicated.\(^{20}\)

Figure 1 is from Joel Eric Suben’s dissertation, “Debussy and Octatonic Pitch Structure,” and beams the interwoven diminished seventh chords forming the octatonic scales.\(^{21}\)

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Figure 1: The interwoven diminished seventh chords of the octatonic collections

There is a certain symmetry that Martino uses when applying the octatonic collections to *A Set*. This makes the innate centricity of the music lucid by way of Martino’s approach, his use of form and its relation to the background structures. All of this, along with the foreground activity, will be discussed in the subsequent chapter.

**Subsets:**

Octatonic scale subsets also appear with the octatonic attribute. A subset is any smaller set of pitches that belongs to a larger set. The larger set is then a superset of that given subset. 22 The smaller set can consist of any combination of pitches belonging to the superset. The list shown in figure 2 presents the possible subsets of cardinalities 3 through 7 of the octatonic collection, the primarily subsets being the tri- and tetrachord.

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Martino uses many of the numerous possible subsets listed above in figure 2. However, sets belonging to the set class (016) repeatedly return to interrupt patterns and emphasize structural points. With the use of the octatonic attribute, the (016) set emerges from the other foreground material, and plays an important role in linking dissimilar passages. The (016) includes the octatonic’s tritone characteristic plus a step interval and in this respect is similar to (026)—both are shared between two octatonic collections—but (016) is more strongly associated with the octatonic, whereas (026) has strong whole-tone associations.

There are three main sections in the first movement that end with (016). The first, seen in example 3, is the end of the A-section at measure 34 (35 is a whole-measure rest with a fermata); this statement starts with a passage similar to the beginning, then breaks off and cadences with a (016) before pausing and continuing to the B-section. At the end of the B-section, and seen in example 4b, there is a relation to previously heard music (example 4a), but the (016) disrupts the idea and acts as part of the lead-in into the A1-section. This (016) set is followed by a whole step to a slight resolution (described later
in chapter 4) and a short pause. The B- and A\textsuperscript{1}-sections are then linked by a half step, which is followed by another half step as the A\textsuperscript{1}-section begins. Because the movement mirrors itself, the material from the introduction is repeated at the coda. Example 5a shows the last phrase of the first movement, which also contains material not heard previously. The overlapping (016) sets create a pattern, seen in example 5b, when relating the common tones under transposition and inversion. This pattern consist of transportation by T\textsubscript{1} and T\textsubscript{2} (octatonic steps) and then common tones from I\textsubscript{T/4}, I\textsubscript{E/4}, I\textsubscript{E/5} with [TE4] and [E45]; both of these instances use (016)’s represented by surface trichords. In addition, by highlighting the pattern in example 5b, there is another surface (016) that supports the cadence.

Example 3: Movement 1, measures 33-34

Example 4a & 4b: Top: Movement 1, Middle of B section. Measure 50-52; Bottom: End of B section, beginning of A\textsuperscript{1} section. Measures 75-77
Example 5a: Last four bars of the first movement, measures 101-104

Example 5b: The Common Tone under Transposition and Inversion of example 5a

In the second movement, the A-section contains an increased number of subsets of the set class (016). In addition, because of this greater quantity, the presence of overlapping (016) subsets create structural points; take for instance example 6a. This example is similar to example 5a because of its pattern shown in example 6b. This dense overlap, also seen in measures 53-55 in example 7, is comparable to the end of the first movement and its use of the common tones under transposition and inversion, as seen in examples 5b and 6b. This particular example has the circle of fourths at the cadence,
closing the section with a (027).\textsuperscript{23} It is not known if this was a conscious decision made by Martino as a transitional and/or cadential statement.

Example 6a: Movement 2, end of the A-section. Measures 21-23

\[
\begin{array}{cccc}
\text{[49T]} & \text{[45T]} & \text{[5TE]} & \text{[E05]} \\
T_2I & T_3I & T_{10}I & T_2I \\
I_{10}^4 & I_{10}^5 & I_{11}^5 & I_D^C(I_{10}^4) \\
\end{array}
\]

\[T_2I = I_{10}^4 = I_D^C\]

Example 6b: The Common Tone under Transposition and Inversion of example 6a

Example 7: Movement 2, end of A\textsuperscript{1} section. Measures 53-55

The third movement has even fewer salient surface (016) sets than the second movement. The first important one is in the middleground and is shown in example 8. The rest of the third movement mostly, but not entirely, comprises of sets from the

\textsuperscript{23} This has a fuzzy relationship to the (016) because of its similar imbedded pitch-class interval of 5.
octatonic subset list. The (016) sets found do not correspond to structural points as in the previous examples, another loosening factor.

Example 8: Movement 3. measure 5

Set Class (0123):

The first measure of the piece contains a seven-note subset (0134679), as seen in example 9. This seven-note group, the third octatonic collection from figure 2, makes sense because of the partial completion of the octatonic scale; in example 9 there are two different octatonic collections represented, I and III. However, a clarinetist learning this piece who is not aware of the octatonic collections may group the thirty-second notes by eighth-note beats. This would make the second group of four a (0123) set which sticks out because of directional changes and specific contours discussed in detail later. These

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24 Also shown in examples 36a & 36b
25 Refer back to figure 2, pg. 13
contours are associated with changes between octatonic collections and create irregular groupings. After listening to the initial octatonic and having its direction constantly interrupted, the listener predicts this pattern will return later; and, with multiple listenings, will unconsciously connect the characteristic throughout. These connections involved are what I call “contour motives,” and are best explained through contour theory. This is where the subsequent analytical tool comes in. This is because there are countless subsets in the piece and the sections that contain a greater variety do not use a specific analytical tool to explain that passage’s cohesive properties. The contour motives affect various elements of the piece, and have a use in each movement.

**Contour Analysis:**

Contour can be analyzed using notation and methodology similar to those of pitch class analysis. Contour represents the pitches’ order from lowest to highest while disregarding the exact intervals between notes. Labeled c-pitches (cps), they are “numbered in order from low to high, beginning with 0 up to (n-1),” where $n$ equals the number of pitch-space integers, and where the “intervallic distance between the cps is ignored and left undefined.”\(^{26}\) A c-segment (c-seg) is the name of the ordered set of c-pitches in c-space, and the majority of which belong to the set class (0123). Typically, contour analysis is used to relate different set classes, but what makes it unique in my analysis is its use with the octatonic attribute.\(^{27}\) This, like other analytical methods, reveals the progressive loosening of the form, meaning there are less of these motives as the piece progresses.


\(^{27}\) The second movement’s B-section will show how contour relates to organization.
Like a pitch-class set, c-segments have a prime form to make related contours identifiable to others of the same c-segment class. The procedure, highlighted in figure 3, is as follows: First, all of the c-pitches must consist of integers from 0 to \((n - 1)\). This means that if there were six integers in a given c-seg, the highest c-pitch would be five. Secondly, if the last c-pitch subtracted by \((n - 1)\) is less than the first c-pitch, invert the c-seg. Inverting takes each c-pitch and subtracts it from \((n - 1)\); so inverting \(<0231>\) would result in \(<2013>\). Lastly, retrograde the c-seg if the last c-pitch is less than the first. Retrograding is simply flipping the segment around, so it goes from last to first.\(^{28}\) The c-seg classes used in figure 3 are two seen in the piece.

