CHAPTER 2

Symmetry, Schoenberg, and the Musical Idea

Denis ApIvor's Variations, Op. 29 (1958)

DENIS APIVOR (1916–2004) was, along with Elisabeth Lutyens and Humphrey Searle, one of the first British composers to experiment with twelve-tone serialism;[1] he was also one of the first to write a twelve-tone piece for solo guitar.[2] While receiving enough attention from performers, fellow composers, and artistic institutions such as the BBC, Covent Garden, and Sadler's Wells in the early 1950s to support full-time work as a composer, ApIvor's music later dwindled in popularity, forcing a return to a career in medicine.[3] Compared with Lutyens, and even with Searle, his music is seldom heard today; exceedingly little of it has been recorded and few scores are commercially available.[4] Playing, listening to, and analyzing his music, however, has the potential to enrich our understanding of British musical modernism more generally.

The opening *Poco lento* from ApIvor's Variations, Op. 29, for example, arguably demonstrates ApIvor's unusually advanced understanding (particularly for the time) of the ways in which Schoenberg used intervallic symmetry as an "ideal" that structured the unfolding of an entire dodecaphonic piece. Like Schoenberg, he hints at a symmetrical interval-structure (imperfectly represented) and then disrupts it, before ultimately realizing it and then degrading it once more.[5] As the first variation develops, ApIvor uses the collectional invariance afforded by hexachordal

1 ApIvor committed to serialism in 1948; Lutyens and Searle wrote their first serial works in 1941 and 1946 respectively: Mark Marrington, "Serial Technique in the Early Works of Denis ApIvor," *The Journal of the British Music Society* 38, no. 2 (2015), 3–24: 4; 6.

2 Notable continental antecedents include Reginald Smith Brindle's *El Polifemo de Oro* (1956) and Ernst Krenek's Suite for Guitar (1957). For analysis of the former work, see chapter 1.

3 For a fuller biographical sketch of ApIvor, unattributed but endorsed by the composer, see http://www.musicweb-international.com/apivor/biog2.htm [accessed 06/04/2021].

4 A tasteful performance of the Variations by Simon James can be heard here: https://www.youtube.com/watch?v=TbJ4kPG_1_U [accessed 06/04/2021].

5 See Jack Boss, *Schoenberg's Twelve-Tone Music: Symmetry and the Musical Idea* (Cambridge: Cambridge University Press, 2014), 1–2; 60. See also David Lewin, "Inversional Balance as

Oliver Chandler, *A Twelve-Tone Repertory for Guitar: Julian Bream and the British Serialists, 1956–1983*. GFA Refereed Monograph Series, vol. 4.

combinatoriality to manipulate row order, thus facilitating the eventual realization (after a thwarted attempt) of the previously inchoate symmetrical potential of its two constituent hexachords.[6] The second variation plays out according to a similar symmetrical logic, but uses other row juxtapositions to form *near-combinatorial* areas instead: hexachords are interchangeable except for one pitch class. That ApIvor was mentored in dodecaphonic technique by Edward Clark, Schoenberg's first and only English pupil and a "veritable surrogate-father [to ApIvor] in the matter of musical composition,"[7] makes the technical similarity between the Variations and Schoenberg's oeuvre suggestive, even in the absence of other external evidence.[8]

Furthermore, the first variation's symmetrical solution—a new ordering of the basic row—is wonderfully idiomatic, consisting of a sliding-sixths hand shape and open strings.[9] Far from the adoption of a modernist idiom forcing the guitar to behave as if it were something other than itself, twelve-tone denouement here coincides exactly with the music's becoming still more guitaristic. This might account for the absence of the more polyphonic aspect of Schoenberg's style, where multiple row forms are used against one another to highlight aggregate completion and/or chordal invariances. ApIvor was not interested in treating the guitar as if it were a bad piano.

Taking the above into account, it is clear that the Variations represent an important intersection between the history of musical modernism (particularly regarding the reception and understanding of Schoenberg's compositions in post-War Britain) and the history of guitar composition. As such, one can only speculate as to why Julian Bream never performed this work, despite its being dedicated to him. The analysis pursued in this chapter seeks to assert that it was not due to a lack of musical quality. What follows are close readings of the first, second, and fourth variations. The last of these is illustrative of ApIvor's writing in a freer, less obviously Schoenbergian

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an Organizing Force in Schoenberg's Music and Thought." *Perspectives of New Music* 6, no. 2 (1968): 1–21.

6 Ethan Haimo defines hexachordal combinatoriality as "the property of certain hexachords such that under inversion at a given odd transposition none of the pitch classes of the original hexachord is preserved. Therefore, the transposed inversion together with the original level of the hexachord forms an aggregate." See his *Schoenberg's Serial Odyssey: The Evolution of his Twelve-Tone Method, 1914–28* (Oxford: Oxford University Press, 1990), 183. Crucially, this means that the hexachords of combinatorial row forms are in a sense substitutable: they are "the same (in content—not in order)": Joseph N. Straus, *Twelve-Tone Music in America* (Cambridge: Cambridge University Press, 2009), 26. See also Arnold Schoenberg, *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein with translations by Leo Black, rev. paperback ed. (Berkeley and Los Angeles: University of California Press, 1984), 225.

7 ApIvor, quoted in Marrington, "Serial Technique," 10.

8 Marrington clarifies that: "Although Clark had been a pupil of Schoenberg some years before the composer had formulated the twelve-note technique, his activities on behalf of the composer and his followers ensured that he was kept in touch with new developments. He is known to have possessed scores of several works by the Second Viennese school, and to have been an engaging conversationalist with regard to all aspects of their music": "Serial Technique," 7.

9 For further discussion of idiomatic writing in this work, see Mark Marrington, "Denis ApIvor's *Variations*, Op. 29: Introduction to the Guitar Music of a Pioneering British Modernist," *Soundboard* 42, no. 3 (2016): 26–30, 28.

vein, although he continues to use the establishment, disruption, and restoration of intervallic symmetry as the basis for spinning out serial narratives.[10]

Variation 1, *Poco lento; affetuoso*

The first variation is also the first music we hear. A "theme" is not sounded literally; rather, the "theme" is the basic row on which the variations work. As is typical for "classical" serialism, the row is used as a "super motif," with a number of smaller motifs being embedded within it.[11] Almost every harmony, even those that lead to a breakdown of strict row order, produces abstract pitch-class sets indigenous to the row. Difference ultimately reproduces similarity. More profoundly, the first row statement begins, to borrow Jack Boss's words on the Prelude from Schoenberg's Op. 25, "with only a partial image of an ideal horizontal pitch-symmetrical structure," which is later achieved completely.[12] The restoration of an initially degraded symmetry — a common Schoenbergian way of organizing pitch, in both atonal and twelve-tone contexts — provides much of the piece's *raison d'être.* For Boss, it is a process constitutive of what Schoenberg termed "musical idea": a narrative of "problem," "elaboration," and "resolution," expressed intervallically and/or rhythmically.[13] This concept was first theorized in relation to tonal music, but similar structures can be expressed in a twelve-tone context, Boss argues, by means of the exploitation, exacerbation, and ultimate mediation, of "the differences between a symmetrical musical ideal and the passages in the piece that only approximate it."[14]

10 It is the recurrent claim of this book that, however sophisticated British composers' understanding of Schoenberg's system might have been, they were still vitally original artists. Dodecaphony has as much scope for variation as tonality. In adopting a particular method, they weren't necessarily tied into a particular (e.g., Schoenbergian) style.

11 Miguel A. Roig-Francolí, *Understanding Post-Tonal Music* (New York: McGraw-Hill, 2008), 160.

12 Boss, *Schoenberg's Twelve-Tone Music*, 2; see 38–64 for a full analysis of this movement.

13 Jack Boss, *Schoenberg's Atonal Music: Musical Idea, Basic Image, and Specters of Tonal Function* (Cambridge: Cambridge University Press, 2019), 4. In "tracing the dialectical process of problems, elaborations, and solutions that organize the repetition and variation of *Grundgestalt* elements through [a post-tonal] piece," Boss models his approach on the pathbreaking tonal analyses of Patricia Carpenter and Severine Neff: Boss, *Schoenberg's Tonal Music*, 29. For a list of their most influential publications, see 29n67.

14 Boss, *Schoenberg's Twelve-Tone Music*, 8. Joseph Straus similarly states that "the atonal music of Schoenberg and Webern, written between 1908 and the outbreak of World War I, often narrates the establishment, disruption, and reestablishment of a normative symmetry": *Extraordinary Measures: Disability in Music* (Oxford: Oxford University Press, 2011), 73. He suggests that this does not apply to the twelve-tone music, however, as "the inversional symmetry of the underlying twelve-tone structure is guaranteed in advance" (81). The surface of Schoenberg's twelve-tone works, by contrast, is typically "maximally asymmetrical and non-repetitive"(Perles, quoted in Straus, *n.*12). Boss and ApIvor are more sensitive to the spectrum of possibilities that exists between these two states — symmetric background and asymmetric foreground — and, furthermore, to the fact that directed motion across this spectrum can function as a piece's defining "idea." For Schoenberg's own discussion of "musical idea," see his *Fundamentals of Musical Composition* (London: Faber, 1967), 102, and *Style and Idea*, 122–23.

For example, in variation 1, the row's constituent hexachords [012346] relate by means of $\mathrm{I}^{D\sharp}_{D\natural}$.[15] One of the melodic presentations that would make this most apparent is shown below (see the clockface diagram beneath the score excerpt in **figure 2.1**, line [a]):

<D♯, F♯> <E, G> <F, A> $\xrightarrow{\mathrm{I}^{D\sharp}_{D\natural}}$ <D, B> <C♯, A♯> <B♯, G♯>

The ordering of h_1 in the initial row presentation (P_6), however, obfuscates this link (see figure 2.1, line a). Indeed, the parallel sixths of P_n h_2 only occur within the context of an h_1 presentation at the end of m. 5, as part of an adapted statement of I_7, which replicates the h_2 ordering of the immediately foregoing P_2: <B♭, G> <A, F♯> <G♯, E> (see figure 2.1, line b). This exchange of hexachordal orderings (but not content!) between P and I row forms is possible because of hexachordal combinatoriality. (All of the movement's rows are combinatorial at T_5I.[16]) This isn't a matter of mere abstraction. Replicating the h_2 ordering of P_2 in h_1 of I_7, in this case, allows the opening of a row to be understood in its "true" form: i.e., as an ordered series of parallel sixths, which might be answered by an inversion of itself. As in romantic-modernism more generally, the music aspires toward (and in this case attains) some kind of sublimated "resolution"—the procurement of a more "ideal" hexachordal ordering—only implied at its starting point (however "dissonant" this might actually be in practice).[17]

Again, this is suggestive of a detailed understanding of Schoenberg's twelve-tone method, insofar as the specific ordering of the twelve-tone set is understood, in Boss's words, as "a spectrum of ways of presenting the row that ranged from an unordered aggregate on one end of the spectrum to complete, perfect ordering on the other end."[18] Crucially, "strict or loose row orderings, and *especially the progressions from strict to loose or vice versa*, often play an important role in projecting the musical idea of a movement."[19] This aspect is crucial to an understanding of the twelve-tone logic of ApIvor's variation also; and yet it flies in the face of how twelve-tone technique was described in the contemporary British press, which often stressed the inflexibility of the ordering of the chromatic scale once it had been decided on.[20]

15 I opt for I^{X}_{Y} notation here, as opposed to T_nI, because the latter inverts (entirely arbitrarily) around 0, whereas the former pays close attention to the actual notes of the musical surface, which means we are able to discern particular axes of symmetry: i.e., note(s) around which symmetries seem to hinge. Imagine a clock face, for example: if 6 is our center of symmetry, then 6 maps onto itself; 5 maps onto 7; 4 onto 8; and so on. This increased precision will prove to be useful in the following analysis. Music theory owes the idea of *contextual inversion* to David Lewin's "A Label-Free Development for 12 Pitch-Class Systems," *Journal of Music Theory* 21 (1977): 29–48.

