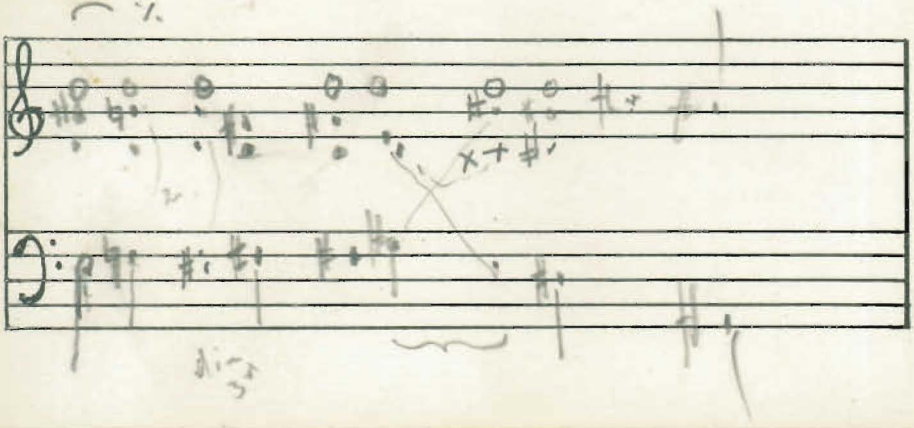
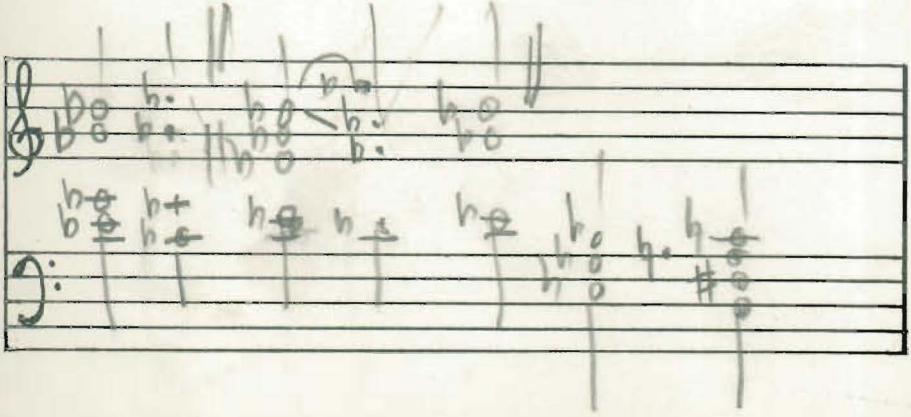
D: Lecture on "Ambiguity"

Tchaikovsky 2.



Rachmaninoff Prelude



Ambiguity.

Once the free flow of 12 tone chromaticism takes place Then context is more difficult ~~with increased spans of time~~

~~of the Tristan~~

since context ultimately may depend upon the way the chromaticism fills in diatonicism —

(1)

Rhythmic Shifting in diatonic.

(2)

Context of diatonic chords.
C. T. chords.
unmed. harmonic function.
immediate prolongations.

Observe - The meanings of chords depend upon their contextual elements, role.

(3) C. T. chords retaining context in chromatic passages.

Chopin Nocturne B♭.
mixt -

(4) Rhythmic shifting in Chromatic

Major Dissonance.

More sophisticated rhythmic shifting — resulting in

(5) Chords recognizable as functions in one style but the context is ambiguous

Beethoven Op 59 # 3.

(6) Transformation of L.T.
chords.

7/5 Wagner Holtendammerung

* 6/5 Tchaikovsky

4/2 Chopin. Pte nocturne

dim 7²

Schubert C Major
Brahms 1st Symphony.

7/5 > A⁶.

(7) Automatic counterpoint

concept of space now is more complex because of greater number of combinations possible.

Dvorak New World

with rhythmic shifting
Tristan: beginning

Space: Contrary motion
The "omnibus" passing.

X of voices

(8) Space:

Wagner Walküre.

(9) Finally new sonorities
That come out of
dissom. NT and passing tone
motions — with new
melodic prolongations.