This is not in prime form because
\[
<1023>
\]
- It consists of integer from 0 - \((n-1)\)
  - \((n-1)\) - the last integer is less than the first integer: \(3-3=0\) \(<\ 1\)
  - The last integer is more than the first : \(3\) \(>\ 1\)
\[
<1023>, \text{ the c-seg class}
\]

It is in prime form because
\[
<0231>
\]
- It consists of integers from 0 - \((n-1)\)
  - \((n-1)\) - the last integer is not less than the first integer: \(3-1=2\) \(>\ 0\)
  - invert it to \(<3102>\)
  - The last integer is not more than the first: \(2\) \(<\ 3\)
  - retrograde it to \(<2013>\), the c-seg class

Figure 3: Prime form procedure for c-segments

This piece does not have a retainable melodic line, but contour analysis shows the different kinds of connections found throughout the piece. From examining these repeated c-seg class patterns, it is unclear whether Martino intentionally used one or more specific techniques to link the movements, or if it is simply the outcome of his persistent use of the octatonic tonality. Example 10 shows this contour property applied to a

\(^{28}\) Marvin & Laprade, 227
measure, the three octatonic collections it contains, and the two contours that are highlighted by the octatonic segmentation. The first c-seg class, <2013> relates the two collections by a common tone (preceded by a whole step, but followed by a half step). The second c-seg class, <0213>, does not share a common tone, but relates to the next collection by a half step. Both of these contours arise from/out of the same half and whole step combination, W-H-W, but with different directional changes, also shown in example 10. The following section uses this tool to describe and identify each movement's motivic contours.

Example 10: The octatonic attribute in relation to the octatonic collections and motivic contours.
Movement 1, measure 7
Applying Contour Analysis

I am not trying to solve the conundrum of Martino’s compositional processes; rather, I am discussing contours and c-seg classes because of his use of the octatonic attribute. This is important, not only because of the frequent changes between octatonic collections, but also because of the use of specific contours as motivic devices throughout the piece. C-seg classes/motivic contours execute four possible functions, they: 1) create tension and drive, 2) produce a continuous use of the octatonic attribute as the changes of direction that form various contours stand out against the foreground material, 3) link the three different movements, and 4) correlate to the tightness or looseness of the form.

Contour motives immediately appear in the first measure of the piece, seen in example 11; this is similar to example 9 in that the top system shows segmentation by octatonic collection and the lower system shows significant contour segments. As also seen in example 10, the <0213> class arises out of a half-step motion between collections II and III, while the <2013> arises out of a shared common tone between collections I and II (refer back to the last part in example 10 and how collections I and II share the common tone E-flat, while collections II and III do not share a common tone).

Example 11: Movement 1, measure 1
There are c-segs other than those that have been mentioned thus far. The c-segs that have been shown arise from and form links between the octatonic collections. However, what becomes more apparent as the piece continues is that each movement uses the <0213> and <1302> as its primary contours and <1023> and <1320> as its secondary contours. The primary c-seg classes, <0213> and <1302>, are the most significant because of their frequency, and do not share a common tone when the octatonic collection changes within the four-note contour; this is important because the lack of a shared pitch makes a stronger disjunct character to the line. In addition, the two contours look similar because of their directional changes, + - + (ascent, descent, ascent). Similarly, the secondary contours share a pattern of directional changes as well, - + + (descent, ascent, ascent), and are considered secondary because of their common tone shared between the changing octatonic collection within the contour; important because the linked-note gives the music a less disjunct character than the primary contours.

The first secondary contour, <2013>, enters as the introduction grows and develops. Example 12, in which the same line is presented in two different ways, shows where the c-seg first appears, adding to the primary contour <0213>. Both contours overlap at given points; however, the <0213> does not share a common tone within the four-note group, even though the contours themselves coincide. The <2013>, besides immediately overlapping onto itself, still creates a continuing alternation of the octatonic collections II and III (example 11 is similar, but instead alternates between I and III). Doing so makes the following completed octatonic collection III sound like a cadential gesture and in hindsight makes the directional changes a driving factor that needs to be resolved in the music. The introduction of the secondary contour <2013> may also have
created a better resolution because of its less disjunct character. Example 13 shows how the directional changes are embedded within the melodic line, which are the notes not repeated with octave displacement. This gives the movement a sense of direction, instead of the continuous leaps of the same note that stabilizes the pitch center but does not drive the music.

There are two different ways the c-seg classes correlate to the form. First, the primary and secondary c-seg classes show the similarity among motives throughout the piece. For example, in the first movement, the A-sections use many $<0213>$ c-seg classes, which are rhythmically varied in the $A^1$-section, as seen in example 14. Second, the csegs reflect the music’s tightness or looseness. The B-section, described in more detail in the next chapter, has a looser organization and a different octatonic technique. It starts by introducing a new contour $<1023>$ with the set class (0123). The next motivic
statement has the \(<1023>\) contour but with the set class (0167), a subset of the octatonic formed out of interlocking (016)’s. The B-section is more melodious than the A-sections because of the absence of the repeated-note gesture. The listener hears all of this as new material; however, instances of the A-section’s motivic contours reappear, as seen in examples 15 and 16. Example 17 shows the measure before the restatement of this section’s initial motive, making measure 59 a cadential idea by default. In addition, the first half resembles the beginning of the B-section’s motive, seen in example 17b, but with registral displacement. The second part resembles the same motive, however, inverted in comparison to the first part. The two examples have the same contours, but the second half of each passage has a different set class, but still containing two tritone intervals. The sets from these segments are octatonic subsets and form a kind of half cadence, creating a feeling of partial, but incomplete resolution that restlessly suggests the music will continue (a clearer description will be presented in chapter 4).

Example 14: Slightly altered motives from the A- and A1-sections
Example 15: Movement 1, measure 49

Example 16: Movement 1, measure 55 & 57

Example 17a: Movement 1, measure 59

Example 17b: Movement 1, first two motives. Measures 36-39
The outer A-sections of the second movement have the same motivic contours as the first movement, seen in examples 18-21. These c-seg classes relate to the looser organization of the second movement’s form in that they appear with less frequency. The motivic connection of these contours from the first movement is apparent in the A-section. The B-section, however, relates the contours to the organization of the music, which will be discussed in the subsequent chapter. The correlation between the melodic contour and structural organization becomes apparent in the third movement, but for the opposite reason.

Example 18: Movement 2, measures 3, 5, & 6

Example 19: Movement 2, measures 14 & 15

Example 20: Movement 2, measures 21, 39, & 42

Example 21: Movement 2, measure 47

The first measure of the last movement starts with one of the primary contour motives, as seen in example 22. Before applying contour to this example, I first
segmented the measure by register and dynamics; even though it creates the desired set class (0123) discussed earlier, the drop in register (the third set of notes) results in the cseg <0123>, making this the most varied contour thus far. Other variations occur throughout this movement, and continue the progressive loosening of the piece. In the introduction, the thirty-second notes, shown in example 23, also bear a likeness to movement one material (examples 3 & 9), but more dramatically. The first and last four notes of the thirty-second note run form subsets from figure 2, (0134) and (0235). The octatonic attribute is another shared element, but what makes the passage dramatic is the extreme use of overlapping contours. As explained in example 12 and applied to example 23, the constant changes in direction and octatonic collections propel the music. The (0235) drives the music to the end of the idea because of the material that leads up to the set and notes following it that form a (0123) set, which is also distinctive because of its contour <0123>.