16 This is a twelve-tone operation, meaning that an *ordered* intervallic succession is inverted (as opposed to an unordered pitch-class set).

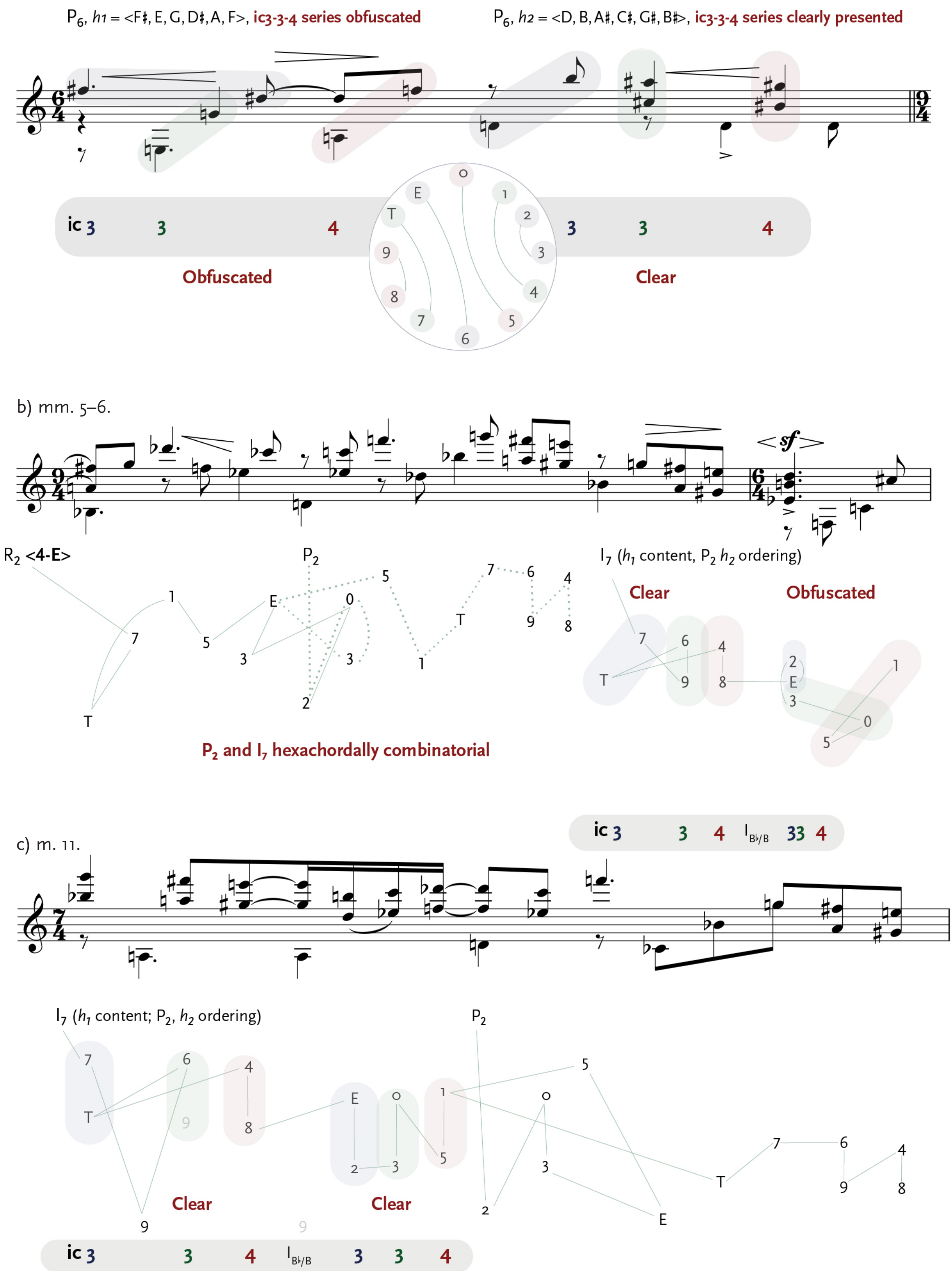
17 On Schoenberg's traditionally minded modernism, see Boss, *Schoenberg's Twelve-Tone Music*, 425.

18 Boss, 37.

19 Boss, 37 (italics added).

20 See Jennifer R. Doctor, "The BBC and the Ultra-modern Problem: A Documentary Study of the British Broadcasting Corporation's Dissemination of Second Viennese Repertory, 1922–36"

Figure 2.1 Denis ApIvor, Variations, i, *Poco lento; affetuoso*: (a) m. 1; (b) mm. 5–6; (c) m. 11.



In classic Schoenbergian fashion, however, the linear ordering of I_7 h_2 is subsequently compromised at the beginning of m. 6, in order to produce a strongly overtonal $F7^{13/\sharp 11}$ chord. While it might seem, in prospect, that the variation's symmetrical ideal will now be manifested, the "correction" of h_1 leads ultimately to a concomitant disruption of h_2 (refer back to figure 2.1, line b). This represents an "elaboration" of the music's basic "problem."

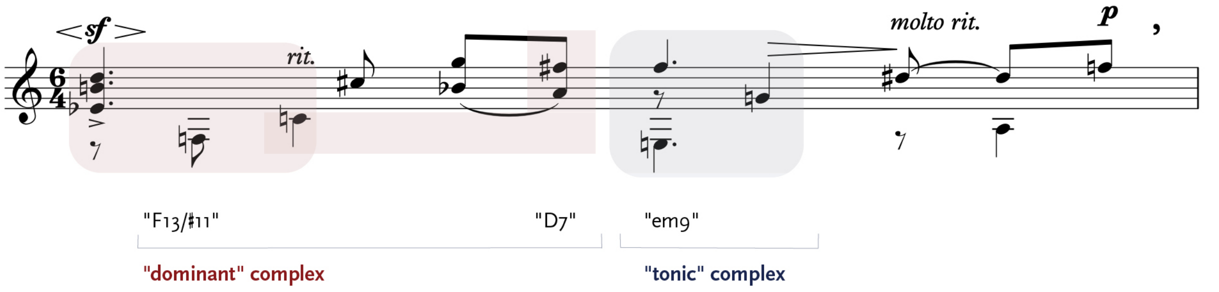
A sense of parallel sixths answering one another across the hexachordal divide *in a single row form* only appears in the 16th-note outburst in the variation's penultimate bar. This is the first instance of rhythmic diminution in the piece, which makes it a particularly marked moment. The inversional relationship between the row's constituent hexachords is at last revealed (see figure 2.1, line c). Such an idea need not be abstract. Right from the beginning of the piece, sixths are associated both with quasi-cadential 6/4 effects (as a means of marking both row and phrase endings) but, perhaps more importantly, with the guitar itself. Parallel sixths and thirds on the upper strings are the "comfort zone" of guitarists everywhere: their sound is full and satisfying (because of sympathetic string vibration) but very easy to produce. Abstractly simple ideas take on an attractive aura specific to the guitar's idiosyncratic spectra. That ApIvor—who was something of a guitarist himself, but not (crucially) a virtuoso—contextualizes this guitaristic "topic" within a twelve-tone universe creates something of an uncanny effect: the performer feels both "at home" and "not at home" all at once. Given that the combination of a sliding-sixths hand shape and open bass strings is so strongly idiomatic, there's even a sense in which the "solution" to this piece's problem, manifested in the penultimate bar, could be what ApIvor had happened upon first. Developing this thought further, one may conjecture that this *Grundgestalt* [Schoenberg's term for a basic motivic shape] is artistically obfuscated as a means of producing the beginning of the piece. Movement back toward the purity of symmetry manifested by its "basic shape" is what gives this variation both its dynamism and its coherence. While hypothetical, the experience of playing this arresting and idiomatic piece inspires, sometimes even requires, such imaginings.

Reinforcing a performer's sense of the music's "uncanniness," I suggest, is the note content of the constituent hexachords of the opening row statement (P_6). The first, <E, F, F♯, G, A, D♯>, suggests an E-harmonic-minor scale with a false-relation phrygian second ; the latter, <B, B♯, C♯, D♮, G♯, A♯>, B melodic minor , also with a false-relation phrygian second (refer back to figure 2.1, line a). This distorted "I–V"scalar tension between the row's hexachords brings us to a crux. Unlike in Schoenberg's music, hexachordal combinatoriality doesn't "replace" tonality by providing a means of establishing hexachordal areas that relate to one another through transposition (i.e., "modulation") as part of a large-scale structure analogous to, and yet distinct from, the tonal plan of a classical sonata form.[21] Indeed, some sense of traditional

(PhD diss., Northwestern University, 1993), 284; 475.

21 See Ethan Haimo, "Tonal Analogies in Arnold Schönberg's Fourth String Quartet," *Journal of the Arnold Schönberg Center* 4 (2002), 219–28.

