

Table of Contents

Foreword by Richard McGregor	11
Introduction	19
Analysed Compositions	27
PART I - STYLE	29
1 Between Classical and Individual	31
Individual Position	31
Specific Terminology and Tools	34
Generative Pole and Generated Elements	35
Generative Pole versus Rewriting and Overwriting	36
Fragmentation	37
Disturbance	38
Single Event	40
Focal Pitch and Focal Pitch Aggregate	40
Process and Planning	42
Form	43
Relationship between Form and Structure	45
Conclusion of the Composition	48
2 Between Modernism and Postmodernism	51
Position towards Postmodernism	52
Position towards Modernism	57
Musical Backgrounds in Modernism and Nineteenth Century	59
Philosophical Influences in Postmodernism	63
Philosophical Influences in Modernism	69

3 Musical Traces	73
Dealing with Allusion and Quotation	73
Verbal Allusions in the Chiffre Cycle	75
Allusion to a Style: Baroque	78
Allusion to a Composer: Varèse	81
Allusion to a Composition: Schubert's Octet	87
4 Fine Arts	93
The Music of Painting	94
Fine Arts Parallels: Different Viewpoints	96
Fine Arts Parallels: Rihm's Viewpoints	97
Line Drawing	99
Colour	104
Layering and Overpainting	105
Large Drawing	110
Kurt Kocherscheidt	111
The Sound of Wood	113
5 Repetition	115
Create a State by (non-)Repetition	116
Repetition as Questioning	118
Repetition as Writer's Block	119
Repetition as Unique Event	120
Repetition versus Generating Elements	120
Repetition in the Context of Style	120
6 Nature and Proportions	123
Rhizome	123
Proportions in Nature	124
Symmetry and Balance	125
Proportions in Music	128

7 Studying Proportions	131
Dis-Kontur, Sub-Kontur and Klavierstück Nr. 4	132
Schwebende Begegnung	136
String Quartet no. 4	140
Proportion Typology	140
PART II - ANALYSIS	143
8 Integrated Approach	145
Sound as a Whole	145
Some Examples	147
Integrated Analytical Tool	148
Moment Analysis of the Chiffre Cycle	149
9 Parameter Characteristics	157
Melody	157
Melodic Compositions	157
Melodic Element	158
Harmony	161
Metatonicity	161
Micro-interval Dissonance	164
The Tritone-Triad	165
Chord Chain	166
Cluster	169
Informal Harmony and Texture	171
Tempo – Metre – Rhythm	171
Dynamics – Articulation – Timbre	173
Youth Experience	174
Timbre and Resonance	176
Resonance and Fine Arts	177
Silence	177
Texture	180

10 String Quartet in the 1980s: String Quartets nos. 5-8	183
Aesthetic viewpoints	184
Group Formation versus Individual Quartets	187
Common First Note $f\sharp$	187
The Importance of Pitch $f\sharp$	188
Transitions in String Quartet No. 5	188
Transitions in String Quartet No. 6	193
Transitions in String Quartet No. 7	193
Transitions in String Quartet No. 8	194
Closing Pitch	195
Two Pairs of String Quartets	196
Notebook Quartets: Hidden Structure	197
String Quartet no. 7: Arch Form	205
String Quartet no. 8: Structure based on Fibonacci Series	206
11 Group Formation: Chiffre Cycle	209
The Meaning of “Chiffre”	209
Chiffre: a Cycle	211
12 Chiffre Cycle: Harmony	213
The Tritone-Triad	213
Chromatic Cluster	219
Harmonic Rhythm and Chordal Density	221
Consonance versus Dissonance	223
Focal Pitch	225
13 Chiffre Cycle: Resonance	227
Chiffre I: Resonance Space versus Sound Space	227
Chiffre IV: Resonance Research	229
Chiffre VIII: Meta-resonance	231
Sound Space	232

14 Chiffre Cycle: Cyclic Elements	235
Cyclic Elements: Typology	235
Repeated Passage	236
Overwritten Passage	236
Repeated Single Instrumental Part	237
Cyclic Elements: Similar Event	239
Returning Concept	239
Cyclic Elements: Three Figures	243
Figure 1: Generated Elements	246
Figure 2: Generated Elements	249
Figure 3: Generative Poles and Generated Elements	253
15 Chiffre Cycle: Symmetry	259
Melodic Symmetry	259
Rhythmic Symmetry	261
Time Signature Symmetry	262
Harmonic Symmetry	262
Total Symmetry	263
Symmetrical Placing	264
16 Chiffre Cycle: Proportions	265
Tempo Indications	265
Tempo Changes	266
Time Signature	267
Proportions in the Chiffre Cycle	268
Proportions in Chiffre I	268
Proportions in Chiffre II	270
Proportions in Chiffre III	272
Proportions in Chiffre IV	275
Proportions in Bild	277
Proportions in Chiffre V	278
Proportions in Chiffre VI	279
Proportions in Chiffre VII	281
Proportions in Chiffre VIII	282

Proportions in Nach-Schrift	283
Proportions of Length in the Chiffre Pieces	283
Comparison: Chiffre II, V and VI	284
Comparison: Chiffre II and VII	285
Conclusions	287
Final Conclusions	289
Appendix – Division in Sections	297
Notes	301
Selected Bibliography	323
General Index	333
Index of Compositions by Wolfgang Rihm	337