

## The Art of Post-Tonal Analysis: Thirty-Three Graphic Music Analyses

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### FRONT MATTER

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<https://doi.org/10.1093/oso/9780197543979.002.0003> Page iv

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p. iv

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# Preface

In this book, I analyze thirty-three musical passages (usually opening passages) or entire short works in a variety of post-tonal styles. For each piece I try to show how it is put together and what sense might be made of it: how the music goes. Along the way, I hope to show the value of post-tonal theory in addressing these questions, and in revealing something of the fascination and beauty of this music.

**Repertoire.** The works under study are taken from throughout the long twentieth century, from 1909 to the present. Within the atonal wing of modern classical music, the composers discussed here, some canonical and some not, represent a diversity of musical style, chronology, geography, gender, and race/ethnicity.

**Graphic analyses.** Musical examples, usually incorporating score with analytical annotations, carry the burden of the analytical argument. There is relatively little prose, rarely more than a few sentences at a time. I try to show rather than tell. As the subtitle of this book suggests, I have in mind Heinrich Schenker's *Five Graphic Music Analyses* (Dover, 1969) as a model.

**Analytical videos.** The website for this book contains video versions of all thirty-three analyses. In these videos, the analytical annotations appear as real-time animations, coordinated with the sounding music. These videos are not a mere supplement to the printed book; rather, the book you hold in your hands should be understood as a static version of the dynamic analytical process that unfolds dramatically in these videos. You can find the videos here: [www.oup.com/us/theartofposttonalanalysis](http://www.oup.com/us/theartofposttonalanalysis).

**Pedagogical orientation.** In writing these analyses, I imagine I am teaching these pieces to a class of undergraduate or graduate students, seated at the piano, pointing at score, playing and listening as we go. The book and the videos are intended as a record of these (hypothetical) classes. The title of this book pays homage to a book that was produced in just that way: Carl Schachter, *The Art of Tonal Analysis: Twelve Lessons in Schenkerian Theory* (Oxford University Press, 2016).

**Audience.** This book is aimed at advanced undergraduates, graduate students, and music professionals. I try to explain things as I go, but some basic grasp of post-tonal theory will be useful. To help things along, I have provided a **Post-Tonal Primer** at the back of the book—a quick and dirty introduction to the relevant theoretical concepts.

**How to use this book (and the accompanying videos).** Readers (and viewers) are encouraged to graze and browse. It is not designed to be read through: there is no narrative arc (the organization is strictly chronological) and no graduation of difficulty. Rather, each analysis is designed to be self-contained. This book is a

smorgasbord, an all-you-can-eat buffet, not a formal sit-down meal, served course by course, from soup to nuts.

**Bibliography.** In lieu of footnotes, the bibliographies at the back of the book acknowledge my intellectual debts and offer recommendations for further reading.

**Methodology.** I approach these pieces from the various angles and techniques that cumulatively are known as post-tonal theory. Although I deal in passing with character, affect, text setting, rhythm, and form, the primary focus of these analyses is pitch, including intervals, motives, collections, melody, harmony, and voice leading. My approach could be loosely described as transformational. I am interested in seeing how musical ideas (shapes, intervals, motives) grow, change, and effloresce. When musical ideas are obviously dissimilar and possibly in conflict, I am interested in teasing out subtle points of connection between them. Above all, I am interested in creating rich networks of relatedness, allowing our musical minds and musical ears to lead each other along some of the many enjoyable pathways through this challenging and beautiful music.

**Acknowledgments.** The analytical videos that accompany this book and the musical examples that appear in it were created by Tim Mastic, a graduate student at the CUNY Graduate Center, where I teach. In producing these visual images and multi-sensory animations, Tim not only realized an extraordinarily powerful way of conveying analytical information, but directly shaped the content of the analyses themselves. He has been a brilliant and indispensable collaborator. At a late stage, Austin Lewellen expertly prepared the musical examples for the Post-Tonal Primer. At Oxford University Press, I received enthusiastic support for this enterprise at every stage from a superb editorial team headed originally by Suzanne Ryan and, more recently, by Norman Hirschy. I also benefitted from incisive critical comments from two anonymous reviewers. This is the eleventh book I have written. As with its ten predecessors, I take this opportunity to acknowledge Sally Goldfarb, whose love gives meaning to this work, and to everything I do.



## About the Companion Website and Analytical Videos

[www.oup.com/us/theartofposttonalanalysis](http://www.oup.com/us/theartofposttonalanalysis)

Oxford has created a website to accompany *The Art of Post-Tonal Analysis: Thirty-Three Graphic Music Analyses*. Here you will find video versions of all thirty-three analyses in which the analytical annotations appear as real-time animations, coordinated with the sounding music. We encourage you to consult this resource in conjunction with the chapters.

# 1

## Arnold Schoenberg, *Piano Pieces*, Op. 11, No. 1 (1909)

This passage is arranged as a small ternary form, ABA, with the B material repeated (with variation) three times. The A material involves a simple melody accompanied by two three-note chords. In the first A section, the melody droops downward, ending with a descending semitone, F–E (possibly suggesting a traditional musical emblem of lament). The second A section also mostly descends, and also ends with a semitone (ascending in this case). The B material is a bit more contrapuntal, with four distinct registral lines that shift in relation to each other. The cumulative effect is of something restrained and austere, possibly tending toward melancholy.

Small ternary form: A1 | B1–B2–B3 | A2

A section: simple melody with two three-note chords

B section: more complex and contrapuntal

As we look for a point of entry into the piece, we note that the first three melody notes, B–G#–G, return as the repeated harmony in the B section, increasingly fragmented amid its three-fold repetition. The recurrence of B–G#–G forms a link between the contrasting A and B sections.

First 3 notes as basic generating idea

Repeated harmony in B sections

A1 *Mäßig* 1 2 3 4 B1 5 B2

[G, G#, B]

[G, G#, B]

6 7 B3 8 rit. A2 9 *langsamer* 10 11 //

[G, G#, B]

[G, G#, B]

Gets increasingly fragmented

The same three-note idea is repeated (and sometimes varied) in other parts of the passage. Over a larger musical span, the highest notes in each of the three phrases of the passage are the same as the first three pitches of the piece: B–G#–G, although not in that order.

A1 *Mäßig* 1 2 3 4 B1 5 B2

B

G

B4, G#4, G4

6 7 B3 8 rit. A2 9 *langsamer* 10 11 //

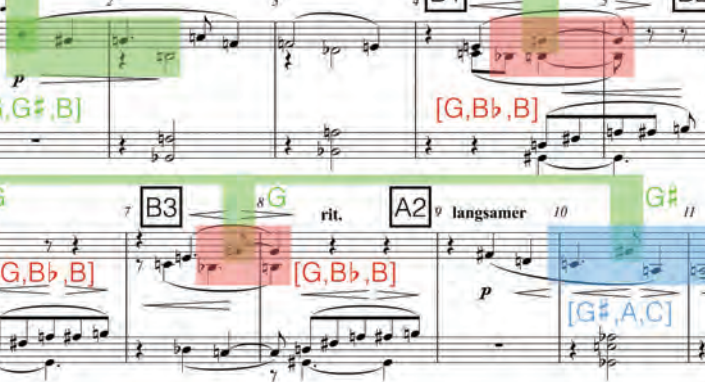
G

G

G#

Soprano: high note of each section composes-out first three pitches

Each note in that large-scale registral statement is associated with a small scale-statement of the same type of trichord, (014). That is, each of these harmonies is related by transposition or inversion to the opening three-note melodic idea. In that way, we can hear the resonance of the opening three-note melody extending across the passage and downward into the accompanying lines and chords.



Each high note associated with trichord (014)

Furthermore, the T and I that connect these small-scale statements replicate the T and I that connect the notes within the large-scale registral statement (and within the first three notes of the melody).

[illegible]

We can hear further resonance with the opening three-note melody if we consider the possibility that it might be varied intervallically without losing its basic identity.



Within the melody of the first A section, the first three notes (B–G $\sharp$ –G) trace the intervals -3 and -1. The next three notes (A–F–E) expand the first of those intervals by one semitone: now -4 and -1. When the A music returns at the end of the passage, the second interval is expanded by one semitone: now -4 and -2. This systematic process of interval expansion links the first and second A sections. These expanded motivic statements cut across the articulative slurs: the traditional rhetoric of the passage—with a mostly stepwise descending melody grouped as five notes plus two notes—slightly conceals the initial three-note grouping and its emanations.

Melody involves varied repetition of opening trichord at more local level

Systematic process of expansion links first and second A sections

opening statement    expand 1st interval    expand 2nd interval

The intervals of the opening motive, 3 and 1, are heard three more times in the melody, only now the intervals move in opposite directions rather than the same direction. The first two of these varied statements (F–E–G and E–G–F $\sharp$ ) connect the B section with the surrounding A sections, linking them in an RI-chain. These motive statements bridge across the silences that separate the A and B sections. The third of these varied statements leads to the final note of the melody (momentarily ignoring the high-register G $\sharp$ ).

Melody involves varied repetition of opening trichord at more local level

Systematic process of expansion links first and second A sections

RI-chain links B section with surrounding A sections

Intervals of opening heard 3 more times, now in opposite directions

A slightly more distant intervallic echo is heard in the relationship between the first three notes and the three notes in measure 10: C–G♯–A. As pitch-class sets, they are related by transposition by semitone—one of the intervals of the generating three-note motive.

Same semitone as opening motive

Pitch class sets of opening and m. 10 related by semitone transposition

The same intervallic relationship,  $T_1$ , is felt between the large-scale motivic statement in the melody and a similar large-scale statement in the bass. The two large-scale statements are related at  $T_1$ , which is also part of the opening three-note melody itself, as G-to-G♯.

Initial motive B–G♯–G

Soprano [G, G♯, B]

Bass [G♭, G, B♭]

The basic three-note melodic idea helps to shape the chords as well as the melodic lines. In the first A section, the three-note melody returns, transposed and rearranged, as the second chord. In the second A section, the expanded three-note melody similarly returns, transposed and rearranged, as the second chord.

3-note basic idea  
influences chords

<-3, -1>  
(014)  
[G, G#, B]

B1-3 A2  
<-4, -2>  
(026)  
[C, D, F#]

Transposed & Rearranged (014) [A, B $\flat$ , D $\flat$ ]

Transposed & Rearranged (026) [F, G, B]

The four-chord progression as a whole takes us away from and very nearly back to our starting point. The chords may be heard to move by near-transposition, where two out of the three notes are transposed in the usual way, while the third note deviates. The deviations are small, and the first and the last chords are almost identical (the one deviating note is off by only a semitone, that familiar motivic interval). In the melody and in the chords, the first three notes, B–G $\sharp$ –G, and their intervals thus resonate throughout the passage.

Harmonies progress via near-transposition  
(dotted line = nonconforming)

parenthetical number  
is semitone deviation

\* $T_a(2)$  \* $T_i(2)$  \* $T_o(1)$

First and last chords  
are almost identical

## 2

### Anton Webern, *Movements for String Quartet*, Op. 5, No. 2 (1909)

Only three members of the string quartet are playing in this passage: a poignant, yearning melody in the viola is accompanied by chords in the second violin and cello. The first three melody notes, G–B–C $\sharp$ , return as the chord at the end of the passage. That chord has a cadential feel, as though the melody and chords were directed toward the return of the first three notes. We will try to figure out why.

The first system of the musical score shows the Viola part with a melody starting with G, B, and C $\sharp$ . The second Violin (Vn. 2) and Cello (Vc.) parts play chords. The first chord is [G, B, C $\sharp$ ] and the second chord is [G, B, C $\sharp$ ].

The second of the three accompanying chords is related to the third chord by transposition at  $T_4$ . That harmonic gesture replicates the  $T_4$  relationship between the first two notes of the melody, G–B. That particular pair of  $T_4$ -related notes, G–B, is also found in the bass register of the harmonic progression.

The second system of the musical score shows the Viola part with a melody starting with G, B, and C $\sharp$ . The second Violin (Vn. 2) and Cello (Vc.) parts play chords. The first chord is [G, B, C $\sharp$ ] and the second chord is [G, B, C $\sharp$ ]. The third chord is [G, B, C $\sharp$ ]. The diagram shows the  $T_4$  relationship between G and B, and between [E $\flat$ , G, A] and [G, B, C $\sharp$ ].



The melody contains two additional forms of the same set class, (026), and these are related by inversion around the F–G they share.

3-note groupings are all (026)

Viola

Vn. 2

Vc.

We have now identified five forms of (026) in this passage. Taking the three different transpositionally related forms of (026) in the passage, we note that they are connected by the same intervals of transposition (2, 4, and 6) as the intervals formed among the notes of the motive itself.

3-note groupings are all (026)

Viola

Vn. 2

Vc.

$T_4$   $T_2$   $T_6$

$T_2$   $T_4$   $T_6$

In the whole passage, we can identify three melodic and three harmonic forms of (026).

Melodic Forms

Viola

Vn. 2

Vc.

Harmonic Forms

In both melody and harmony, it is possible to link the forms of (026) into an RI-chain that binds them and directs the motion toward the concluding [G, B, C#]. That final chord feels cadential because it is both a return to the opening three notes and the culminating arrival of two RI-chains of (026).

The image shows a musical score for Viola, Vn. 2, and Vc. with various annotations. The top staff (Viola) has a green box around the first measure, an orange box around the second, a red box around the third, and a green box around the fourth. The bottom staff (Vc.) has a purple box around the first measure, a green box around the second, and a green box around the third. The middle staff (Vn. 2) has a green box around the first measure, an orange box around the second, a red box around the third, and a green box around the fourth. The annotations include RI-chains: RI<sub>B</sub><sup>G</sup>, RI<sub>G</sub><sup>F</sup>, RI<sub>F</sub><sup>C#</sup>, RI<sub>C#</sub><sup>B</sup>, RI<sub>A</sub><sup>Eb</sup>, RI<sub>A</sub><sup>G</sup>, and RI<sub>C#</sub><sup>G</sup>. There are also labels for (0147), (026), and (026) in green, red, and blue respectively. A label (hypothetical) is placed above the third measure of the Viola staff. A label (resonance) is placed above the fourth measure of the Viola staff. A label (hypothetical) is placed above the third measure of the Vc. staff. A label (resonance) is placed above the fourth measure of the Vc. staff.

The final chord can also be understood as the conclusion of a three-chord progression in the accompaniment. The progression involves a fuzzy- $T_1$  and a crisp- $T_4$  combining to create a fuzzy- $T_5$  that spans the passage.

The image shows a musical score for Vn. 2 and Vc. with various annotations. The top staff (Vn. 2) has a green box around the first measure, a red box around the second, and a blue box around the third. The bottom staff (Vc.) has a green box around the first measure, a red box around the second, and a blue box around the third. The annotations include transformations:  $*T_5(2)$ ,  $*T_1(2)$ ,  $T_4$ , and  $*T_5(2)$ . There are also labels for (0147), (026), and (026) in green, red, and blue respectively. Below the score are two transformation diagrams. The first diagram shows a transformation  $*T_1(2)$  from a set of notes (D, A, F, Ab) to a set of notes (A, Eb, G). The second diagram shows a transformation  $*T_5(2)$  from a set of notes (D, A, F, Ab) to a set of notes (G, B, C#).

The same constellation of intervals (1, 4, and 5) resonates in the melody also, both in its smaller intervallic cells and the final notes of each of its three phrases. Just as the final chord is the culmination of a harmonic process, the final melody note is the culmination of a melodic process.

$T_1 + T_4 = T_5$  shapes melodic cells and frame

The image shows a musical staff for Viola in 4/4 time. The melody consists of several phrases. Above the staff, a red arc labeled  $T_1$  spans the first phrase, and a purple arc labeled  $T_5$  spans the second phrase. Below the staff, smaller arcs labeled  $T_1$  and  $T_5$  highlight specific intervallic cells within the melody. The text  $T_1 + T_4 = T_5$  is written above the staff, indicating the relationship between these intervals.

## Alban Berg, “Schlafend trägt man mich,” from *Four Songs*, Op. 2, No. 2 (1910)

The harmonies in this passage can be thought of as a progression of six chords leading to a repeat of the first chord.

(Text Translation: Sleeping I am carried back to my homeland)

The six chords represent the six distinct forms of (0268). The set is highly symmetrical (that's why the set class has so few members), and adjacent chords can be related by transposition in two different ways:  $T_{11}$  or  $T_5$ .

SC (0268)

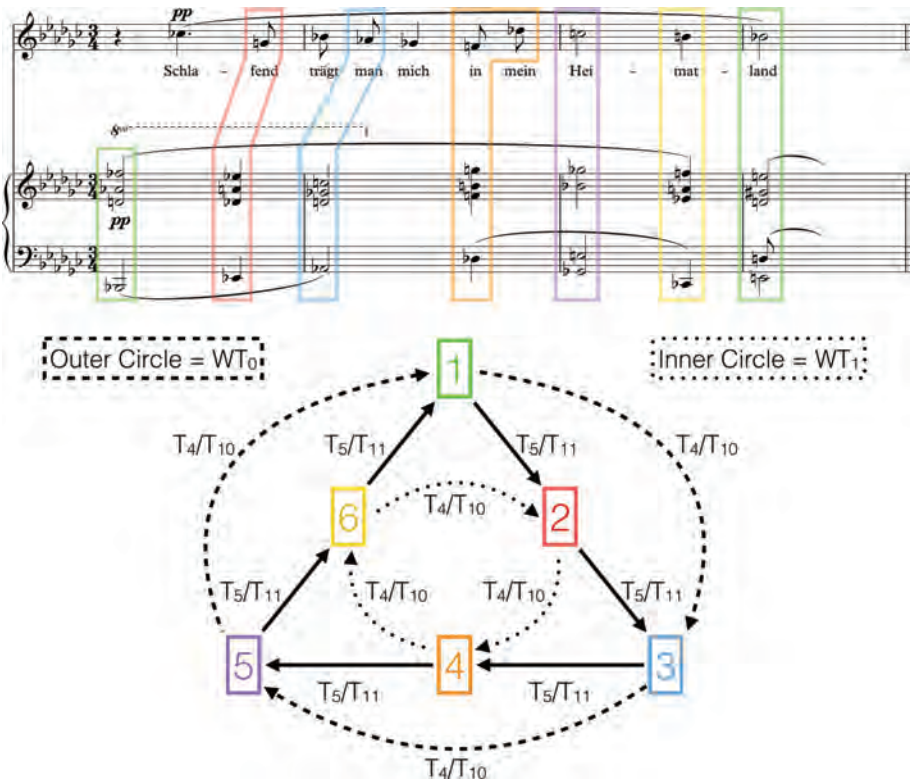
1 → 2 → 3 → 4 → 5 → 6 → 1

$T_5/T_{11}$   $T_5/T_{11}$   $T_5/T_{11}$   $T_5/T_{11}$   $T_5/T_{11}$   $T_5/T_{11}$

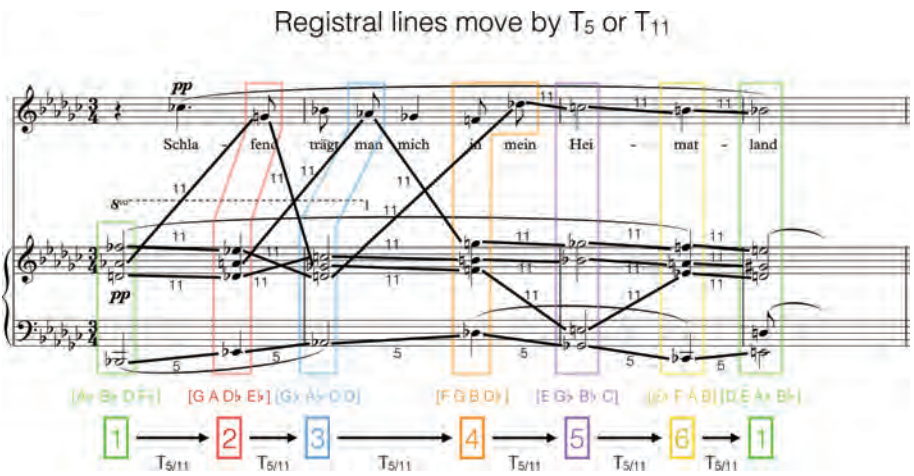
We can visualize this progression on a musical space for (0268). Of the six sets in (0268), three belong to  $WT_0$  (the whole-tone scale that contains C) and three belong



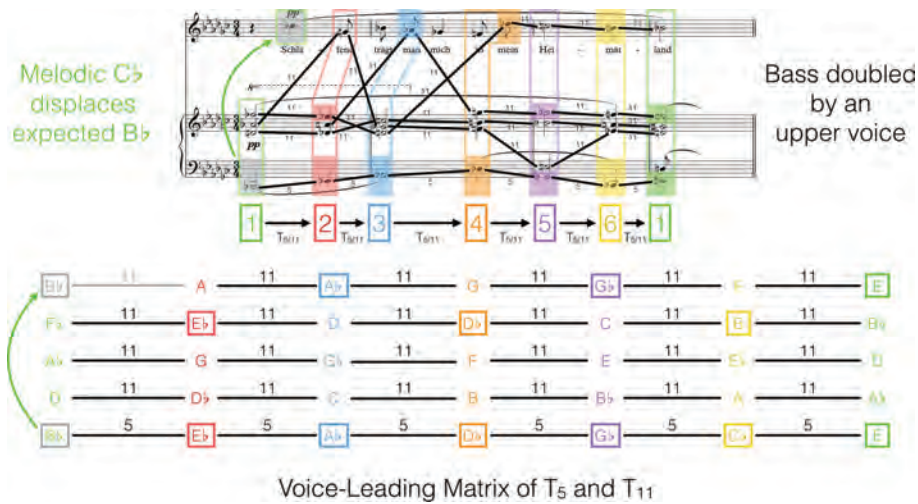
to  $WT_1$  (the whole-tone scale that contains  $C^\sharp$ ). Each set is connected by two possible transpositions to the adjacent sets in this space.



The motion of the registral lines frequently reflects either the  $T_5$  or  $T_{11}$  relationships. The bass moves exclusively by  $T_5$  (up by perfect fourth or down by perfect fifth); the upper voices move by  $T_{11}$  (usually down by semitone, with an occasional leap up by major seventh).