Example 22: Movement 3, contour analysis applied to the first measure
Example 23: Movement 3, end of the Introduction. Measure 5

The breakdown in the third movement correlates with the less frequent use of motivic contours or c-seg classes. These remaining motives, seen in examples 24-28, are distinct to the third movement. This is in conjunction with the amount of time that elapses between examples 27 and 28, as well as the greater unpredictability of the music between the two examples. Located five measures from the end, and in the midst of what will later be presented as the final tight passage, example 28a uses the motivic contours that were absent from measure 23-45. Example 28b shows the last measure of the piece that very
quickly uses the same shapes used by the motivic contours, ending the piece similarly (keeping in mind the looseness of the third movement) to the first movement.

Example 24: Movement 3, measure 11

Example 25: Movement 3, measure 12

Example 26: Movement 3, measure 20

Example 27: Movement 3, measure 23

Example 28a: Movement 3, measure 45-46
The tools and methods of this chapter include the broader aspects that holistically tie the piece together. One such element is the octatonic attribute, which on the surface may seem merely to be the scale Martino chose to use, but in the next chapter, the structural implications of this facet will be made more apparent. The information in this chapter will connect to my analysis in chapter 4, and will show the specific details dealing with the cohesion of the individual movements.
CHAPTER 4. THE ANALYSIS

This chapter presents an analysis of the three movements of *A Set for Clarinet* using the methods and tools described in chapter 3. Each movement is represented in a diagram that summarizes prominent structural and motivic aspects. The first movement’s form is introduction-A-B-A¹-coda, which mirrors more than just the structural features. The second movement has a similar form, A-B-A¹-coda (B¹), but is not mirrored. The third movement is where everything breaks down and there is no identifiable form.

**First Movement:**

*Structural Elements of the A-sections:*

The introduction builds with a line of alternating half- and whole-steps, to an altissimo A. The next phrase, measures 6-12, has a background pitch center of B-flat, and connects to the previous phrase by a half-step. The A-sections feature the same techniques, including the distinctive lines that use the octatonic attribute. As discussed in chapter 3 and shown in figure 1 (pg. 12), each octatonic scale has three diminished seven chords embedded within it. This characteristic makes establishing a key center ambiguous in some cases; however, the stabilizing factor of this movement is the repetition of the notes B-flat or B-natural depending on the location within the A-section. In both the A- and A¹-sections, there are transitional measures that adjust the pitch center from B-flat to B-natural, and vice-versa. The first instance of this shift, starting in measure 13 (example 29a), involves nine measures of linking material following the extension of the phrase. The extension is centered around the pitch F: the first and last notes of the passage, plus the (015) set at the end of measure 14 emphasize the F in two
different registers. This F-centered passage is followed by an E (a half-step relation), which forms a (016) set with the preceding B-flat and F. This linking material ends on C, which is a fifth from the previous passage's pitch center (F) and is a half step from the next passage, seen in example 29b.

At this point, the A-section changes its pitch center, from B-flat to B-natural. Example 29c is similar to the previous example, except the cadential gesture of this section – a (016) set (as seen in example 3, pg.13) – connects by whole step to the B-section’s pitch center of C-sharp. This illuminates an underlying background structure of B-flat – B-natural – C-sharp, or (013), a three-note segment of an octatonic scale. This also reveals the arch form of the $A_1$-section because it appears similar to the first A-section, but reverses the pitch centers and starts with B-natural before going to the B-flat. However, unlike the A-section, there is no extension preceding the transitional material. The arch form comes full circle when the introduction reappears as the coda. The one inconsistency is that the ending’s consecutive (016) sets do not appear anywhere else in the first movement. Finally, the last note of the movement, B-flat reinforces the pitch center previously seen.

![Example 29a: Movement 1, extension into transition. Measures 13-16](image-url)
Example 29b: The transitional material to the second part of the A-section, measures 24-25

Example 29c: Shows the connection between the end of the A-section and the beginning of the B-section. Measures 33-36 (the rest in mm. 35 excluded)

The Differences of the B-section:

The B-section differs from the A-section in several ways. There are noticeable differences in tempo, tonal center, and use of breath marks. At first, it is hard to trace any possible tonal center(s). The B-section does not have repeated notes like the A-sections, and features more intervals greater than a half or whole step; in my analysis, the majority of these instances of larger intervals result in the formation of subsets from the octatonic collection. The revelation to this section’s pitch center is found before the breath marks, where there are notes belonging to the C-sharp diminished triad, C-sharp-E-G. This technique, which is dissimilar to that of the A-section, creates a separate character for the B-section, while still connecting the sections on a background level.

The link between the B-section and the A\(^1\)-section was described in chapter 3, using example 4b with a comparison to example 4a (both on pg. 14). Before the last two notes of the B-section, E-flat and D-flat, there is a (016) set, which breaks the pattern (or expected goal when comparing the first half of the B-section); this creates a closing gesture because of the weight put on the D-flat. The E-flat – D-flat – C-natural form a
(013), and has two half-step relations that lean toward the B-natural, the starting pitch center in the $A^1$-section.

_The First Movement’s Diagram:_

The following chart illustrates the activity and form in the first movement. The A-sections are more thematically/motivically interesting than the B-section because of their organization. This shows the relationship between the A- and $A^1$-sections and stresses their two pitch centers. In addition, because the motivic contours in the B-section were highlighted in chapter 3, the only representation for this section is the emphasis put on the C-sharp-diminished triad. Through my analysis of the second movement, there is a different approach because of the slower style and character, seen in chart 2 (pg. 38).

The form of the first movement is Introduction – A-section – B-section – $A^1$-section – Coda – Cadential Gesture; the structure $A – B – A^1$ being the commonality between the first and second movements. What appears in the first movement is the relationship among the three structural levels. The alternations between half- and whole-steps are found the most in the foreground and the (013) set found in the background. The charts show the pitch centers associated with the form. The middleground shows the organization of the movement, making the A-section the tightest, the B-section the loosest, and the $A^1$-section tight but slightly looser. This is important because to the second movement’s freer character, which is due to its organization being similar to that of the first movement’s B-section.
Chart 1a: A graphic depiction of measures 1–83 of the first movement

**Introduction – 5 measures**

- **Measures 1-5**
  - Octatonic shapes – half and whole step relations
  - Alternates through three different octatonic scales
  - Creates ambiguity
  - Repeated notes with octave displacement produce tonal stability
  - First part of A-section – 7 measures

**Measures 6-12**

**Measures 16-23**

- **Driving, Contrasting – 9 measures**
- **Second part of A-section – 8 measures**

**Measures 25-32**

**Measures 33-34**

- **Similar to beginning technique**
- **Cadential Gesture – 2 measures**

**Measures 36-76**

- **(016) & (013)**

**Measures 36-76**

**Measures 77-81**

- **From second part of A-section – 5 measures**
- **Eb-D♭-C-B**
Chart 1b: A graphic depiction of measures 84-end of the first movement.

- Link: Like beginning
- Bb
- B

Octatonic shapes - half and whole step relations

- Alternates through three different octatonic scales
- Creates ambiguity

Repeated notes with octave displacement produce tonal stability

From first part of A section - 7 measures

Measures 82-88

Measures 89-96

G

F

Linking material: brief appearance of repeated with octave displaced Bb tonality.

Starting on F, this section would make more sense if the previous measure had stayed completely on the Bb tonality, also because it uses F again to link this phrase to the next.

1 measure

Measure 97

F

Bb

B

(016)

F

Measures 98-100

Closing Material - 4 measures

Measures 101-104
Second Movement:

The second movement has the form $A - B - A^1$. Again, the $A$-section represents the tightest section of the movement, the $B$-section the loosest, and the $A^1$-section tight but somewhat looser than the first $A$-section. As will be discussed below, the $B$-section shares this same structure with respect to its overall organization.