Figure 2.2 Denis ApIvor, Variations, i, *Poco lento; affetuoso*, m. 6.



centricity is still palpable in this variation, albeit that its tonality is presented in a sublimated, "octatonic" guise.[22]

Following Kenneth Smith, I argue that chords might be heard to share the same harmonic function—tonic, dominant, or subdominant—if they can be understood *to interchange without leading-tone discharge*.[23] The most common examples of this phenomenon are traditional triads and seventh chords whose fundamentals lie a minor third apart and are incapable of providing $\sharp\hat{7}$–$\hat{8}$, $\hat{4}$–$\hat{3}$, or $\flat\hat{6}$–$\hat{5}$ resolutions to one another. This is as a result of the *a priori* construction of the octatonic scales to which such chords belong. The *Poco lento*'s first half, for example, explores music oriented around chords rooted on E, C♯, and G, which constitute a kind of "tonic" area (this will be made clear in subsequent examples). At the beginning of m. 6, however, there is a pronounced F chord, followed by a hint at D7—quasi-dominants both, on account of their both being minor-third-related to the diatonic dominant, B7, of the variation's opening E-minor tonic—as part of an implied cadence in G major (see figure 2.2). The "deceptive" resolution to P_6's opening EmM7^9 chord (hereafter Em9) in the latter half of m. 6 marks the beginning of the variation's second half, which, in a nod toward tradition, explores a "dominant" harmonic area more extensively, after its initial "tonic" return.

Admittedly, conventional chords (i.e., consonant triads and their extensions) are not always implied by the music's surface. However, in seeming adherence to the "laws of atonal harmony and voice leading" theorized by Joseph Straus (refer back to chapter 1), the music's more chromatic set classes have a tendency to develop from relative chromatic compaction to relative intervallic dispersion by means of the smallest possible voice-leading increments.[24] The goals of such increasingly consonant trajectories are invariably members of one of the "tonic" or "dominant" octatonic complexes described above (again, this will be demonstrated in subsequent

22 An octatonic scale alternates semitones and tones: e.g., C♯, D, E, F, G, A♭, B♭, B.

23 Kenneth Smith, *Desire in Chromatic Harmony: A Psychodynamic Exploration of* Fin-de-Siècle *Tonality* (Oxford: Oxford University Press, 2020), 9.

24 Joseph N. Straus, "Voice Leading in Set-Class Space," *Journal of Music Theory* 49, no. 1 (2008): 45–108, 83.

examples). While Schoenberg made use of tonal references in his twelve-tone compositions too—tonality is a marked "topic" that makes an expressive appearance in much modernist music, in fact[25]—ApIvor makes it a more integral part of the Variations' overall musical design.[26] As ApIvor was later to state the idea: "it is perfectly possible for the composer to choose his six-note row [hexachord] so as to include deliberately the maximum tonal possibilities and to combine this row with inversions or retrogrades which heighten this same tonal possibility."[27] ApIvor's "transcendental" row—his term for the phenomenon usually described as hexachordal combinatoriality—in the Variations is constructed so as to make possible a series of parallel sixths, which is then answered by the same ordered series in inversion. The gap between tonal and atonal worlds is thus subtly drawn together. The persistent "myth, current in some circles, that serial composition is necessarily bound up with the historical fact of its emergence from the era of 'free atonality' into the 12-tone 'atonality' of Schönberg and his successors," bemoaned by ApIvor, is challenged by his own compositional practice.[28]

I will now provide a more comprehensive reading of the first variation, outlining how moment-to-moment details serve to aid in the "composing-out" of the movement's "idea." This will be followed by analysis of the second variation, which will demonstrate how similar "ideas" can be articulated by slightly different technical means. The subsequent variations represent a departure from this mode of formal logic; I will conclude the chapter with an analysis of the fourth variation, *Andante cantabile*, which provides a good example of the more *sui generis* twelve-tone designs ApIvor pursued.

The opening row statement of variation 1 is arguably characterized by trichordal set-class expansion (see **figure 2.3**). (Other segmentations are possible, of course, but one can make a convincing "harmonic reduction" of this passage by verticalizing each three-note segment.) [013] becomes twice as large via means of multiplication (M_2),[29] with the resultant [026] being "prolonged" by virtue of the emphasis subsequently placed on a secondary harmony {D, B♯, G♯}: the {D} is maintained after its initial sounding to create a chord whose constituent notes are not adjacent in the

25 See Thomas Johnson, "Tonality as Topic: Opening a World of Analysis for Early Twentieth-Century Modernist Music," *Music Theory Online* 23, no. 4 (2017).

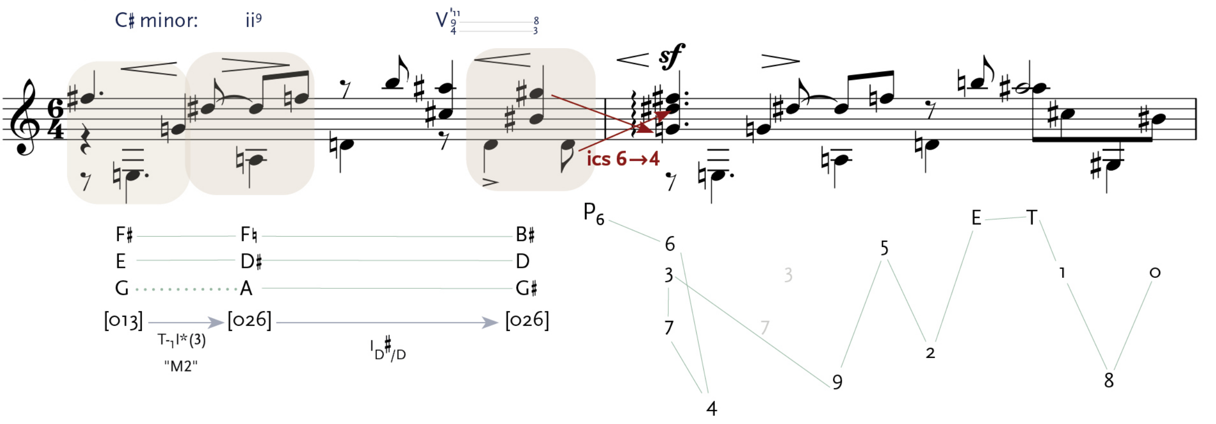
26 This may have been due, in part, to the continued influence on ApIvor of his friends and mentors Constant Lambert and Cecil Gray who, "although tolerant of the music of the Second Viennese School, were skeptical of the viability of serialism as a compositional tool": Marrington, "Serial Technique," 8.

27 Denis ApIvor, *An Introduction to Serial Composition for Guitarists, with Ten Pieces for Solo Guitar* (Dorset: Musical New Services, 1982), 22.

28 ApIvor, 22.

29 On the concept of multiplication in pc-set theory, see Michiel Schuijer, *Analyzing Atonal Music: Pitch-Class Set Theory and Its Contexts* (Woodbridge: Boydell & Brewer, 2008), 76–83. While multiplication by a factor of two isn't permitted in traditional pc-set theory—because it does not result in one-to-one mapping—I believe that it is aurally salient here: it is heuristically useful to think of the second harmony as "twice as big." For my purposes, however, multiplication applies only in set-class space; it does not apply to actual pitch classes.

Figure 2.3 Denis ApIvor, Variations, i, *Poco lento; affetuoso*, mm. 1–2.

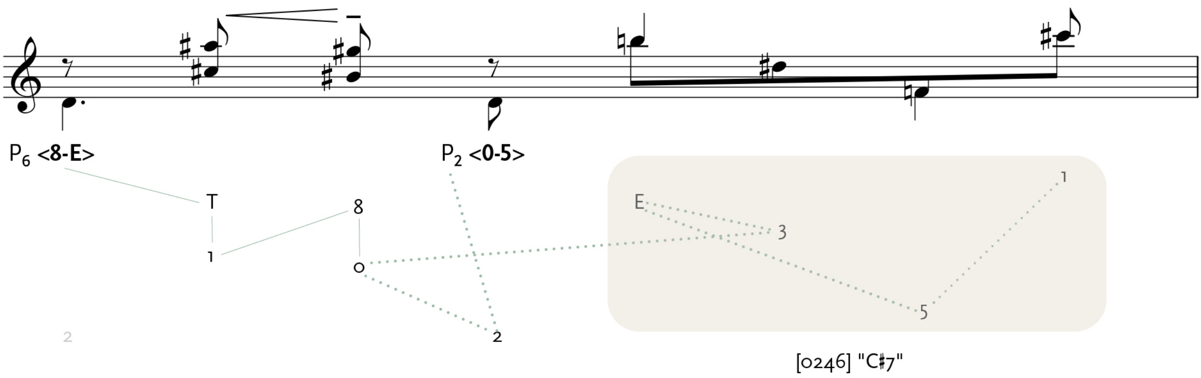


row. The movement from {G, F♯, E} to {D♯, F, A} might also be understood in terms of a *fuzzy transposition* at T_{-1} in pitch-class space: {F♯} and {E} move to {F} and {D♯}, respectively, but {G} travels to {A} rather than to {F♯}—an offset of three semitones from the expected transpositional destination. (Fuzzy transpositions are represented subsequently by an asterisk and a superscript number in brackets, indicating the degree of semitonal offset from a given transformation: i.e., $T_{-1}{}^{*(3)}$.) [30] The resultant [026] might thus be thought of as a distorted "D♯m9" (e.g., {D♯, E♯, F♯}) which would have functioned as a predominant chord ii, leading to the V$^{\flat 5}$, $^{9-8}_{4-3}$ suspension in C♯ major, clearly emphasized at the end of the row. The repetition of P_6 manifests a feeling of resolution, no matter how attenuated: the tritone of [026] discharges "cadentially" to a {D♯, G} dyad, embedded in an Em9 chord, by means of the two voices forming interval-class (ic) 6 moving by semitone in contrary motion to ic 4.[31] (The fourth note of the row, {D♯}, is moved forward in order to facilitate this resolution, foreshadowing the general flexibility of row ordering that is essential for the later manifestation of the variation's "idea.") Members of the same octatonic complex, manifested here by E-minor statement and C♯-major implication, are referenced in order to give the opening a quasi-tonic-prolongational quality.

30 The concept of *fuzzy transposition* is Straus's: "Voice Leading in Set-Class Space," 45.

31 "The voices that supply the strongest charge and discharge in a V7–I progression are contained within the motion of the tritone to the major third or the minor sixth, which is achieved when the two voices related by interval class (ic) 6 move by semitone in contrary motion to arrive at ic 4": Neil Newton, "An Aspect of Functional Harmony in Schoenberg's Early Post-Tonal Music," *Music Analysis* 33, no. 1 (2014), 1–31: 2. In defense of this abstract theorem, Newton quotes Schoenberg's suggestion in *Theory of Harmony* that "in the harmony of us ultramodernists will ultimately be found the same laws obtained in the older harmony, only correspondingly broader, more generally conceived" (4).

Figure 2.4 Denis ApIvor, Variations, i, *Poco lento; affetuoso*, m. 3.