Indeed, the voices mostly conform to a systematic voice-leading scheme, with the bass moving at  $T_5$  and the upper four voices moving at  $T_{11}$ . In every chord, one of the upper four notes doubles the bass note. The only exception is the first chord, where the melodic  $C\flat$  displaces the expected  $B\flat$ . The idea that  $C\flat$  usurps the place that in a sense should be occupied by  $B\flat$  is one to which we will return.



The progression carries us away from home, through a journey that takes in all possible forms of the chord, and finally carries us back home—a subtle and effective reflection of the text.



The melody consists largely of an RI-chain involving (015). Having enchainned its way from the opening  $C\flat$  to  $C\flat$ , the melody then descends to its close on  $B\flat$ .

RI-chains of (015) from  $C\flat$  to  $C$

$C\flat$   $B\flat$   $G\flat$   $B\flat$   $G\flat$   $F$   $G\flat$   $F$   $D\flat$   $F$   $D\flat$   $C$

Melody descends to close on  $B\flat$

The initial  $C\flat$  is felt as an appoggiatura (we previously noted the sense in which it displaces an expected  $B\flat$ ). It does not belong to the sounding form of (0268), unlike most of the melody notes, and it seems to resolve to  $B\flat$ . The same motion is heard at the end of the line and over the course of the whole melody. In this hearing,  $B\flat$  as a melody tone, like the first chord as a harmony, represents the homeland toward which the music moves.

$C\flat$  appoggiatura resolves to  $B\flat$  same motion across entire melody

$C\flat$  not in  $sc(0268)$  same motion at the end

[ $A\flat B\flat D\flat$ ] [ $G A D\flat E\flat$ ] [ $G\flat A\flat C D$ ] [ $F G B D\flat$ ] [ $E G\flat B\flat C$ ] [ $E\flat F A B$ ] [ $D E A\flat B\flat$ ]

1 2 3 4 5 6 1

$B\flat$  in melody and [ $B\flat D E A\flat$ ] in harmony represent the musical homeland

# 4

## Igor Stravinsky, *The Rite of Spring*, Introduction to Part I (1913)

*The Rite of Spring* begins with a haunting, diatonic melody high in the bassoon, harmonized in an unusual, dissonant fashion by other wind and brass instruments.

Haunting melody in high bassoon

The musical score for the Introduction to Part I of *The Rite of Spring* is shown. The tempo is marked 'Lento' (50 bpm) and 'tempo rubato'. The bassoon solo melody is in the upper staff, and the French horn, clarinets, and English horn provide dissonant harmonization in the lower staves. The bassoon melody is highlighted in green, and the harmonization is highlighted in red.

### Unusual dissonant harmonization

The bassoon melody is based closely on a Russian folk melody. On its own terms, the melody would probably be understood in the key of A minor, or perhaps the Aeolian mode (without a raised leading tone), organized with reference to a descending minor third, C-B-A.

Folk melody in A minor/Aeolian

The folk melody in A minor/Aeolian is shown. The melody is organized as a minor third descent: C-B-A. The melody is embellished by upper neighbor, lower neighbor, and minor arpeggiation.

Organized as minor third descent: C-B-A

C embellished by upper neighbor

A embellished by lower neighbor

B embellished by minor arpeggiation



But Stravinsky’s harmonization conflicts strongly with the A minor implications of the melody. He harmonizes the melody first with C# alone and then with the perfect fourth G#–C#.

Lento  $\text{♩} = 50$  tempo rubato

Bassoon solo

Harmonizes with C#

French horn

Clarinet

Clar. picc.

poco accelerando

in tempo

Eng. Hrn.

Harmonizes with P4 G#–C#

A musical score for a section of Stravinsky's 'The Firebird'. The score is in 4/4 time, starting with a tempo of Lento (♩ = 50) and tempo rubato, then becoming in tempo and poco accelerando. The melody is in A minor. The first part of the score shows the melody being harmonized with C# alone. The second part shows the melody being harmonized with a perfect fourth G#-C#.

In relation to that perfect fourth, the melody is arranged symmetrically: the inversion that maps G# onto C# also maps D onto G and C onto A.

Harmonizes with C#

French horn

Harmonizes with P4 G#–C#

in tempo

A minor melody harmonized by fourth: G#–C#

Melody symmetrical around perfect fourth

A musical score showing the symmetry of the melody around the perfect fourth G#-C#. The score is in 4/4 time, starting with a tempo of in tempo. The melody is in A minor. The first part of the score shows the melody being harmonized with C# alone. The second part shows the melody being harmonized with a perfect fourth G#-C#.

Understood in that way, we can hear the motion from C to A not as a third-progression in A minor but in response to the pressure exerted by G#–C#: the C seeks and finds its symmetrical partner, thus restoring inversive balance and closing the gesture.

A minor melody harmonized by fourth; G $\sharp$ –C $\sharp$

Melody symmetrical around perfect fourth

C moves in response to pressure from G $\sharp$ –C $\sharp$

C finds partner A to restore inversive balance

The same voice-leading gesture—a descending minor third in the upper voice heard with reference to a framing perfect fourth—is heard three times in measures 6–7. It's a sequential motion: each pair of inversionally related chords is transposed down two semitones, traversing a total span of a tritone, and leading to a return of the opening melody.

*in tempo*

That tritone descent is the second half of an octave descent that begins in measure 4. Within these larger transpositional gestures, the local voice leading is often via inversion, and often involves a descending minor third in the upper voice. At the highest level, we can hear the entire passage as an upper-voice motion from C to A, supported by a sustained perfect fourth, G $\sharp$ –C $\sharp$ , and motivated by I $_{G\sharp}^{C\sharp}$ .

The image shows a musical score for Bassoon and Clarinets, measures 4 to 12. The score includes markings for *poco accelerando* and *Bassoon in tempo*. Below the score are three pitch class diagrams labeled 1, 2, and 3. Diagram 1 shows a cycle of minor thirds: C → A → F# → D# → B → G → E → C. Diagram 2 shows a cycle of minor thirds: C# → A → F → D → Bb → Gb → Eb → C#. Diagram 3 shows a cycle of minor thirds: C → B → Bb → Gb → F# → E → D → C → A → C → D → C → A. The diagrams are labeled with T-1, T-2, T-6, and I<sub>G#</sub> to indicate transpositions and inversions.

At the end of the passage (measures 10–12), the accompanying perfect fourth, G#–C#, is sustained in the bass. The folk tune is gone now, replaced by a more spacious new melody. But the new melody still descends by minor third (F#–D#) and that melodic descent is still inversionally symmetrical with respect to I<sub>G#</sub><sup>C#</sup>.

The image shows a musical score for Eng. Horn and Clarinets, measures 10 to 12. The score includes markings for *Spacious new melody* and *Same G#–C# perfect fourth*. Below the score are two pitch class diagrams. The first diagram shows a cycle of minor thirds: F# → D# → C# → G# → F# → D# → C# → G#. The second diagram shows a cycle of minor thirds: C# → A → F → D → Bb → Gb → Eb → C#. The diagrams are labeled with I<sub>G#</sub><sup>C#</sup> to indicate inversions.

Taking the two parts of the passage together, we find a single unifying gesture in the melody, traversing a complete cycle of minor thirds: C–A–F#–D#.

C-A in opening figure      F#-D# in new melody

Bassoon

Clar.

Eng. Hrn.

Single unifying gesture:  
cycle of minor thirds

One can imagine the passage as working out a clash between two structural perfect fifths: C#-G# and D-A. C#-G# is represented by the sustained perfect fourth in the accompaniment and by the new melody that arrives in measure 10. D-A is represented by the melodic tetrachord D-C-B-A, within which the folk melody unfolds. In traditional, tonal music, the melody and harmony coincide and support each other. In this passage, however, the melody and the harmony, each centered on its own referential perfect fifth, are in tension with each other. The fact that the structural fifths are a dissonant semitone apart intensifies the clash between them.

Working out a clash  
between perfect 5ths

C# — G#  
C# - D# - F# - G#

D — A  
D - C - B - A^G

Sustained accompaniment Folk melody New melody

Semitone between fifths enhances clash



## Igor Stravinsky, *Three Pieces for string quartet*, No. 2 (1914)

This work is highly sectionalized, often with silences separating the sections, and, within each section, highly repetitive.

The image displays four blocks of musical notation for a string quartet, with various annotations:

- Block A (green background):** 6 alternations of two chords. The notation shows Violin I, Violin II, Viola, and Violoncello parts.
- Block B (red background):** two notes: A and E. The notation shows Violin I, Violin II, Viola, and Violoncello parts.
- Block A (green background):** 12 repetitions of same chord pair. The notation shows Violin I, Violin II, Viola, and Violoncello parts.
- Block B (red background):** interjected. The notation shows Violin I, Violin II, Viola, and Violoncello parts.
- Block C (blue background):** mock-serious lyrical melody. The notation shows Violin I, Violin II, Viola, and Violoncello parts.
- Block D (orange background):** brusque cadential gesture. The notation shows Violin I, Violin II, Viola, and Violoncello parts.
- Block B (red background):** referenced. The notation shows Violin I, Violin II, Viola, and Violoncello parts.
- Block C (blue background):** lyrical melody extended. The notation shows Violin I, Violin II, Viola, and Violoncello parts.
- Block D (orange background):** The notation shows Violin I, Violin II, Viola, and Violoncello parts.

Block A sounds trudging, limping, heavily laden. It consists of two chords of the same type: (0156). Each chord can be thought of as two perfect fifths a semitone apart. The first chord pairs A-E with the perfect fifth a semitone higher ( $B\flat$ -F); the second chord pairs A-E with the perfect fifth a semitone lower ( $A\flat$ - $E\flat$ ). The two chords together are symmetrical around the A-E they share.

The image displays the musical notation for Block A and a diagram illustrating the chord structure:

- Block A (green background):** The notation shows Violin I, Violin II, Viola, and Violoncello parts. The chords are labeled as "both chords sc(0156)".
- Diagram:** A diagram showing two perfect fifths a semitone apart, illustrating the symmetrical structure around the shared A-E.
- Annotations:** "trudging, limping" and "symmetrical around shared A-E".

It is possible to think of the two chords as related by transposition, with the second chord a semitone lower than the first. From that point of view, the descending semitone in the soprano and tenor is a direct manifestation of the  $T_{11}$  that connects the chords.

Block A

descending semitone in soprano/tenor  
is direct manifestation of  $T_{11}$

Diagram illustrating the transformation  $T_{11}$  connecting two chords:

F	→	E
B $\flat$	↗ ↘	A $\flat$
E	→	E $\flat$
A	↗ ↘	A

$T_{11}$

But it may be more productive to think of them as related by inversion at  $I_{E^A}$ , that is, the inversion that exchanges A and E. In this sense, these two chords together establish A-E as a stable, structural perfect fifth, one which is literally central in the passage: everything balances around it.

Block A

everything is stable  
around retained A-E

Diagram illustrating the transformation  $I_{E^A}$  connecting two chords:

F	E	E $\flat$
B $\flat$	A	A $\flat$

$I_{E^A}$

The B music consists of just two notes, A and E. As we just saw, these are the common tones between the two chords in the A-music, the notes around which those chords balance. Now, in the B music, those two central tones stand alone. There's at least a hint here that the A is a sort of tonic, possibly of A minor. This is a possibility I'll explore more a bit later.

A and E were common tones in Block A

Block B




A and E now stand alone

The C music is a lyrical melody played in octaves. It contrasts sharply in mood with the earlier music, especially with the alternating chords in the A music. The chords trudge along, and never get anywhere, as if immobilized by having to carry some sort of heavy burden. This melody seems to sing, and covers a fairly wide expanse. It strikes me as deliberately over-sentimental, as if someone is only pretending to weep. In any case, it begins and ends as abruptly as the trudging chords did. And it has another affinity with the trudging chords, namely an orientation toward the perfect fifth, A-E, and toward a sense of inversive balance around those notes.


lyrical melody in octaves

Block C



inversive balance around A-E

Block A



trudging, immobilized, burdened

everything is stable around retained A-E

Each note of the melody is positioned near its inversive partner—the notes appear to seek, and eventually find, their inversive partners with respect to A and E. The melody begins by arpeggiating an A-minor triad, another hint of that tonality, and ends on B $\flat$ —that will become important in just a moment. For now, however, the music maintains a precarious balance around A-E.

Block C

lyrical melody in octaves

inversional balance around A–E

each inversional pair appears in the same register

B — D  
E♭ ..... E♭ — B♭  
C — D♭  
A — E

begins A-minor triad ends on B♭

That balance is abruptly toppled by the D music, which is centered on the structural fifth B♭–F, amid repeated motions from F in the bass to B♭ in the upper voice that evoke a V–I cadential motion. The B♭ is always dissonated by the C♭ that invariably sounds with it.

Block D

V–I motion from F in bass to B♭ in upper voice

centered on B♭–F

B♭ always appears with dissonant C♭

In the opening chord of the piece, the fifth A–E was conjoined with B♭–F. But the A–E was clearly primary, and the B♭–F was secondary, poised above it just as the A♭–E♭ of the second chord was poised below it. Then in music that followed, A–E was maintained as both a centric focus and as an inversional fulcrum around which other elements were balanced. In the cadential D music, however, the A–E fifth is abruptly banished, and the B♭–F is violently asserted as the new focal point.



Block A

opening chord combines A-E with B $\flat$ -F

A-E is primary

B $\flat$ -F is above

A $\flat$ -E $\flat$  is below

Block B

A-E alone

A-E is the centric focus

Block C

(starts on A minor)

A-E is the inversive fulcrum

Block D

A-E is banished

B $\flat$ -F is new focal point

This may seem a strange way to end a passage. Instead of returning to the tonality of the beginning, as traditional tonal pieces do, this passage ends with an abrupt departure. Instead of a reassuring return we get a sharp kick in the rear end, and the door slams behind us.

Block A

A-E is primary

Block B

A-E is the centric focus

Block C









A-E is the inversive fulcrum

Block D

B $\flat$ -F is new focal point

I have suggested that there are hints in this piece of traditional tonality. We might take those hints and try to reconstruct a hypothetical, normalized tonal progression that might be heard to underlie Stravinsky's passage. Beneath the two-chord progression of Stravinsky's A fragment, I imagine a simple 5-6 or  $\frac{5}{3}$  to  $\frac{6}{4}$  motion above a stationary A. I'm hearing Stravinsky's melodic F-E as the familiar *seufzer* or sighing figure that resolves scale-degree  $\hat{6}$  to  $\hat{5}$  in minor. I imagine Stravinsky's B fragment, with its leaps from E to A and back, as suggesting a simple V-I progression in A minor, and I imagine Stravinsky's lyrical melody in the C fragment as being harmonized the same way. A simple cadence in A minor becomes the

abrupt, B $\flat$ -oriented termination of Block D. In relation to the hypothetical prototype, Stravinsky's actual composition is a radical transformation. In its antagonistic relationship to the formal and harmonic norms of traditional tonality, static textural blocks and formal fragmentation replace goal-oriented coherent tonal progressions.

simple 5-6 over A	suggests V-I in A minor	suggests V-I in A minor	stays in A (instead of B $\flat$ )
			
isolated truncated fragmented distorted	isolated fragmented	isolated distorted deviates to B $\flat$	isolated fragmented distorted deformed remains on B $\flat$
			
Block A	Block B	Block C	Block D

## Arnold Schoenberg, *Five Piano Pieces*, Op. 23, No. 3 (1923)

This passage has something of the feel of a Baroque fugue—emotionally restrained and contrapuntally dense. The five-note subject of this apparent fugue is followed immediately by a sort of “fugal answer” at the perfect fifth. The answer enters a beat too soon, before the subject has quite finished. At the end of the passage, the series is heard in inversion, at a level that shares four tones in common with the original series.

The musical score illustrates the 'Subject' and 'Fugal Answer' in Schoenberg's Op. 23, No. 3. The 'Subject' is a five-note series: B $\flat$  - D - E - B - C $\sharp$ , labeled P<sub>10</sub>. The 'Fugal Answer' is a five-note series: F - A - B - F $\sharp$  - G $\sharp$ , labeled P<sub>5</sub>. The answer enters one beat early. The score also shows the series in inversion, labeled I<sub>2</sub>, with the notes D - B $\flat$  - A $\flat$  - D $\flat$  - B. A bracket indicates that the series [B $\flat$ , D] and [B, C $\sharp$ ] share 4 tones in common. The score is in 3/4 time and features piano (p) and mezzo-forte (mf) dynamics.

The three forms of the series identified so far are connected by the same T and I that can be found within the series itself—that's what creates the network of common tones that binds the series forms.

The diagram illustrates the transformation of the series forms. It shows the original series P<sub>10</sub> (B $\flat$  - D - E - B - C $\sharp$ ) and its transformation P<sub>5</sub> (F - A - B - F $\sharp$  - G $\sharp$ ) via a T<sub>7</sub> operation. The diagram also shows the series in inversion, labeled I<sub>2</sub>, with the notes D - B $\flat$  - A $\flat$  - D $\flat$  - B. The common tones between the series forms are highlighted in orange boxes:

P <sub>10</sub>	I <sub>2</sub>	P <sub>5</sub>
B $\flat$	B $\flat$	A
D	D	B
C $\sharp$	D $\flat$	F
E	A $\flat$	F $\sharp$
	G $\sharp$	

Common tones: B $\flat$ , D, C $\sharp$ , D $\flat$ , A $\flat$ , G $\sharp$ .

There are two more statements of the series in the passage, both involving discrepancies in the serial ordering. In  $RI_5$ , which overlaps extensively with  $P_{10}$ , the final note, F, comes in too soon, as noted earlier. In  $I_6$ , the last two notes of the series are heard before the first three.

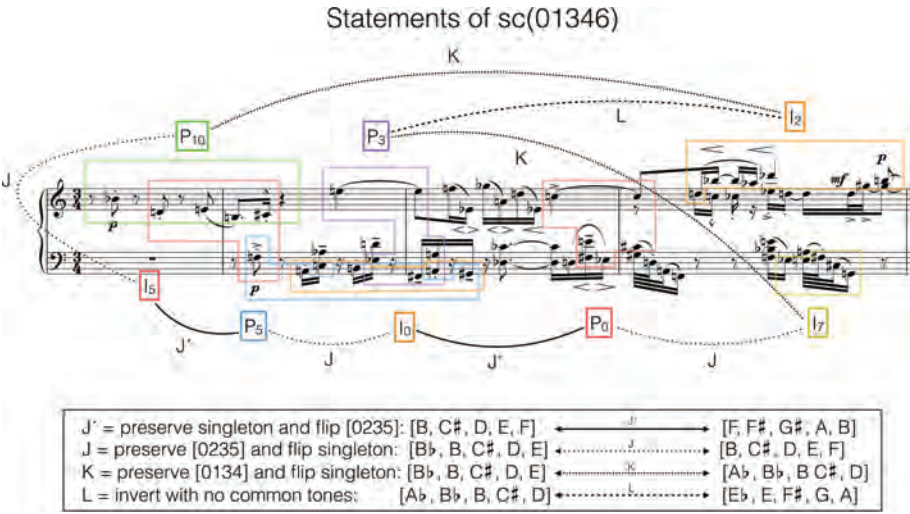
The entire network of five series forms is bound together by the same T and I that bind the notes of the series itself.

Many additional statements of the series can be found in this passage, but with the ordering so obscured that it is best to think of them as unordered collections. Statements of this collection type, (01346), account for virtually every note in the passage.

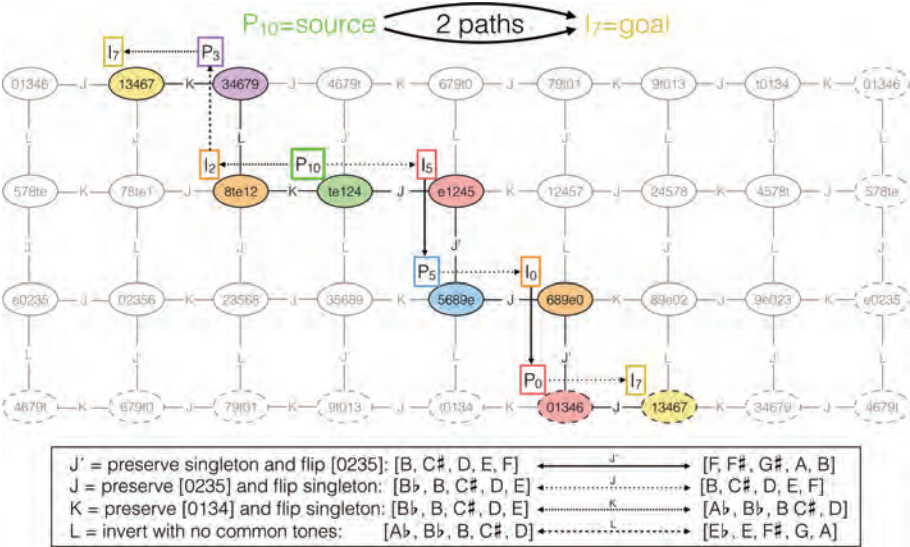
#### Statements of sc(01346)

It is possible to bind some of these pentachords into a single network, based on a small number of contextual inversions. J, K, and L are from Lewin (2008). J', the obverse of J, is my contribution.





It can be helpful to visualize the progression of these pentachords on a musical space in which the nodes are the members of this pentachord class (written with pitch-class integers in a compressed format) and the lines are the contextual inversions that connect them. From this vantage point, the passage can be thought of as projecting two progressions of pentachords, one mostly higher and the other mostly lower. The lower strand starts on  $P_{10}$  then zigzags down and to the right through a chain of  $J$  and  $J'$ , culminating at  $I_7$ . The upper strand also starts on  $P_{10}$ , but zigzags up and to the left through a chain of  $K$  and  $L$ , culminating at the same  $I_7$  (the appearance of  $I_7$  at two different locations in the space is an illusion—in reality the space is a torus, and the two instances of  $I_7$  occur at a single place). One source opening out to two paths then converging onto a single goal. With the profusion of pentachords in the passage, this is far from the only musically meaningful path!



