

**IX CONGRESO NACIONAL**  
de la Sociedad Española  
de Musicología



**M**usicología  
**en el siglo XXI:**  
**nuevos retos,**  
**nuevos enfoques**

Universidad Autónoma de Madrid,  
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# Musicología en el siglo XXI: nuevos retos, nuevos enfoques

IX Congreso Nacional de la Sociedad Española de Musicología

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**Marques, Telmo.** *Serial Geometry: Development and Analysis of a new Compositional System*

While symmetry of pitch and temporal musical components have an inherent element of predictability, it can also structure both surprising and goal-directed processes in the music of such composers as Berg, Bartók, and Ligeti or in compositional systems such as Messiaen's modes of limited transposition et Rythmes non retrogradables, Berg's Master Array of interval cycles, or Perle's symmetrical cycles. This paper revisits the conceptual framework on concurrent symmetrical cycles advanced by Perle (especially in *Twelve-Tone Tonality*, 1978), both as a compositional design capable of producing harmonic simultaneities directly related

to the series pre-established order and as a background analytical system for the music of such composers as Berg, Varèse and Bartók, where the principle of “symmetry” becomes the key element sustaining a “Tonal System.”

In line with the current interest on geometric models of pitch space (e.g., Tymoczko 2011), this paper proposes a compositional model—Serial Geometry—, which explores how unique symmetrical geometrical shapes can serve as a representational model for periodic invariances and proportional equivalencies of the serialized 12-chromatic space. This unique geometrical property, in turn, can sustain the interaction between motivic directionality, and harmonic structure in the compositional system, offers insights on the correlations between pitch system and geometric modeling, and serves as analytical basis for works of the author and other composers such as Perle and Ligeti.

Keywords: Symmetry; Geometric music models; Serialism; Twelve-Tone Composition.

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Is a Portuguese pianist, composer and arranger from Oporto. He teaches piano, music analysis and composition at the ESMAE – Superior Music School.

He attended the Porto Conservatory of Music where he studied piano and composition among others with Fernanda Wandschneider, Cândido Lima and Fernando Lapa. He did further studies with Jean Martin, Carlos Cebro, Fernando Puchol, and Paul Trein. He graduated in piano at the ESMAE (Prize Eugénio de Almeida – best classification), completed a Master of Arts at Roehampton University in UK, and a PhD programme in Computer Music at Portuguese Catholic University.

As a composer he received commissions for Orchestras, Soloists, and Chamber Music. Porto 2001 and Guimarães 2012 Cultural Capital are two examples. He has also contributed to a wide range of music-theatre pieces, documentaries, and hundreds of commercial. He has taken part in many recordings of Portuguese artists as pianist, arranger, composer and producer. Some of his works are published in score by BIM editions and AVA editions.

He is a member of the Research Center for Science and Technology of the Arts.