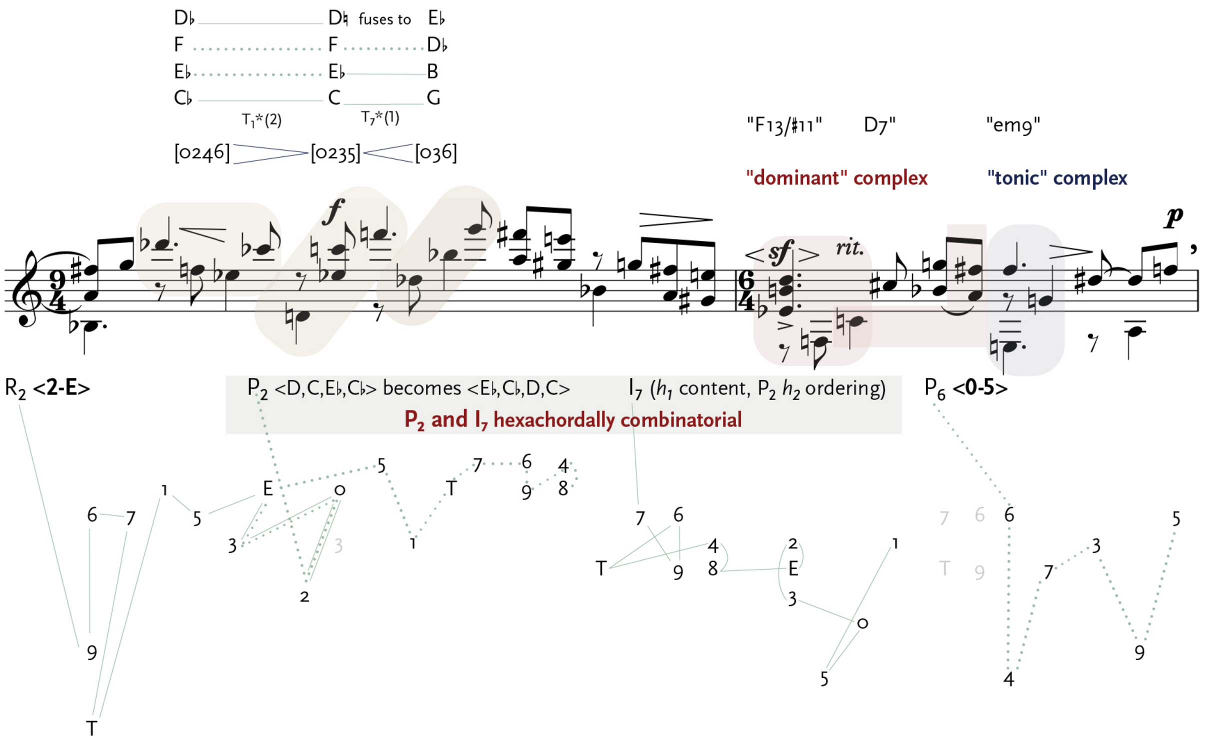
At the beginning of m. 3, the final two notes of P_6 are elided with the beginning of P_2 (see **figure 2.4**). Row order is subtly changed—{B} occurs before {D♯}—so as to allow the [0246] tetrachord at <**2–5**>[32] to sound more clearly like a C♯7 chord; the "errant" {D♯} is articulated as a quaver in the middle of the texture, with the consonant chord tones being articulated more prominently in the outer voices, either as longer notes values or as the goal of a melodic motion (i.e., {C♯}). This allows for the maintenance of the octatonic complex established by the variation's opening row.

A more extensive adjustment of the row's basic ordering is manifested in m. 5, at the point of elision between R_2 and P_2 (see **figure 2.5**). This leads to a dyadic exchange: P_2 <**0–3**> <D, C, E♭, C♭> becomes <E♭, C♭, D, C>. R_2's [0246] tetrachord, <D♭, F, E♭, C♭> <**6–9**> thus contracts to [0235] <D, C, E♭, F> <**2–5**> of P_2, by means of $T_1{}^{*(2)}$. This then expands to [036] <D♭, B♭, G> at $T_7{}^{*(1)}$, with the semitonal adjacency {2, 3} fusing to {3} in set-class space; {F} moves to {D♭} instead of {C}, accounting for the single semitone of offset.[33] Both C♯7^9 and g° belong to the central octatonic complex established at the beginning of the piece; movement to and from the [0235] tetrachord produces a subtle contraction–expansion effect by means of the adjustment of two semitones. Furthermore, while the <D, E♭, C, F> tetrachord technically breaks row order, it recreates the [0235] set that occurs naturally within the row at <**7–T**>. This set was downplayed in the opening P_6 presentation in order to produce a concluding cadential 6/4 effect, culminating on a secondary [026] trichord.

As has already been stated, the presentation of I_7 h_1 toward the end of m. 5 is the most important moment in the variation's argument so far (refer back to figure 2.5). ApIvor takes advantage of the inverse-combinatorial relationship between P_2 and I_7 to change the order of I_7's h_1 so that it instead replicates h_2 of P_2: <G, A, F♯, A♯, E, G♯> becomes <A♯, G, A, F♯, E, G♯>. The parallel sixths here potentially allow the inversionally symmetrical relationship between the two hexachords to become explicit for the first time. As has already been touched on, however, the articulation of I_7's

32 Integers in bold between arrow brackets refer to order number rather than pitch class.
33 On pc fusion, see Straus "Voice Leading in Set-Class Space," 100n10.

Figure 2.5 Denis ApIvor, Variations, i, *Poco lento; affetuoso*, m. 5.



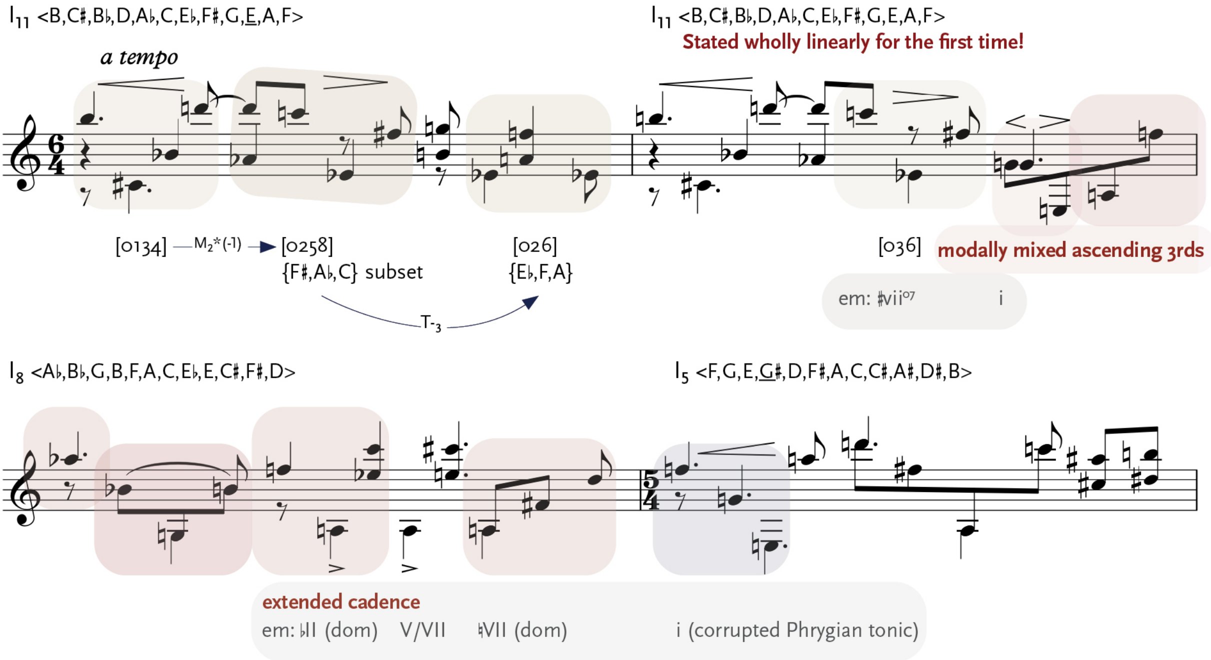
h_2 creates a strong impression of an F7$^{13/\sharp 11}$ chord. While this overtonally definite and functionally suggestive chord moves us forward towards the "deceptive cadence" that ends the first part of the form, it fundamentally obscures the variation's defining "idea." F moves to a minor-third-related D7 (decorated with a cadential 6/4)—both members of the piece's "dominant" octatonic complex—which discharges to Em^9 rather than G major, for the repeat of P$_6$. (Note that {E} and {F♯} are now verticalized to intensify the feeling of tonal arrival on the former pitch.)

Return to the variation's opening row marks the beginning of the second half of the form. Its h_2 is elided with a statement of I$_{11}$ (see **figure 2.6**). ApIvor is making increasing use of the row's semicombinatorial aspect, but it brings us no closer to solving the variation's Schoenbergian "problem" as yet. A new partition of the row is now introduced: tetrachords are used first as a means of cultivating growth toward a "dominant" harmony, and latterly, toward a "tonic" resolution, by means of smooth voice leading and set-class expansion. I$_{11}$ begins with <B, C♯, B♭, D>, which is expanded by means of fuzzy multiplication:

$$\langle B, C\sharp, B\flat, D\rangle \xrightarrow{M_2^{*(-1)}} \langle A\flat, C, E\flat, F\sharp\rangle$$

[0134] [0258]

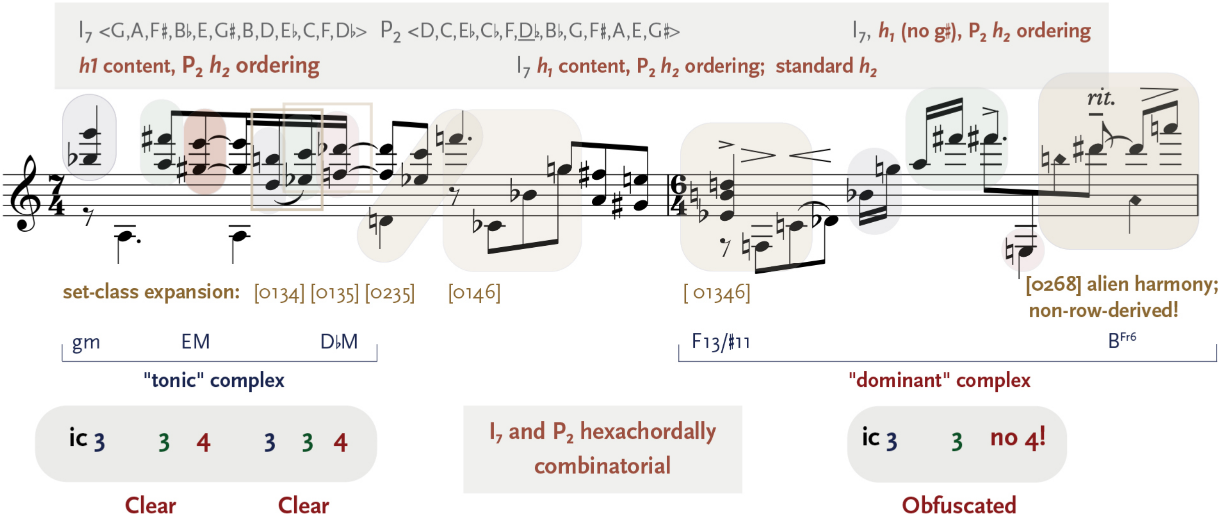
Figure 2.6 Denis ApIvor, Variations, i, *Poco lento; affetuoso*, mm. 7–10.