## Béla Bartók, String Quartet No. 3, *Prima parte* (1927)

This passage consists of a hushed, sustained chord in the lower parts (marked *pianissimo* and played with mutes) and a whispered, lyrical melody. The melody has a somewhat traditional arch shape: it begins in a halting manner, in a middle register, accelerates toward a high point, and then subsides. The sustained chord in the lower three instruments consists of four notes: C#-D-D#-E; the melody in the first violin contains the remaining eight notes. The passage as a whole thus contains all twelve notes, completing the chromatic aggregate.

Violin: whispered, lyrical melody  
F-F#-G-G#-A-A#-B-B#

Moderato

Lower parts: hushed, sustained chord  
C#-D-D#-E

Despite their pitch complementarity and obvious textural contrast, the melody and the chord have deep affinities. To appreciate them, we begin by looking closely at the melody, taking its first three notes as a basic cell. It is followed immediately by its inversion. The second cell ignites an RI-chain with three links. The third link in the chain is related to the original three notes by inversion around their shared first note, A#. The first seven notes of the melody—the whole first phrase—thus embed four overlapped motivic cells, related intervallically to the first three notes.

A musical staff in 3/4 time with a key signature of two sharps (F# and C#). The melody consists of several measures. Three specific measures are highlighted with colored boxes: a green box around the first measure (notes A#, B#, A), a red box around the second measure (notes A#, G#, B), and a blue box around the third measure (notes B, A#, G#). Above the staff, interval vectors are labeled: <+2, -3> (green), <-2, +3> (red), and <+3, -2> (blue). Below the staff, a diagram shows the relationships between these notes. It includes labels like I<sub>A#</sub>, I<sub>A#</sub>, R<sub>I</sub>, T<sub>I</sub>, and R<sub>I</sub> with arrows indicating transformations between the notes A#, B#, A, G, A#, G#, B.

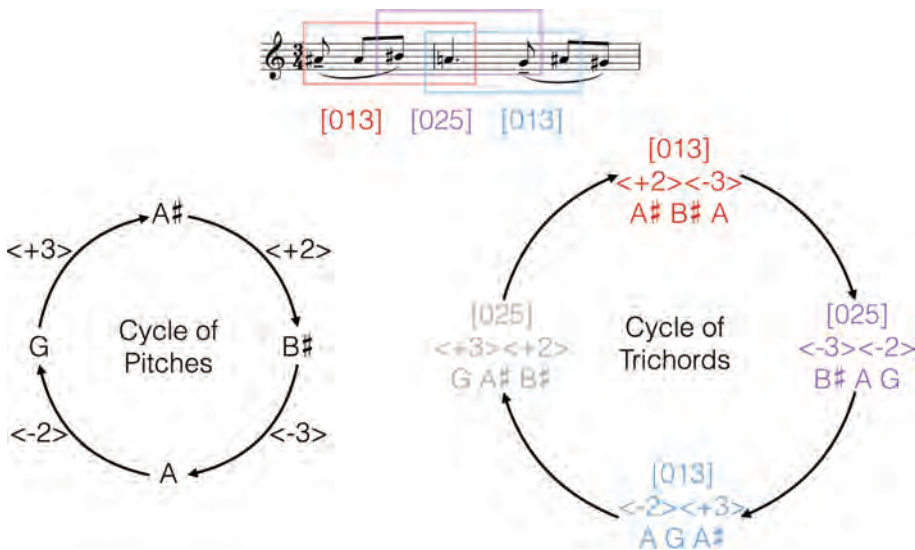
The same motive is composed-out over the entire span of the melody. The three notes of longest duration, A-B-G#, have the same intervallic shape as the first three notes of the melody, A#-B#-A. Each note in this large-scale statement is the third note in a small-scale statement of the motive.

This diagram illustrates the concept of a large-scale statement composed of small-scale statements. At the top, a dashed line represents the 'Large-scale statement' with notes A, B, and G# connected by intervals <+2, -3> (green) and <-3, -2> (blue). Below this, the 'Three small-scale statements' are shown, each with its own intervallic shape: A#-B#-A with <+2, -3> (green), A#-G#-B with <-2, +3> (red), and B-A#-G# with (same notes reordered) (blue). The notes A, B, and G# on the dashed line correspond to the third notes of the small-scale statements.

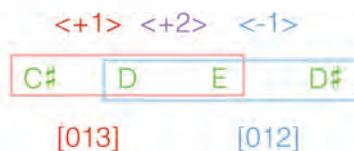
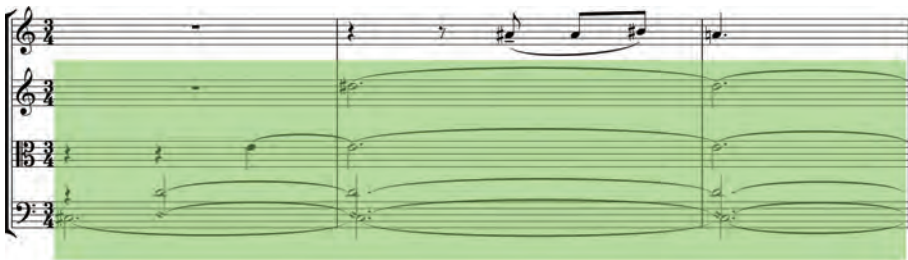
Until now, we have been concerned with intervals 2 and 3 moving in opposite directions. At the top of the melody, however, we hear two retrograde-related statements of a different motive, still using intervals 2 and 3, but in the same direction. We already had a premonition of this motivic variant at the beginning of the melody, in the interstices between two I-related forms of our original three-note motive.

A musical staff showing a different motive. It features a green box around the notes E# and F# (interval <+2, +3>) and a blue box around the notes A# and F# (interval <-3, -2>). Below the staff, a diagram shows the relationships between these notes and other notes in the melody. It includes labels like I<sub>A#</sub>, R, and R with arrows indicating transformations between the notes A#, B#, A, G, E#, F#, A#, and F#.

We can represent these first five melody notes as a cycle of pitch classes, starting and ending on A#, and moving by 2s and 3s. The cycle embeds four trichords: the statements of the original motive, with 2 and 3 moving in opposite directions, represent (013); the statement of the motivic variant, with 2 and 3 moving the same direction, represent (025).

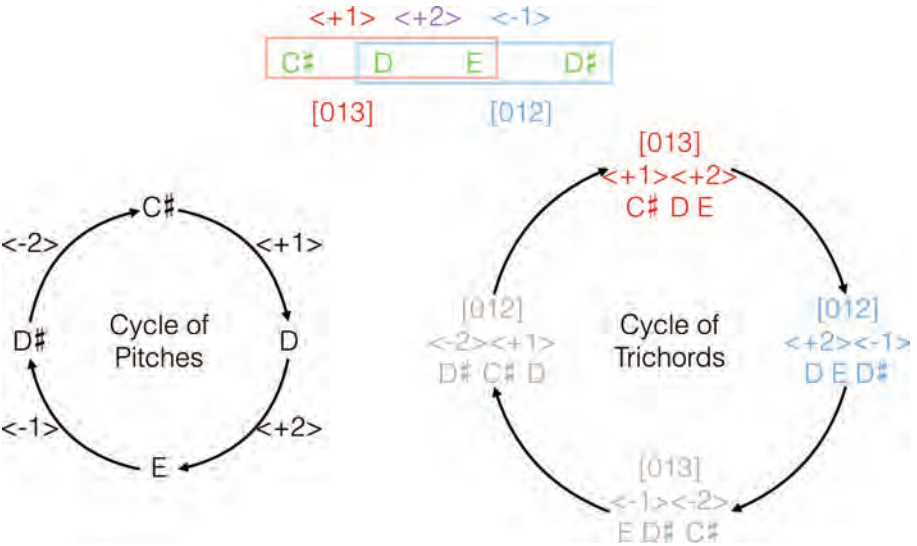


And what of the four-note chord that accompanies this melody? Its notes enter in a particular order: C#-D-E-D#. The first three notes, C#-D-E, consist of a 2 and a 1 moving the same direction, and comprise the set class of our melodic cell: (013). The last three notes, overlapping with these, D-E-D#, consist of a 2 and a 1 moving in opposite directions, and form a chromatic trichord, (012).





Like the two melodic motives, these overlapping harmonic trichords can be represented as a cycle of pitch classes, combining intervals 1 and 2, or a cycle of sets, with (013) alternating with (012). As we saw, the melody involves intervals 2 and 3 either turning inward, to produce (013) or outward, to produce (025). The chord involves intervals 2 and 1 either turning outward to produce (013), the set class of the melody, or inward to produce (012).



The melody and the chord are related in yet another way, through their shared focus on inversive symmetry on  $I_5$ . The chord itself is symmetrical on this axis. In the melody, notes generally occur in close proximity to their inversive partners. More broadly, we might say that the inversive symmetry of the chord exerts pressure on each tone to find its inversive partner, and that this is what impels the A of measure 3, weakly partnered by G# in the same measure, to move to the final G#.

Melody and chord relate through inversive symmetry on  $I_5$

The top part of the image shows a musical score for Violin I, Violin II, Viola, and Violoncello. The score is marked "Moderato" and "pp". The bottom part of the image shows two pitch diagrams. The left diagram is a circle with 12 points labeled A, B, C, D, E, F, F#, Fx, G#, A#, and B#. A horizontal line labeled  $I_5$  passes through the circle, and colored arcs connect points that are inversive partners: A to G#, B to F#, C to F, D to E, and E to D#. The right diagram is a rectangular diagram with 12 points labeled A, D#, E, D, C# on the left and G#, D#, E, D, C# on the right. A horizontal line labeled  $I_5$  passes through the middle. Colored lines connect points that are inversive partners: A to G#, D# to D#, E to E, D to D, and C# to C#.

# 8

## Aaron Copland, *Piano Variations*, Theme (1930)

This is the theme for an extended set of variations. But within the theme itself, there is already a great deal of variation with respect to a four-note motto: E–C–D#–C#. The two halves of the theme begin with the motto, with the second statement echoed in a canon at the lower octave. The first half is loud and violent, with wide leaps, and punctuated by dissonant *sforzando* chords; the second half is tranquil, with a quieter mood and a more smoothly flowing melodic line.

THEME  
Grove (♩ = 48)

Four-note motto  
E–C–D#–C#

First half: loud and violent

Second half: tranquil and quiet

Motto in canon

Leaving out the sharp punctuations and the canonic imitations, we can parse the entire melodic line into a series of six short utterances starting always on E, with the second half an almost exact repeat of the first half. In general, the second half smooths out the contour of the line, maintaining the note succession, but with mostly conjunct motion.

First half      Six Short Utterances Starting on E      Second half

Disjunct      First and second halves have same note succession      Conjunct

That twenty-one-note melody is in a rough ABA form. In the first A section, we hear two statements of the motive (the second of which has a repeated note). In the B section we hear two contrasting ideas, both of which refer to the notes and intervals of the motive. The concluding A section consists of two truncated statements of the motive.

First half

A

E-C-D#-C#      4-note motto

E-C-E-D#-C#      4-note motto with repeated E

B

E-F#      Not the motto, new note (F#)

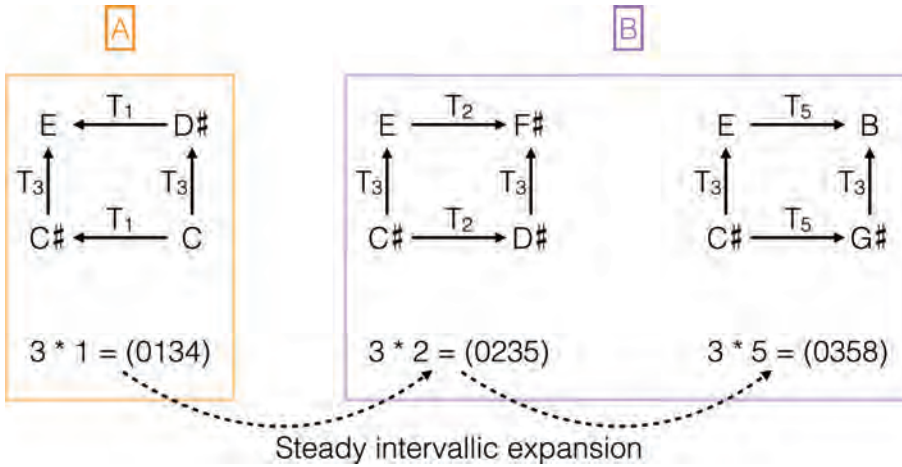
E-C#-G#-B      Contrasting 4-note idea

A'

E-D#-(C)      3 notes of motto, not in order

E-D#-C#      Motto in order, missing a note

The motto harmony can be thought of in terms of transpositional combination, as 3\*1 (i.e., two 3s related by semitone). As the B section begins, the addition of F# creates a new tetrachord that can be thought of as 3\*2: C#-E combined with D#-F#. As the B section continues, C#-E is combined with G#-B as 3\*5. There is thus a steady process of intervallic expansion, from the densely chromatic to the intervallically spacious.



The outer sections suggest  $OCT_{0,1}$ ; the contrasting middle section contains the five notes of  $PENT_E$ . Despite the collectional contrast, the A and B sections also share elements in common, most conspicuously the dyad E-F $\sharp$ , which belongs to both collections and functions as a pivot between them.

First half

**A**

(1) 1 2 3 4  
 (4) 5 6 7 8 9

**B**

(10) 10 11  
 (17) 12 13 14 15

**A'**

(16) 16 17 18  
 (20) 19 20 21

$OCT_{0,1}$ : C-C $\sharp$ -D $\sharp$ -E-F $\sharp$ -G-A-B $\flat$

E-F $\sharp$  is in both collections...

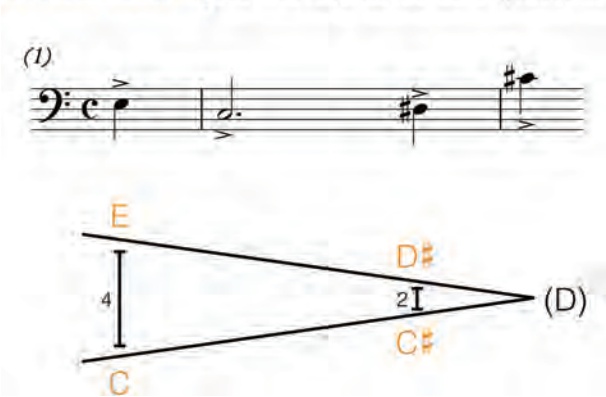
$PENT_E$ : E-F $\sharp$ -G $\sharp$ -B-C $\sharp$

...and acts as pivot to start the B section

$OCT_{0,1}$ : C-C $\sharp$ -D $\sharp$ -E-F $\sharp$ -G-A-B $\flat$

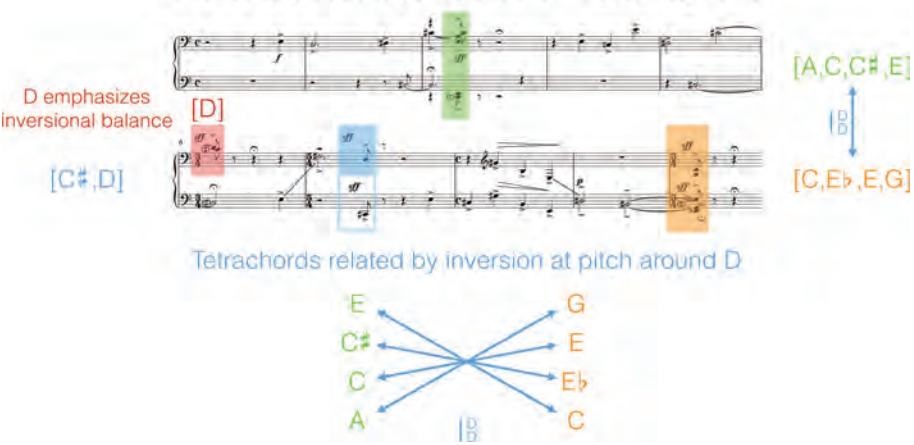
The four-note motto is balanced symmetrically around D.

4-note motto symmetrical around implied D



In the first half of the melody, the short melodic fragments are usually punctuated with short, sharp attacks of a single note, a dyad, or a four-note chord. Just as the motto is balanced around D, the two punctuating four-note chords are also related by inversion around D.

Short, sharp attacks punctuate the melodic fragments





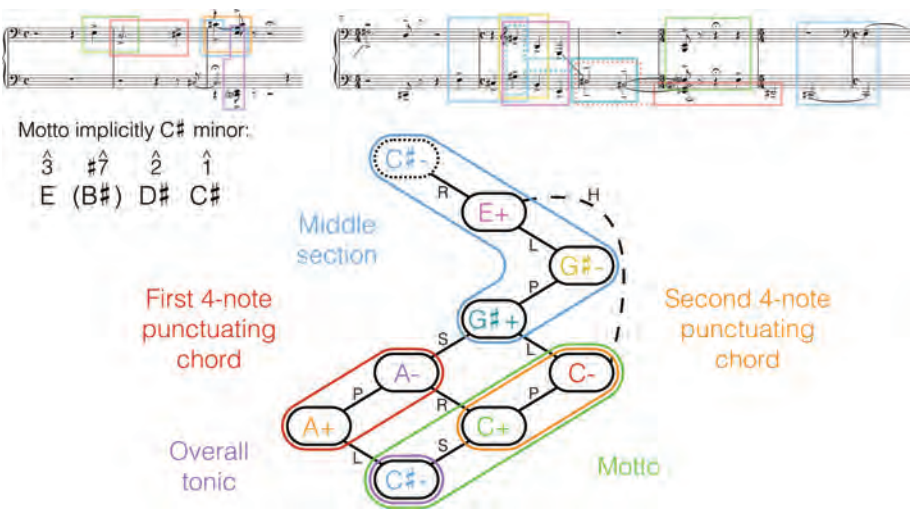
The two punctuating tetrachords, [A, C, C $\sharp$ , E] and [C, E $\flat$ , E, G], can both be thought of as embedding a pair of P-related triads.

The image shows two musical staves. The first staff has a green highlight under the notes A, C, C $\sharp$ , and E, with the label [A, C, C $\sharp$ , E] to its right. The second staff has an orange highlight under the notes C, E $\flat$ , E, and G, with the label [C, E $\flat$ , E, G] to its right. Below the staves, two diagrams illustrate the triadic structure. The first diagram, labeled [A, C, C $\sharp$ , E], shows two triads: A-C-E and A-C $\sharp$ -E, connected by a curved arrow labeled 'P'. The second diagram, labeled [C, E $\flat$ , E, G], shows two triads: C-E $\flat$ -G and C-E-G, also connected by a curved arrow labeled 'P'.

More generally, triads play an important role as underlying harmonies in this music, and they are often related by the familiar triadic transformations, including P, L, R, SLIDE, and HEXPOLE. In some cases, the triads are incomplete, but can be easily inferred.

The image shows two musical staves with various triads highlighted in colored boxes and labeled with transformation types. The first staff shows a sequence of triads: G $\sharp$ +, C-, C $\sharp$ -, A+, and A-. Above them are labels for transformations: SLIDE (between G $\sharp$ + and C-), R (between C- and C $\sharp$ -), L (between C $\sharp$ - and A+), and P (between A+ and A-). The second staff shows a sequence of triads: C $\sharp$ -, G $\sharp$ -, E+, G $\sharp$ +, C-, G+, and C $\sharp$ -. Above them are labels for transformations: R (between C $\sharp$ - and G $\sharp$ -), P (between G $\sharp$ - and E+), HEX (between E+ and G $\sharp$ +, and between G $\sharp$ +, C-, and C $\sharp$ -), L (between G $\sharp$ - and E+, and between G $\sharp$ +, C-, and C $\sharp$ -), and SLIDE (between C- and G+). The text 'Triads related by transformations' is written to the right of the first staff.

These triads can be traced on a transformational space within which we can hear the progression as a journey away and back. After beginning around C major, C minor, and C# minor, the middle section of the melody brings in A♭ major and G# minor, and we reach the farthest distance from our starting point (although, in truth, we haven't gone very far at all). The second punctuating chord returns us to the harmonies of the motto, and eventually to C# minor, which acts as a sort of global tonic for the piece. The ambiguous, clouded C# minor tonality of the passage is implicit in the motto itself, with its unmistakable reference to four notes of C# harmonic minor: B# (#7), C# (1̂), D# (2̂), E (3̂). But the C# minor triad is adumbrated not via conventional tonal relationship but through a network of triadic transformations, amid a stream of somewhat independent intervallic and motivic development.



## Ruth Crawford Seeger, *Diaphonic Suite No. 1*, first movement (1930)

This is the first half of a short movement for solo flute or oboe. It is written in what the composer calls “verse form”—a series of melodic lines, like the lines of a poem, that create a musical rhyme scheme by ending in a similar way. Here, we have two pairs of lines, each marked by a double bar line, in the form ABAB. Rhythmically, lines 1 and 3 are similar, while lines 2 and 4 are identical. The cadential conclusion to all four lines is a leap of 11 semitones—that’s the musical rhyme.

“Verse Form” creates musical rhyme with similar endings

Lines 1 and 3 are rhythmically similar  
Lines 2 and 4 are rhythmically identical

Rhyme scheme

Musical rhyme: leap of 11 semitones

Let's take the first three notes, D–E–E♭, as a basic motive, describing intervals  $\langle +2, -1 \rangle$ . It occupies a small chromatic cluster of semitones, D–E♭–E. It opens a space, then fills it in. It converges on its central tone, E♭, on which it is inversionally symmetrical. As we will see, all of these qualities resonate throughout the melody in various ways.


The basic motive

intervals  
 $\langle +2, -1 \rangle$

chromatic  
cluster

opens space  
and fills it in

converges  
on central E♭



The motive, taken as a series of three notes, can appear in four different orderings (we'll call them P, I, R, and RI).

