

Eugene Goossens, OP.26, NO.3: Dual-motive Thinking and the Use of Motivational Deformities in the Nightingale

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Abstract:

OP.26 by EUGENE GOOSSENS (1893-1962) is a series of three post-tonal art songs with lyrics by 16th century poets and piano accompaniment. PHILOMEL is a 20th century art song composed for a poem of the same name by the English poet RICHARD BARNEFIELD (1574-1627) during the Renaissance. From the Angle of pitch material analysis by pitch-class set theory, this paper tries to understand the composer's use of pitch-class set, dual motive thinking and motive deformation, as well as the creative means and analysis methods of western modern music works.

Keywords:

Pitch-Class Set, Dual Motive Thinking, Role Motivation, Motivational Distortion

1. Introduction

EUGENE GOOSSENS (1893-1962) was an English composer, conductor and violinist. He is famous for playing modern music and composing oboe concertos, and is known as a famous conductor and composer in the 20th century. The Goossens family has three generations of famous musicians, and as the third generation of the musical family, also known as Goossens III, is the most prestigious and accomplished conductor, composer and violinist in the family. "In terms of composition, his reputation as a composer during World War II was at least on a par with that of Bartók, Bridge, and Walton." [1] He is good at integrating elements of different styles, diverse musical languages and diversified techniques into his creation. The overall style of his works is the category of post-tonal music in the 20th century, and he uses new pitch organization methods to integrate tonal functional sound progression, non-functional progression, linear harmony, polytonality, atonality and pantonality.

OP.26 is a post-tonal art song set consisting of three art songs, each based on a poem by a 16th-century poet. The first, "APPEAL", is a poem of the same name by THOMAS WYHATT (1503-1542), a leading new poet of early 16th century English humanism; The second MELANCHOLY is based on a poem by European English playwright JOHN FLETCHER (1579-1625); The third piece, "PHILOMEL", was composed for a poem of the same name by the English poet RICHARD

BARNEFIELD (1574-1627). The first song uses more linear harmony, and the second song has pitch center. By changing the arrangement of the three overlapping chords, the tension of the sound is increased or decreased to express the emotional change of the lyrics. In this paper, the third song "Nightingale" as the target, using the pitch-class set theory analysis, understanding the composer to create a 20th century art song by the use of pitch-class set to play a cohesive role in post-tonal works and the creation of western modern music works and analysis methods.

There are two characters in the poem, one is "I" as the narrator, and the other is a nightingale singing a sad little tune. The lyricist spends a great deal of time preparing the nightingale for her futile and unsympathetic sadness, until the last two periods reveal the theme: "I" is as unsympathetic as the poor bird. The composer designed and arranged two different sets for the roles of "I" and "Nightingale", and made a variety of transformations around the set of "me" to express the changes of "my" thoughts and emotions after hearing the nightingale's song. The thinking of full-song double motive is embodied in the presentation of motive and the deformation of motive infiltrating into the whole layout, supersetset and subset, natural pitch-class set, complement and so on. In addition, the composer also uses the natural triad characteristic of typical post-tonal music to express the artistic conception of the poem. The following analyzes the application of the set from the above aspects:

2. Presentation of Dual-Motive Thinking -- Two Role Motivations

2.1. Motive I: Two six-tone sets shape the motive of the narrator "me"

2.1.1. The character motivation of "I" is presented for the first time

The composer uses two six-tone sets to shape the narrator "I". The first pillar chord of the first bar and the subsequent major Eb and G form the first hexachord; The second pillar chord and the subsequent minor third intervals F# and A form the second six-tone set, respectively, whose normal order, prime form and interval vector are respectively [10,0,2,3,5,7], SC6-32 (024579) and 143250; [0,2,4,6,7,9], SC6-33 (975320), 143241, the latter is the reverse form of SC6-33, (023579). The two six-tone sets, SC6-32 and SC6-33, are repeated six times each in the first six bars of the piano accompaniment, and the sounds of the 3-6 bars of the vocal melody also belong to each of these sets, which later appear frequently throughout the song. SC6-32 and SC6-33 jointly shape the image of the narrator "me", which is the two core sets of the song and the first presentation of one of the double motives of the song. The short and long rhythm of alternating performance shows the self-talk of the poem's voice-over character when he wander alone, which is worried, introspective, empty and sensitive. as shown in Figure 1.