The resulting set, <A♭, C, E♭, F♯>, contains a [026] subset <A♭, C, F♯> that, as in the opening row, is "prolonged" by means of the secondary harmony generated at the row's end {E♭, F, A}. This "F7" chord is a representative of the movement's "dominant" octatonic complex. When I_{11} is repeated in m. 8, however, the prominent <C, E♭, F♯> [036] subset in t_2 is used to produce a contextual leading-tone diminished-seventh resolution to E minor <G, E>. This horizontal dyad is particularly marked, as it represents the first time in the work that this portion of the row is heard purely linearly. (It is usually at <8–E> that vertical dyads begin to form over a held note in the bass in order to produce h_2's striking cadential-suspension effects.)

The penultimate dyad of I_{11}, as well as marking a point of fleeting tonal rest, also begins an upward motion of modally mixed sixths, elided with a presentation of I_7: <G, E> <A, F, A♭> <B♭, G, B> (refer back to figure 2.6). The following [0258] <F, A, C, E♭> tetrachord includes the dyad <A, C>, which continues the progression of ics 3 and 4. Crucially, this "F7" chord resurrects the implication of those heard earlier: the second trichord of P_6; the first chord of m. 6; and the last trichord of m. 7. As before, it leads to a D-major sonority (see the penultimate harmony before the return of P_6 in m. 6), but it this time contains *all* its triadic chord tones and is preceded by a full, tonicizing A major. I_8 thus serves to consolidate the inchoate tonal progression implied by I_7. As if in exacerbation of the variation's defining "problem," this is the most emphatic articulation the "dominant" octatonic complex has yet received. We have been drawn away both from the solution hinted at by the reordering of hexachords

Figure 2.7 Denis ApIvor, Variations, i, *Poco lento; affetuoso*, mm. 11–12.



at the end of the first half of the form *and* from the "tonic" minor-third region with which that solution has so far been associated.

The "phrygian" trichord <F, G, E> that marks the beginning of I_5 in m. 10 might be heard, in light of the prominent ninth chords on E that have begun earlier row statements, as a "corruption" of the variation's initial tonic sonority (refer back to figure 2.6). The remainder of this row statement might be thought to mark another return to the "dominant" octatonic complex: D7 moves to B major, the first manifestation of a diatonically normative dominant. This chord proves crucial in two ways: 1) it facilitates discharge to the solution of the variation's "musical idea"; and 2) it foreshadows the BFr_6 with which the variation ends. The latter produces a marked half-cadential effect that necessitates the following variation, *Cantando; con placidezza, giustamente*, the beginning of which manifests a harmonic resolution back to E minor.

Measure 11 articulates the solution to the variation's "problem" (see figure 2.7). As before, I_7 is reordered (by means of "injecting" P_2 h_2 characteristics into its first hexachord—an exchange facilitated by their combinatorial similarity). The descending parallel sixths of h_1 <B♭, G> <A, F♯> <G♯, E> are then *finally answered* by the ascending sixths of h_2 <D, B> <E♭, C> <F, D♭>. An inversional relationship—this time around a B♭/B axis—is made clear. Furthermore, the open bass strings <A, D> and the sliding-sixths hand shape make this passage beautifully idiomatic. It is almost as if the piece has grown into itself, both in terms of its providing a solution to the twelve-tone "problem" posed earlier, and in terms of its *becoming more comfortably playable*.[34] The fact that the bookending harmonies, G minor and D♭ major, also be-

34 It is worth noting that this isn't a trivial coincidence—ApIvor's writing is not expressly idiomatic for the guitar in all moments of this variation, and the first variation is by far the most idiomatic of the set. The decision to twin twelve-tone writing with the matrix of the fretboard

long to the piece's (at this point well-established) minor-third-related "tonic" chord complex only compounds the sense of overall denouement. The craftsmanship of this moment is undeniable: to tie together tonal resolution, idiomatic guitar writing, and the culmination of a thoroughgoing twelve-tone argument all in the same moment of apotheosis surely establishes this as one of the most sophisticated experiments in British dodecaphonic writing up to this point.

Completion of the variation's "musical idea" in hand, the remainder of this movement—as is common in wider Schoenbergian practice—obscures its symmetry.[35] This is achieved by means of the setting up of a non-row-derived harmonic dissonance in anticipation of the beginning of the next variation (refer back to figure 2.7). As before, set-class expansion—[0134] < [0135] < [0235] < [0146]—takes us from a tightly voiced, chromatic tetrachord to a more overtonally definite set that belongs to one of the movement's defining minor-third-related functional complexes: in this case, a dominant-functioning $F7^{13/\sharp 11}$ chord. However, the cadential $^{9-8}_{4-3}$ motion that would facilitate resolution back to E minor (<B♭, G> <A, F♯>) is broken up by virtue of the second dyad's being registrally displaced (see m. 6 for comparison). This effect is compounded by the registral chasm opened up by the answering {E} in the bass, articulated *without* its {G♯}. Any sense of resolution is clearly overridden here. As if in answer to this moment of "tonic" aversion, the variation finishes with a [0268] tetrachord, a French augmented-sixth rooted on B, the "home-key" dominant. While the relevant notes <B, D♯, A, F> are not present as adjacencies in any row, they might be thought of as a superset outgrowth of the [026] secondary harmony that ended the variation's first row. Rather than being overly disruptive, this chord helps to provide balance and symmetry; it is resolved by the ninth chord on E at the beginning of the next variation.

Variation 2, *Cantando; con placidezza*

The second variation, *Cantando; con placidezza*, develops the argument of the first, albeit now using transpositions of the prime form exclusively, which eliminates the possibility of strict semi-combinatoriality. As in the first variation, its initial presentation of a symmetrical "ideal" is imperfectly realized. Rather than making clear the inversional relationship between the row's constituent hexachords, a set-class palindrome is instead articulated between and across overlapping row forms: [0134] [0235] [026] | [026] [0235] [0134] (see **figure 2.8**, to which all subsequent analysis in this section refers). The goal of the piece, as I understand it, is both to move toward the revelation of the inversional relationship between h_1 and h_2 and—just as importantly—to demonstrate how the constituent set classes of the opening palindrome might be understood to be imbricated in a single row area (or at least something approximating one). That these two different facets should be realized concurrently is vital.

seems to have been a conscious and deliberate decision, used to demarcate the variation's apex.

35 See Boss, *Schoenberg's Twelve-Tone Music*, 60.

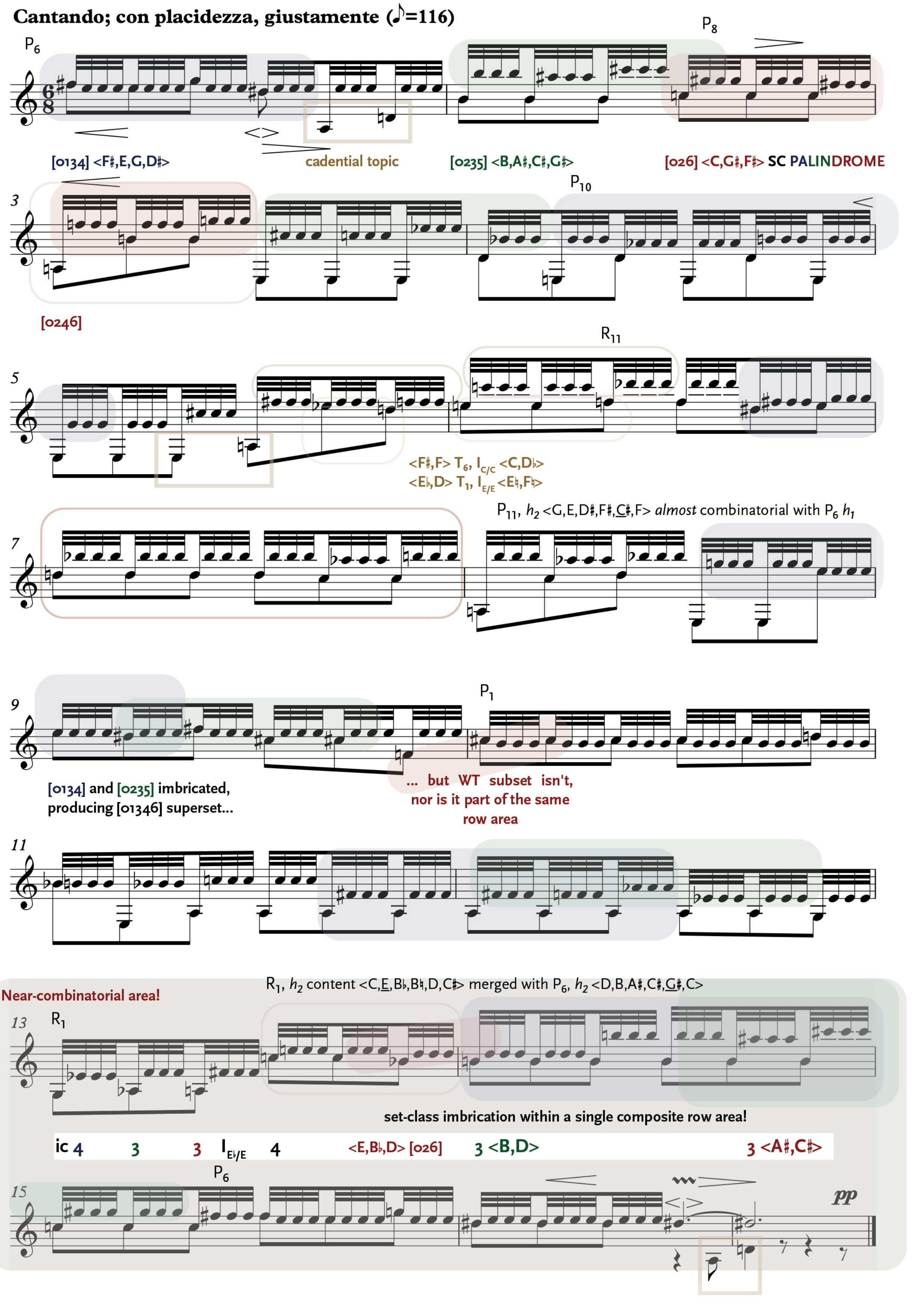


Figure 2.8 Denis ApIvor, Variations, ii, *Cantando; con placidezza, giustamente.*

The variation begins with the juxtaposition of a harmonic-minor-sounding scalar set and a more open, major-ish one: namely, <F♯, E, G, D♯> [0134], which suggests E minor ("i"), and <B, A♯, C♯, G♯> [0235], which suggests B major ("V").[36] The former tetrachord is associated with h_1; the latter with h_2. These sets, while arguably shadings of one another—both effectively express a minor-third descent—are seemingly "polarized" here.