Motive in four orderings

P

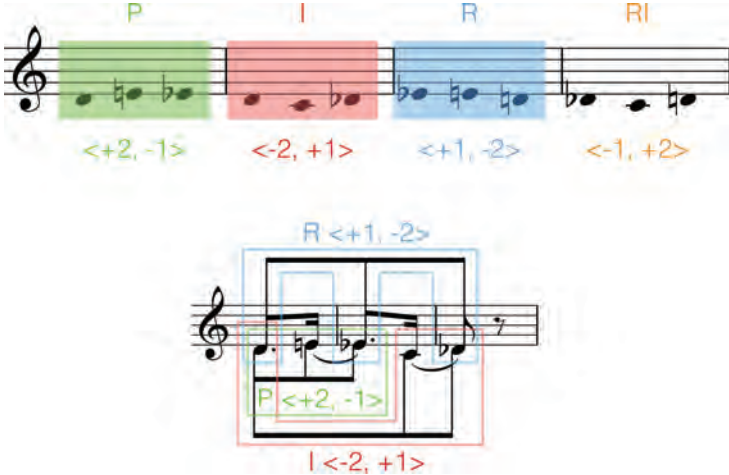
I

R

RI



Three of the four orderings can be heard within the first five notes of the melody: the first three notes describe P; the notes on the downbeats of the three measures form R, and the lowest three notes outline I.



There are many other statements of the motive in the melody, sometimes isolated and sometimes overlapping, sometimes involving three contiguous notes and sometimes slightly extended. Because the motive involves small intervals (1 and 2) moving in opposite directions, it usually conveys the sense of creeping around within a small space, with every move in one direction immediately followed by a slightly smaller or larger move in the other direction.

Interval analysis legend:

- P  $\langle +2, -1 \rangle$  (green)
- I  $\langle -2, +1 \rangle$  (red)
- R  $\langle +1, -2 \rangle$  (blue)
- RI  $\langle -1, +2 \rangle$  (orange)

Staff 1 (Measures 1-4): P, R, I, R

Staff 2 (Measures 5-8): P, RI, P, RI, I

Staff 3 (Measures 9-12): P, RI, P, P

Staff 4 (Measures 13-16): P, RI, P, RI

Sometimes we get a sense of the melody creeping slowly in some direction, usually upward. This occurs particularly when this motive, or closely related motives, are bound together into RI-chains. The final chain connects the end of this section of the piece with the beginning of the next one.



RI-chains link upward motion

(continues into next section of the piece)

If we think of the motive as an unordered collection rather than an ordered series, we find that the collections are connected via transposition by the same intervals, 1 and 2, that comprise the motive itself. Transposing a set by an interval it contains produces common tones, and these add to the sense of a melody that moves slowly and haltingly through space, amid constant references back to where it has just been.

[D, E $\flat$ , E]  $T_{-2}$  [C, D $\flat$ , D]  $T_{-1}$  [D $\flat$ , D, E $\flat$ ]  $T_{+1}$  [E, F, G $\flat$ ]  $T_{+2}$

[E, F, F $\sharp$ ]  $T_{+1}$  [F, F $\sharp$ , G]  $T_{+2}$  [G, G $\sharp$ , A]  $T_{+1}$  [G $\sharp$ , A, A $\sharp$ ]  $T_{+2}$  [A $\sharp$ , B, C]

[C $\sharp$ , D, E $\flat$ ]  $T_{+2}$  [E $\flat$ , E, F]  $T_{+1}$  [E, F, F $\sharp$ ]  $T_{+2}$  [F, F $\sharp$ , G]

[G $\sharp$ , A, B $\flat$ ]  $T_{+2}$  [B $\flat$ , B, C]  $T_{+1}$  [D, E $\flat$ , E]  $T_{+2}$  [E $\flat$ , E, F]  $T_{+1}$  [E, F, F $\sharp$ ]  $T_{+2}$



## first movement (1931)

This movement juxtaposes contrasting melodies in a texture the composer called “heterophony” (i.e., a particularly intense sort of polyphony, in which the lines are highly differentiated, both in their internal organization and their apparently minimal level of cooperative mutual support). Following her own labeling system, “I” designates the melody in the first violin, “Ia” designates a variant of it in the second violin, and “II” designates a contrasting melody that starts in the cello, then moves to the viola and back to the cello.

I: melody in first violin

II: contrasting melody shared by cello and viola

I: melody in first violin

II: contrasting melody shared by cello and viola

Let's begin by comparing Melodies I and Ia. The contrast between them is striking: I is marked *mezzo piano, cantando*—a flowing, lyrical melody; Ia is marked *forte, marcato bruscamente*—composed of short, heavily accented notes. Both melodies feature wide leaps, and both begin with a descending major seventh, but what else do they have in common? Before we consider their intervals, let's consider their overall shape: their contours and their balance of ascending and descending motion. Both melodies begin with the contour <-, +, +>, that is, a descending motion followed by two ascending motions. The remaining four-note shapes in both melodies either replicate that one or invert it into <+, -, ->, replacing each descending motion by an ascending one, and vice versa.

Same shape, one note different:  
D $\sharp$ -E-F $\sharp$ -C $\sharp$  and A-E-F $\sharp$ -C $\sharp$

Both melodies begin with same contour: <- , + , + >

Remaining shapes either <- , + , + > or its inversion <+ , - , - >

Same shape, one note different:  
F $\sharp$ -G-D $\flat$ -C and F-G-D $\flat$ -C

We can refine our sense of shared contour between these melodies by considering their contour segments (CSEGs), a way of naming a contour by assigning 0 to the lowest note, 1 to the second-lowest note, and so on. The two melodies share CSEGs and their variants (inversion, retrograde, and retrograde-inversion). For example, <2310> and its variant forms occur fully seven times across the two melodies. Despite their differences in character, then, these two melodies express similar and related contours.

D $\sharp$ -E-F $\sharp$ -C $\sharp$  <3012>

D $\sharp$ -E $\sharp$ -A-E <2310>

F $\sharp$ -C $\sharp$ -G-C <1320>

C $\sharp$ -D $\sharp$ -E $\sharp$ -A <1320>

E $\sharp$ -A-E-F $\sharp$  <3201>

A-E-F $\sharp$ -C $\sharp$  <2013>

E-F $\sharp$ -C $\sharp$ -G <0132>

F $\sharp$ -G-D $\flat$ -C <2013>

C $\sharp$ -F $\sharp$ -E-F <2013>

F-G-D $\flat$ -C <2013>

G-D $\flat$ -C-B <0132>

D $\flat$ -C $\flat$ -G $\flat$  <0321>

B-G $\sharp$ -C $\sharp$ -F $\sharp$  <3201>

C $\sharp$ -F $\sharp$ -E-F <0321>

F $\sharp$ -E-F-G <2310>

E-F-G-D $\flat$  <3201>

4

5

6

7



The two melodies are intervallically distinct: I has mostly 5s and 2s; Ia has mostly 1s and 6s.

The image shows two musical staves. The top staff, labeled 'I:', is for Violin 1, marked 'solo' and 'mp cantando'. It features a melody with intervals of 2 and 5 highlighted by green and red boxes. The bottom staff, labeled 'Ia:', is for Violin 2, marked 'f marcato bruscamente'. It features a melody with intervals of 1 highlighted by blue boxes. Below the staves, the text reads: 'Melody I: mostly intervals of 2 and 5' and 'Melody Ia: mostly intervals of 1'.

But they do share a group of three notes in reverse order: E–F#–C# in I and C#–F#–E in Ia. In addition, the first four notes of Ia are heard, in slightly scrambled order, as the last four notes of I and the last three notes of the two melodies are the same, again in scrambled order.

The image shows the same two musical staves as above. Arrows and boxes highlight specific note groupings. A green box on Melody I contains the notes E, F#, and C#. A red box on Melody Ia contains the notes C#, F#, and E. A blue box on Melody I contains the notes F#, C#, G, and C. A red box on Melody Ia contains the notes F#, G, C#, and C. A green box on Melody Ia contains the notes C#, F#, and E. A blue box on Melody I contains the notes G, D#, and C. A red box on Melody Ia contains the notes G, C#, and C. Arrows indicate the relationships between these groups: a green arrow from the E-F#-C# group in I to the C#-F#-E group in Ia, a red arrow from the F#-C#-G-C group in I to the F#-G-C#-C group in Ia, and a blue arrow from the G-D#-C group in I to the G-C#-C group in Ia.

They also share a sense of inversion around D#/E–A/B#: in both melodies, notes are often heard in close proximity to their partners on this axis. Some of the inversional pairs are shared between the two melodies: C#–F# and C–G occur in both. Other pairings are distinct: D#–E occurs twice in I but not in Ia; G#–B occurs in Ia but not in I.

The image shows the same two musical staves as above. A chromatic scale diagram is overlaid on the staves, showing the notes A, B, C, D, E, F, G, and their sharps and flats. The notes are arranged in a circle, with A at the top, B at the top-right, C at the right, D at the bottom-right, E at the bottom, F at the bottom-left, G at the left, and A at the top. The notes are color-coded: A (blue), B (orange), C (green), D (red), E (blue), F (red), G (orange), and A (blue). The diagram illustrates the inversional pairs: C#–F# and C–G occur in both melodies; D#–E occurs twice in I but not in Ia; G#–B occurs in Ia but not in I.



They are both also partitioned registally into complementary whole-tone collections. In Melody I, the notes from  $WT_1$  are mostly higher and those from  $WT_0$  are mostly lower. The reverse is true for Melody Ia. The relationship between these two melodies thus involves a sharp contrast of character and interval, beneath which we find a range of subtle affinities and associations. These mutual relationships are doubtless what led the composer to imagine one of the melodies (Ia) as a variant of the other (I).

WT<sub>1</sub>  
I: Violin 1  
mp cantando  
solo  
WT<sub>0</sub>

WT<sub>0</sub>  
Ia: Violin 2  
f marcato bruscamente  
solo  
WT<sub>1</sub>

For Melodies I and II, the contrasts are more vivid, and the associations more subtle. Melody II mostly ascends by small intervals, 1s and 2s, punctuated by two large downward leaps. It often twists around on itself as it ascends—there are eight statements of a three-note motive involving 1 and 2 moving in opposite directions.

Melody 2: mostly ascends using 1 and 2  
punctuated by two large downward leaps

II: Cello  
p ma ben marcato  
cresc. molto

3-note motives with 1 and 2 in opposite directions

Melody II incorporates large transposed chunks: its first eight notes are transposed up 16 semitones ( $T_4$ ) and then another eight semitones ( $T_8$ ), to bring it back to its starting level two octaves higher than it began.

II: Cello  
p ma ben marcato  
cresc. molto

2 octaves

$T_4$  (+octave)

$T_8$

In its intervallic arrangement, its twisting in on itself, its motion by small increments, and its overall character (rapid notes, soft, *ben marcato*), Melody II is quite distinct from Melody I. But the two melodies have subtle affinities, including the sharing of groups of notes. Most notably, the first three notes of Melody I return as the last three notes of the first phrase of Melody II, and the dyad E–F $\sharp$ , in that order, occurs at the beginning of Melody I and at the end of the first phrase of Melody II.

Melodies I and II also share two other features with each other (and with Melody Ia). The first is partitioning into complementary whole-tone collections. For melodies I and Ia, this partitioning is mostly by register. Melody II ascends mostly along WT<sub>0</sub>, with brief detours away and back.

The three melodies also share an interest in inversion on a D $\sharp$ /E-A/B $\flat$  axis. In Melodies I and Ia, notes are heard in close proximity to their inversionsal partners. In Melody II, the inversionsal partners tend to be balanced symmetrically in register.

Whatever their internal similarities, however, the melodies give the initial impression of being composed quite separately from each other—each melody maintains a high level of independence, seemingly virtually uncoordinated with the others. But it is possible to imagine a counterpoint that relates the vertical intervals formed between Theme I and Theme II. It is what the composer called “dissonant counterpoint”—the principal intervals are the dissonant ones (10s and 11s) while the more consonant intervals have a secondary, embellishing function.

When thinking about the passage as a whole, we are probably aware first of three independent melodies, with distinctive and contrasting characters, each going its own way in its own manner, with little heed of or resemblance to the others. As we listen more carefully, however, we become aware of networks of subtle affinities and similarities that bind the melodies to each other. The cumulative effect is that of a family argument—the participants resemble each other in subtle ways, and give signs of actually listening to each other, at least some of the time.

## Anton Webern, “Wie bin ich froh!” from *Three Songs, Op. 25, No. 1* (1934)

This song sets a poem by Hildegard Jone. It has a texture that is sometimes called “pointillistic”—small jabs of notes and vertiginous melodic leaps that seem to preclude any possibility of musical connection and coherence. But amid the isolated bursts of activity and sudden leaps there are subtle repetitions. For example, the poetic rhyme (“Wie bin ich froh” and “und leuchtet so”) is supported by a musical rhyme: the last four notes are the same as the first four. Through it all, the music seems to shimmer with bright colors, thus resonating with a text about springtime growth.

Wie bin ich froh!                      How happy I am!  
noch einmal wird mir alles grün      Once more all grows green around me  
und leuchtet so!                      And shines so!

A rich network of musical relationships grows from the first three notes and their intervals—the musical relationships burgeon as a reflection of a text in which “Once more all grows green around me / And shines so!” The first three melody notes, G–E–D $\sharp$ , present intervals <-3, +11>. The same pattern of intervals occurs twice more in the melody, first transposed down five semitones, then transposed up five semitones.



First three notes as basic unit      Transposed down five semitones      Transposed up five semitones

$\langle -3, +11 \rangle$        $\langle -3, +11 \rangle$        $\langle -3, +11 \rangle$

$-5$        $+5$

The image shows a musical staff with three motives. The first motive is highlighted in green, the second in blue, and the third in orange. Arrows indicate transpositions: a blue arrow labeled -5 from the first to the second, and an orange arrow labeled +5 from the first to the third. Each motive is labeled with the interval set  $\langle -3, +11 \rangle$ .

This creates both a sense of symmetrical balance and a framework for the melody: its first note, G (the first note in the first of the three motives), its lowest note B (the second note in the second of the three motives), and its highest note, G# (the third note in the third of the three motives). In a more abstract sense, this melodic frame has the same intervals as the three-note motive.

Symmetrical balance and framework for melody

First three notes as basic unit

Frame has same intervals as basic 3-note motive

G (first)      B (lowest)      G# (highest)

1      4      3

G—E—D#

Transposed up and down five semitones

The image shows a musical staff with three motives. A purple arc labeled 1 connects the first note of the first motive (G) to the third note of the third motive (G#). A red line labeled 4 connects the first note of the first motive (G) to the second note of the second motive (B). A blue line labeled 3 connects the second note of the second motive (B) to the third note of the third motive (G#). Below the staff, the notes G, E, and D# are shown with intervals 3, 1, and 4 between them. A label indicates that the frame is transposed up and down five semitones.

An additional, slightly varied form of the three-note motive is somewhat concealed in the melody, overlapping with the second of the three principal statements.

Overlapping statement

8      8      8      8

3      3      3      3

D#      C#      Bb      G#

G      F      D      C

E      D      B      A

The image shows a musical staff with three motives. The second motive is highlighted in red. Below the staff, four sets of notes are shown, each with intervals 8 and 3. The first set is D# (8), G (3), E. The second set is C# (8), F (3), D. The third set is Bb (8), D (3), B. The fourth set is G# (8), C (3), A.

The last four notes—the ones with the G–E–D#–F# rhyme—are arranged in register so that the lowest three represent yet another form of the basic three-note motive. Taken as a whole, the melody is rich in direct and varied statements of the three-note motive.



Symmetrical balance and framework for melody

First three notes as basic unit

Frame has same intervals as basic 3-note motive

G (first) — 4 — B (lowest) — 3 — G# (highest)

G — 3 — E — 1 — D#

Overlapping statement

Transposed up and down five semitones

Lowest 3 notes in final statement is another form of basic motive

There is a great deal of obvious imitation between the vocal melody and the piano accompaniment: the central three-note motive is heard five times in a recurring rhythmic figure in the piano part.

We gain additional perspective on these and other, more subtle, imitations within and between the parts by focusing on the twelve-tone organization of the passage as a whole: the melody states one twelve-tone series; the piano part has three statements of the series.

The musical score for Anton Webern's "Wie bin ich froh!" is shown. The vocal line is in 3/4 time and the piano part is in 3/4 time. The score is annotated with twelve-tone series labels and numbers. The vocal line starts with a red box labeled 'R17' and a green box labeled 'P7'. The piano part has three statements of the series, labeled with red, blue, and green boxes. The lyrics are: "Wie bin ich froh! noch ein-mal wird mir al-les grün und leuch-tet so!"

Let's inspect these two series-forms for their segmental subsets—we are particularly interested in the set class of the three-note motive, (014): it occurs four times within the series. Every note other than F# in P<sub>7</sub> and G# in I<sub>7</sub> is a member of at least one form of this set class.

	(014)	(014)	(014)	(014)
P <sub>7</sub> :	G E D#	C# F D	B Bb	C A G#
I <sub>7</sub> :	G Bb B	C# A C	D# E	D F F#

In addition to these intervallic similarities, four of the actual pitch-class dyads are shared between the two series forms, and these can be heard echoing back and forth within and between the parts.

P7: G E D# F# C# F D B Bb C A G#  
I7: G Bb B G# C# A C D# E D F F#

Wie bin ich froh!  
noch ein-mal wird mir al-les grün und leuch-tet so!

Rhythmically, the piano part consists of just four recurring figures: a sixteenth-note triplet; an eighth-note dyad; a single note; and a four-note chord. The triplets always represent (014), containing intervals 1, 3, and 4. The dyads are always interval 1. The four-note chords combine two 1s or a 1 and a 3. The single notes combine with nearby vocal melody notes to create additional forms of (014). In all of these ways, the intervals of the initial melodic trichord resonate throughout the passage.

16th-note triplet sc(014) + intervals 1,3,4  
8th-note dyad interval 1  
4-note chord intervals 1+1 or 1+3  
single note (+melody) creates sc(014)

## Milton Babbitt, “The Widow’s Lament in Springtime” (1951)

This work, a setting of a poem by William Carlos Williams, is composed in four distinct lines: the vocal melody plus three contrapuntal melodies in the piano: high, middle, and low.

The image displays a musical score for Milton Babbitt's "The Widow's Lament in Springtime". It features a vocal melody and three piano accompaniment parts. The vocal melody is highlighted in green, the high piano part in red, the middle piano part in blue, and the low piano part in orange. The lyrics are: "Sor-row is my own yard. Where the new grass Flames as it has flamed oft-en be-fore,". The tempo is marked as  $\text{♩} = 42$ . Dynamics include *pp*, *p*, *mf*, *mp*, and *p*. The piano part includes the instruction *una corda*.

The vocal melody is roughly in three parts, corresponding to three distinct moments in the text. First, the text expresses grief (“Sorrow is my own yard”), and the music invokes three traditionally sorrowful musical gestures: a descending semitone (the traditional sighing motive); a minor triad (C minor); and a relentlessly descending contour. Second, the music sparks upward, evoking flamelike quality of the burgeoning of spring (“Where the new grass Flames, as it has flamed”). Finally, the music subsides with a reference to past happiness, now lost (“often before”).

The diagram illustrates the three parts of the vocal melody and their corresponding musical gestures. The first part, "1. Text expresses grief, music invokes sorrow", is associated with a "Descending semitone" and a "Relentlessly descending contour". The second part, "2. Flamelike burgeoning of spring", is associated with "2. Music sparks upward". The third part, "3. Past happiness now lost", is associated with "3. Music reaches lowest point". The lyrics are: "Sor-row is my own yard. Where the new grass. Flames as it has flamed oft-en be-fore,".

This roughly symmetrical arrangement of melodic gestures is confirmed in the intervals and pitches of the melody. It contains all twelve notes, arranged so that each of the eleven ordered pitch-class intervals occurs once: one 1, one 2, one 3, and so on, up to 11. The intervals are arranged symmetrically: the first interval, 11,



is the complement of the last interval, 1; the second interval, 10, is the complement of the second-to-last interval, 2; and so on. The symmetry is also reflected in the pitches: the last six notes are related to the first six notes by  $T_6$ , in reverse order.

Symmetrical arrangement of intervals and pitches

Interval complements  
symmetric around 6 (C-F#)

Pitches symmetric  
around  $T_6$  (C-F#)

The twelve-note melody is articulated into two hexachords and four trichords. The hexachords are complementary members of set-class (023457). The trichords are either (013) or (037), the set-class of the major or minor triad.

$RT_6$

$RT_6$

F-E-D    G-E $\flat$ -C    F $\sharp$ -A-C $\sharp$     G $\sharp$ -A $\sharp$ -B  
<-1, -2>    <-4, -3>    <+3, +4>    <+2, +1>  
(013)    (037)    (037)    (013)

F-E-D-G-E $\flat$ -C    F $\sharp$ -A-C $\sharp$ -G $\sharp$ -A $\sharp$ -B  
[C, D, E $\flat$ , E, F, G]    [F $\sharp$ , G $\sharp$ , A, A $\sharp$ , B, C $\sharp$ ]  
(023457)    (023457)

$T_6$

All four lines are composed in just this way: the first six notes are related to the last six at  $T_6$  in reverse order; both hexachords are members of (023457). The top two lines have the same trichords in reverse order; so do the bottom two. The result is a densely interwoven musical texture, with intense imitation of a small number of three-note motives.



Top 2 lines =

$F-E-D$   $\langle -1, -2 \rangle$   $G-E\flat-C$   $\langle -4, -3 \rangle$   $F\sharp-A-C\sharp$   $\langle +3, +4 \rangle$   $G\sharp-A\sharp-B$   $\langle +2, +1 \rangle$

Bottom 2 lines =

$A-G-F\sharp$   $\langle -2, -1 \rangle$   $F-D-B\flat$   $\langle -3, -4 \rangle$   $E-G\sharp-B$   $\langle +4, +3 \rangle$   $C-D\flat-E\flat$   $\langle +1, +2 \rangle$

All hexachords = (023457)

In each of the four sections of the passage, we find an aggregate of all twelve notes formed between the lines. Each line contributes one trichord to these vertical aggregates, within which the trichords are all of the same type, either (013) or (037). And the trichords are arranged in their four possible intervallic orderings: within a vertical aggregate, no two trichords share the same intervallic ordering. The music thus explores simultaneously an extreme of unification (all trichords within an aggregate are of the same type) and an extreme of variety (no two trichords have the same arrangement of intervals).

