

## Tone Rows for study No. 69

Pointillism\* - Control of dynamics - Rapid shift of finger pressure - Harmonic and melodic fragmentation - Stretching

**P<sub>0</sub>**

0	2	10	11	1	8	9	7	3	4	6	5
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**R<sub>0</sub>**

5	6	4	3	7	9	8	1	11	10	2	0
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**I<sub>0</sub>**

0	10	2	11	4	3	5	9	8	6	7
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**RI<sub>0</sub>**

7	6	8	9	5	3	4	11	1	2	10	0
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\* A style of composition mainly associated with the music of Arnold Schoenberg (1874-1952) and Anton Webern (1883-1945) characterized by an atomization of musical syntax. The term was borrowed from a post-impressionist style of painting fathered by George Seurat (1859-1891) and Paul Signac (1863-1935).

69. Prime

This study exhibits a great degree of harmonic, melodic and dynamic fragmentation typical of *Pointillism*. The phrasing is sparse and aphoristic in character requiring an uncommon attention to details. A rhythmic guide has been added to the first two measure of each study to facilitate the reading.

The image shows a page of sheet music for three voices: Treble, Bass, and Alto. The music is in 6/8 time. Each system contains six measures. The vocal parts are separated by brace lines. Measure 1 starts with a dynamic of *mf*. Measures 2 and 3 begin with *p*, followed by *pp* in measure 3. Measures 4 through 6 start with *mf*, followed by *p*, and conclude with *pp*. The vocal parts perform various rhythmic patterns, including eighth-note pairs and grace notes. Measure 1 includes grace notes (2, 5, 1, 4). Measures 2 and 3 include grace notes (2, 5). Measures 4 and 5 include grace notes (2, 4, 1, 5). Measures 5 and 6 include grace notes (1, 2, 3, 4).