Interpreting Harmony through Gesture in the Chromatic Music of Anton Webern

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Example 1a; Op. 24 mvmt. II, mm. 1-12

Sehr langsam \( \dot{=} 40 \)

\[ \text{Trpt.} \quad \text{Vla.} \quad \text{Vln.} \quad \text{Cl.} \quad \text{Fl.} \quad \text{Ob.} \quad \text{Vln.} \quad \text{calando} \quad \text{Tbn.} \]

\[ \text{Pno. (RH)} \quad \text{a tempo} \]

\[ \text{Pno. (LH)} \]
Example 1b; Pitch repetition/gesture repetition from violin to piano

Example 1c; Altered octaves alongside repeated gesture
Example 1d; Analysis of dyads throughout

**Sehr langsam** \( \text{\( \text{j} = 40 \)\)**


Pno. (RH)

Pno. (LH)

Violin

C5 G5 A5

F4 C4 G4 A4

B3 D3 F3 B3 D3

Piano

F4 A4 D4 B4
Example 2; Analysis of mm. 20-28
Example 3a; Taken from Cramer (2002)

Example 13. Key to the graphs

(a) 

(b) used only in Exx. 14(b), 16, and 22

(c) 

(d) 

(e) 

Parallel motion strengthening fusion

perceptually linked consecutive tones

Example 3b; Taken from Cramer (2002)

Example 20. Schoenberg, *The Book of the Hanging Gardens*, song 13, mm. 6–7

(a) 

(b) varying strengths of fusion

1 Opening chord transposed  2 Opening chord revolced  3
Example 3a; Op. 22, mvmt. II, mm. 93-120; “Major second” gestures (braces)

Example 3b; Row forms used, alongside expressions of the “major second” gesture (brackets) and pc overlap between row forms (shaded boxes)
Example 3c; Op. 22, mvmt. II, mm. 93-120; Reduction which shows repetitions of “major second” gesture
Example 4a; Op. 24, mvmt. III, mm. 1-28

Example 4b; Op. 24, mvmt. III, mm. 14-17 with analysis
Example 4c; mm. 23-27

Example 4d; Op. 24, mvmt. III, mm. 14-28. Boxes contain complete statements of the aggregate, which are all expressed through two (014) gestures.