One trichord per line, same type; all four intervallic orderings

(013) (013) (037) (037) (013) (013)

$F-E-D$   $\langle -1, -2 \rangle$   $G-E\flat-C$   $\langle -4, -3 \rangle$   $F\sharp-A-C\sharp$   $\langle +3, +4 \rangle$   $G\sharp-A\sharp-B$   $\langle +2, +1 \rangle$

$A\sharp-B\flat-C\flat$   $\langle +2, +1 \rangle$   $C-D\flat-E\flat$   $\langle +1, +2 \rangle$   $A-G-F\sharp$   $\langle -2, -1 \rangle$   $F-D-B\flat$   $\langle -3, -4 \rangle$   $E-G\sharp-B$   $\langle +4, +3 \rangle$   $C-D\flat-E\flat$   $\langle +1, +2 \rangle$

Each section = 12-note aggregate

Everything we have discussed so far—about aggregates, hexachords, trichords, and intervals within the lines—is an aspect of the twelve-tone design for the piece. But the passage is also rich in “associative harmony,” that is, groupings of notes that do not fall out of the twelve-tone design but result rather from free compositional choices. Consider, for example, the way the song begins. Babbitt knows in advance,

from the twelve-tone design, that the lowest line will start on A and the top line in the piano will start on A $\flat$ . But the decision to have those two notes sound simultaneously, and without any other notes sounding, is a free compositional choice. On what basis does Babbitt make a choice like that? Well, the interval between those notes is a semitone, and a semitone is one of the intervals in the melodic (013) that all four lines are presenting linearly.

Twelve-tone design: lowest line starts on A, top line piano starts on A $\flat$   
Compositional choice: A and A $\flat$  sound together

A $\flat$ -A is a semitone (01), part of melodic (013) in every line twice

In this passage, it is relatively rare that two notes are attacked at the same time, as they are on the downbeat of the first measure. These simultaneously attacked dyads often involve the intervals of the initial (013), namely 1, 2, and 3. The cumulative result is a music that simultaneously explores maximum concentration and maximum variety.

Melodic (013) in every line twice

## Luigi Dallapiccola, “Die Sonne kommt!” from *Goethe Lieder*, No. 2 (1953)

This is a twelve-tone piece, based on a pair of inversionally related series and their retrogrades.

The image displays a musical score for Luigi Dallapiccola's "Die Sonne kommt!" from the *Goethe Lieder*, No. 2 (1953). The score is presented in a system with four staves. The top staff is the vocal line, and the bottom staff is the clarinet line. The middle two staves are instrumental parts. The score is annotated with twelve-tone series labels:  $P_{G\sharp}$  (green box),  $I_A$  (red box),  $RI_A$  (red box),  $RP_{G\sharp}$  (green box), and  $I_A$  (red box). The vocal line starts with the series  $P_{G\sharp}$  and  $I_A$ , and the clarinet line starts with  $RI_A$ . The score includes German and English lyrics. The vocal line moves forward through  $P_{G\sharp}$  and  $I_A$ , then retraces its steps in retrograde. The clarinet melody repeats the first half of the vocal melody, again strictly as to both pitch and rhythm. The result is a canon at the unison between the parts. In the second half of the piece, the vocal and clarinet melodies are retrogrades of each other.

**Series 1 (Green):**  $P_{G\sharp}$  G $\sharp$  A G F B E D E $\flat$  B $\flat$  D $\flat$  C F $\sharp$

**Series 2 (Red):**  $I_A$  A G $\sharp$  B $\flat$  C G $\flat$  D $\flat$  E $\flat$  D G E F B

**Series 3 (Red):**  $RI_A$

**Series 4 (Green):**  $RP_{G\sharp}$

**Series 5 (Red):**  $I_A$

**Vocal Line:**

Die Son - ne kommt! Ein Trach - ter schei - nen!  
The sun comes! (A thin - ing splen - dour!)

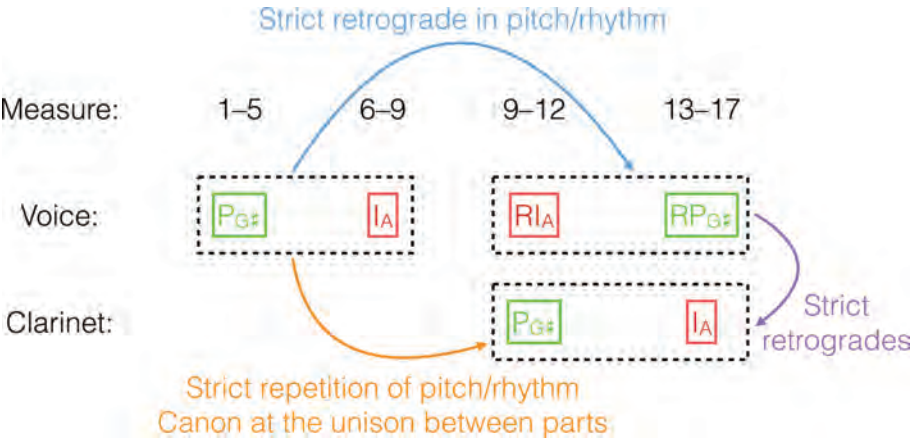
**Clarinet Line:**

Der Si - chel - mond um - klam - mert sie wer konn - te solch ein Paar solch ein Paar ver - ein - en?  
The cres - cent moon em - brace - es it. Who could such a pair, such a pair, unite?

**Instrumental Parts:**

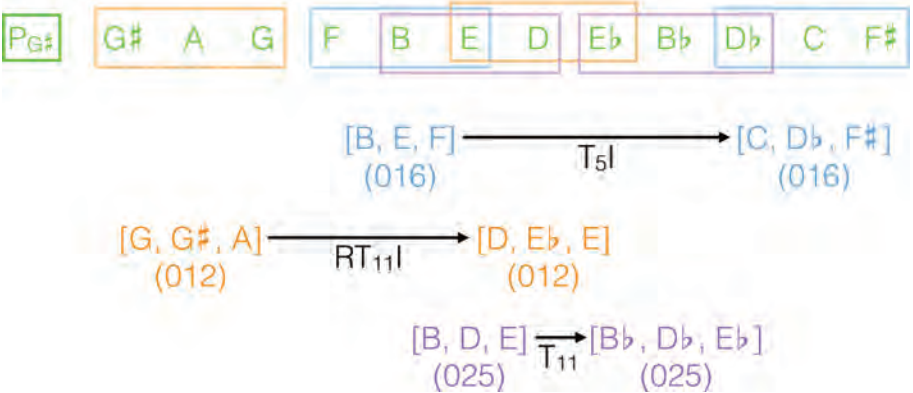
Dies. Rät - sel wie er - klärt, wie er - klärt sich's? Wie?  
This... riddle... (how is it explained?) (how can it be explained?) How?

The vocal line moves forward through  $P_{G\sharp}$  and  $I_A$ , then retraces its steps in retrograde. The retrograde is strict as to both pitch and rhythm. The clarinet melody repeats the first half of the vocal melody, again strictly as to both pitch and rhythm. The result is a canon at the unison between the parts. In the second half of the piece, the vocal and clarinet melodies are retrogrades of each other.

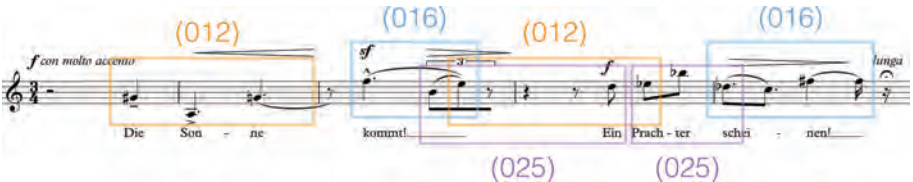


There is considerable redundancy among the trichords of the series, with two segments representing (012), (025), and (016).

Trichords made of (012), (025), and (016)

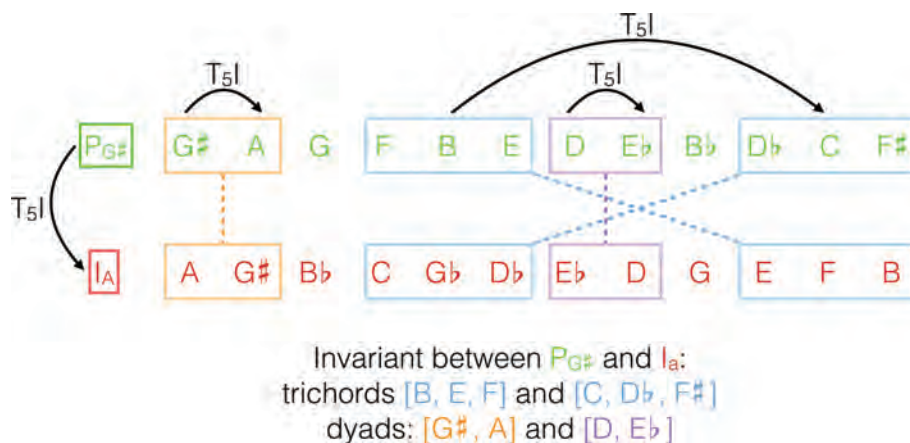


In the music, the recurrence of (016) is made particularly prominent by its position at the end of the two six-note phrases.



Within  $P_{G\sharp}$ , these two (016) are related at  $T_5I$ . As a result, they remain invariant in  $I_A$ , the  $T_5I$ -related series form. Not only are these trichords invariant between the two forms, but so are two additional dyads:  $G\sharp$ - $A$  and  $E\flat$ - $D$ . The invariance is so extensive that the two series forms are practically variations of each other.





In the music, there is thus constant echo and imitation both within and between the parts. This is most evident in the second half of the song, where the two series forms are heard together.

Diagram illustrating the relationship between two musical series,  $P_{G\#}$  and  $I_A$ , through trichords and dyads, applied to the musical score.

Series  $P_{G\#}$  (top row):  $G\#$   $A$   $G$   $F$   $B$   $E$   $D$   $E\flat$   $B\flat$   $D\flat$   $C$   $F\#$

Series  $I_A$  (bottom row):  $A$   $G\#$   $B\flat$   $C$   $G\flat$   $D\flat$   $E\flat$   $D$   $G$   $E$   $F$   $B$

Trichords (groups of three notes):

- $P_{G\#}$  trichords:  $[G\#, A, G]$ ,  $[F, B, E]$ ,  $[D, E\flat, B\flat]$ ,  $[D\flat, C, F\#]$
- $I_A$  trichords:  $[A, G\#, B\flat]$ ,  $[C, G\flat, D\flat]$ ,  $[E\flat, D, G]$ ,  $[E, F, B]$

Dyads (pairs of notes):

- $P_{G\#}$  dyads:  $[G\#, A]$ ,  $[D, E\flat]$
- $I_A$  dyads:  $[A, G\#]$ ,  $[D, E\flat]$

Invariant between  $P_{G\#}$  and  $I_A$ :

- trichords  $[B, E, F]$  and  $[C, D\flat, F\#]$
- dyads:  $[G\#, A]$  and  $[D, E\flat]$

The diagram shows the musical score for "Die Sonne kommt!" with the two series,  $P_{G\#}$  and  $I_A$ , and their trichords and dyads highlighted. The score includes vocal lines and piano accompaniment, with specific trichords and dyads highlighted to show their invariance.



One consequence of this intense invariance is that the same hexachords that are found within the two series are also found between them, drawing three notes from one series and three from the other.

The image shows a musical score for a voice and clarinet. Above the score, two hexachord series are defined:  $P_{G\sharp}$  (G $\sharp$ , A, G, F, B, E) and  $I_A$  (A, G $\sharp$ , B $\flat$ , C, G $\flat$ , D $\flat$ ). The score is divided into three systems. The first system (measures 1-4) shows the voice and clarinet parts with the  $P_{G\sharp}$  and  $I_A$  series highlighted. The second system (measures 5-8) shows the voice part with the  $I_A$  series highlighted. The third system (measures 9-12) shows the voice part with the  $P_{G\sharp}$  and  $I_A$  series highlighted. The lyrics are in German and English.

The meaning of the poem is richly expressed in these relationships within and between series. The basis of the poem is a paradoxical, enigmatic contact between the sun and the moon: as radically different as they are, they nonetheless find a way to embrace. In Dallapiccola's setting,  $P_{G\sharp}$  is associated with the sun (it sets the first line of text: "The sun comes! A shining splendor!") and  $I_A$  with the moon (it sets the second line of text: "The crescent moon embraces it"). In the second half of the song, the music enacts the embrace of the two parts, heightening their similarities and joining them in the mutual creation of hexachords they also possess individually.

This image is a more detailed version of the musical score, showing the same three systems as the previous image. It includes the hexachord series  $P_{G\sharp}$  and  $I_A$  at the top. Below the score, the associations are explicitly labeled:  $P_{G\sharp} = \text{sun}$  and  $I_A = \text{moon}$ . The score is divided into three systems. The first system (measures 1-4) shows the voice and clarinet parts with the  $P_{G\sharp}$  and  $I_A$  series highlighted. The second system (measures 5-8) shows the voice part with the  $I_A$  series highlighted. The third system (measures 9-12) shows the voice part with the  $P_{G\sharp}$  and  $I_A$  series highlighted. The lyrics are in German and English.

## Igor Stravinsky, “Music to Hear,” from *Three Shakespeare Songs*, No. 2 (1953)

This song, a setting of a sonnet by Shakespeare, is scored for mezzo-soprano, flute, clarinet, and viola (the instrumental introduction is the passage we will be studying here). It was written in the early years of Stravinsky’s new interest in serial and twelve-tone composition. The passage presents two contrasting melodies. The melody in the flute is smooth and lyrical, although with some large leaps. At the same time, the clarinet and viola share a contrasting melody, played mostly staccato, and with the line tossed rapidly back and forth between the instruments.

Melody 1: flute, smooth and lyrical, some large leaps

Melody 2: contrasting staccato, tossed between instruments

The first four notes in the flute melody, B–G–A–B $\flat$ , function as a referential series for the melody and for most of the rest of the song. It opens up a space between B and G, and then fills that space partly in. Only the A $\flat$  is missing within the span.

$P_B$ : basic series for entire song

Opens space from B to G

Partially fills in the space

Only  $A_b$  is missing

Starting at the end of measure 3, we hear the same four notes, in the same order, and therefore with the same intervals.

Same four notes in the same order

$P_B$

$P_B$

In between the two statement of the four-note series we find a contrasting four-note series, related to them by inversion. Each interval in the original series  $\langle 8, 2, 1 \rangle$  is replaced, in order, by its complement mod 12  $\langle 4, 10, 11 \rangle$ . That's the definition of inversion: what goes up by some amount in one goes down by the same amount in the other, and vice versa.

Contrasting four-note series

Original intervals replaced by complement

$P_B$

$I_{A_b}$

$P_B$

There are at least three reasons why Stravinsky may have chosen this particular inversion, the one that starts on  $A\flat$ . First, the  $A\flat$  fills in the gap within the original series. The inversion starting on  $A\flat$  then creates its own gap. Its missing B is filled in when the first four notes return.

Why  $I_{A\flat}$ ?

Gap in  $P_B$  filled by  $I_{A\flat}$ ; gap in  $I_{A\flat}$  filled by  $P_B$

$\langle 8, 2, 1 \rangle$      $\langle 4, 10, 11 \rangle$      $\langle 8, 2, 1 \rangle$

$P_B$     gap filled     $I_{A\flat}$     gap filled     $P_B$

$A\flat$  missing     $\rightarrow$  starts  $A\flat$     B missing     $\rightarrow$  starts B

Second, taken together, the two four-note series chromatically fill the span between G and C:  $G-A\flat-A-B\flat-B-C$ . The relationship between G and C is the basis for the accompanying line, as we will see.

Why  $I_{A\flat}$ ?

$P_B$  and  $I_{A\flat}$  fill span between G and C (basis for accompaniment)

$P_B$      $I_{A\flat}$      $P_B$

$G-A-B\flat-B$  +  $A\flat-A-B\flat-C$  =  $G-A\flat-A-B\flat-B-C$

Third, the two series forms are related by the inversion that balances G against C. That's another hint of the importance of the relationship between these tones. Note that this same inversion also exchanges A and  $B\flat$ : the last two notes of the original series return, in reverse order, as the last two notes of the inversion. Performing that inversion twice takes us back to our starting point.



Why  $I_{A\flat}$ ?

Inversion balances  $B/A\flat$ ,  $G/C$ , and  $A/B\flat$

The diagram shows a musical staff with three segments:  $P_B$  (orange),  $I_{A\flat}$  (purple), and  $P_B$  (orange). Arrows labeled  $I_8$  and  $T_0$  connect the segments. Below the staff, a chromatic scale is shown with notes  $B, G, A, B\flat$  in the first half and  $A\flat, C, B\flat, A$  in the second half. To the right, a circular chromatic scale diagram shows the relationship between  $B, C, C\#, D, E\flat, E, F, F\#, G, A, A\flat, B$ .

The second half of the melody is organized in a very similar fashion. Again, there are twelve notes, where the first four and the last four are the same. In between, we have a four-note series form related to these by inversion.

Second half of melody organized similarly to first:

Begins and ends with same four notes in the same order

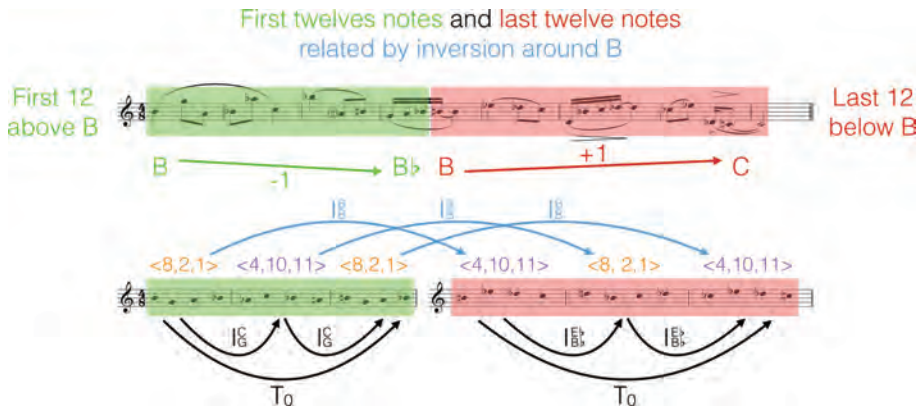
Contrasting four-note series

Original intervals replaced by complement

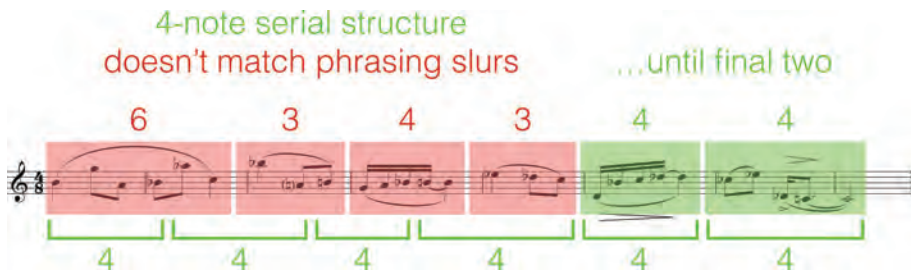
The diagram shows two musical staves. The first staff has three segments with interval sequences  $\langle 8, 2, 1 \rangle$ ,  $\langle 4, 10, 11 \rangle$ , and  $\langle 8, 2, 1 \rangle$ . The second staff has three segments with interval sequences  $\langle 4, 10, 11 \rangle$ ,  $\langle 8, 2, 1 \rangle$ , and  $\langle 4, 10, 11 \rangle$ . Arrows labeled  $I_8$  and  $T_0$  connect the segments.

Looking at the melody as a whole, we note that the first twelve notes and the last twelve notes are related by inversion around B. Everything the first twelve notes do above B, the second twelve do below B, and vice versa. Inversional symmetry thus plays a role within each half of the melody and between its halves as well. If we think of the first half of the melody as moving down a semitone from B, the first note, to  $B\flat$ , the twelfth note, we can think of the second half of the melody as moving up a semitone from B, its first note, to C, the last note. This sense of directed motion toward C is also important for the accompanying part, as we will see.





The actual music—its rhythm, and phrasing, and articulation—frequently contradicts the serial design's grouping into four-note units. Just considering the phrasing slurs, we have a group of six, a group of three, a group of four (but the wrong four), a group of three, and only at the very end do we get two phrase groups that actually coincide with the four-note serial design.



For the sake of comparison, I offer a horrible hypothetical recomposition of Stravinsky's melody. My horrible version aligns with the four-note serial plan in rhythm and register, and highlights by contrast the extent to which Stravinsky's melody obscures it, with its phrasing and especially its octave displacements and disjunct contour. Stravinsky's surface conceals rather than reveals the music's inner organization, and that sort of tense relationship among the structural levels is a persistent feature of his music, and of musical modernism generally: a feature, not a bug. The serial scheme provides an underlying regularity that the melodic surface plays with and against.

4-note serial structure  
doesn't match phrasing slurs ...until final two

The top staff shows a melody in 4/4 time with slurs of lengths 6, 3, 4, 3, 4, and 4 measures. Below the slurs, 4-measure serial structures are indicated by green brackets. The bottom staff shows the same melody with 4-measure serial structures aligned with the phrasing slurs, demonstrating how the serial structure matches the phrasing in the final two measures.

### Recomposition aligns phrasing with 4-note serial structure

The music not only conceals its four-note serial organization, but it also seems to evoke and contradict a simple tonal prototype in C major, with a four-measure antecedent phrase and a four-measure consequent phrase. Stravinsky's melody toys with this implicit conventional prototype, rushing ahead or holding back, and thus deforming the regularities and symmetries of the prototype.

Stravinsky's phrase evokes and distorts a simple tonal prototype

The staff shows the antecedent and consequent phrases of Stravinsky's melody. The antecedent phrase (4 measures) is labeled 'ANTCEDENT (4 mm.)' and contains two 'basic idea' segments. The consequent phrase (4 measures) is labeled 'CONSEQUENT (4 mm.)' and contains two 'basic idea' segments, with 'HC' (Half Cadence) at the end of the antecedent and 'PAC' (Perfect Cadence) at the end of the consequent. The measures are numbered 1 through 4 for both phrases.