The A-section and its Diagram

Chart 2 presents an overview of the second movement’s tighter $A$-section (the $A^1$-section lacks enough differences to warrant another example). Not every note is shown, but instead lines or notes connect boxes, representing particular octatonic collections. The boxes labeled “contour motive” point out instances of these motives, like those given in examples 18-21, from the previous chapter.

In the $A$-sections, Martino uses alternating octatonic scales, similar to the first movement (half- and whole-step connections). However, because it is slower and in a different character, the perception of this movement is different from the first and depicted in the following diagram. It employs common tones between collections as pivots in both scalar and subset passages. A few areas do not immediately change octatonic collections after the common tone, and are marked by secondary contours $<1023>$ and $<1320>$ from examples 18-21. As mentioned earlier, the c-seg classes $<0213>$ and $<1302>$ are still the primary motivic contour.
The Organization of the B-section

Four factors contribute to the organization (looseness versus tightness) of the B-section. This organization parallels the first and second movements since the beginning...
of the passage (measure 24) is the tightest, the middle (around measures 31-32) is the
loosest, and the end (measures 35-38) is tighter than the middle but looser than the first
section. The four organizational aspects that I used in my analysis include 1) the four-
note groupings, 2) sextuplet figures (breaking it down by beat), 3) slurs, and 4) low notes.
These aspects are taken into consideration when looking at any specific measure to
determine its individual organization. The initial focus on groups of four c-pitches (cps)
is to stress the motivic contours discussed in chapter 3. Four-note groups usually coincide
with the start of every other sextuplet-beat, which is especially true in the first and last
few measures of the section. However, if there is a low note or rest on the first sextuplet-
beat, the first group of four starts on the next sextuplet figure, eliding with the next group
to emphasize the odd organization of the phrase (see the second halves of examples 30a
and 30b).

Example 30a shows measures 24-25, where the music is the most tightly
organized. Under the four-note groupings shown in measure 24, only one collection does
not belong to a primary or secondary motivic contour class. This is the middle contour
<1203>, which is deemphasized by the way the music is slurred. Measure 25 is the first
time a low note is introduced, which applies the grouping procedure relevant when there
is a low note or rest (causing a looser organization described later). Example 30b,
measure 31, shows how the groupings vary when a low note is located within the
sextuplet figure (this is where the four-note groupings are harder to complete), but still
shows the use of the secondary contour class <1023>. In addition, the small c-segs
(consisting of two or three notes) are not counted because they represent a looser quality
discussed in conjunction in relation to the slurring attribute.
As the organization of the music becomes looser, the four-note groupings become less useful. Therefore, the second organizational facet considered is the grouping within the beat. This does not include the low notes (explained later) because they interrupt the motives and serve a different purpose. Measure 27, example 30c, features a six-note grouping and two five-note groupings. However, when breaking these motivic contours down, there are primary and secondary c-seg classes featured, illustrating a deeper cohesive property in relation to the B-section of this movement and the rest of the piece.

The third organizational aspect is slurring, which can be broken down into two subcategories. The first is the way the sections are slurred putting natural emphasis on
certain contours (seen in both the four-note groupings and sextuplet figures). The other
does not include pitches, but rather the manner in which the figures are evenly or
unevenly articulated. Measure 24 (example 30d) shows two six-note slurs emphasizing
the four-note grouping and sextuplet gesture results. In comparison, the end, specifically
measure 35 in example 31, is where the music is tighter than the middle passage
(example 30b), but uses a slightly varied arrangement of \((1+5) + (3 + 3)\).

![Example 30d: Movement 2, comparing groupings at the beginning of the B-section. Measure 24.](image)

![Example 31: Movement 2, towards the end of the B-section where the music is tighter again. Measure 35.](image)

The fourth trait is the low note characteristic. This contributes to the
articulation/slurring of the sextuplet figures making certain ones seem more fragmented
in comparison to others. Measure 31 (example 30b) was described as one of the loosest
measures in the B-section; two reasons for this include the location of the low note (not
being on the first sextuplet-beat) and the articulation that causes unevenness in the
phrase. This results in measure 31 being grouped \((1 + 5) + (3 + 1 + 2) + (1 + 2 + 3)\).
Moreover, the low notes have another characteristic that correlates with the organization of the music: Particularly in the tighter measures, the low notes form a (013) subset of the octatonic, seen in examples 30a and 30d in comparison to 30b, which contributes to the cohesiveness of the foreground material.

These four facets are distinct to this section and aid in describing how the B-section feels. By paying attention to these different features, the player can put as much or as little emphasis on various groupings as described in the interpretations presented in chapter 6.

**Third Movement**

Best described as an improvised solo, the third movement uses similar tonal techniques as earlier movements, but with a more through-composed lay out. This lack of formal structure is accompanied by a greater variety of subset types, some of which are not included in figure 2, by less concrete connections within and to other phrases, by fewer half- and whole-step relations, and by more sporadic octave displacements. The diagrams I have constructed show the significant aspects of the movement, including its lack of form. Consequently, I will elaborate on some of the sections to explain how the smaller passages connect.

*Connections between sections:*

There are still connections by common-tone and stepwise motion among the smaller and larger sections; however, there are also instances in which the connections between passages are created by transitions that resembles old and new material. The first and strongest transition, seen in example 32, features the same B-flat as the last note of
the introduction and as the first note of section one. The performance decisions regarding
the amount of space given between the introduction and first section will be described in
chapter 6.

Example 32: The transition from the introduction to the first section. Measures 5-6

The other transitional material found in this movement is not as straightforward.
Measures 16-17 at first seem to be part of the previous section’s conclusion because of
the ritardando without a written tempo change. The two motives that link this passage to
the next are the first three notes forming a [578] (013) set (example 33). This passage’s
notes match measure 18 by set class and measure 21 by both pitch and register. The
second set of three notes bracketed in measure 16 is another (013) set. Two other sets in
the same vicinity match this set; the first, in measure 18, matches the set class and
register, but not the pitches, and the second, in measure 22, has the same pcs, but with
octave displacement.

Example 33: Movement 3, the second section. Measures 15-23
At the start of measure 26 the relationships, specifically those based on set classes, start to break down. Measures 28-38 form/present a large section containing two smaller passages connected by a transition. As seen in example 34, measures 32-33 bleed into both smaller phrases of the larger section. This transition is hard to see/hear/recognize at first, especially with the rhythmic values constantly changing. Starting at measure 32, the rhythm of this measure matches that of the next, measure 33. Looking at example 34b, measure 31 has fewer rhythmic similarities compared to measures 32-33; in fact as the music progresses from measure 28 (example 34b) to 38, the music gradually takes on another motivic thought, and seems to create a new idea. However, looking at the important motives of measures 31-33, there are repeated pcs and some notes that have common-tone relations. There is a (014) set followed by a (013) set, which combine to form (0134), as seen in example 34d. The (014) and common-tones also come back later in the second half of the larger section in measure 35, seen in example 35a.

Example 34a: Movement 3, measures 32-33

Example 34b: Movement 3, illustrating rhythmic connections. Measures 30-31
As alluded to earlier, rhythm - and its pushing and pulling of the tempo - is the driving force through this passage, as shown in example 35b. This is made possible by the moderate beginning tempo in measure 28, which is determined by the combination of rhythmic values and tempo marking. The passage starts adding sixteenth notes but the drive is interrupted by a slight decrease in tempo and followed by a pause; this event acts as a half cadence (measure 33), and foreshadows how the section concludes. In addition, this is where the second part of the phrase (measure 34) begins. After the pause, the music returns slower than before, but not for long. A dramatic increase in sixteenth notes and varied rhythms push the movement into the cadenza, which is also transitional material. It links the piece’s looser music to the end’s tight conclusive section.
Example 35b: Movement 3, third section. Measures 28-38

The Diagram and Explanation:

The diagram used to describe the third movement is slightly different from the other two charts. It is clear just by looking at the diagrams that the movement is more fragmented and through-composed; on my diagram, a few sections just have words, or even references to other areas, making this movement distinct. It was previously stated that the other two movements have the form A – B – A'. The third movement is almost loosened so much that it does not appear as a specific structure.

