

Dick Visser



TRITONIE

(1997)

Engraved 2013 by Wim Hoogewerf with *Sibelius 7*.

Fingerings by the composer.

Cover picture by Ineke Bams

## Comments by the composer

[Dick Visser in a letter to Wim Hoogewerf in which he joined this analysis of Tritonie. Translation : Wim Hoogewerf.]

« The four short movements are based upon a particular « three tone» aspect, which is the interval construction generated by a symmetrical series. All parts balance between tonal and atonal.

PART IV is based upon augmented triads (a-c#-f/b-d#-g etc.)

PART III is based upon three diminished 7th chords (c#-e-g-Bb/F#, A, C, Eb etc.)

PART II is based upon a melodic fourth and fifth relationship, which causes more propulsion in this slow movement.

PART I, finally, gets a more refined analysis.

Let's start with something trivial:

The second bar is clearly A major. The first bar, however, is less obvious - one would expect the first three notes F, F#, G# to be played upwards towards A. This is also suggested by the crescendo, but the A comes on the second beat of the 5/8, only relatively accentuated, and the first F has a tenuto above it, an emphasis of the agogic accent.

The notes B/D (fifth quaver of the first bar), though stable in their own consonance, are appoggiaturas for C# on the next quaver and therefore retard the A major until the next bar. Only bar 2 is the first bar with a clear 5/8 time signature. Considering the rhythmical position and duration, we can presume that F, A, C# and also E are the most important notes. The E is only confirmed and brought forward in bar 3.

Let's consider the next six bars, exploring rhythmical position, gravitational displacement, and note duration:

Bar 1 and 2 (F-A-C#): F augmented

Bar 3 and 4 (E-G#B): E major

Bar 5 and 6 (G-Bb-D): G minor

Bar 7 and 8 (F#-C-Eb) C diminished

We see four different triads, which together make a twelve tone row.

So now, how to use this knowledge as an interpreter? Except for theoreticians and composers, analysis only has a purpose if it contributes to a more authentic interpretation, or if it reveals the musical meaning of a work.

It means as a guitar player, you shouldn't refer only to your personal listening experience and your mostly tonal way of thinking, but also consider a layer of chromatic influences.

For example: hearing the four triads (augmented, major, minor, diminished) inside your head brings you to give a natural agogic accent on F and G in bar 1 and 5. At the same time, by slightly bringing forward the G# [bar 3, major third on the 5th quaver] and the high B [bar 4, major 7th on the 2nd quaver], there's immediately a better balance between the reality of the seven steps and the influence of the twelve tones. (Tonal versus atonal way of thinking.)

Thus we get gradually closer to the composition.

Next, if we look at the 'other' notes in the first two bars and consider their melodic intervals, we see part of a symmetrical row, in which the half tone step is the generator.

F-f#, f#-g# (minor second, followed by a major second): 1, 2

A-b, b-d (major second, followed by a minor third): 2, 3

C#-e, e-a (minor third, followed by a pure fourth): 3, 5

In bars 5 and 6 the interval row starts at the major second

G-a, a-c (major second, followed by minor third) 2, 3

Bb-c#, c#-f# (minor third, followed by a pure fourth): 3, 5

D-g, g-eb (pure fourth, followed by a minor sixth) 5, 8

In bars 3 & 4 and 7 & 8 this is less clear by order changing, interval inversion and octave transposition. But still, it's clear that a conscious approach to the interval augmentation contributes to the understanding this piece...

This technique of rows and triads we also find in the next sixteen bars.

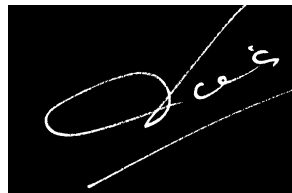
For example, it's interesting to compare bar 21 and 22 with bar 9 and 10.

9 and 21 are identical (sixth chords of Eb major and e minor), but in bar 10 the bass note d is important and in bar 22 the d# (three times) in the middle voice, which should be focused upon. At this point, one should be attentive to the two different resolutions (G augmented instead versus G major), and of course this should be brought forward. Naturally there are many issues in this piece that speak for themselves, like the sequence on the pure fourth in bar 25/26 and 27/28 (starting with the natural harmonics).

But shouldn't the conclusion be, after these few examples, that not only this piece, but all music for which there's still no common practice, needs a more intellectual approach, an approach with both the heart and the brains?

Such an analysis can be made from the three other movements as well. »

Laren, 18th February 1997









17 (tasto) *(p)* *CVIII<sup>6</sup>*

19 *ord.* *f sub.* *rit.* *CVII<sup>6</sup>*

21 *A tempo* *ord.* *CVIII<sup>6</sup>* *pont.* *CI<sup>5</sup>* *i m a* *m i m i m i* *mf* *p sub.*

23 *ord.* *pont.* *i m a* *ord.* *CVII<sup>6</sup>* *mf* *p sub.* *f*

25 *CVI<sup>6</sup>* *CIV* *CIII<sup>6</sup>* *CI<sup>5</sup>* *mf* *mp*

27 *p* *f sub.* *mf* *VII* *p*

29 *ord.* *p i* *CVI<sup>6</sup>* *f* *mp* *mf*

31 *f* *mp* *f sub.* *mf*

Allegro moderato ♩ = ± 108

rythmique

ord.

*mp*

*p*

3

CVIII<sup>6</sup>.....

5

pont.

tasto

CV<sup>6</sup>.....

ord.

*mf*

*p sub.*

*mf*

7

pont.

tasto

CVII<sup>5</sup>.....

ord.

*f*

*p sub.*

*f ord.*

9

CVIII<sup>5</sup>.....

*mp (ord.)*

11

CIII<sup>5</sup>.....

XII

13

MCVIII<sup>4</sup>.....

*mf*

15

CIV<sup>6</sup>.....

CIII<sup>6</sup>.....





# 4

Prestissimo ♩ = ± 200

ord.

*mf*

4

*f* *p sub.* *mf*

7

*f*

10

*mf*

13

*f*

16

*mp* *f sub.*

19

*m* *i* *m* *MCV<sup>3</sup>*

22

*CVI<sup>6</sup>*

CIX<sup>6</sup> .....  
 CIV<sup>6</sup> .....  
 CIII<sup>5</sup> .....  
 MCV<sup>3</sup> .....  
 CVI<sup>6</sup> .....