Let's turn now to the accompanying line, shared by clarinet and viola. Like the flute melody, this line is quite disjunct in contour, with lots of big leaps, and is further broken up by the frequent changes of instrumental timbre. But underlying that melodic activity is something very regular and systematic: the line just trots up and down the first five notes of a C major scale. It is possible to think of that in serial terms, as the presentation and transformation of a five-note series, C–D–E–F–G. We could think of the ascending and descending patterns as related by retrograde, but I think it makes more sense to think of them as related by (diatonic) inversion: they are mirror images of each other within the C–G frame.

Disjunct accompaniment up and down  
the first five notes of a C-major scale

A concern with inversion around  $\text{c}_6$  is something the two melodies share. The flute melody has six statements of its chromatic four-note series; the accompanying line has six statements of its diatonic five-note series. The series in the flute melody alternate original and inverted presentations, and the first two statements are related by the inversion that exchanges C and G. The series in the accompanying line also alternate presentations, ascending and descending, and in a diatonic sense, they can also be understood as related by the inversion that exchanges C and G.

The two contrasting melodies also share a common interest in the space between C and G and in directing their motion toward C. The flute melody fills that space chromatically in its first three series statements: G–A $\flat$ –A–B $\flat$ –B–C. The accompanying line fills that space diatonically again and again: C–D–E–F–G. In the final measure, we hear that perfect fifth all alone as a cadential sonority. The flute melody directs its motion toward its final C by its large-scale involutional plan: the first half of the melody descends from B to B $\flat$ ; the second half ascends from B to

C. The accompanying line directs its motion toward C in its final descent through the diatonic fifth from G to C. We have a passage that pits two opposing lines against each other. At first glance, the lines seem entirely different from each other: one is built on a four-note chromatic series; the other simply trots up and down the first five notes of a C major scale. But gradually we become aware that the lines have a good deal in common: not only do they both consist of six statements of an underlying series, but they are both concerned with the space between C and G, and with C as a shared cadential goal. In the cadential perfect fifth, C-G, the lines seem to come together in mutual harmony.

Melody directs motion toward C

Flute fills chromatic space C-G

Final measure cadential perfect fifth

Accompanying line fills C-G diatonically

Accompanying line directs motion toward C

The image shows a musical score for three instruments: Flute, Clarinet, and Viola. The Flute part is in the upper staff, the Clarinet in the middle, and the Viola in the lower. The score is annotated with various musical concepts. At the top, a blue arrow labeled 'Melody directs motion toward C' points from a box containing 'A♭C B♭ A' to a box containing 'B E♭ D♭C'. Below this, a blue arrow labeled 'Flute fills chromatic space C-G' points to a box containing 'B GAB♭'. Another blue arrow labeled 'Final measure cadential perfect fifth' points to a box containing 'C♭E♭D♭C'. At the bottom, a green arrow labeled 'Accompanying line fills C-G diatonically' points to a box containing 'C D E F G'. Below this, a red arrow labeled 'Accompanying line directs motion toward C' points to a box containing 'G FED C'. The score itself shows the Flute playing a chromatic line (B, G, A♭, B♭, A) and the accompanying instruments playing a diatonic line (C, D, E, F, G). The final measure shows a cadential perfect fifth (C♭, E♭, D♭, C).

In this way, this song makes a wonderful musical analogue for the Shakespeare sonnet that is its text. In this poem, the presumptively male narrator encourages his presumptively male friend to get married. He argues that a man and a woman are like two sounding strings on an instrument—they are different, but if properly tuned to each other, beautiful sounds can result. It would be hard to imagine a more apt musical realization of that idea, with two contrasting melodies merging in “the true concord of well-tuned sounds.”



## Louise Talma, “La Corona,” from *Holy Sonnets* (1955)

This is a choral setting of one of John Donne’s Holy Sonnets, poetic hymns of praise to God. In this stanza, the poet contrasts his own poor, ephemeral art (“Weaved in my low devout melancholy”) with the inexhaustible and immutable goodness of God (“All changing unchanged Ancient of days”). In response, the composer offers two contrasting kinds of music: chords (associated with God) and canons (associated with the human artistic creation).

**Chords**



**Canons**



Deign at my hands this crown of prayer and praise,  
Weaved in my low devout melancholy,

Chords

Canons

Chords

Thou which of good hast, yea art treasury,  
All changing unchanged Ancient of days.

We'll start by looking at the canons, those traditional manifestations of composerly craft. They are based on a twelve-note series, but an unusual one: it omits some notes (E, F, B) and has two occurrences of others ( $D\flat$ ,  $E\flat$ ,  $A\flat$ ). It features the perfect fourth/fifth ( $5/7$ ); every note other than A and D is connected by that interval to at least one adjacent note.

Canon: unusual 12-note series

Features perfect 4th/5th ( $5/7$ )

Omits some notes (E, F, B)      Repeats some notes ( $D\flat$ ,  $E\flat$ ,  $A\flat$ )

In addition to its intervals, the series features three types of tetrachords that are important units in the piece, both melodically and harmonically.

Series features three important tetrachords

(0257) [ $A\flat, B\flat, D\flat, E\flat$ ]

(0157) [ $C, D, F\#, G$ ]

(0257) [ $D\flat, E\flat, F\#, A\flat$ ]

(0157) [ $A\flat, A, D\flat, E\flat$ ]

(0247) [ $G, B\flat, C, D$ ]

(0157) [ $C\#, D, F\#, A\flat$ ]

In the canonic passages, every note is accounted for in relation to a small number of transpositions of this series. In the first of the two canonic passages, a two-voice canon in soprano and tenor, sharing  $P_9$ , shifts to alto and bass, sharing  $P_5$ . Because the

rhythmic interval between the voices in this slightly inexact canon is so small (one or two quarter notes), the collections of notes (especially dyads and tetrachords) formed between the voices are precisely those formed within each voice. For example, in measures 7–8, we hear B $\flat$ –G in the soprano, then the same interval formed between soprano and tenor, and then the same interval again within the tenor. The same is true of the tetrachords: we hear them both within and between the parts. For example, the first four notes of P $_9$  in the soprano, A–A $\flat$ –D $\flat$ –E $\flat$ , are heard again between the parts when the tenor enters, and then once again within the tenor part. This interweaving of notes within and between the parts nicely reflects the poem, which describes itself as “weaved in my low devout melancholy.”

Same intervals within each voice as between them:  
soprano B $\flat$ –G, tenor B $\flat$  overlaps soprano G, tenor B $\flat$ –G

Same tetrachords within each voice as between them:  
soprano A–A $\flat$ –D $\flat$ –E $\flat$ , soprano D–E $\flat$  with tenor A–A $\flat$ , tenor A–A $\flat$ –D $\flat$ –E $\flat$

The second canon is a four-voice canon: the soprano leads with the first eight notes of RP $_{11}$ , followed by the tenor (just as in the first canon), the bass, and the alto. Once again, the intervals and larger groupings within the melodies recur as harmonies between the parts—a musical interweaving. At the end of the passage, the texture blends over into chordal homophony, and the chord in measure 19 is a segment of P $_{11}$ : notes 5–8. They represent a form of (0247), which is the basis for all of the chordal passages. In a vivid musical representation of the text, this harmony, (0247) is offered up by the human artist—the musical weaver—to the “all changing, unchanged” God.

Second canon: RP<sub>11</sub> in four voices

Melodic intervals recur harmonically (like Eb-Ab)

Chordal texture segment of P<sub>11</sub> (notes 5-8)

(0247) [A,C,D,E] = basis for chordal passages

The chordal passages are a musical “crown of prayer and praise” to the eternal “Ancient of days.” The first of the two chordal passages can be parsed into four chords representing three forms of (0247) (if we exclude the first  $E^b$  in the bass and the  $A^b$  in the alto). The first chord is revoiced, then progresses via  $I_7$  (the voice leading reflects the inversion exactly) and  $T$ , to its destination.

The image displays a musical score for a hymn, with the lyrics: "Design at my hands this crown of prayer and praise, this crown of prayer and praise, this crown of prayer and praise." The score is divided into four measures, each with a specific chord structure indicated above it: [A,C,D,E] (0247), [A,C,D,E] (0247), [E♭,F,G,B♭] (0247), and [F,G,A,C] (0247). The first two measures are green, the third is red, and the fourth is blue. A green arrow labeled "(revoiced)" points from the first measure to the second, and a red arrow labeled "I<sub>7</sub>" points from the second to the third. A blue arrow labeled "T<sub>2</sub>" points from the third to the fourth. Below the score, a chord diagram shows the fingerings for the chords: A (green), D (green), C (green), E (green), E (red), A (purple), D (yellow), C (green), G (red), F (yellow), B♭ (purple), E♭ (red), A (blue), C (blue), G (blue), and F (blue). A green arrow labeled "(revoiced)" points from the first measure to the second, and a red arrow labeled "I<sub>7</sub>" points from the second to the third. A blue arrow labeled "T<sub>2</sub>" points from the third to the fourth.

The harmony (0247) can be thought of as a major triad with added ninth or a minor triad with added fourth. If we extract the triads embedded within the (0247)s in this passage, we find a progression that starts on A minor, moves to E♭ major (via a transformation I am calling OCTPOLE: major and minor triads with tritone-related roots, falling within an octatonic collection), and then, via T<sub>2</sub>, to F major. The initial A minor moves to the concluding F major via L. These harmonic moves have



two seemingly contradictory qualities. They are quite distant in traditional tonal terms: no single key contains all three of them, and the harmonic relationship between A minor and E $\flat$  major is particularly remote. But the voice leading intervals that connect them are small. The effect of chords that are remote harmonically but close in voice-leading distance has sometimes been thought of as uncanny—simultaneously strange and distant, yet close at hand and deeply familiar. In this context, a subtle musical representation of a God who is both remote and yet intimately close to us.

The image displays a musical score for four voices (Soprano, Alto, Tenor, Bass) in 4/4 time, with lyrics in Spanish. The score is divided into three sections, each with a distinct harmonic background: green for the first section, red for the second, and blue for the third. Above the score, three chords are identified: [A,C,E] A- (green), [E $\flat$ ,G,B $\flat$ ] E $\flat$ + (red), and [F,A,C] F+ (blue). Below the score, a voice leading diagram illustrates the relationships between the notes of these chords. The diagram shows three rows of notes: A, C, E on the left; G, B $\flat$ , E $\flat$  in the middle; and A, C, F on the right. Arrows indicate the voice leading: A to G (-2), C to B $\flat$  (-2), and E to E $\flat$  (-1) for the first section; G to A (+2), B $\flat$  to C (+2), and E $\flat$  to F (+2) for the second section. A red arrow labeled 'OCTPOLE' connects E and E $\flat$ , and a blue arrow labeled 'T $_2$ ' connects E $\flat$  and F. A purple arc labeled 'L' connects A and F.

The canons, representing the poetic weaver, are based on the twelve-tone series. The chords, representing the unchanging God, are based on (0247) chords and their embedded triads. How do canons and chords, human and divine, relate to each other? First, the type of harmony for all of the chords, (0247), is a segment of the series, situated right at its center.

Chords: divine, (0247)      Canons: human, 12-tone series

[A,C,D,E]      [E♭,F,G,B♭]      [F,G,A,C]  
(0247)      (0247)      (0247)

Chords

Canon

(0247)  
[G,B♭,C,D]

Second, the vocal parts within the chord progression are series segments. Most conspicuously, the four notes of the tenor part, [G, B♭, C, D], are precisely the four notes found in the middle of P<sub>9</sub>, which forms the canonic subject.

Chords: divine, (0247)      Canons: human, 12-tone series

P<sub>6</sub> 5-7 [E,G,A] = (025)  
P<sub>11</sub> 4-7 [A,C,D,F] = (0358)  
P<sub>9</sub> 5-8 [G,B♭,C,D] = (0247)  
P<sub>11</sub> 3-6 [A,C,E♭,F] = (0258)

Canon

(0247)  
[G,B♭,C,D]

The second progression of chords, like the first, is engaged with (0247), but also brings in (0157), another tetrachordal subset-type found in the series. These two chords can be understood as related by fuzzy- $T_{-4}$ .

The musical score shows four staves (Soprano, Alto, Tenor, Bass) with lyrics: "Thou... which of good hast... yea art trea - su - ry;". The score is divided into two sections: a green section (measures 1-4) and a red section (measures 5-8). Below the score, a diagram shows the relationship between Chord 1 (0247) and Chord 2 (0157) via a  $*T_{-4}$  operation. The notes are: D → B $\flat$ , A → F, E → C, and F $\sharp$  → G $\flat$ . A pitch class set diagram shows the sequence: P $_9$  [A A $\flat$  D $\flat$  E $\flat$  B $\flat$  G C D F $\sharp$  C $\sharp$  G $\sharp$  D $\sharp$ ]. The notes are grouped into tetrachords: (0157) for [A A $\flat$  D $\flat$  E $\flat$ ], (0247) for [B $\flat$  G C D], and (0157) for [F $\sharp$  C $\sharp$  G $\sharp$  D $\sharp$ ].

The upper three voices enact fuzzy- $T_{-4}$  in a direct way: the soprano descends D–B $\flat$ ; the alto descends A–F; the tenor descends E–C. The soprano part offers yet another form of (0247).

The musical score shows the same four staves with lyrics. The green section (measures 1-4) is identical to the first progression. The red section (measures 5-8) is also identical. A new green box highlights the soprano part in measure 8, containing the notes B $\flat$ , C, D, and F, labeled as (0247) [B $\flat$ , C, D, F]. Below the score, the chord diagram is identical to the first progression, showing the  $*T_{-4}$  relationship between Chord 1 (0247) and Chord 2 (0157) and the corresponding pitch class set diagram.

The third and final progression consists of just two chords, both members of (0247). (0247) is embedded in the series and the canons are derived from it. These canons, creations of human artistic craft, offer up their (0247) as the principal source of chordal harmony, just as the poet offers up a hymn of praise to God. If we imagine these chords as a major or minor triad plus one extra note, we can hear that they are hexatonic poles—harmonically distant in traditional terms but connected by semitonal voice leading. The relationship is uncanny in its description of a God simultaneously high above and close within.

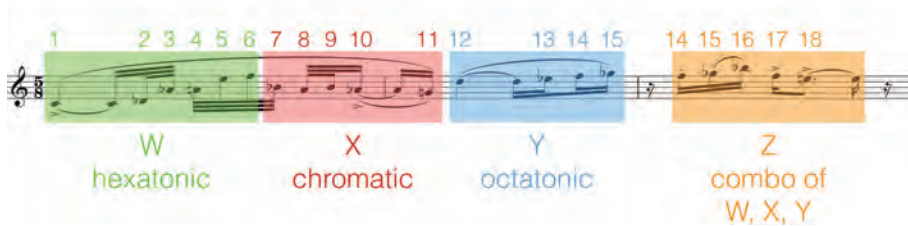
The image displays a musical score and a chord diagram. The score is divided into two main sections: a green section on the left and a red section on the right. The green section is labeled  $P_{11}$  5-8 and the red section is labeled  $I_6$  5-8. Both sections contain four staves of music, with the lyrics "un-changed" and "An - ci - ent of days." written below the staves. The green section has the lyrics "un-changed" under the first two staves and "-changed" under the last two. The red section has the lyrics "An - ci - ent of days." under all four staves. Below the score, a chord diagram shows the relationship between the two chords. The green chord is labeled (0247) [A,C,D,E] A minor (+D) and the red chord is labeled (0247) [D $\flat$ ,E $\flat$ ,F,A $\flat$ ] D $\flat$  major (+E $\flat$ ). The diagram shows the notes A, C, D, and E of the green chord and A $\flat$ , D $\flat$ , F, and E $\flat$  of the red chord. Arrows indicate the voice leading: A to A $\flat$ , C to D $\flat$ , D to F, and E to E $\flat$ . A dashed box on the right contains the labels [A,C,D,E] A minor (+D) and [D $\flat$ ,E $\flat$ ,F,A $\flat$ ] D $\flat$  major (+E $\flat$ ), with a curved arrow labeled "Hex. Pole" connecting them.



## Hale Smith, *Three Brevities for Solo Flute*, No. 2 (1969)

This piece for solo flute begins with an eighteen-note musical idea divided into four gesturally and intervallically distinct components, labeled W, X, Y, and Z. W is hexatonic; X is chromatic; Y is octatonic; Z, which operates as a sort of tag to the phrase as a whole, combines elements of W, X, and Y.

18-note musical idea divided into 4 segments




The piece as a whole explores the contrasts and affinities between these four components, as well as the possibilities of combining them into larger shapes.



W is an upward rocket, rapidly ascending through alternating semitones and perfect fifths. It traverses a complete 1–7 cycle—the next note in the cycle would be a return to C. Taken as a whole, W states a complete hexatonic collection,  $\text{HEX}_{01}$ : C–D $\flat$ –E–F–A $\flat$ –A. Each of its segmental trichords is a member of (015), and these are

linked into an RI-chain. From the point of view of transpositional combination, W can be thought of as three semitones related by  $T_4/T_8$ .



W  
hexatonic


1 7 1 7 1 7  
C D $\flat$  A $\flat$  A E F (C)

0-1-8 1-8-9 8-9-4 9-4-5 4-5-0  
RI RI RI RI

C-D $\flat$   $\xrightarrow{T_4}$  A $\flat$ -A  $\xrightarrow{T_4}$  E-F  
 $\xrightarrow{T_4}$

= HEX<sub>0,1</sub>: C-D $\flat$ -E-F-A $\flat$ -A  
= RI-chain of (015)  
= (01) \* (04)

If W is an upward rocket, X puts the brakes on, moving slowly within a narrow compass from B $\flat$  down to G. Omitting the repeated B $\flat$ , it describes a descending 1-cycle. Taken as a whole, X states a form of the chromatic tetrachord, (0123): G-A $\flat$ -A-B $\flat$ . Each of its segmental trichords is a member of (012), and these are linked into an RI-chain. From the point of view of transpositional combination, X can be thought of as two semitones related by  $T_2/T_{10}$ . In short, X does in a chromatic space what W does in a hexatonic space.



X  
chromatic

11 11 11  
B $\flat$  A A $\flat$  G

t-9-8 9-8-7  
RI

A-B $\flat$   $\xrightarrow{T_2}$  G-A $\flat$

= (0123): G-A $\flat$ -A-B $\flat$  (chromatic segment)  
= RI-chain of (012)  
= (01) \* (02)

If W is hexatonic and X is chromatic, Y is octatonic. Like W, Y ascends through a compound interval cycle, alternating 1 and 2. It forms a segment of an octatonic scale, (0134). It embeds two forms of (013), arranged as an RI-chain. It can be thought of as two semitones related by  $T_3$ .

Y  
octatonic

1 2 1  
D E♭ F G♭

2-3-5 3-5-6  
RI

D-E♭  $\xrightarrow{T_3}$  F-G♭

= (0134): D-E♭-F-G♭ (segment of OCT<sub>2,3</sub>)

= RI-chain of (013)

= (01) \* (03)

Z lacks the cyclic and transpositional aspects of W, X, and Y, but it recalls each of them collectionally: (015) from W; (012) from X; and the F-G♭ semitone from Y.

(015) (012) F-G♭

Z  
combo of  
W, X, Y

F G♭ B♭ F E

[F, G♭, B♭] = (015) from W

[E, F, G♭] = (012) from X

[F, G♭] = last two notes of Y

In addition, the last three notes of Z, B $\flat$ -F-E, form (016), which is found along with (015) at the boundaries between the components. The opening eighteen notes thus form a richly integrated and unified idea, composed of four distinct components that nonetheless are formed in similar ways, share internal features, and are joined together by set-types they contain.

(016) and (015) found at boundaries of phrase and segments

W: C-D-B-A (015)  
X: F-B-A (015)  
Y: G-D-E (015)  
Z: F-G-B (015)

Boundaries: E-F-B (016), A-B-G (016), B-B-F-E (016)

The opening eighteen-note idea resonates through the rest of the piece, sometimes in its entirety, and sometimes just its individual components. Indeed, one can do something of an “eighteen-count” of the movement, treating the first eighteen notes as a series (a line of pitch classes, more or less fixed in order, but free as to octave position).

W: C-D-B-A (015)  
X: F-B-A (015)  
Y: G-D-E (015)  
Z: F-G-B (015)

Boundaries: E-F-B (016), A-B-G (016), B-B-F-E (016)

W at T<sub>1</sub> (twice)  
X at T<sub>3</sub>

W at I<sub>1</sub>

X at T<sub>5</sub>



With these clear landmarks in place, it is possible to see the whole piece as a series of statements of W–X–Y–Z. W has an initiating function, and its appearances divide the piece into five sections, with the final section petering out into fragmented and truncated statements of the four components. In many cases, these components are fragmented, reordered, reduced in scope to one or two notes, but still recognizable. Having based the piece on four contrasting components, the composer seems particularly interested in exploring the boundaries between them and the common elements they share. By the end, the references have been reduced to single tones, and the movement ends with the dyad G–D, at the boundary between X and Y.

The image displays a musical score for 'Three Brevities for Solo Flute' by Hale Smith, consisting of five staves of music. Above the staves, a color-coded key identifies four components: W (green), X (red), Y (blue), and Z (orange). The key is divided into four sections: Hexatonic (1-6), Chromatic (7-11), Octatonic (12-15), and (combination) (16-18). The notes for each component are listed as follows: W: C D $\flat$  A $\flat$  A E F; X: B $\flat$  A B $\flat$  A $\flat$  G; Y: D E $\flat$  F G $\flat$ ; Z: F G $\flat$  B $\flat$  F E.

The five staves of music are annotated with these components and their positions:

- Staff 1: W at T<sub>31</sub> (twice), X at T<sub>3</sub>.
- Staff 2: W at T<sub>1</sub>, Y at T<sub>4</sub>.
- Staff 3: W at T<sub>1</sub>, Y at T<sub>4</sub>.
- Staff 4: W at T<sub>1</sub>, Y at T<sub>4</sub>.
- Staff 5: W at T<sub>1</sub>, Y at T<sub>4</sub>.