Schubert
Fruhlingstrom.

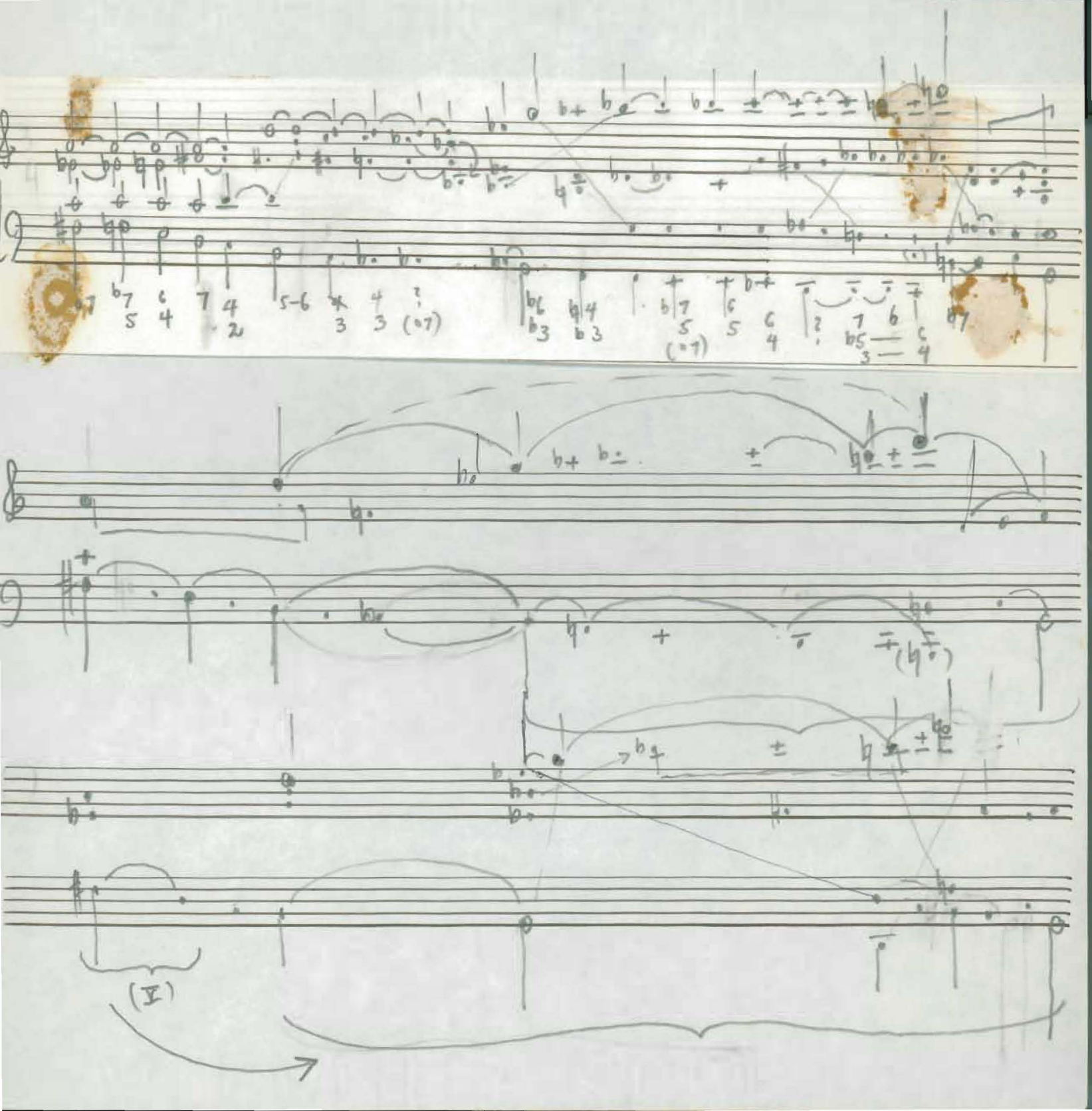
~~Still combination~~

Eg

↓

increasing dissonances
and combinations.
still owing their functional
role to linear motion

factors.