RICHARD BARNEFIELD. (1574-1627) 5-25 (02358) EUGÈNE GOOSSENS. Op. 26, No. 3.
Allegro giocoso e leggiero. (M.M. = 116)
6-32 (024579) 6-33 (023579)
Ped. simile cresc. cresc.
Month: May, Sit-ting in a pleasant shade Which a group of myr-tles made,

Figure 1. Two role motivations.

2.1.2. Characteristics of the six-tone role set

The two six-tone sets that shape the motivation of the role of “I” are constructed with pure fourth as the core interval in internal arrangement, voice progression and between sets. Most of the shifts in the whole song have the characteristics of maintaining the same number of common sounds, and SC6-32 is shift symmetry and inversion symmetry.

First, the bottom three voices of SC6-32 are superimposed in a pure fourth with C-F-Bb, while the top two voices are superimposed in a vertical third, but the high voice transverse D-G and the second high voice bB-bE simultaneously jump upward into a pure fourth. The lower two parts of SC6-33 are also the pure fourth of G-C, and the treble E-A jumps into the pure fourth, which is the upper second shift of the treble of SC6-32. Moreover, the first note D of the SC6-32 treble and the last note A of the SC6-33 treble, as well as the two parts below the two sets of appoggiatura move down in a pure fourth parallel, resulting in an overall pattern in which the low part within a single set remains motionless and the high part expands outward, while the high and low parts between the sets expand in reverse. “The fourth interval is an interval that should be deliberately avoided in contrapuntal writing with horizontal lines, simply because it may obscure the sense of function in tonality. ... This technique is needed in atonal music to avoid the establishment of tonality. The work also adopts the texture pattern of longitudinal quaternary superimposed chords and transverse disintegrated quaternary chords to expand the influence of non-tonality” [2]. The use of pure fourths in the vertical arrangement and horizontal progression of these two sets becomes the interval code of the atonal music construction of this piece.

In addition to the previous repeated bars and the repeated part of the reenactment, SC6-32 and SC6-33 both appear 12 times. The twelve occurrences of the hexaphonic set SC6-33 are all shifts and reversals of the first [0,2,4,6,7,9], where the prototype [0,2,3,5,7,9] occurs in bars 33-34. Most of these sets of shifts and inversions used by composers have a common feature: every two shifts or inversions maintain four common sounds. The hexaphone set SC6-32 is shift symmetry and inversion symmetry, $N=5$, and the symmetry axes are 2,3 and 8,9; $I_{D\#}^{D\#}$ double inversion.

2.2. Motivation II: The motivation of Nightingale character shaped by five-tone set

The nightingale's song is sung in a lyrical melody accompanied by the piano playing a repetitive set of six notes, as if the narrator “I” had heard the nightingale's song in the forest while wandering alone. Measures 3-4, 5-6, and 7-8 are another of the double motifs of the song, and the set SC5-25 (02358) sings the role of the Nightingale three times, with the normal form [7,9,10,0,2]. Among them, bar 5-6 is a repetition of the melody of bar 3-4, and the melody line and outline of bar 7-8 are changed, but the five notes that appear in essence are exactly the same as the D, G, C, bB and A notes of the previous two bars, and the outline is 0132.

Nightingale's Character motivation SC5-25 (02358) is a subset of the two six-tone character motivations of “I” that merge into a larger nine-tone masterset (which will be discussed below). Although this five-tone set is completely different from the outline of the six-tone set in its undulating lines and lyrical melodies, it actually shares genes with the two six-tone sets in pure fourth, major second, and short and long rhythms. The opening melody jumps up in D-G-C pure fourths twice in succession, followed by the C through Bb to G is also a pure fourth frame, and the last two drops G-A are two six-tone sets of low beat to low beat, and are rhythmically synchronized

with the accompaniment. These internal genes show that although the motives of these two characters are completely different in appearance, there are inextricably linked between them, and they also foreshadow the following creation. as shown in Figure 1.