The first passage is the introduction from measures 1-5. The listener hears this as a section because the rhythm pushes the music to a conclusive gesture at measure 5 into the first section, which contains two smaller sections; the first is measures 6-11. The section’s chart shows the number of pitches increasing as the phrase progresses. The (03) and its superset (014) link that passage’s notes; the top line contains the notes in the music, and the bottom two lines show how they are grouped to form the given sets. The half of the first section, which is also depicted in chart 4a, is from measures 12-15. This is
where the lighter arrows show the relations of the fundamental intervals, (02), (03), and (06). The darker arrows show the fuzzy relations among the four measures.
Chart 4a: Movement 3, introduction to the end of the first section. Measures 1-17

Introduction

This whole step gesture is the first thing heard, making it an identifiable motive for this movement. It also has the contour <0213>.

Measures 2 - 4

More than half- and whole-step intervals connect notes. Along with this, there are subsets not belonging to the octatonic scale.

Measure 5

The linking material resembles the first two movements' technique of the octatonic attribute. The alissimo B-flat is the end of this phrase and starts the next measure of the next section.

Section 1

Segmentations with subsets, each is associated with the other in some way (usually by the octatonic characteristics)

(03) | (014) | (0347) | (012456) | (0134689)

[03] [47] [14] [22] | [02] [14] [36] [09]

mirror [034] | [014] [125] [256] [145]

As this section progresses, there are more pitches added to each self-measure, which leads into a section that seems similar to measures 2-4.

Measures 6 - 11

C# D#

Extension

< ? ->

Measures 12 - 15

Measures 16-17

(0147) - This excludes the alissimo A, which is from the previous phrase.
In chart 4b, measures 16-40 are hard to show graphically, particularly the section from measures 28-38. This passage is the most formally free thus far; it precedes the cadenza, which is the last loose phrase of the piece. By looking at examples 36a and 36b (pgs. 51 & 52) at the end of this chapter, it is hard to say that there are no relations among set classes. However, these relations do not form strong connections like the other two movements nor always form subsets from figure 2 (pg. 13). The diagrams show
connections, especially subset to superset associations, which also link individual
sections (sometimes in transition sections that contain two motivic gestures).

As seen in chart 4a, the absence of graphic interpretation results in more text to
describe the cohesion and patterns seen throughout the movement. One account is the
first small section and shows the performer or analyst the possible three voices formed
from the clarinet line; this gives a different interpretation than abstractly linking measures
16-22, as seen in chart 3 (fifth smaller section). This contrasts chart 4b, which uses more
graph-like representations to facilitate the connection of the foreground and background
material. This implies that the strongest organization of the third movement is found in its
final section.

In this chapter, the charts show how the movements relate within themselves and,
even though they do not seem similar, how they share methods and techniques presented
earlier. Chapter 6 will examine passages using this analysis as a tool for comparison.
However, before applying the details presented here, I will briefly describe various
scholars’ opinions on performance with analysis in order to aid in my findings in the
subsequent chapter.
Example 36a: Segmented third movement, measures 1-25
Example 36b: Segmented third movement, measures 26-end
CHAPTER 5. THE STUDY ON PERFORMANCE ANALYSIS

Performance and theory, often treated by music students as two separate areas of study, can help each other. Frequently, performers rely heavily on different interpretations and listen to as many CD’s as possible. Theorists may listen to various recordings to find a specific interpretation that matches their analysis, as described in Janet Schmalfeldt’s article.29 However, neither relies on the opposite for insight; the theorist does not necessarily listen to multiple recordings for inspiration, as the performer does not necessary explore deeper material besides the foreground for ideas. Performance and theory work independently, but the interaction between the two can benefit both disciplines through performance analysis.

Studies on performance analysis have indicated that there is a gap between what theoretical analyses reveal about a composition and the justification for all choices made by performers of that piece.30 There are different ways in which performance analysis has been approached. One type of study investigates ways that theoretical aspects can be included in musical performance;31 others research the problems that performers and theorists face when they combine the two.32 Theoretical analysis is an influential tool that shows how a piece is constructed. As a theorist or performer, a preliminary analysis (or basic outline) highlights features such as form, motives, and inner relationships between them. However, the gap exists when deciding phrasing, dynamics, vibrato, and tone color.33 These decisions could be supported by theoretical findings and other methods

29 Schmalfeldt, 1-31
30 Berry, Schmalfeldt, & Rink.
31 Cone, Berry, & Stein.
32 Berry, Schmalfeldt, Folio, Stein, & Rink
33 Emerson, 3-4.
aiding a performer’s interpretation. The rest of this chapter will focus on the various
scholars who have researched such issues.

about analysis for performance. Before introducing analysis in the context of
performance, Cone clarifies what a composition is in relation to its environment. He
states that some may argue that music has an internal environment, whether tonal, atonal,
or 12-tone. This remains before and after hearing the existing composition, and is
timeless.

In the same way, a musical system may be thought of as *subsisting* independently
of its embodiments, but not as *existing* in their time-continuum (On the other
hand, music that is intrinsically formless in the sense of having no apparent
musical reason for beginning and ending when and as it does, may sound like an
arbitrarily framed segment of an indefinitely extending sound-continuum. This is
indeed the effect of much “totally organized” serial music, and equally of much
music composed by methods of pure chance).34

Music needs a frame to be recognized as art, which Cone refers to as silence. This gives
reason for poise before, during, and after a performance. Cone compares a composition’s
frame to contemporary art gallery patrons who do not know where to sit because various
pieces of art can be mistaken for furniture.

After discussing the external frame of a composition, Cone describes a
composition’s internal framework. Depending on the context, there can be self-contained
phrases, one example being the introduction. An introduction can serve a variety of
functions, for example, singers use it to secure the pitch. It can also build dramatic
tension that is released by the main movement, establishing essential tonal, metrical, or

34 Cone, 15-16.
dynamic space of the work as a whole; this statement corresponds with the opening of A Set (see example 37). The introductory measures have a distinct characteristic in comparison to the main movement. Moreover, tension increases until it is released into Section A. The opening measures also give the octatonic character and pitch center, motives and shapes found throughout, and a huge range of dynamics just in the first few measures (all of this will be discussed in detail, with examples, in chapter 6).

Example 37: Movement 1, introduction. Measures 1-5

Example 38: Movement 1, A-Section. Measure 6-9

An important topic that Cone supports is that rhythm is more important than all other elements of a piece, “it is not, as conventional analysis would have it, thematic, nor, pace Schenker, harmonic. Both of these aspects are important, but rhythm is basic.” As well as, “an intelligently musical performance of composition is one that projects its overall rhythmic structure.” He goes on to state that the structure of the piece connects the sections and that the composition as a whole could be made up of one big rhythmic

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36 Cone, 25.
drive that comes to fruition at the final cadence. Cone specifically talks about where the
downbeats sound and feel in a piece of music.