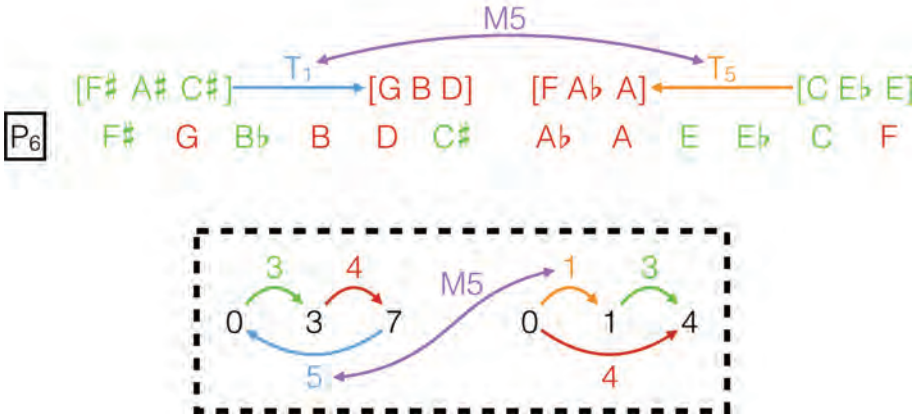
Additional annotations include 'Whike (perfect 4ths)' and 'Y at T<sub>4</sub>'.

# Elisabeth Lutyens, *Two Bagatelles*, Op. 48, No. 1 (1962)

This twelve-tone piece uses only three different forms of its series:  $P_6$  (heard four times),  $RP_7$ , and  $I_5$ .

The two hexachords of the series are complementary, of course, but they are not related by transposition or inversion. They are, however, related by M5—that’s the so-called “circle of fourths transformation,” which turns semitones into perfect fourths, and vice versa. The first hexachord can be thought of as two (037) related at  $T_1$ . In the second hexachord, the (037) become (014): both sets contain intervals 3 and 4, and the 5 within (037) has become the 1 within (014). At the same time, the  $T_1$  that connects the (037) in the first hexachord has become the  $T_5$  that connects the (014) in the second hexachord.

M5 “circle of fourths” transformation:  $T_1$  and  $T_5$  swap  
 Two (037) related at  $T_1$       Two (014) related at  $T_5$



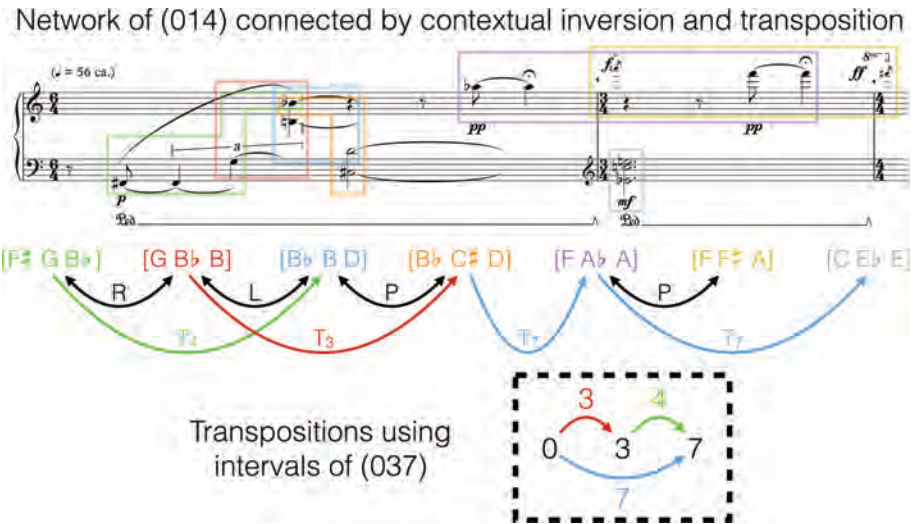
This way of dividing up the series into hexachords and the hexachords into T-related trichords is frequently overt throughout the piece, especially at the beginning and end.

Overt division into T-related trichords:

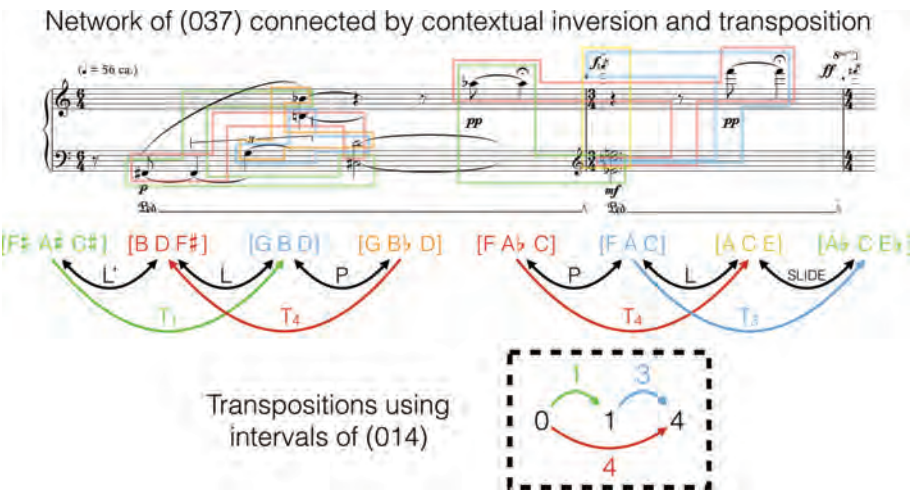
The musical score for *Two Bagatelles* is shown, with overt division into T-related trichords. The score is divided into three systems. The first system shows the opening phrase, with trichords  $[F\sharp A\sharp C\sharp]$ ,  $[F A\flat A]$ ,  $[G B D]$ , and  $[C E\flat E]$  highlighted. The second system shows the continuation of the phrase, with trichords  $[C\sharp E F]$ ,  $[G B D]$ ,  $[F A\flat A]$ , and  $[C E\flat E]$  highlighted. The third system shows the closing phrase, with trichords  $[C\sharp E F]$ ,  $[G B D]$ ,  $[B\flat D\flat F]$ , and  $[D E\flat F\sharp]$  highlighted. The trichords are connected by arrows indicating T-related transformations. The score includes dynamic markings such as *pp*, *mf*, *f*, *ppp*, *mp*, *sp*, and *ppp*.

There is a large-scale oscillation between the (037)-dominated hexachord and the (014)-dominated hexachord. But both of these trichords have an independent life in the piece, penetrating into space nominally occupied by the complementary hexachord. The opening phrase, for example, can be interpreted as a network either of (037) or (014). Let's consider it first as a network of (014). The trichords are connected locally by common-tone preserving contextual inversions, arranged

as an RI-chain. The intervals of transposition that connect the (014) are those belonging to (037): 3, 4, and 7.



Looking at the passage again, this time as a network of (037), we find that the trichords are again connected locally by common-tone preserving contextual inversions, arranged as an RI-chain. Just as the (014) were connected by the intervals of (037), the (037) are connected by the intervals of (014): 1, 3, and 4.





We've considered the hexachords and trichords. Now let's go back to the series and consider individual tones and intervals. The three series forms share common segments of various lengths. They all also begin and end on F, G#, or G.

### Series share common segments

Diagram illustrating the three series (P<sub>6</sub>, P<sub>7</sub>, I<sub>5</sub>) and their common segments:

**P<sub>6</sub>**: F# G B $\flat$  B D C# A $\flat$  A E E $\flat$  C F

**P<sub>7</sub>**: G A $\flat$  B C E $\flat$  D A B $\flat$  F E C# F#

**I<sub>5</sub>**: F E C# C A B $\flat$  E $\flat$  D G A $\flat$  B F#

Common segments are highlighted with colored boxes:

- Green boxes** highlight segments: [F# G B $\flat$  B] in P<sub>6</sub>, [G A $\flat$  B] in P<sub>7</sub>, and [G A $\flat$  B] in I<sub>5</sub>.
- Blue boxes** highlight segments: [C E $\flat$  D] in P<sub>7</sub> and [C A B $\flat$ ] in I<sub>5</sub>.
- Red boxes** highlight segments: [F E C#] in P<sub>6</sub> and [F E C#] in P<sub>7</sub>.

### Begin and end on F, F#, G

These first and last tones of each series are often salient in the music especially at the beginnings and endings of phrases. Furthermore, the only note in the piece not clearly accounted for as part of one of these series is the *sf* F# in measure twelve.

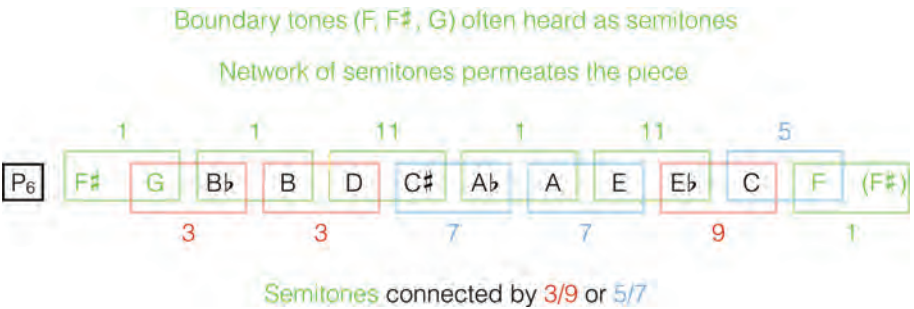
First and last tones (F, F#, G) often salient

Diagram illustrating the musical score with series annotations:

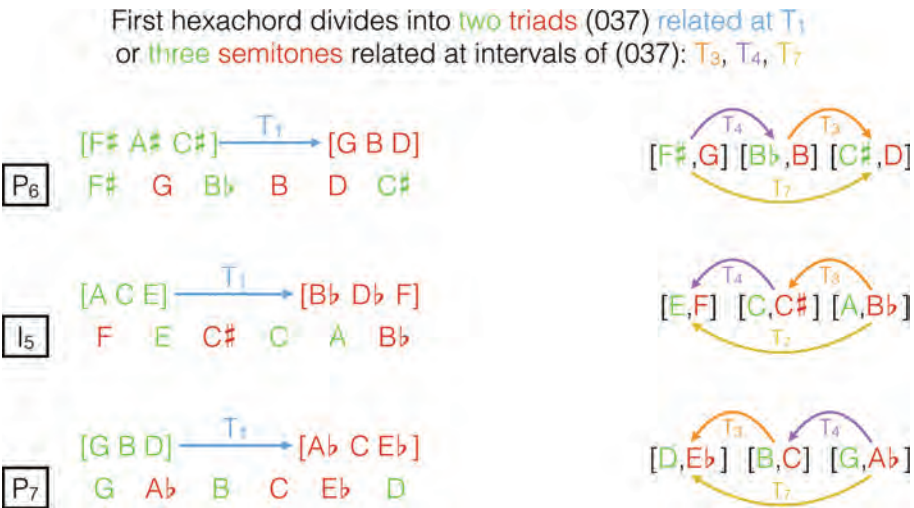
- Series P<sub>6</sub>** (green boxes) is highlighted in measures 1, 3, 5, 7, 9, 11, and 13.
- Series P<sub>7</sub>** (red box) is highlighted in measure 12.
- Series I<sub>5</sub>** (blue box) is highlighted in measure 12.
- Only F# in m. 12 not clearly in series** (purple text) points to the *sf* F# in measure 12.

The musical score shows the piano part of *Two Bagatelles* by Elisabeth Lutyens, with various dynamics and articulations. The series annotations are color-coded to match the series definitions above.

These boundary tones—F, F $\sharp$ , and G—not only mark the phrases of the piece, but they are often heard in close proximity to each other, especially F-F $\sharp$  and F $\sharp$ -G. These are only the most prominent of a network of semitones that permeate the piece. Within the series, every note other than C is connected by semitone to an adjacent note, and the semitones are connected only by 3/9 or 5/7.



The semitones are prominent in the music and can be gathered into networks in which a semitone (01) is transposed by the intervals of a consonant triad (037). This arises because the first hexachord of the series, like any member of (013478), can be divided into two consonant triads related at  $T_1$ . Passages based on it can be thought in two complementary ways, either as two (037)s transposed by semitone (a relationship we already discussed) or as three semitones transposed by the intervals of (037), namely  $T_3$ ,  $T_4$ , and  $T_7$ .



The semitones in the music can be gathered into networks in which they are transposed by the intervals of a consonant triad (037):  $T_3$ ,  $T_4$ , and  $T_7$ . Previously, we considered how the twelve-tone series is divided into hexachords, and hexachords into trichords, and trichords into intervals. Now we get a hint of the process in reverse, as intervals combine to form trichords and hexachords, and ultimately twelve-tone aggregates.

Prominent semitones in networks transposed by intervals of consonant triad

First hexachord divides into three semitones related at  $T_3$ ,  $T_4$ ,  $T_7$

## Igor Stravinsky, *Fanfare for a New Theatre* (1964)

This fanfare for two trumpets was composed to commemorate the opening of the newly constructed Lincoln Center in New York City. In its first performance, the two trumpet players were positioned on opposite sides of the balcony of what was then called the New York State Theater. It has many of the qualities of a traditional celebratory fanfare, including rapid repeated notes, antiphonal imitation between the parts, and virtuosic display.



The piece is based on what for Stravinsky was a standard quartet of series forms: a Prime and an Inversion starting on the same note (in this case, A#) plus the Retrograde and its inversion (IR) starting on the same note (in this case, G). To this quartet, Stravinsky adjoins the retrograde of the inversion (RI).



The image displays a musical score for Trombe (Do) from Igor Stravinsky's *Fanfare for a New Theatre*. The score is written for a single Trombone (Do) and features a complex rhythmic and melodic structure. Above the staff, a twelve-tone series is presented in a grid format, with notes A, B, C, D, E, F, G, and their sharps. The series is labeled with P (Prime), I (Inversion), R (Retrograde), and IR (Retrograde-Inversion) transformations. The score itself includes various musical notations such as dynamics (f, mp), articulation (accents), and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The series is generated from the first three notes, A#, A, B, and is shown in its original, inverted, retrograde, and retrograde-inverted forms.

The twelve-tone series can be thought of as generated from its first three notes, A#–A–B. If these are taken as a three-note series, the remaining discrete trichords and one additional trichord, nestled across the trichordal boundary, are forms of it, related by inversion or retrograde-inversion.

The diagram illustrates the generation of the twelve-tone series from its first three notes, A#, A, B. It shows the series in its original, inverted, retrograde, and retrograde-inverted forms, along with the trichords generated from these transformations. The series is labeled with P (Prime), I (Inversion), R (Retrograde), and IR (Retrograde-Inversion) transformations. The trichords are labeled with their respective transformations: P (<-1,+2>), I (<+1,-2>), RI (<+2,-1>), P (<-1,+2>), and RI (<+2,-1>). The series is generated from the first three notes, A#, A, B, and is shown in its original, inverted, retrograde, and retrograde-inverted forms.

Because all four discrete trichords are members of a single set-class, (012), we find an extraordinary degree of invariance among the series forms. If we label the four trichords of P as W, X, Y, and Z, we find that the remaining series forms have the same four trichords (in content, not necessarily in the order of the notes).

All discrete trichords of P are (012)

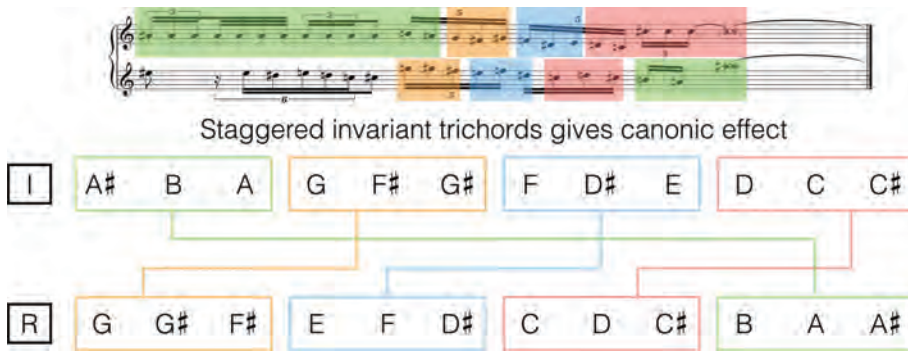
	W	X	Y	Z	
P	A# A B	C# D C	D# F E	F# G# G	R
I	A# B A	G F# G#	F D# E	D C C#	RI
	E F D#	C# C D	B A A#	G# F# G	IR

All rows have same four trichord content (W, X, Y, and Z)

The entire piece can be parsed into statements of these four trichords. The result is a constant sense of imitation between the parts.

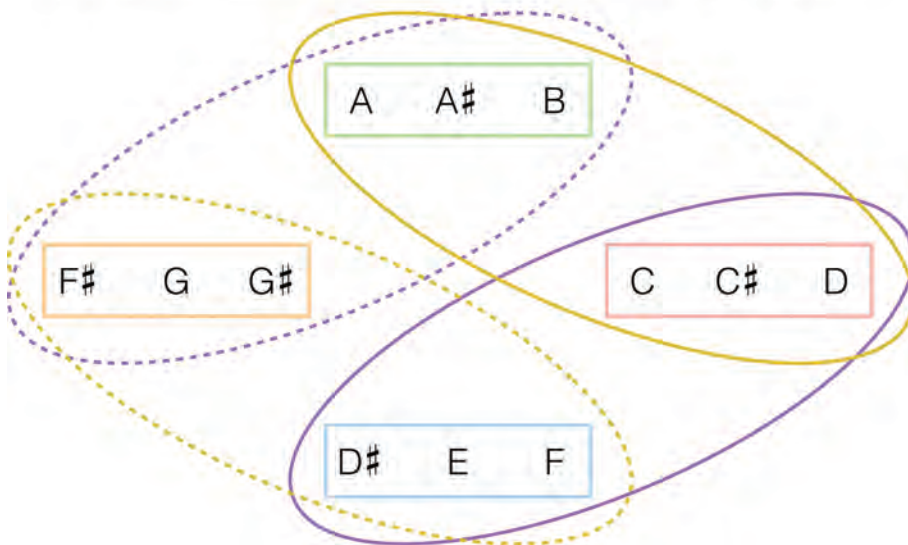
The musical score for Trombe (Do) is shown, with 12 measures of pitch classes (1-12) and corresponding musical notation. The score is parsed into statements of the four trichords P, I, R, and IR. The trichord labels are placed above the corresponding musical notation, and the indices (1-12) are placed below the notation. The score is written for Trombe (Do) and includes a tempo marking of *tempo f*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

At the ending of the piece, for example, the two series forms (R and I) are related by retrograde-inversion. But the staggered disposition of trichords that are invariant between the lines produces a seemingly canonic effect. Throughout the piece, the lines simultaneously contrast serially and are virtually identified with each other motivically.



The trichords combine to create forms of the chromatic hexachord (012345).

Trichords combine to create chromatic hexachords



Taking again the ending of the piece, we find these chromatic hexachords both within and between the lines.

The image displays a musical score for a piano piece, with the right hand in treble clef and the left hand in bass clef. The score is annotated with colored boxes (green, orange, blue, red) highlighting specific trichords. Below the score, a diagram shows four trichords arranged in a circle, connected by arrows indicating chromatic movement. The trichords are: A, A#, B (green); F#, G, G# (orange); C, C#, D (red); and D#, E, F (blue). To the right, a text box states: "Trichords combine to create chromatic hexachords within and between the lines". Below this, a diagram shows two rows of trichords connected by arrows, illustrating how they combine to form hexachords. The top row contains: A#, B, A (green); G, F#, G# (orange); F, D#, E (blue); and D, C, C# (red). The bottom row contains: G, G#, F# (orange); E, F, D# (blue); C, D, C# (red); and B, A, A# (green).

Amid this highly chromatic serial and motivic activity, the piece maintains a consistent sense of centricity on A#. It is the first note and (supported consonantly by C#) the last note of the piece. It is heard more often and longer than any other note. It often occurs at phrase boundaries, both beginnings and endings. It provides a focus—a point of departure and return—for the motivic activity.

The image shows a musical score for a piano piece, with the right hand in treble clef and the left hand in bass clef. The score is annotated with various labels and numbers. A yellow box at the top center contains the text "Consistent sense of A# centricity". On the left, a yellow box labeled "First note" points to the first note of the piece, which is A#. Below it, a yellow box labeled "Phrase boundaries" points to several notes throughout the score. On the right, a yellow box labeled "Last note" points to the final note of the piece, which is A#. The score is annotated with numbers 1 through 12, indicating the sequence of notes. The right hand part is in treble clef and the left hand part is in bass clef. The score is annotated with various labels and numbers, including "First note", "Phrase boundaries", and "Last note".



## Igor Stravinsky, “Exaudi,” from *Requiem Canticles* (1966)

*Requiem Canticles* was Stravinsky’s last major composition, written when he was 85 years old. The music is very sparsely scored, and it is presented here in a short score, which omits instrumental doubling of the vocal parts. It has a text from the traditional Latin Requiem Mass, and it is arranged in five distinct phrases.

Phase 1:  
Harp Melody,  
Big Chord,  
Brief Chorale

Phase 2:  
Harp Melody,  
Big Chord,  
Interjections,  
Big Chord

Phase 3:  
Vocal Chorale,  
Interjections

Phase 4:  
Vocal Chorale

Phase 5:  
Instr. Chorale  
with Big Chords

*Exaudi, orationem meam*    Hear my prayer  
*Ad te, omnis caro veniet*    All flesh shall come before you

The first phrase consists of three distinct bits: a six-note harp melody; a six-note chord, and a brief vocal trio, setting the first line of the text.

### Phrase in three parts:

melody                      chord                      vocal trio

Motivically, both within and between the bits, we find a consistent interest in (013), expressed either as a 1 and a 2 moving in the same direction, or as a 2 and a 3 moving in opposite directions. E–C#–D#, for example, is prominent in both halves of the passage.



Melody arranged  
in registral order

Chord in m. 4

[A#, B, C, C#, D, E]  $\xleftrightarrow{C\#}$  [C#, D#, E, F, F#, G]

The second block begins like the first block, with a harp melody, but it continues differently: instrumental chords with the singing voices silent. The music is again based on the rows of the R-array. The first two hexachords, from  $R^A$ , are related by transposition. Both are related to the third hexachord, from  $R^B$ , by inversion. The high C in m. 8 is shared by  $R^A I$  and  $R^A II$ . The linear order of  $R^{B III}$  is reflected in the registral order (lowest to highest) of the concluding chord: C#-C-E-D-A#-D#.