Their hexachordal opposition (0–3 of h_1 versus 7–10 of h_2), however, belies the fact that [0134] and [0235] overlap in the row at **<6–T>**. Their antagonistic presentation conceals a hidden union, in other words; they are ultimately parts of the same row segment. This is made clear in mm. 8–9, which mark the end of the first half of the form: i.e., <E, G, E, D♯, F♯, C♯> [01346]. In earlier row statements, by contrast, the crucial [01346] pentachord, composed of interlocking tetrachords, is de-emphasized. In mm. 1–2, for example, the maintenance of {E} in the tremolo means that {D} doesn't connect directly to the <B, A♯, C♯> trichord that comes after it. Combined with the movement from a weak to a strong beat and a considerable change in register (with a concomitant shift of hand position that encourages the feeling of a break) it would be a stretch to hear a [0134] <D, B, A♯, C♯> set here; the ensuing <B, A♯, C♯, G♯> [0235] is more plainly marked. Similarly, the tremolo {D♭} in m. 6 does not obviously relate to the <D♯, F♯, E> segment that comes after it (again, note the position shift necessary to play the latter, which encourages the feeling of a break). Rather, it back-relates (to my ear at least), its being heard as part of a series of symmetrical transformations in m. 6^{1-2}:[37]

$$\langle E\flat, D\rangle \xrightarrow{T_1,\ I^{E}_{E}} \langle E, F\rangle$$

$$\langle F\sharp, F\rangle \xrightarrow{T_6,\ I^{C}_{C}} \langle C, D\flat\rangle$$

What makes the revelation of the imbrication of [0134] and [0235] in mm. 8–9 even more noteworthy, however, is that the *Cantando*'s opening hexachord, P_6 h_1, is here referenced by the *almost* semi-combinatorial row P_{11} h_2 (i.e., five notes are held in common; {A} in the former is swapped for {C♯} in the latter). P_{11}'s h_2 also contains {F♮}, the only note absent from the variation's opening hexachord, and it manifests a return to an E-minor "sound." (In a classic dialectical move, however, the beginning is also "corrected" in the process of return.) In consequence, the imbrication of [0134] and [0235] becomes associated with a structurally salient relationship

36 The latter set might also be derived from G♯ minor <3–2–4–1>, but the prominent {B: 8–7} motion, and the subsequent melodic descent to {F♯} at the end of the measure make it feel more major-ish, to my ear at least, even despite the counterpointing C♮ in the alto.

37 As at the boundary between P_6 and P_8 near the beginning of the second variation, symmetry serves to smooth over the links between rows.

between different prime forms. (This kind of near semi-combinatoriality becomes crucial later, as we shall see.)

It seems that mm. 8–9 bring us close to a possible conclusion, then; but we are not at the variation's terminus yet. One reason for this is that, after its being disguised in the opening hexachord of P_6 (mostly because of the absent {F}), it later becomes apparent that the row contains a clear whole-tone segment between <2–5>: see the <A, F, B, G> and <D, B♭, C, A> sets in P_8 (m. 3) and R_{11} (m. 7). While not being as clearly marked as the [0134]/[0235]—h_1/h_2 opposition, [0246] and its subsets become important "colors" in the overall texture. If the piece is to "resolve" fully, in the manner described above, then it must be demonstrated how this whole-tone subset—and the [026] trichords of the opening set-class palindrome along with it—are imbricated with the variation's other basic pc-sets: namely [0134] and [0235]. Crucially, mm. 8–10 gesture at, but arguably fail to realize, this solution. For example, the {C♯} in m. 9 back-relates as part of a [0235] set, but it also groups forward with the {F} at the end of P_{11} and with the {B} in the next measure to form a whole-tone-sounding [026]. Because the {B} occurs at <1> of P_1, however, the three key set classes cannot be shown to occur straightforwardly as part of a *single statement of the same row segment*. Contrasting surface pc sets are not shown to belong together as elided adjacencies in the same precompositional complex, in other words. (NB: If imagined purely linearly, it is actually *impossible* to imbricate these sets in any given row form. ApIvor's "solution" will thus have to be an inventive one, as we shall see.) This brings us to another loose end that seems in need of tying up. As mentioned in the introduction to this section, the symmetrical relationship of h_1 and h_2 hasn't been made clearly audible yet, as it was in the first variation.

In mm. 13–14, both of these expectations, so far unmet, are addressed. Near-semi-combinatoriality is used once again to facilitate a composite row area, based on hexachordal contents (as opposed to ordering): P_6 h_2 is collectionally invariant with h_2 of R_1 except for {G♯}, which is substituted for the latter's {E}. *This allows the following pc sets to interlock as part of a near-identical row area* (which combines R_1 h_2 with P_6 h_2): <C, E, B♭, D> [0246] <D, B, A♯, C♯> [0134] and <B, A♯, C♯, G♯> [0235]. Crucially, this succession does not duplicate any pitch classes. (As is always the case, repetition of a single pitch is permitted so long as it doesn't obfuscate a row's ordering.) This is the closest ApIvor could have gotten to imbricating the variation's emblematic pc sets within a single row statement: i.e., by using a large segment of a near-combinatorial area as an approximation of the *actual* row.

Furthermore, the partition used to articulate R_1 at the beginning of m. 13—stepwise motion in sixths between both bass and tremolo soprano—fosters the expectation, for the first time in the variation, that h_2 might be articulated as an explicit inversion of h_1. The abstract set-class palindrome manifested across the first three row forms might now be heard more clearly as hinting at a later, more literal kind of symmetry. Of course, because this variation doesn't use any inverted rows, the "solution" available to the earlier *Poco lento*'s "problem" is not possible here. ApIvor has established contextually something *approximating* semi-combinatoriality at a parallel juncture in the form, however, which allows also for a *similar* kind of resolution. <G, E♭> <A♭, F> <A, F♯> is answered by <C, E>. It feels as if the transformation I $\frac{G}{C}$; $\frac{E\flat}{E}$ may be unfolding. The following <B♭, D> might be thought to put paid to this notion, however—we require a <B, D> minor third, not a major one—but the way in which the {B♭} is *articulated* makes it sound very much like a neighbor no1te to the {B♮},[38] which is then maintained in the bass throughout m. 14. Consequently, a series of inverted and transposed parallel thirds following on from an earlier series can be heard to take place, just as it did in the first variation: i.e., <C, E> <B, D> <A♯, C♯>. A twelve-tone solution to the movement's defining "problem" appears to be clinched.

The ending is worthy of close commentary in this respect. Against a restatement of the variation's incipit <F♯, E, G, D♯>, ApIvor plants a seemingly cadential <A, D> succession in the bass (foreshadowed in mm. 1 and 5). However, the {D♮} of the latter clashes with the {D♯} of the former. ApIvor seems to be contrasting the twelve-tone conclusion of the three preceding measures with a more conventional, "tonal" kind of close. That these two different forms of structure—dodecaphonic and tonal—seem to be in audible tension here is vital. In the first variation, for example, a post-tonal "musical idea" appeared to be bolstered by its coinciding with a tonal narrative, based on the functional traversal of "tonic" and "dominant" minor-third-related chord complexes. In this second variation, by contrast, traditional forms of closure are ironized; they don't have the structural force of those associated with the earlier *Poco lento; affettuoso*.

It is clear, then, that ApIvor had a considerable degree of control over his twelve-tone materials. The conclusions to each of his variations could be as centripetal or as centrifugal as he wished. His choice of row did not determine such aesthetic outcomes in advance. The last movement I discuss in this chapter, variation 4, attempts to create a subtle balance between these opposing tendencies, counterpointing integration with disintegration as part of an overall equilibrium.

Variation 4, *Andante cantabile, rubato*

The fourth variation partitions R_{10} in such a way that a legato melody with arpeggiated accompaniment results (see **figure 2.9**). Its overall harmonic world is reminiscent of a distorted jazz ballad, replete with "M7" and "Dom-$7^{13/\flat 9}$" chords. More generally, every adjacent tetrachord in the row, calculated from any given order-position number, is potentially a diatonic subset; or, in the case of the last tetrachord, [0134], a subset of a harmonic/melodic minor scale (see **figure 2.10**; for more on pandiatonic serialism, see chapter 4). This gives the music a broadly "consonant" feel, even if the combination of different tetrachords, passed through chronologically or projected as secondary harmonies in the upper voice, produces densely chromatic supersets. I

38 While Joseph Straus rightly observed that conventional neighbor-note prolongation is impossible in a post-tonal environment, because of the lack of a distinction between chord and non-chord tones, the *rhetoric* of neighbor-note function remains salient, I would argue, as a means of foregrounding particular pitches locally. See his "The Problem of Prolongation in Post-Tonal Music," *Journal of Music Theory* 31, no. 1 (1987): 1–21.

Figure 2.9 Denis ApIvor, Variations, iv, *Andante cantabile, rubato*, mm. 17.