2.3. The layout of the two movers echoed from beginning to end points out the theme

At the end of bars 101-105, the author places SC5-25, the nightingale five notes set in the melody part at the beginning of the song, on the acoustic background formed by column chords in the accompaniment low part. The six-tone set SC6-32 in the form of accompaniment in the prelude is set off by chords and vocal long notes (the two long notes of vocal music also belong to the set SC5-25), and the piano sings a melody that floats in parallel five degrees down and then breaks down up, and the sound of the two is integrated with each other. It ends with the narrator singing, “Oh, I think your grief is in vain, no one sympathizes with your pain.....” “All the birds sing and do not care for your sorrow, and even so, poor bird, like you, there is not a man alive who will pity me.” The narrator feels that, like the nightingale, his grief is futile and no one sympathizes with him. The melody of the piano is like the sad monologue of the narrator's heart, and now “I” am the nightingale, and the nightingale is “me”, and the two are one. The composer deliberately designed and arranged to play the two sets in response to each other from beginning to end, making the opposition of the voice parts, and highlighted the central position of the two sets in the whole song in the above ways, which responded to the fodding laid at the beginning of the song, and also the diversified expression of the composer's dual-motivated thinking and motivation deformation.as shown in Figure 2.



Figure 2. The two sets at end.

3. The Use of Motivational Deformation

3.1. One of the motifs - nine-tone superset and subsets thereof

3.1.1. Nine-tone superset

The composer ends the first part of the song with a nine-note set in bars 15-20 of the vocal section, where the lyrics sing: “All the moaning is banished, only the nightingale is left.” This nine-tone set is the amalgamation of the two sets SC6-32 and SC6-33 to form a larger set: SC9-7(01234578T), and is also an extension of the five-tone set, which are subsets of this nine-tone set, respectively. The composer intentionally arranges a nine-tone master set as the distortion of the two six-tone sets and five-tone sets in the vocal melody in a complete form of reverse, which plays a structural role in the important structure of the song, and also more powerfully explains its importance. There are many other sets that appear in this song, including the three, four, five, six, and seven tone sets, which are subsets of this nine tone set. These subsets can be understood as deformations of motivational deformations.

3.1.2 One of the subsets of the nine-tone set: the four-tone set

The subsets of a nine-tone set are characterized by two four-tone subsets, which are also subsets of two six-tone sets. In alternating forms SC4-22 (0247) and SC4-14 (0237) at bars 39-48, bars 45-48 are the lower second degree shift of the first four bars. Here the lyrics sing: "Cause her grief is so vivid, it leaves me alone to think". The composer uses two four-tone sets that are split from the six-tone set of "I" to play alternately, showing the rippling thoughts of "I" when I think, in order to distinguish the difference of "I" before hearing the nightingale song and the psychological changes of "I" after, so that the composer's motive deformation is vividly reflected here again.

3.1.3. Other subsets

Because there are so many subsets in the song, only a few major subsets are listed here, and the others are not shown at all. The main subsets of the nine-tone set that appear in this song are as follows: 7-32(0134689), 7-35(013568T), 6-32(024579), 6-33(023579), 5-25(02358), 5-35(02479), 4-22(0247), 4-14(0237).

3.2. The application of motivational deformation in diatonic scales - two laments of descending scale

Returning to the six-tone sets of the two character motivations mentioned above, SC6-32 and SC6-33, the prototypes of these two sets (024579) and (023579) are written on the staff as two scales, 6-32 is the C natural major six-tone scale, 6-33 is the c Doric six-tone scale, and the central note is C. So, in other words, this piece as a whole is based on these two scale, which is the core of the development of the musical material of the whole piece, and the sets in the form of scales again presents different gestures of motivational deformation. Moreover, in bars 31-32, 71 and 101-102, different combinations of the lower scale also appear in the piano accompaniment, suggesting the structural role of these two scales in the whole piece.