There are, so to speak, two fixed points: the initiation of the energy and the goal
toward which it is directed; the time and distance between them are spanned by
the moving ball. In the same way, the typical musical phrase consists of an initial
downbeat (/), a period of motion (.), and a point of arrival marked by a cadential
downbeat (\). Unlike the undifferentiated transit of the ball, the musical passage is
marked by stronger and weaker points (-), but all of these are structurally light in
comparison with the accented initial and terminal points.\footnote{Cone (1968), 26-27.}

Cone talks about three types of “strong” points: the initial downbeat, marked as if
accented, followed by diminuendo; medial strong points, which vary depending on the
context; and the cadential strong point, which is the downbeat with the goal of a
crescendo. Moreover, these beat types interact with each other, making the structural
downbeats hard to convey in performance.

In Wallace Berry’s book, \textit{Musical Structure and Performance}, Berry discusses the
interpreter’s involvement and how there are recurring issues of choice that are
inescapable. The path from analysis to interpretive decision is a complex path that is
“neither straight nor narrow.”\footnote{Berry, 1-3.}

If the performer does anything beyond mere execution, the doing must not be
merely intuitive or mimetic; it must result from informed discretion and deliberate
control. Analysis tempers the purely subjective impulse, resolves unavoidable
dilemmas, and offers means by which the teacher can articulate ideas persuasively
and rationally.\footnote{Berry, 2.}

He goes on to state that interpretation can be summed up in two questions; where does
the music direct motion within a given section? Moreover, what roles does the performer
play in projecting the elements that direct and create continuity? Berry states that the
performer is able to project continuity and direction with intelligent decisions made
through analysis. With these two questions taken into consideration, when theory and practice are being discussed in performance, there must be a resistance towards inflexible instruction to the performer; there must be alternatives in analysis. This does not mean that theorists do not have the ability to apply various techniques according to the situation. However, in a circumstance directly relating to performance analysis, the various angles are important to the understanding of the multiple dimensions a piece portrays in performance.

Berry is another theorist who recognizes the differences between performance and analysis, stating that theorists give their attention to deeper, more under-surface elements, particularly dealing with continuity. However, this process leaves the surface details less noticed, even though the most expressive facets are conveyed in the foreground. Generally, theorists will indicate structural points, but will not give suggestions for interpretation. Berry quotes Janet Schmalfeldt’s article “On the Relation of Analysis to Performance: Beethoven’s Bagatelles, Op. 126, Nos. 2 and 5,” stating, “there is no single, one-and-only performance decision that can be dictated by an analytic observation.”

With those two factors, Berry gives two reasons musicians have difficulty developing performance decisions. Number one, analyses can produce multiple and sometimes conflicting interpretations; and number two, multiple performance possibilities can overload the mind of a performer, inhibiting spontaneity. Even though these two situations would be negative, Berry states that this can be valuable as well. Multiple performance choices give a performer the opportunity for their own developing interpretation.

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This is not to say that once the preparation is secure an artist’s conceptualization is set forever into a determined mold: as we all know, the life of an interpretation is marked by further discovery, and even by radical conceptual transformations. It may also be that an interpretation will vary… according to differing circumstances of time and place.41

Many performers rely on how a piece “feels” to determine interpretive decisions.

Pianists, singers, conductors, and other performers make choices, and to deny that these ought to have reasoned bases would seem to negate the imperative of rationality itself, a value by which at least in more civilized moments we like to think ourselves guided. A performer’s awareness of music’s structure is a valuable, indeed requisite, basis for doing –and not doing – particular things in realizations of particular pieces.42

In Cynthia Folio and Steve Larson’s review of Berry’s book, they point out that it is clear Berry does not give equal attention to both disciplines, and makes analysis seem superior to intuition. Folio and Larson take the stance that analysis and performance need each other, in order to function well.43

In John Rink’s review of Berry’s book,44 he begins by noting that in his research, he has seen significant inconsistencies among the various authors and their definitions of “analysis” in relation to performance. Rink believes (or worries) that this inconsistency deters readers who are interested in the subject because there is no clear-cut explanation of the analysis or of the connection between the two. Rink uses the example from Dunsby’s Guest Editorial in Vol.8 of *Music Analysis* in reference to Berg’s Sonata Op.1, noting that Dunsby states,

> The second G … must be heard as: an upbeat to the following note; the subsidiary rhythmic member of a dotted-note figure; the filling-in of an un attacked first beat after a busy two-beat anacrusis; and as having many further functions. It is a note

41 Berry, xi.
42 Berry, 7.
overburdened with meanings, most of which can be resolved in performance by
the convenient introduction of an unscripted pause on the third beat of the first
incomplete bar, thus destroying the larger establishment of a perception of
metrical order in the first phrase.45

He then contradicts himself by saying, “the opening of Berg’s Sonata, fine though it is, is
… something to be dealt with pragmatically … The analyst is powerless in such a case
(Rink’s emphasis).” He compares comments made by Berry and Narmour, and states that
in those instances they make performance with analysis a “serious” activity, however,
one not leaving a lot of room for intuition.46

A broad aspect of *A Set* is its strict versus relaxed use of form. One book that
discusses form and its relation to performance is Erwin Stein’s *Form and Performance*.
At the start of the book, Stein states the obvious, that composers create a composition’s
form; if the performer reproduces that form then they are able to convey the composer’s
ideas. However, if the performer fails to do so, it is because he or she does not understand
the form. The elements of form Stein includes are the design of the melody, the harmony
alone (this does not apply to *A Set* because it is unaccompanied), the texture, the rhythmic
shapes and groupings, and the significance of dynamics and timbre. All of these then
relate to structural aspects, which include the melodic line and rhythm, the tonal relation
of chords and notes, the rhythmic groupings, and the balance of all elements (melody,
harmony, rhythm, texture, dynamics, and timbre). These features are interdependent on
one another; “a rubato, for instance, may require dynamic inflexions, a tenuto an

46 Rink, 320-321.
inflexion of colour. The distinction between the structure and its variable functions is vital for a good performance.”

The performer’s responsibility is to use the correct amount of emphasis and proportion in relation to piece’s structure. “Our ability to understand the music while it is being performed depends upon the performer’s ability to convey the meaning, and this in the last resort depends upon his sense of form and timing.” The beginning of any piece comes from nothing, but then forms shapes setting the stage for the rest of the piece. The ending is a different story. The sound that has been projected in time abruptly ends. The form is completed and there is a definite final statement. Shapes, defined by Stein are, “any group of notes that are felt as belong together and make musical sense.” These groups of notes create units called motifs that combine to create phrases. These phrases then produce larger units such as an antecedent, consequent, or period. Movements and major structures have different motifs in comparison to each other. In a broader sense, these large phrases generate introductions, principal sections, subsidiary sections, transitions and episodes, and closing sections.

To a certain extent, phrasing is comparable to the delivery of a speech. The speaker groups and shades the accentuations of the words according to sense; similarly, the musical performer groups and diversely accentuates the notes that form musical shapes. The division of shapes corresponds to the punctuation of speech.

Two notable characteristics that Stein differentiates between are movement and tempo.

We must distinguish between the notions ‘movement’ and ‘tempo.’ Not only the rhythm, but each change of pitch, each turn of the harmony, is felt as a source of movement. Even sustained notes ‘move’ as their dynamics of colour change.