(I)

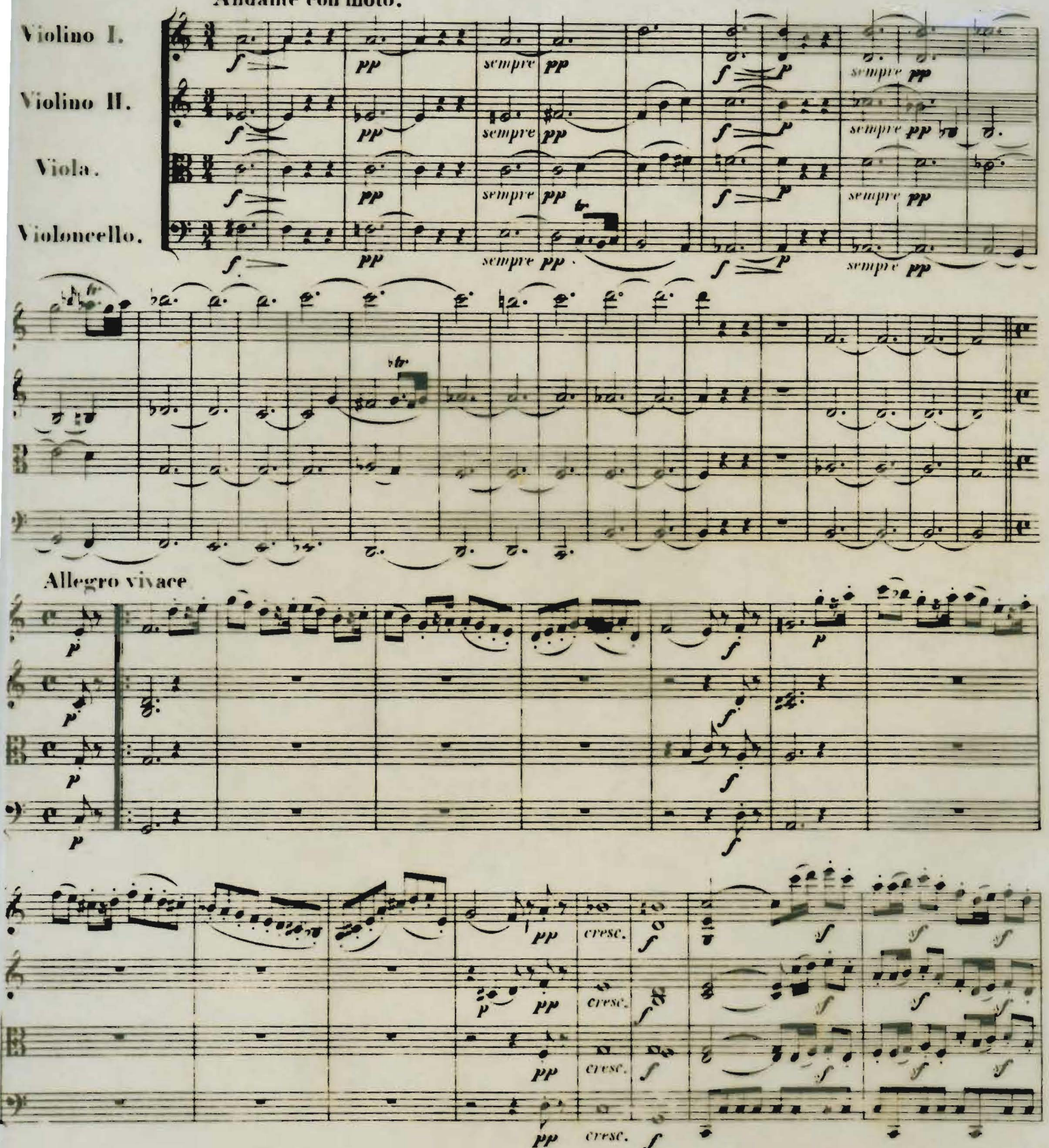
Dem Grafen Rasoumoffsky gewidmet.

uartett N: 9.

