

## Goal-Directed Projection of Dissonant Counterpoint in Louis Andriessen's *Hout* (1991)

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### Abstract:

Adapting the techniques of linear analysis to post-tonal repertoires requires the staking of several positions: whether there is prolongation, whether an orthodox tonal model is operating, and whether there are structural levels. Stemming from what is often a problematic set of answers to such questions is the more important matter of why the tracing of ic 1's and 2's is useful at all. In the case of Louis Andriessen's *Hout* (1991), a piece in which a single disjunct melody hocketed throughout the ensemble clearly outlines two-voice dissonant counterpoint in the manner of a "wedge", tracing the stepwise linear implications of the contrapuntal voices reveals a thoroughly goal-directed pursuit of an ascent to an F5 supported by an eleventh or, ultimately, a ninth. The manner in which this goal is approached, avoided, or overshoot accords with the gestures of interruption and iteration in the work, resulting in a comprehensive view of the form, about which little has been said. The way in which linear counterpoint reinforces form in what might otherwise appear as a forbiddingly dense study in dissonance shows—as against an influential view of Lerdahl's—that the conditions of stability in post-tonal works need not be exactly the same as those of salience. Indeed, conditions of syntactic priority emerge that, although not regularly in conflict with salience, would threaten our conception of the form if left unrecognized.

*Hout* (English: *Wood*) for tenor sax, marimba, electric guitar, piano:

"It has the complex chromaticism of uptown music but pulls rhythms from jazz and pop. ...

Although the whole work is in principle a strict canon, the successive voices are so close together that it is more like a melody sung in unison **with ramifications.**" — Louis Andriessen

## Expanded Bibliography

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**A** m. 3 6 8 12 14 15 16 17 18 **B** 21 25 26 29 31 32 33 35 36 38 **C** 43 46 49 50 52 54 56 58 63 65

(T<sub>2</sub>)  
[G7+C]  
2 4 9 7 7 9 11 11 5 7 9 11 2 4 9 7 7 9 11 11 +11 9 7 11 7 7 9 7 11 7 8 9 +11 7 9 6 9 11 7 11 11 11

**D** m. 65 72 75 77 82 **E** 83 87 89 90 **F** 92 94 104 107 113 118 123 126

(counterpoint is weaker)  
9 6 9 *none!* 11 7 9 9 6!  
8 +11 9 9 10 8!

**G** m. 131 132 134 137 143 144 152 153 **H** 156 160 162 163 166 171 172 175 183 184 194 199 200 201

7 5 6 *10!* 9 7 10 7 9 10 9 11 7 10 [interruptions, descents] [tonal pedal] 9 10 7 9

**I** m. 202 209 211 219 230 **J** 232 239 243 **K** 244 (woodblock) 250 253

9 10 11 11 9 10 9 11 11 +11 12 6 11 7 9