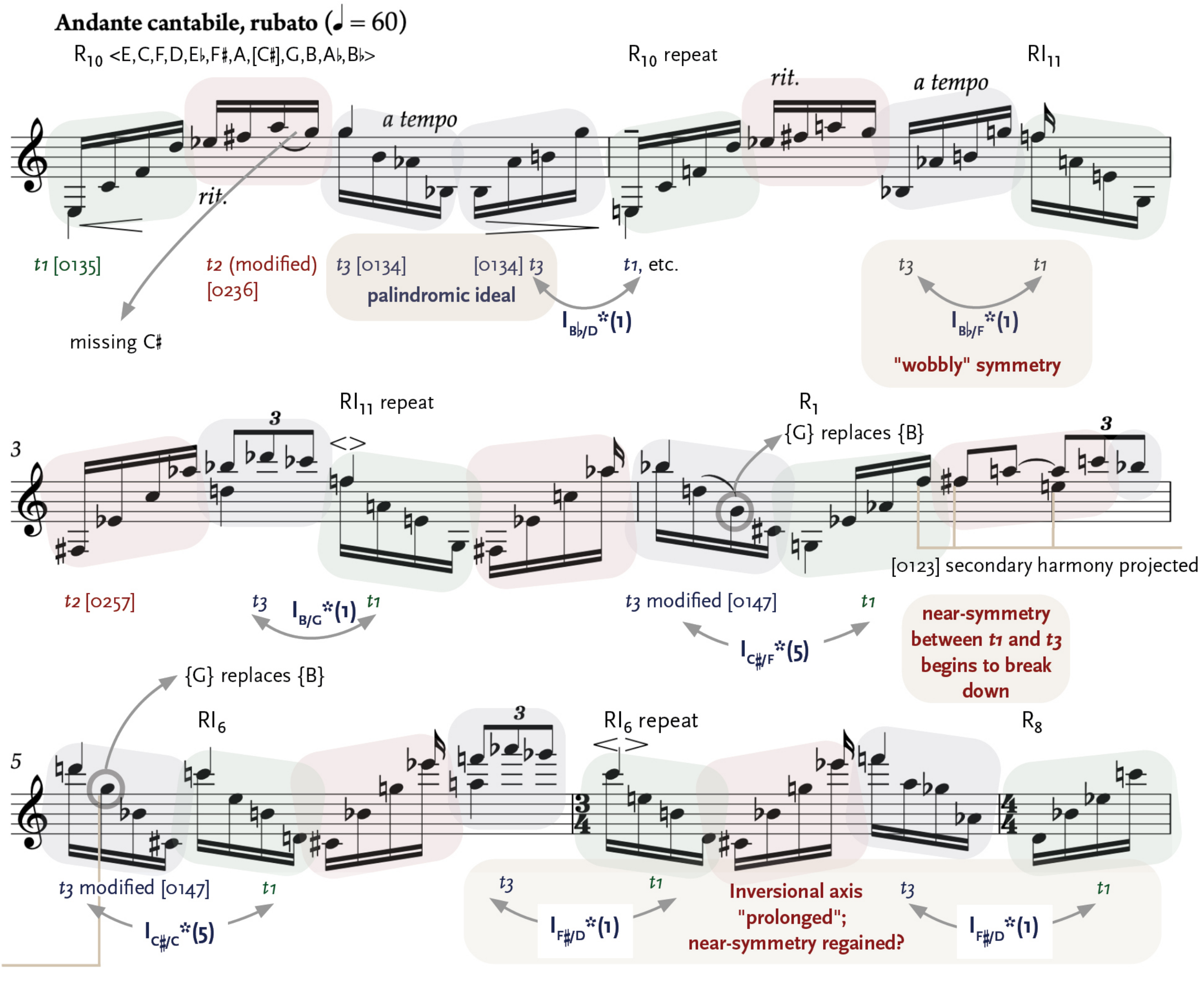


Figure 2.10 Pc sets immanent in the opening tone row of Denis ApIvor's Variations, iv, *Andante cantabile, rubato*.

R_{10}	*t1* [0135]	*t2* [0258]	*t3* [0134]
	<E,C,F,D>	<D♯,F♯,A,C♯>	<G,B,G♯,A♯>
	{C}[0235]	{F♯}[0137]	
	{F}[0134]	{A}[0246]	
	{D}[0147]	{C♯}[0146]	

focus on this variation here because, while its organization is much less Schoenbergian than the movements so far examined—indeed, its expressive apex abandons twelve-tone technique altogether!—symmetry still serves an important structural function within it. If the goal of the foregoing close readings was to demonstrate how intimately ApIvor understood aspects of Schoenberg's method, the following analytical sketch argues instead for the originality of ApIvor's twelve-tone thought, and his ability to plow new compositional furrows.

The first statement of R_{10} manifests both a "deficiency," in need of correction, and an "ideal," which requires emulation and consolidation (refer back to figure 2.9). Beginning with the former aspect ("correction"), the omission of the opening row's eighth note, {C♯}, means that one of the subsets of the row, [0246] <A, C♯, G, B> **<6–9>**, is absent. As we shall see, the variation only brings this whole-tone-sounding set class clearly into play at the moment when its symmetrical argument—and overall twelve-tone syntax—breaks down, in mm. 10–11. Integration and dissolution thus balance one another at a point of utmost expressive intensity. Moving onto the latter aspect ("emulation and consolidation"), the retrograde restatement of the opening row's third tetrachord at the end of m. 1 might be interpreted as manifesting a palindromic "ideal": <G, B, A, B♭> | <B♭, A, B, G>. The symmetrical purity of this "ideal," associated with t_3, is subsequently emulated (albeit abstractly) by the inherently inversional relationships between first and second rows in each of the first three pairs and the final pair of row forms, and more literally (if also distortedly), by the "almost-balanced" transformations between t_3 and t_1 of the first three row forms: namely, R_{10} and RI_{11}; RI_{11} and R_1.

What does it mean for voice leading to be *almost* balanced? Joseph N. Straus notes that the concepts of transposition and inversion have formed the bedrock of modern post-tonal theory; and yet, it is difficult to apply such concepts analytically when one is dealing with pc sets of different sizes, or different intervallic makeups.[39] If we understand these transformational categories more broadly, however, as spectra rather than absolutes, then we can measure *degrees* of transpositional "uniformity" and *degrees* of inversional "balance." Some transformations will be more balanced; some less. Some will be crisp, while others will be fuzzy. Let us take a practical example. The final tetrachord of the repeated R_{10} statement in m. 2, <B♭, A♭, B, G>, can be transformed into the first tetrachord of RI_{11} <F, A, E, G> around the inversional axis $I^{B\flat}_{F}$ (refer back to figure 2.9). All of the voices are crisply mirrored, *apart from* the {A} of the second chord, which is *offset* from the intended inversional destination of {G♯} *by a single semitone*. It thus approximates the inversional ideal manifested by the earlier retrograde elaboration of the <G, B, A♭, B♭> tetrachord in m. 1, but the single semitonal offset from inversional perfection causes the variation's harmonic symmetry to "wobble." Restoration of inversional balance might thus be thought of as the variation's "goal." Further accentuation of this "wobble," however, ultimately leads to its expressive climax.

39 See Joseph N. Straus, "Uniformity, Balance, and Smoothness in Atonal Voice Leading," *Music Theory Spectrum* 25, no. 2 (2003): 305–52. See also chapter 1 of the present book.

Table 2.1 Inversional and invariant relationships between rows and tetrachords in ApIvor's Variations, iv. [Square brackets] indicate that a note has been left out; **burgundy**, **bolded text** indicates that a note that has been changed.

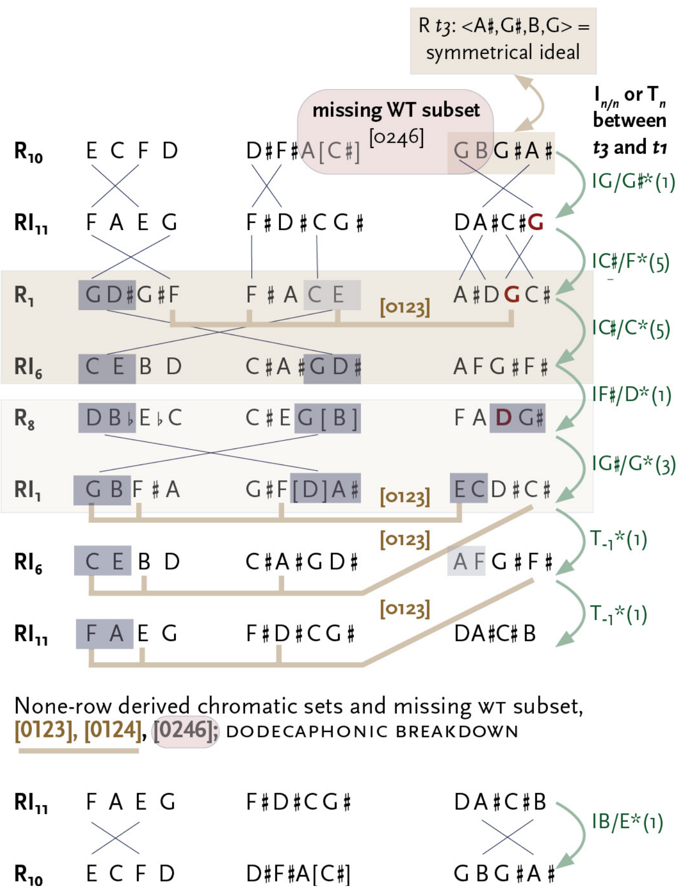


Table 2.1 lists all of the transformations involved in the progression from t_3 of one row form to the t_1 of its successor. It also illustrates the dyadic invariances that occur between the various row forms. Invariance generally takes two distinct forms in this variation: either dyads are invariant *within* tetrachords, or *between* them. (The former phenomenon is represented by the means of lines alone; the latter, by lines *and* boxes.) Invariance *between* tetrachords generally indicates that the symmetry between two row forms is being increasingly disrupted, particularly in the transition from t_3 of one row to t_1 of another. In the final tetrachord of the repeat of RI$_{11}$ in m. 4, for example, {B} is replaced by {G} (refer back to figure 2.9). What should have been a relatively "crisp" inversion from <B♭, D, B, C♯> to <G, E♭, A♭, F> (i.e., t_3 of R$_1$) at $I_F^{C\sharp*(1)}$ becomes much fuzzier at $I_F^{C\sharp*(5)}$, with displacements in two voices. This serves a double purpose. On the one hand, some kind of reference to inversional principles remains, which allows one to interpret this new development in relation to the palindromic "ideal" set up in m. 1. On the other, this original transformation is now so fuzzy that the piece is clearly operating at the furthest distance yet from its