Bars 31-32 are a sextone in the high part of the octave descending from A, and below it a sextone in the high part of the octave descending from E. The set of these two parallel sextones scales is both 6-32 (024579), except that the former is a reversal of (024579).

The 71-bar piano accompaniment is a four-tone descending pentatonic scale, with a pure fifth overlap between the high and the second high parts, a sixth overlap between the low and middle parts, a fifth descending from E to A in the two outer parts of the high and low parts respectively, and a descending fifth from A to D in the subhigh part. The set of these two pentatonic scales is 5-23 (02357), which is essentially a pentatonic subset of 6-33 (023579), but there's something very interesting about this bar, from the lateral view here are the two outer parts using the pentatonic subset of 6-33, from the vertical view here are the 6-32 sets used twice back and forth with a 6-33 set in between, Form the form of vertical and horizontal compound set. as shown in Figure 3.

The pentatonic scale in the 101-102 bar accompaniment is also a parallel descending of the two 6-32 sets, and why is it that only the form of the descending scale appears, not the ascending form? This goes back to the lyrics, the first time the descending scale appears in bars 31-32 and the lyrics correspond to "I" saying, "FIE,FIE, she's crying now, TEREU, TEREU, soon....." Even so, poor bird, like you, no man alive will pity me.... The theme of the poem is pointed out: "I", like this poor bird, no one sympathizes with me and the sadness that "I" thus triggers. Again and

again the descending scale is still lamented, expressing the narrator's inner empathy for the nightingale's situation and the sadness from the bottom of his heart.

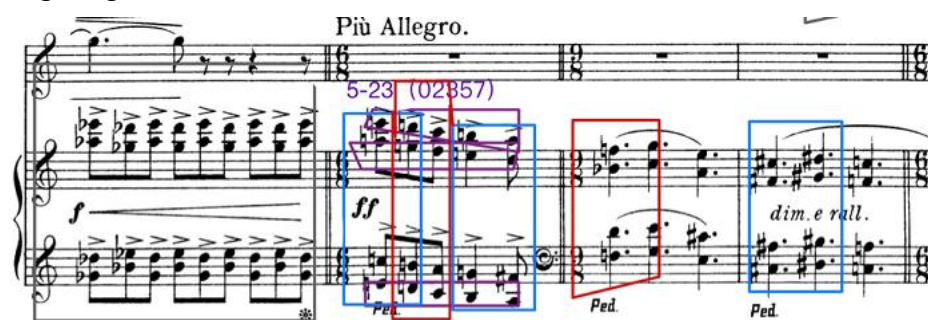


Figure 3. The compound set.

Another important point to note is that the C note appears as a pedal note in the low and middle parts of the accompaniment in bars 1-6, while the last bars 101 to 105 appear as a bass extension of the ending chord to reinforce and emphasize its position as the central note of the piece.

3.3. The third of the motive deformation - two complementary sets

The use of the composer's dual-motive creative thinking is also reflected in the two complementary sets that appear repeatedly, which are also subsets of the nine-tone master set. SC7-35 (013568T) appears 5 times in bars 11, 15, 16, 31, 63-64, and SC5-35(02479) appears 7 times in bars 50, 53, 66, 68, 69, and 70, respectively, and each appearance of these two sets also appears in different forms. The composer not only uses the double motive thinking but also uses the motive deformation to the extreme, which brings colorful effect to the music. SC7-35 is characterized by the fact that each set has six common sounds with other sets.

4. The Application of the Post-Tonal Natural Triad - Two Different Internal Laws of the Triad Progression

Another striking feature of this art song is the use of non-functional major and minor chord progressions, which also reflect the nature of post-tonal music in which the triads are connected in a new way of organization.

