

In the A section of Rochberg's Caprice 42, I hear two phrases separated by a pause, which echo each other and create a sort of period structure; see Figure 1:

Figure 1: Transcription of A section showing two phrases of Rochberg's Caprice 42.

The image shows a musical transcription of the A section of Rochberg's Caprice 42 on a single staff. The first phrase begins with the instruction 'con sord.' and 'II V' above a glissando line, followed by a series of notes with a slur. The second phrase begins with 'ord. to sul pont.' and 'ord. I' above a series of notes with a slur. Dynamics markings include 'p', 'PPP', 'PP (quasi echo)', and 'PPPP'. A hand-drawn arrow points from the first phrase to the second.

It's important to note that in this transcription, Rochberg's original proportional notation is compressed for the purposes of this essay to fit onto one line, meaning the horizontal intervals are shorter, which is an essential part of proportional, unmetered notation. Nevertheless, there are many interesting qualities of these two lines, one being that they are related by ordered pitch interval of +7. Phrase one contains pitch-classes (9, 3, E) and phrase two contains pitch classes (4, T, 6). I am including the first two grace notes in my analysis of the second phrase (Eb and A) with the first phrase, which I hear as a reiteration of the material from the previous trichord. Given that both lines have nearly identical contours, expression markings and bowing technique, and are related to each other by a pitch-class transposition of T<sub>7</sub>, it is relatively easy to hear these two lines as being closely related to each other and create a sort of call and response gesture that evokes a common usage of a period.