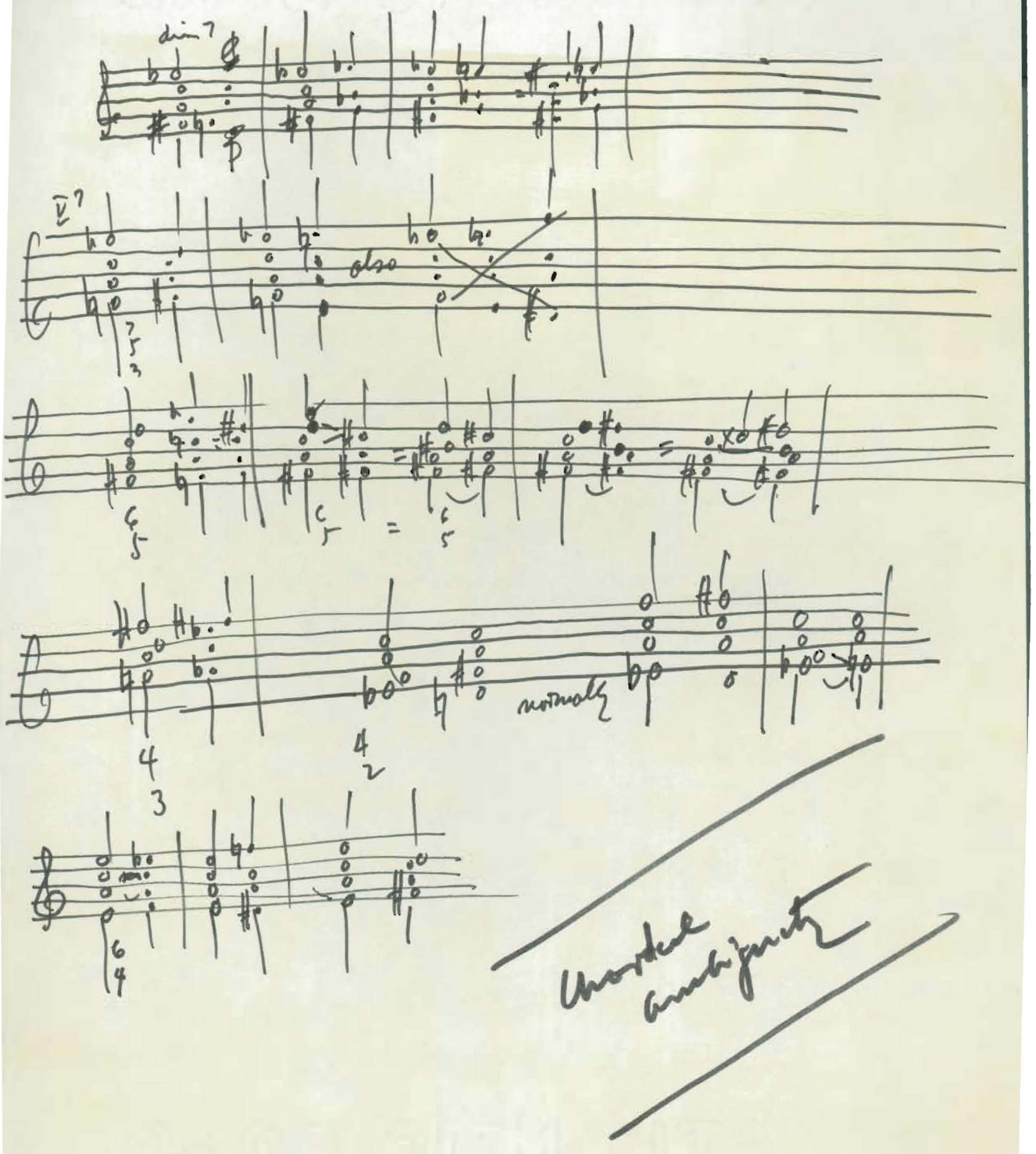
Op. 59. N: 3.

Introduzione.

Andante con moto.



Stich und Druck von Breitkopf & Härtel in Leipzig.


dim 7
V 7
also
normally
Chromatic counterpoint