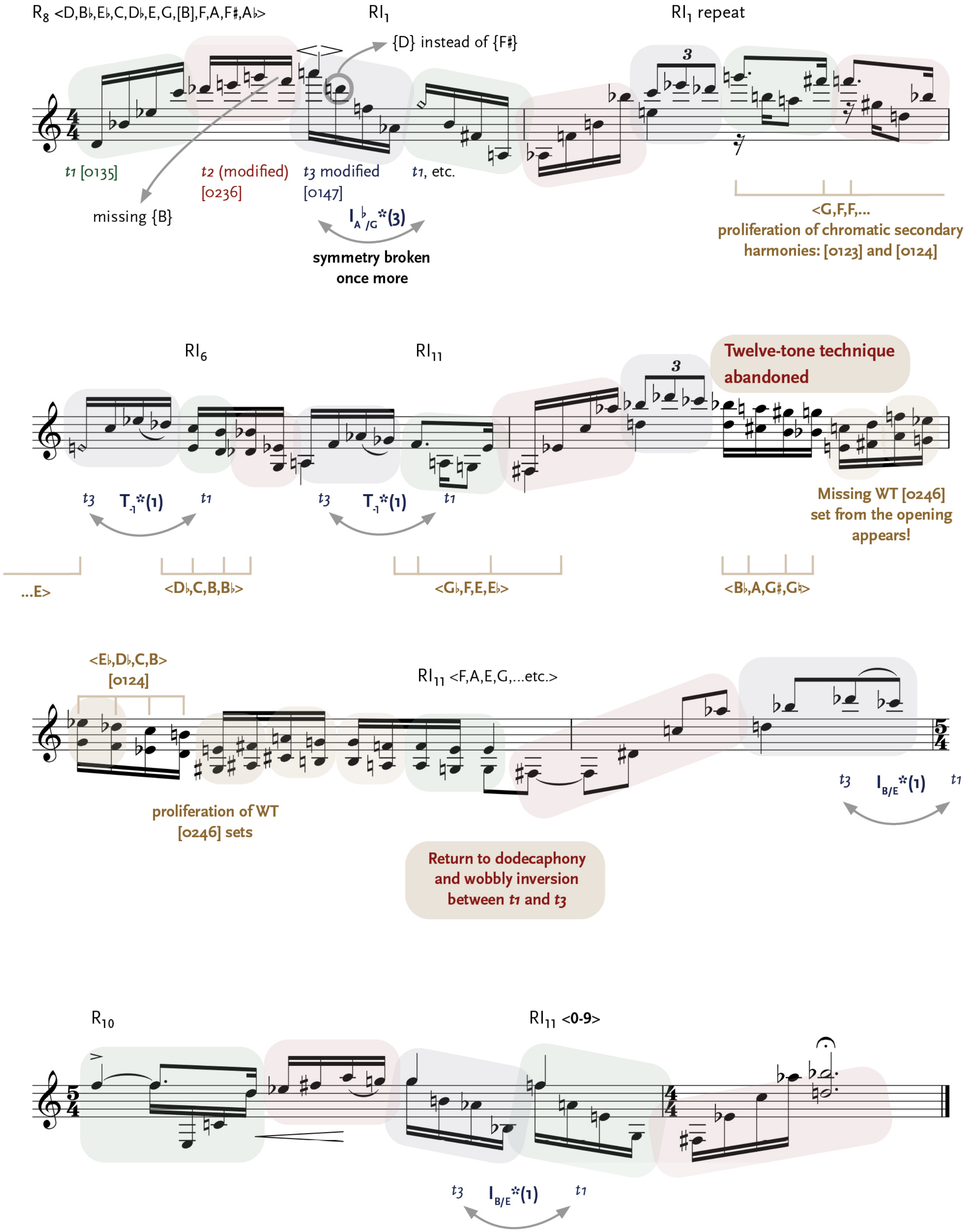
earlier palindromic "ideal." Notice that, in seeming acknowledgment of the preceding malfunction in the relationship between rows and their constituent tetrachords, t_3 of the proceeding R_1 also exchanges {G} for {B}. Furthermore, its order is jumbled: <D, **G**, B♭, C♯> instead of <B♭, D, B, C♯>. (Altered notes are shown in bold.) As well as disrupting the movement's symmetrical ideal,[40] however, the "errant" {G} in the alto voice of R_1's t_3 compound melody joins up with the preceding <F, F♯, E> succession in m. 4, producing a secondary [0123] set. This is the first pc set that is *not* embedded within the basic row; it becomes increasingly disruptive as the movement's argument develops. (Note that, even though the preceding t_3s are modified, the resultant [0147] sets are *not* foreign to the row: they occur naturally at <**3**–**6**> of RI_{10}, or any other retrograded form.)

After this derailment, the piece attempts to reestablish its symmetry—to get itself back on track. t_3 of RI_6 and t_1 of its repeat (last quarter note of m. 5 into the first quarter note of m. 6) invert at $I_{D}^{F\sharp *(1)}$; t_3 of RI_6 and t_1 of R_8 (mm. 6–7) invert around the very same axis (refer back to figure 2.9 and table 2.1). With the alteration of t_3 of R_8, however—{D} is substituted for {F♯}—*another* much fuzzier inversion is manifested by the transformation to t_1 of RI_1 (see **figure 2.11**, to which all subsequent analysis refers). As if in response, secondary [0123] harmonies are projected once more, beginning with the second statement of RI_1, albeit they are now far more prominent than previously: they occur in both the upper and lower lines of the texture. The increase of relative chromaticism here encourages us to hear the following bookending t_3s and t_1s of RI_1 and RI_6, and RI_6 and RI_{11}, as being related not in terms of $I_{Y}^{X*(1)}$ but of $T_{-1}{*}^{(1)}$ instead. (While both kinds of transformation are technically possible, the latter seems more salient, given the general proliferation of descending semitones, and the concomitant descending hand positions associated with each pc set transformation in mm. 9–10.) Note also that these row relationships forsake inversion altogether: they are related by T_5 instead. Symmetry appears to be abandoned at both surface *and* background levels. Together with the progressively decreasing number of invariant dyads—there is only a *single* dyadic invariance between RI_6 and RI_{11}—it might seem as if the piece's preceding organization is coming apart (refer back to table 2.1).

Compounding this intuition is the abandonment of twelve-tone writing from the second half of m. 10 until the return of RI_{11} in the latter half of m. 11. (Note the ubiquity of parallel sixths in this passage, which were associated in variation 1 with the completion of a twelve-tone "musical idea," as opposed to its dissolution!) Again, a number of chromatic pc sets, alien to the basic row, are projected as secondary harmonies, particularly [0123] and [0124]. But, if both upper and lower voices are also heard to belong together, then succeeding vertical dyads create plainly audible [0246] subsets (boxed in figure 2.11): see the <E, C, F♯, D> and <A, F, G, E♭> tetrachords on the last two eighth notes of m. 10, for example. Just as the music ceases to be meaningfully twelve-tone, however, ApIvor appears to hold the musical argument together by at last providing the listener with a marked [0246] pc set, after its omission from the

40 <A♯, D, B, C♯> to <C, E, B, D> at $I_{C\sharp}^{C}{*}^{(1)}$ becomes a much fuzzier $I_{C\sharp}^{C}{*}^{(5)}$.

Figure 2.11 Denis ApIvor, Variations, iv, *Andante cantabile, rubato*, mm. 7–14.



variation's opening row presentation. The "deficiency" of the opening R_{10} is remedied just as we move furthest away from the variation's "ideal"; forces of dissolution and integration balance one another as part of a subtle equilibrium.

The two final row forms reestablish an "almost-balanced" inversional state. While the piece *ends*, however, it hasn't quite managed to *close*: i.e., to achieve the state of inversional perfection forecast by the palindrome at the end of its first measure.[41] In this sense, it appears quietly to reject the organicism of Schoenberg's twelve-tone writing. The variation's musical argument is taken to the brink of dodecaphonic incoherence, at which point both serialism and crisp aggregate completion are briefly abandoned. The idiomatic sliding sixths hand shape that was used to complete the "musical idea" of the *Poco lento* serves here as a porthole to a freer atonal language. What is more, whereas hexachordal combinatoriality was the means by which inversional perfection was manifested in the first variation, hexachordally combinatorial areas in the *Andante cantabile*, shown with shaded backgrounds in table 2.1, are the places in which the movement's twelve-tone argument begins to break down (as a result of the modification of t_3s and the projection of [0123] sets). ApIvor is thus using a row region generically associated with Schoenbergian coherence as a place in which to violate Schoenbergian principles. If the first variation demonstrates evidence of ApIvor's close study of Schoenberg's music and process, then the fourth demonstrates ApIvor's ultimate independence of him.

Conclusions

In his account of the formation of a modern school of English guitar composition, already partially quoted in the introduction to this book, Benjamin Dwyer suggests that

> Bream was clearly interested in building a new repertoire that took some cognizance of musical developments in the 20th century and that did not predictably regurgitate clichéd Spanish idioms. Consequently, more adventurous music such as Smith Brindle's 1956 work, *El Polifemo de oro* came to Bream.... Another distinctly modernist work for the guitar came in the form of Richard Rodney Bennett's serial-based *Five Impromptus*, composed in 1968. With these two works, *which Segovia would never have performed*, the guitar finally caught up with modernist development in music.[42]

But what about those pieces that *Bream* would never perform, even those that had been dedicated to him, as were the Variations? Written just two years after *El Polifemo de oro*, ApIvor's Opus 29 demonstrates a command of twelve-tone technique just as

41 I borrow this distinction from Kofi Agawu, "Concepts of Closure and Chopin's Opus 28," *Music Theory Spectrum* 9 (1987): 1–17, 4.

42 Benjamin Dwyer, *Britten and the Guitar: Critical Perspectives for Performers* (Dublin: Carysfort Press, 2016), 12 (italics added).

advanced as Smith Brindle's or Bennett's (see **chapters 1** and **4**, respectively); and yet, as is so often the case, it is passed over entirely without mention in Dwyer's account. Indeed, of all the composers considered in this book, ApIvor's approach is the closest to his Second Viennese predecessors in terms of technical approach. It is my hope that this chapter might shine a light on this work once more, highlighting its importance both as a contribution to the burgeoning modernist guitar repertory around the mid-century, and as an artifact of anglophone Schoenberg reception. Crucially, though — as I have attempted to argue through my emphasis on the novel guitaristic features of the first variation, and the *sui generis* argument of the fourth — ApIvor's compositional voice is surely one worthy of study in and of itself.

Matrix

Aplvor, Variations

I ↓

P →	0	T	1	9	3	E	8	5	4	7	2	6	← R
	2	0	3	E	5	1	T	7	6	9	4	8	
	E	9	0	8	2	T	7	4	3	6	1	5	
	3	1	4	0	6	2	E	8	7	T	5	9	
	9	7	T	6	0	8	5	2	1	4	E	3	
	1	E	2	T	4	0	9	6	5	8	3	7	
	4	2	5	1	7	3	0	9	8	E	6	T	
	7	5	8	4	T	6	3	0	E	2	9	1	
	8	6	9	5	E	7	4	1	0	3	T	2	
	5	3	6	2	8	4	1	T	9	0	7	E	
	T	8	E	7	1	9	6	3	2	5	0	4	
	6	4	7	3	9	5	2	E	T	1	8	0	

↑ RI