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48 Stein, 70.
49 Stein, 162.
Tempo, on the other hand, should be understood as the average rate at which the movement proceeds. If we make this distinction, the relation between movement and tempo corresponds to that between rhythm and time, tempo being the measurement of movement as time is the measurement of rhythm.\textsuperscript{50}

Movement is continuous but not consistent or flexible; it can be many things while characterizing the music. By realizing the structure, the performer can use the correct movement to convey the piece, and connect notes through rests. When it becomes a bigger pause, this temporary halt should not be mistaken as the end of the movement or piece. It is instead suppose to create tension and lead the listeners to expect something afterwards.\textsuperscript{51} The length of the pause can only be determined in context. In chapter 6, I will go into more details about \textit{A Set’s} pauses, and into what I call “musical breaths.”

Finally, the Beethoven article by Janet Schmalfeldt, acknowledges the same problems discussed previously and states that her endeavor was to confront the relationship of performance and theory; analysis has its values and limitations when used with performance. Schmalfeldt’s approach is to take two viewpoints, one as the performer and one as the theorist. Treated as if two people were collaborating on a project, each will have their own ideas to bounce off the other. The analyst explores the characteristics of the piece that would help a performer develop a design or plan for his or her interpretation. The performer needs to be careful that while he or she is forming this plan that it does not conflict with what the analyst has already established.\textsuperscript{52} “Performers and analyst have some shared information that is of value to both of them, but create results that are not of considerable value to the other’s discipline.”\textsuperscript{53} In Schmalfeldt’s conclusion, she makes the point that there are multiple analyses of pieces, as well as

\textsuperscript{50} Stein, 126.
\textsuperscript{51} Stein, 126-161.
\textsuperscript{52} Schmalfeldt, 1-31.
\textsuperscript{53} Emerson, 8.
recordings of works already performed. It is the fact that there is no definitive
performance or best analysis that would halt any further studies of any particular work.

With her final thoughts, she notes that

    The analyst’s verbal medium requires a final commitment to a presently held view, the performer’s [own] verbal ‘view’ must never be taken as final within a live performance. Just one false move… can force the performer to adjust the fine points of his strategy; suddenly new decisions must be made and with these, a new ‘view’ may be born.54

    There is no unified approach concerning the integration of analysis and performance. After researching various theorists’ views concerning performance analysis, there were two similarities amongst them. The first point of consensus is that theorists and performers should combine their talents and knowledge to form an intelligent interpretation; this could be through analysis and intuition (if that is the method used by the performer). The second is that familiarity of structure and form help shape phrases in the foreground material toward a goal. Subsequently, the main topics of this chapter with the methods and analyses presented will be applied to interpretations found in chapter 6.

54 Schmalfeldt, 28.
CHAPTER 6. INTERPRETATIONS OF A SET FOR CLARINET

Now that the analysis and some background information have been presented, we will consider how these analytical findings affect a performance. Previous chapters indicate multiple facets of A Set, including analytical, historical, and a few noteworthy performance choices, but do not discuss specific performance paths that the analyses create. The procedure used in this chapter is modeled after Diane Urista’s article, “Chopin’s Prelude in C Major Revisited: Integrating Sound and Symbol,” in which she listens to various recordings and compares them to different analyses. My intent, similar to Urista’s, is not to correct a performance using analysis, but instead to, “explore the intersections and digressions between performances and analyses, an approach that provides greater insights than traditional analysis.” The various interpretations discussed in this chapter will be compared to the analyses presented in chapters 3 and 4.

I will be referring throughout this chapter to four different recordings; each presented for particular reasons. The first two have diverse approaches to the broader aspects of the piece. They are Jonathan Cohler, from his CD The Clarinet Alone and Michael Webster, from Donald Martino’s CD Solo and Chamber Works. The third is my own recording, and the last is Michael Parola, marimba, from Donald Martino’s

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56 Urista, 1. Intersections occur when a performance in some demonstrable way projects (or “supports”) an aspect of the music revealed in an analysis. Digressions occur when performances and analyses have nothing in common, or even contradict one another.
59 Rebecca Wunch, *Senior Recital*. (Duquesne University, 2005).
CD, *A Jazz Set*. The different instrument (type) results in various sections containing a distinctive interpretation than the clarinet representations.

**Specific Areas:**

*The B-Section of the First Movement:*

Breathing is an important part of music. It not only serves a necessary physiological function, but allows for musical expression; this is in addition to being a comparable characteristic among interpretations. In the case of *A Set*, Martino carefully marks the breaths so the performer notices and gives them the proper treatment, usually stressing an important feature (whether it pitch-center orientation, structural, or other). The breath marks in the B-section of the first movement were mentioned previously as having a distinct purpose (see chapter 4). They frequently result in smaller phrases that end in a natural ritardando. This is one way the anchors of the C-sharp diminished triad (C-sharp–E–G) are stressed. The other way is the acute dynamic change between the last and first note of the next phrase, causing a sharp modification in character.

Each performer plays to the anchor tones in a similar fashion, making them the focal points of the phrase (either as part of the antecedent or consequent). Two phrases, though, do not use the C-sharp diminished triad as end points. The first, seen in example 39, is the only B-flat anchor in the B section, extending the C-sharp quality to the fully diminished. As a result, the pickup to measure 47 starts a phrase that functions as an antecedent because the fully diminished chord is not emphasized. Consequently, the passage pushes through the anchor at measure 51. The second phrase that does not end with a C-sharp chord tone is between measures 52-58; this is the F followed by the breath

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mark at measure 57. The next is in the cadential gesture at measure 58 (already explained in example 17a). The placement of the breath mark makes measure 57 distinguishable. However, all of the performers (even Parola) push toward the cadential gesture instead of slowing the rhythmic values. This confirms how the analysis stresses the overlapping (016) sets used as structural events, similar to how each plays the end of the B-section. Seen in example 4, the proceeding pattern is broken by the set class, which causes a resolution on the D-flat before continuing with a different character in the $A^1$-section. The performers, whether consciously or not, stress the broken pattern and make an appropriate sense of closure.

Example 39: Movement 1, pick up to measure 47-51

In *A Set*, Martino was also meticulous about where he placed the breath marks that correlate with the patterns that accentuate the background structures. There are few locations where the pause (or lack of pause) between sections is made differently by each performer.
Connections: The Third Movement’s Introduction into the First Section:

Martino wrote many strong connections between sections in *A Set*, usually involving a common tone or relationship of a major or minor second. Such strong connections on the foreground allow for a greater amount of time between sections (which is also emphasized at the beginning of the next passage). The third movement, however, is not constructed as tightly as the first two. In addition, this movement contains transitional material that bleeds into other phrases. Example 32 includes the link between the introduction and the first section, measures 5-6.  

A common tone relationship separates and connects the two sections, resulting in different presentations of the passage. In addition, the altissimo B-flat (or rather, the altissimo character) associates with the introduction and section one. After careful study, length of pause is not evident in the music or analysis. In chart 4a, the introduction includes three mini-phrases before the first section at measure 6. Two performers play it as such, Parola and myself. These two recordings make a distinction between the end of the introduction and the first section by putting a slight pause after measure 5. Chart 4a shows the (016) that breaks the pattern before starting new material. However, as seen in examples 34-35b, the third movement contains transitions that elide from one section to another. Measures 5-6 fit in this category because the breath mark is absent at the structural point and instead placed toward the end of measure 6. In this representation, seen in chart 5, measure 5 acts as a pick up into the first section rather than part of the introduction. This interpretation is represented in Webster’s and Cohler’s performances. Each analysis relates to a

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61 The other reference made to this area was about its structural property seen in example 8.
performance and to the written music. Either of them is correct because of the way each can be explained through an informed and thoughtful manner.

