

Analysis of Free Atonality – Page 1

Name: _____

Complete the following analysis of Anton Webern’s song “Wie bin ich froh!” from *Three Songs on Poems by Hildegard Jone*, Op. 25. Refer to the score to answer the questions below. Note that the song begins with an incomplete measure, which we will number “measure 0”. You may wish to use different colored pencils or pens to complete the various on-score markings requested.

Score: [Link not included due to copyright restriction]

Audio: [Link not included due to copyright restriction]

To begin, listen to the song several times, and sing through it yourself at least once. You are encouraged to use Naxos Music Library to find audio, but you may find other recordings elsewhere.

1. What is your general impression of the song’s musical content overall? The vocal part? The piano part? What mood does it convey? Does the music seem predictable? Random? Lyrical? Disjointed? Can you sing back any of the melody from memory? Answer in three to five complete sentences.

2. Identify the three primary rhythmic motives that occur the most times in the piano part. Do so by circling every instance of each motive and labeling each with an X, Y, or Z, respectively. (Note that some quarter notes are part of an “eighth-note plus quarter-note” triplet. Count this as a separate rhythmic motive than the standard quarter note alone.)
3. How many times does each primary motive occur in the piano part in this song?
 - a. Motive X: _____ times
 - b. Motive Y: _____ times
 - c. Motive Z: _____ times
4. Counting only the excerpt spanning the **beginning through measure 4**, identify any notes in the piano part that are *not* part of one of the three primary rhythmic motives you identified above. Do so by enclosing each note in parentheses.

(continued)



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5. Circle the first four notes in the vocal line, and label this motive as W. Identify any anywhere else in the vocal line that you can find Motive W – the same pitch classes in exactly the same order (though not necessarily in the same octaves)? Do so by circling every instance of Motive W and labeling each with a W.

6. Circle the first three notes in the vocal line, and label this motive as A0 (“A zero”). Give the following for A0:
 - a. Normal Order: _____ (use square brackets and commas)
 - b. Prime Form: _____ (use round parentheses and no commas)

7. Counting only the excerpt spanning the **beginning through measure 5 beat 1**, find all five instances in the vocal line of three consecutive pitches that have the same prime form as Motive A0 above. Do so by circling each occurrence and labeling them consecutively as A1, A2, etc. (Motives may span across a rest, and a single note may be counted in more than one motive.)

8. For each subsequent A motive, give its **normal order**, indicate whether the motive is a simple transposition of the normal order in Motive A0 with using the same **ordered** intervals (Y/N), and indicate whether the motive is an **inverted** form of the original normal order in Motive A0 (Y/N).

<u>Motive</u>	<u>Normal Order</u> <i>(square brackets & commas)</i>	<u>Ordered? (Y/N)</u>	<u>Inverted? (Y/N)</u>
a. A1:	_____	_____	_____
b. A2:	_____	_____	_____
c. A3:	_____	_____	_____
d. A4:	_____	_____	_____
e. A5:	_____	_____	_____

9. Go back and listen to the song at least twice more, singing along at least once, as you keep in mind the observations you’ve made on this assignment. How do these points inform your listening experience and understanding of the piece? Which analytical observations can you now recognize aurally, if any? How have your answers to Question #1 changed, if at all? Answer in three to five complete sentences.

10. Extra Credit: Return to the notes you found in Question #4. For each note you put in parentheses, indicate how it could be combined with two nearby notes in the vocal line to create the same prime form as Motive A0. Do so by circling all notes involved and labeling each motive as A*.