

Some background analytics for Orlando Underground

The title of movement IV, *A few questions for Arnold*, is meant to evoke the idea that Orlando Underground was both fascinated and perplexed by Schoenberg's techniques and music.

This may be why this movement has some of the most explicitly pop-flavored music in it.

A row is like a puzzle, and for someone who enjoys that, it offers fun and pleasure. (This may a quality that Orlando and I—Anna Weesner—share.)

A row offers pitch sequence, and therefore possible melodic shape, and it also offers the possibilities of operations. It can be fragmented, transposed, done in retrograde, etc.

The row is used literally in places.

The row is sometimes “mined” for triads, and other quasi-tonal materials.

The row contains this basic appoggiatura shape that is associated with *Smoke on the Water*. It is inverted in the original row, and is abstract, but can be played with as an associated melodic motive.

This is just one example of a kind of integrated approach to using these really different materials. Recasting lines for different purposes is an important technique—for example, the fact that the feisty ostinato figure at m. 71 in the first movement is the same as the slow, repeated line in *Lament* is a basic approach throughout the piece. In the case of the row, this same thing happens and with is sometimes combined with referential things, like the song *Smoke on the Water*, or the open strings of the guitar (Orlando's main instrument).

-Anna Weesner

	1	2	3	4	5	6	7	8	9	10	11	12
1	F	A ^b	B	G	D	C	E ^b	D ^b	E	F [#]	A	B ^b
2	D	F	A ^b	E	B	A	C	B ^b	D ^b	E ^b	F [#]	G
3	B	D	F	D ^b	A ^b	F [#]	A	G	B ^b	C	E ^b	E
4	E ^b	F [#]	A	F	C	B ^b	D ^b	B	D	E	G	A ^b
5	A ^b	B	D	B ^b	F	E ^b	F [#]	E	G	A	C	D ^b
6	B ^b	D ^b	E	C	G	F	A ^b	F [#]	A	B	D	E ^b
7	G	B ^b	D ^b	A	E	D	F	E ^b	F [#]	A ^b	B	C
8	A	C	E ^b	B	F [#]	E	G	F	A ^b	B ^b	D ^b	D
9	F [#]	A	C	A ^b	E ^b	D ^b	E	D	F	G	B ^b	B
10	E	G	B ^b	F [#]	D ^b	B	D	C	E ^b	F	A ^b	A
11	D ^b	E	G	E ^b	B ^b	A ^b	B	A	C	D	F	F [#]
12	C	E ^b	F [#]	D	A	G	B ^b	A ^b	B	D ^b	E	F

Measure 71: "Feisty Ostinato Figure" in Mvmt. I

C

mp

mf robust

mp

mf

mf

Slow repeated line in "Lament"

lonely
♩ = ca. 112

V. Parenthetical folk song

29

Clarinet

Violin I

Violin II

Viola

Violoncello

pp

pp

pp

pp

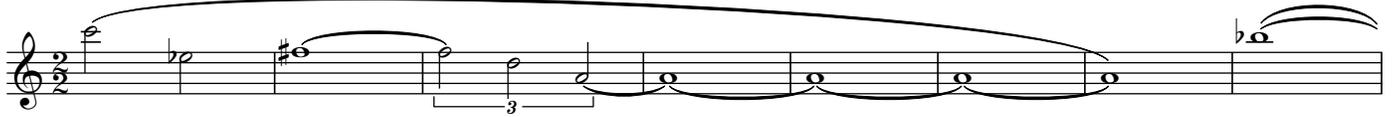
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a few notes on the use of a 12-tone row in Orlando Underground

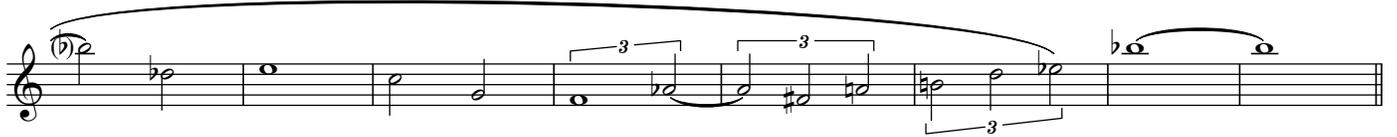


IV, m. 124, clarinet

T7 5 pitches



T4 12 pitches



IV, m. 94, clarinet

T7 12 pitches

P0 12 pitches



II, m. 51, clarinet

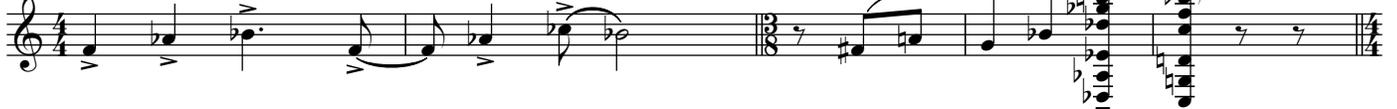


Smoke on the Water, Deep Purple

"appoggiatura"

end of II

"appoggiatura"



viola in III (same as unison strings in V)

VI, m. 74, Violin I



VII, m. 115, Violin I

VII, m. 223, clarinet

"inverted" app.

VII, m. 242-243 reduction

gesture is achieved from below, appoggiatura in lower voices