The Effects of Organization: Second Movement, B-Section:

The motivic contours come to fruition in the B-section of the second movement. There was a great deal of emphasis in chapters 3 and 4 on the various contours that correlate to other elements in the piece; examples 30, 31, and charts 3a-3c relate specifically to this area. In this particular section, the contours relate to the organization of the music. Linked to this and easily stressed due to the register, are the varied
interpretations caused by the lower notes. Previously mentioned in chapter 3, there is a
tight - loose - tight organization to the music. Moreover, the lower notes, like in example
40, occur as the B-section progresses, and the organization starts to unravel. The
performers provide different lengths to the low note, giving more emphasis to the
looseness of the music. The low notes are given the most time by Webster, followed by
my own recording, less by Cohler, and none by Parola, which could be caused by the
instrumental differences. Webster, on the other hand, over emphasizes this tight versus
loose organization, perhaps because the slower tempo makes him appear to hold the notes
double their value. The lengths given to those notes reflect the amount of looseness,
resulting in Webster’s interpretation having a freer quality than Parola’s, as Parola plays
the passage straight without fluctuation. The less time put on the lower notes, like in
Cohler’s interpretation, results in a tighter sounding B-section. However, Martino writes
the looseness into the music that is stressed differently by each performer. Correlated to
this are the tempos of the passage, explained in the next section.

Example 40: Measures 26-29

**Time and Tempo**

Certain musical elements convey interpretative differences. The most obvious
dissimilarity in all of the performances is tempo. Cohler’s performance is the quickest
with the greatest amount of fluctuation. It is clear that Cohler is a technically orientated player, communicating to the audience, who do not know the tempos of the piece, an increased amount of excitement. However, Martino never wanted the piece played without spontaneity during a performance, and has commented that,

Today’s virtuoso clarinetist can play the Set with relative ease, but it shouldn’t be played that way. Every time it’s played glibly, some of the natural energy of the piece is lost. There is psychic energy in physical motion. This has to come across.62

In order to visualize this better, I charted the tempos Cohler, Webster, Parola, and I performed in the sections of each movement.63 Looking at chart 664, Jonathan Cohler’s results (from the first movement) show he takes the most extreme tempos. For example, the difference between the tempos in the first movement’s A- to B-sections is 50 bpm, the most of any other. The performer decides this type of variable ahead of time; an interpretation occurs after practicing and making intelligent decisions concerning these individual choices. This greater extreme of tempo is reflected in driving fast sections and expressive slower passages. This is in contrast to the less varied tempos created by Parola, who has the slowest fast tempo and fastest slow tempo (see in figure 4). As a result, Parola emphasizes different features, like the motivic contours, giving lines more shape than technical affectation. Moreover, he pushes the phrases with tempo more so than with dynamics especially in the slower B-section. Additionally the instrument he uses does not sustain notes the same as a wind instrument causing phrases to seem longer because there is no physical breath being taken.

62 Boros, 225-226.
64 The tempos taken in the first movement. The bar graph portion of the chart shows the tempo markings written in the music. The lines show the tempo variations taken by John Cohler, Michael Webster, Michael Parola, and myself.
First Movement Tempos

Chart 6: Tempos taken in movement 1
The third movement’s time chart is not always broken into the sections the graphs depicts. Instead, it is broken into official and unofficial smaller sections. The two areas left blank; the cadenza because it is marked “at pleasure” where the tempos cannot be measured as concisely, and the last passage because each player does the same thing, which is push the music to the end.
No matter what tempo is taken in this next section, the results remain the same. The B-section of the second movement, already mentioned in this chapter, had the greatest difference in speed among players. My own interpretation is somewhere between Cohler’s and Webster’s; there is an emphasis on the lower notes with a faster tempo. As seen in chart 7, Cohler takes a slower tempo in the A-sections, which results in lines that are more expressive. Webster’s slower tempo in the B-section allows him to do the same on the lower notes. Consequently, because Webster takes the faster tempo in the A section, he is not able to create the same character as Cohler in this section and vice versa for Cohler in the B section. This demonstrates what the tempo and inflections do to the overall experience.

The biggest difference that charts 6-8 show is how Parola has the smallest disparity among the tempos in any given movement. In fact, it almost seems that Parola’s tempos are similar throughout the work (or any given movement) until the last sections and then significantly increases the tempo toward end. Taking the piece his pace changes the interpretative values of various passages in comparison to Cohler and Webster. For example, in the first movement, because Parola takes a slower tempo than the other performers, he gives a slight rubato to the shifts in direction earlier described as the motivic contours. His instrument and speed also allow him to make rhythms and lines sound crisper than a clarinet, especially heard in the lines most related to the octatonic attribute and shifting nature. The second movement has a different character, possibly more so than the other two movements. This is because the lines Parola creates are choppier, the downside to the crisper sound noticed in the first movement. However, the motivic contours have a different character because Parola makes the lines as smooth as
possible, making the contour sound isolated and more important than the notes around them. Moreover, even though a lot of attention was given to the motivic contours, the performers do not put as much attention on them, except slightly when they are motivic gestures.

The comparisons presented in this chapter were of the various interpretations of *Set* and their relation to my analysis (chapters 3 & 4). Even though Martino is detailed in the score (especially the breath marks), there are still instances that performers do not share the same goals depicted in the analysis. Listening to different performances allows for insights not originally seen in the written representation. Writing and describing the various interpretations results in two possible outcomes, it reveals different interpretative possibilities and/or analytical findings that are not intended to be recognized in a performance.

The integration of sound and symbols is an approach that is not so much about getting things right as it is about revealing the interpretive possibilities that lie within a musical passage. We will always make assumptions about how a piece sounds, based on what we read and see in the score; our analytical insights, however, can only be enriched through the sonic expressions revealed in the vast repertoire of recordings.66

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66 Urista, 7.
CHAPTER 7. THE CONCLUSION

Some musicians learn terminology and concepts to better articulate musical situations.

To understand more fully the ways in which music might be organized, can prove liberating to musicians striving for more informed intuition, more profound conscious thought and greater powers of verbal articulation.67

My analysis covers many of the ingredients that produce A Set, including historical, theoretical, and performance considerations. The background research establishes the composer’s multitude of influences, which can affect the style in which the piece is performed. In A Set, there are jazz and twentieth-century techniques, identifiable through Martino’s knowledge and experiences. In addition, other scholars have commented that Martino’s music has a style similar to jazz improvisation. Without prior knowledge of this information, the piece could be mistaken for a different style, and cause the piece to be misinterpreted.

Theoretical considerations can support and/or add to the historical research in the way they affect the performance analysis. This is because it reveals cohesive properties and various patterns of a piece that might be conveyed to the listener. In my analysis, I show and describe the connection within and across movements, each having individual and unifying properties that give the piece its character. One of the cohesive elements emphasized is the octatonic scale (or attribute). Found throughout the piece are the octatonic collections and numerous octatonic subsets. Because of this prevalence, there are intentional or unintentional shapes (motivic contours) that are seen throughout the, but not always brought out in the different interpretations.

Not all of the theoretical issues raised relate to my interpretative findings; but this does not make them incorrect or insignificant. Theoretical exploration adds a deeper appreciation,

With an understanding of these structural devices and governing elements, a performer can begin to make educated decisions on interpretation. Thus, analysis proves to be essential to an informed performance. Yet because there can be multiple analyses of the same piece, the interpretation options will increase exponentially.\textsuperscript{68}

This type of thorough analysis is not meant to produce a perfect analysis or performance. However, it will result in interpretations that are more appropriate, by giving equal weight to research and listening aspects of the composition. The performer should feel the responsibility to express an educated interpretation through researching the various components comprising a piece.

\textsuperscript{68} Emerson, 100.
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