For example, in bar 49-53, the piano accompaniment played a series of mainly parallel decomposed chords above the bass continuance of C# and G#, including C#-, D#-, E+, F+, Db+, and Eb+, where Db and Eb are equal tones of C# and D#, that is, the major and minor triads of C# and D# are played before and after F+, respectively. Create contrast in the light and dark colors of the sound. (- means minor triad, + means major triad)

The piano accompaniment in bars 71 to 77 also uses a series of major and minor triads. As explained in bar 71 above, horizontally the four parts here are a set of overlapping descending five notes, while vertically, there are five consecutive major and minor triad connections, namely C+, G+, F+, E-, and D+. The root notes of these five chords also form a pentatonic scale in C major, which the composer again emphasizes in a different way.

The triad progression in bars 72-77 also has its own unique arrangement and design, which has two intrinsically related arrangements in three chords, one of which is (A+Bb+C+) (F+F#+G#+) D+ (G#+ A-B+), with semitones 1 and 2 between the root notes of each chord group. The second design is Bb+ (F#+A+C+)

(D+F+(G#+)B+D+)A-, and G# is used in the second and third groups, with the number of semitones between the root notes of each group being 3. This arrangement of non-functional triad progression reflects the composer's careful design and ingenious intentions.

5. Other Features

In this paper, although Allen Ford's method of post-tonal tone set is used to analyze the pitch organization and structural layout, the fifth overlapping chord, the mixed overlapping chord and the complex chord in the accompaniment texture are widely used. The non-functional chord progression pays attention to the color contrast of the sound effect; The frequent occurrence of parallel four, five and six degrees brings an ethereal effect in timbre; Atonal melodies, frequent shifts in temporary tonic; All of these aspects embody the typical characteristics of post-tonal music in the 20th century.

As a composer in the 20th century, Goossens composed a Renaissance poem, using a variety of post-tonal pitch and interval materials, designed a variety of beginning and end echo sets, a set of nine notes that are a set of conversions, two alternating four-note sets, two lamenting downtone sets, frequent complementary sets, and so on, with the motivation of two character sets. In order to highlight the changes of "my" thoughts and emotions, it also made various organic arrangements and elaborate designs around the six-tone collection, bringing colorful musical effects to the audience; At the same time, the whole music is constructed by using this dualistic sound collection as the main line of the development and change of the whole music. In the music content, the dualistic opposition between concordance and disconcordance, center and no center, inside and outside, is consistent with the dualistic opposition between philosophical ideas and thinking in the development process of Western philosophy, and the coexistence of opposites. In addition, on the other hand, the use of Renaissance poetry, the traditional structure of three sections with reproduction, the use of natural major scales and Doric scales, and the use of triad materials are also a manifestation of the composer's neo-classical trend of thought combined with new creative methods and creative ideas under the background of the new era.

6. Conclusions

The main purpose of this paper is to learn and understand the composition methods of composers in the 20th century and later through the analysis of post-tonal music and the means of expressing literary ideas through music. Therefore, the collection of sounds is used as the entry point to analyze the Nightingale, one of Eugene Goossens' repertoire of art, in which the collection of sounds corresponding to the two roles of poetry becomes the main motivation for the development of the whole piece. And all kinds of deformations based on the motives of these two characters, and these deformations are mainly in the form of pairs, reflecting the composer's use of dual-motive creative thinking. As a famous musician with typical post-tonal music creation style, Chinese scholars are not familiar with Goossens himself and his works at present. Only two domestic literatures briefly introduce Goossens III as a member of his musical family, and the research on his works is still in a blank state. The author chooses his works as a brick to introduce to domestic scholars. First, it is to let more scholars pay attention to him and his works; second, it is also the author's preliminary study of his works, which is the first step for a more in-depth study of his other works

and a summary of his personal creation characteristics. Of course, the conclusion of this article is only to analyze this work from the perspective of sound collection. To understand his overall creation style, it is necessary for the author and other domestic scholars to conduct in-depth research on his works from multiple angles, aspects and levels, so as to enrich the domestic knowledge system of 20th century music research.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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