$R^A I$  and  $R^A II$  related by transposition

$R^A I$  and  $R^A II$  related to  $R^B III$  by inversion

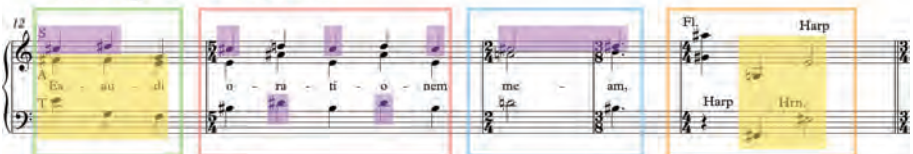
Same linear and registral order: C# C E D A# D#

The third block is divided into four fragments. The first three are choral statements, with textural breaks (corresponding to the series hexachords) after each of the three words of the text. There is some instrumental doubling of the choral parts, but these are not shown on the reduced score. The fourth fragment is a sort of instrumental postlude. The first fragment of this block (measure 12) repeats the last fragment of the first block (measure 5). As before, the fragments are linked by common tones,

most conspicuously the melodic C#–D# and the chordal E–F–F#–G sustained in the first fragment and used cadentially at the end of the last fragment.

Divided into four fragments:  
three choral statements  
and instrumental postlude

First fragment repeats  
last fragment of first block

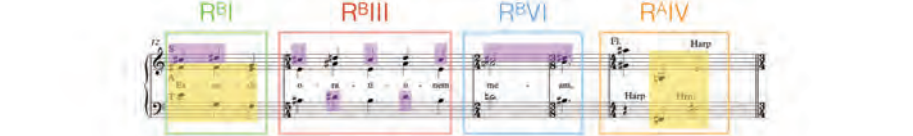


Second fragment repeats  
last fragment of second block

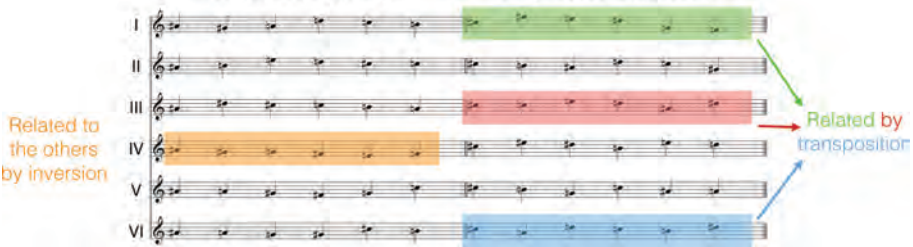
Fragments linked by common tones:  
melodic C#–D# and chordal E–F–F#–G

This block still draws from the rows of the R-array. The first three hexachords, from R<sup>B</sup>, are related by transposition. The fourth hexachord, from R<sup>A</sup>, is related to these by inversion. Two of the hexachords, R<sup>BI</sup> and R<sup>BIII</sup>, have been heard before.

Divided into four fragments linked by common tones



R<sup>A</sup> (first hexachord) R<sup>B</sup> (second hexachord)



The fourth block is a solemn four-voice chorale, with sporadic instrumental doubling (not shown on the reduced score). While the melodic lines, especially the soprano, generally move conjunctly, including many semitones, the spacing of the chords is relatively open, with occasional whole tones but no semitones between adjacent voices. The soprano melody generally moves by the smallest intervals, in combinations of semitones and whole tones. A first upward gesture rises to E. A second gesture rises to D, then pushes beyond to D#. Those contour



highpoints create an additional motivic combination of intervals 1 and 2, with D $\sharp$  as the melodic goal.

Melodic lines include many whole tones and semitones      Contour highlights E, D, D $\sharp$  <-2,+1> motivic combination

The image shows a musical score for 'EXAUDI' with two staves. Above the staves, interval annotations are provided for the upper and lower melodic lines. The upper line intervals are: <+2> (C to D), +1 (D to D $\sharp$ ), +1 (D $\sharp$  to E), <-1> (C to B), +2 (B to C $\sharp$ ), -1 (C $\sharp$  to C), +2 (C to D $\sharp$ ), <+1> (D $\sharp$  to F $\sharp$ ), and <+1> (F $\sharp$  to D $\sharp$ ). The lower line intervals are: <-1> (D $\sharp$  to C $\sharp$ ), +2 (C $\sharp$  to D), <-1> (D to B), +2 (B to A), -1 (A to E), +2 (E to B), <-1> (B to G), +2 (G to B $\sharp$ ), and <+1> (B $\sharp$  to E $\sharp$ ). Chord symbols are written above and below the staves, corresponding to the intervals. The lyrics 'ad te, ad te, om-nis cae-li ve-ni-et, ve-ni-et.' are written below the lower staff.

Open spacing between voices: no semitones

For this fourth block, Stravinsky abandons the rotational array in favor of a four-part array in which P is paired with I (related by inversion around their shared first note, E $\sharp$ ) and R is paired with IR (related by inversion around their shared first note, A $\sharp$ ). All four forms are presented in retrograde order. In the third chord, Stravinsky incorrectly realized IR's E $\sharp$  as G $\sharp$ . In the final chord, Stravinsky adds G $\sharp$  to the array dyad, A $\sharp$ -E $\sharp$ . The twelve chords of Stravinsky's chorale correspond to the twelve vertical slices of the four-part array, although Stravinsky's melodic lines do not generally track the pitch-class succession of the rows of the array.

Chords arise from vertical slices of retrograde array  
(but melodies do not match horizontal rows)

The image shows a musical score for 'EXAUDI' with two staves. The chords are numbered 1 to 12 below the staves. A red arrow points to the 12th chord with the text '(G $\sharp$  added)'. The lyrics 'ad te, ad te, om-nis cae-li ve-ni-et, ve-ni-et.' are written below the lower staff.

Chords based on inversions:  
always symmetrical around E $\sharp$  and A $\sharp$

The image shows a musical score for 'EXAUDI' with two staves. The chords are numbered 1 to 12 below the staves. A red circle highlights the 3rd chord with the text '(not G $\sharp$ )'. A legend on the right shows four boxes: P $\sharp$ E $\sharp$ , I $\sharp$ E $\sharp$ , R $\sharp$ A $\sharp$ , and IR $\sharp$ A $\sharp$ . The text 'Presented in retrograde' is written to the left of the staves.

In the fifth and final block, Stravinsky returns to the R $\sharp$  array, but used now in its vertical rather than horizontal aspect. Vertical 1 is represented by the sustained

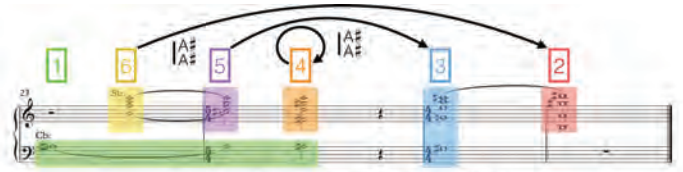
A in the contrabass. Verticals 6, 5, 4, 3, and 2, in that order, are heard in the other strings above.



Fifth phrase uses vertical slices of  $R^A$ -array  
 $R^A$  (first hexachord)



Inversional symmetry is inherent in the array. Chord 6 is related to Chord 2 by inversion around  $A^\sharp$  as are Chords 5 and 3. Chord 4 is self-inversional around  $A^\sharp$  as is (trivially) Chord 1. This sense of symmetrical balance around  $A^\sharp$ , however, is generally muted in Stravinsky's registral arrangement of the chords.



Inherent symmetry around  $A^\sharp$   
muted by registral arrangement



The upper voice moves  $C-C^\sharp-D^\sharp$ . As a combination of intervals 1 and 2, it recalls many previous melodic combinations of these intervals and the interest in  $sc(013)$  evident beginning in the first block. The final two notes,  $C^\sharp-D^\sharp$ , recall many

earlier statements of that combination of notes. The cadential arrival on a high D# represents the culmination of a great deal of motivic and transformational activity throughout the movement. This music creates meaning in a number of different ways. The slow tempo, widely spaced and slowly moving chords, and preference for chorale texture create an affiliation with solemn, devotional music by Stravinsky and other composers in a long tradition of liturgical music. The motives, melodies, and harmonies create a sense of yearning upward toward D#, a yearning that is beautifully fulfilled in the final chord of the movement, as a penitent's prayer ascends, and death brings all flesh into the presence of God.

Upper voice: C–C#–D#

Interval combination  $\langle +1, +2 \rangle$  recalls earlier motives

Final notes C#–D# are common motive  
as is cadential arrival on D#

## Ursula Mamlok, *Panta Rhei* for piano, violin, and cello, third movement (1981)

The title, *Panta Rhei*, is a Greek expression that means “everything changes,” and this piece is concerned with the gradual transformation of musical objects, especially harmonies. It is scored for three instruments: violin, cello, and piano. There are also three different types of musical material that move among the instruments: a lyrical melody, and two different ostinati on repeated single tones. At the beginning of the movement, the lyrical melody is in the cello. At measure 8, the melody moves to the violin. At the beginning of the movement, the violin is playing an ostinato, a repeated and sustained F#, punctuated by snap pizzicatos (that’s the meaning of the little plus signs in the score); at measure 8, that ostinato, now on D#, moves to the right hand of the piano. At the beginning of the movement, there is another, different ostinato in the right hand of the piano: short, repeated Ds, with the performance instruction to stop the string inside the piano with a finger of the left hand. At measure 8, that ostinato moves to the cello.

**Ostinato 1 (F#)** Violin

**Lyrical melody** Violoncello

**Ostinato 2 (D)** Piano

Switch parts in measure 8:

Lyrical melody

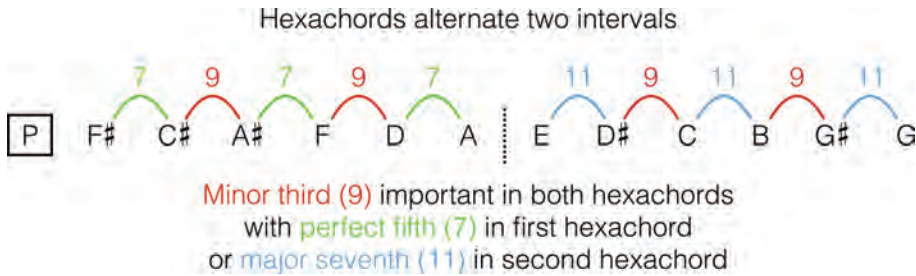
Ostinato 2 (G)

Ostinato 1 (D#)

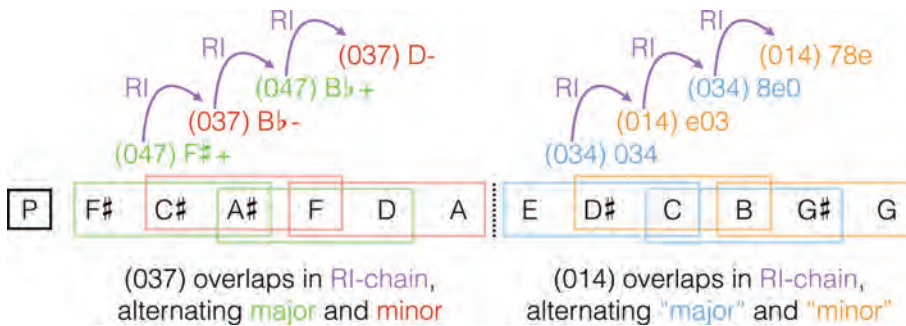
This is a twelve-tone piece, so we begin by looking closely at the twelve-tone series on which it is based. Within each half of the series, that is, within each of its hexachords, the intervals are arranged as an alternation of two intervals: first, 7-9-7-9-7 and then 11-9-11-9-11. Using traditional interval names, the minor third is



an important interval throughout, combined either with a perfect fifth (in the first hexachord) or a major seventh (in the second hexachord).



Let's see what three-note groupings arise from these pairs of intervals. Within the first hexachord we find four overlapped statements of the consonant triad, (037). The triads alternate major and minor, with the last two notes of one triad becoming the first two notes of the next. Together, the four triads form an RI-chain, leading from F# major, through Bb minor, and Bb major, to D minor. Within the second hexachord, exactly the same thing happens, only now we're talking about a different type of trichord, namely (014). We overlap what we might call a major form of that trichord, (034), with the bigger interval on the bottom, with what we might call a minor form of the trichord, (014), with the smaller interval at the bottom. If the first half of the series is an RI-chain on (037), the second half is an RI-chain on (014).



The two hexachords of the series are both hexatonic hexachords. The hexatonic collection can be thought of as a scale of alternating 1 and 3. The hexatonic hexachord can also be thought of as two augmented triads a semitone apart, and the series features the augmented triads as every other note.



P
F# C# A# F D A
E D# C B G# G

I
D# G# B E G C
F F# A A# C# D

Same hexachords  
 in reverse order  
 creates three  
 harmonic areas

We can also parse the piece into a progression of trichords. First, we get four consonant triads, alternating major and minor, then four (014)s, alternating the major and minor forms of that trichord. When the I-form of the series starts in measure 9, we get the same thing again: four consonant triads, and then four (014)s.

P
F# C# A#
F D A
E D# C
B G# G

I
D# G# B
E G C
F F# A
A# C# D

(047) and (037)
 (034) and (014)

Both P and I overlap triads then (014)s

In Phrase 1A, the first six notes of P, we get four triads, alternating major and minor. In the progression from triad to triad, one note moves by semitone while the other two hold. In each case, we can imagine the move as an inversive flip: the two held notes form an axis around which the moving note flips symmetrically. Compare that to what happens in Phrase 2A, involving the first six notes of I. There we again get four triads, and again we alternate major and minor, and again two notes hold while one note moves by semitone. The voice leading among these triads is as

smooth as it can be. In each case, we can imagine the move as an inversive flip: the two held notes form an axis around which the moving note flips symmetrically.

**Phrase 1a:  $\text{HEX}_{1,2}$**

**P** 1–6

(047)  $G\flat+$     (037)  $B\flat-$     (047)  $B\flat+$     (037)  $D-$

$D\flat \longrightarrow D\flat \xrightarrow{\text{green dotted}} D \longrightarrow D$

$B\flat \longrightarrow B\flat \longrightarrow B\flat \xrightarrow{\text{red dotted}} A$

$G\flat \xrightarrow{\text{red dotted}} F \longrightarrow F \longrightarrow F$

**Phrase 2a:  $\text{HEX}_{3,4}$**

**I** 1–6

(037)  $G\sharp-$     (047)  $E+$     (037)  $E-$     (047)  $C+$

$D\sharp \xrightarrow{\text{green dotted}} E \longrightarrow E \longrightarrow E$

$B \longrightarrow B \longrightarrow B \xrightarrow{\text{green dotted}} C$

$G\sharp \longrightarrow G\sharp \xrightarrow{\text{red dotted}} G \longrightarrow G$

Something rather similar happens in the progression among trichords in (014) in Phrases 1B and 2B. Again, two notes hold while the moving voice flips symmetrically around them. The voice leading is not so smooth however—the moving voice always moves by 5 semitones. But because of the common tones, there is still a strong sense of connectedness among the chords in the progression.

**Phrase 1b:  $\text{HEX}_{3,4}$**

**P** 7–12

(034) [034]    (014) [e03]    (034) [8e0]    (014) [78e]

$E \xrightarrow{\text{red dotted}} B \longrightarrow B \longrightarrow B$

$E\flat \longrightarrow E\flat \xrightarrow{\text{green dotted}} G\sharp \longrightarrow G\sharp$

$C \longrightarrow C \longrightarrow C \xrightarrow{\text{red dotted}} G$

**Phrase 2b:  $\text{HEX}_{1,2}$**

**I** 7–12

(014) [569]    (034) [69t]    (014) [9t1]    (034) [t12]

$A \longrightarrow A \longrightarrow A \xrightarrow{\text{green dotted}} D$

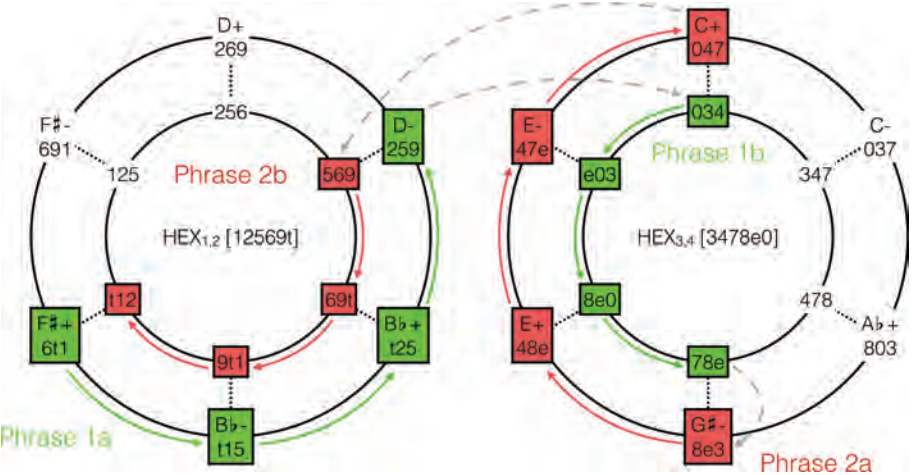
$F\sharp \longrightarrow F\sharp \xrightarrow{\text{red dotted}} C\sharp \longrightarrow C\sharp$

$F \xrightarrow{\text{green dotted}} B\flat \longrightarrow B\flat \longrightarrow B\flat$

It can be revealing to trace these progressions on a hexatonic cycle. The outer circles on these cycles arrange the six notes of a hexatonic collection into six triads, connected in the ways we have just discussed: two notes hold and one note moves by semitone each time. The inner circles on these cycles arrange the same six notes



of a hexatonic collection as six (014)s, connected by having two notes hold and the remaining note flip around them. The music can be understood to trace systematic paths on these cycles.



There is a systematic aspect to the rhythm, too, at least as far as the two ostinato lines are concerned. Ostinato 1 projects a regular periodicity of 17 sixteenth notes: 10.5 sixteenth notes for the sounding duration of the F#, cut off by the snap pizz, and then a rest of 6.5 sixteenth notes. Ostinato 2 has a regular periodicity of eleven sixteenth notes: that is the duration between the attacked Ds. The periodicities of the two ostinatos do not coincide with each other, and neither coincides in any simple way with the beats of the notated  $\frac{3}{4}$  meter. There may also be a systematic aspect to the rhythms of the lyrical melody, but that is less certain. It might be better to imagine that the piece is built on a contrast between the relatively rigid ostinatos and the relatively free melody. The result is a kaleidoscopic rhythmic interplay.

Rhythmic regularity in ostinatos contrasts relatively free melody

Ostinato 1: 17 sixteenths periodicity = 10.5 sixteenth notes + 6.5 sixteenth rests

17      17      17      17      etc.

10.5   6.5   10.5   6.5   10.5   6.5   10.5   6.5   etc.

Violin *sord.* *ppp* still, as if suspended

Violoncello *sord.* *p* *espr.*

Piano *secco* still, as if suspended *pp*

\*stop string inside piano with finger of L.H.

Ostinato 2: 11 sixteenths periodicity

## Elliott Carter, *Riconoscenza per Goffredo Petrassi* for solo violin (1984)

This passage presents three contrasting types of material, distinguished in obvious ways: the A material is flowing and legato with wide leaps, marked *dolce legatissimo scorrevole*; the B material is focused into small chromatic clusters amid violent bursts of activity (marked *giocosamente furioso martellato*); the C material (*tranquillo, ben legato*) consists of slowly changing, sustained dyads. The materials are presented mostly one at a time (first A, then B, then A again, then C), but there are two brief intrusions of B into A, and C begins before the second statement of A has finished. The music is designed as a portrait in sound of the Italian composer Goffredo Petrassi, who evidently had a somewhat mercurial personality, by turns energetically active, brusque, and quietly contemplative.

The image displays a musical score for solo violin, divided into three distinct sections labeled A, B, and C. Section A (green background) is marked *dolce legatissimo scorrevole* and features flowing, wide leaps. Section B (red background) is marked *giocosamente furioso martellato* and features clusters and violent bursts. Section C (blue background) is marked *tranquillo, ben legato* and features sustained, slow dyads. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *mp*, *p*, *f*, *ff*, *pp*).

**A:**  
flowing,  
wide leaps

**B:**  
clusters,  
violent bursts

**C:**  
sustained,  
slow dyads

**A:**  
(again)

The A material is mainly concerned with the intervals 3 and 6. Every note is connected by either 3 or 6 to the note before and/or after it.

A-material primarily uses intervals 3 and 6

As a result, there are lots of diminished seventh chords (0369), sometimes represented by a constituent diminished triad (036) or by just a dyad (03) or (06).

A-material has many diminished 7th chords (0369)

0 = C-D $\sharp$ -F $\sharp$ -A      1 = C $\sharp$ -E-G-B $\flat$       2 = D-F-A $\flat$ -B

In the combinations of these diminished seventh chords, there is always the implication, and in some cases the reality, of octatonic collections.

A-material has many diminished 7th chords (0369)

0 = C-D $\sharp$ -F $\sharp$ -A      1 = C $\sharp$ -E-G-B $\flat$       2 = D-F-A $\flat$ -B

Implication of octatonic collections:

OCT<sub>0,1</sub>    OCT<sub>1,2</sub>    OCT<sub>0,2</sub>



In a similar way, the B section is also concerned with two intervals: 1 and 2. Every note is connected to the note before and/or after it by one of those intervals, and the larger groupings are often chromatic trichords (012) or tetrachords (0123), within a largely chromatic world.

B-material primarily uses intervals 1 and 2

B:

Often grouped in trichords (012)  
and/or tetrachords (0123)

The C section is preoccupied with the two remaining interval classes: 4 and 5. It presents these intervals as slow, sustained dyads (to complete the pattern, I have inserted an implied G above the sustained D; this implied note is provided in the music by a prominent G in the ongoing A-section material). Combinations of 4 and 5 into tetrachords produce forms of (0146). This is one of the two “all-interval tetrachords,” so called because they contain one instance of each of the six different interval classes. The other all-interval tetrachord is (0137), and we will be making its acquaintance shortly. The (0146) in this passage are related by inversion around the two notes shared by adjacent form: the first and third chords are related by inversion around the shared E-G#; the second and fourth chords are related by inversion around the shared F-Bb. All three forms of (0146) belong to the same octatonic collection ( $OCT_{1,2}$ ).

C-material primarily uses intervals 4 and 5

C:

The three (0146) =  $OCT_{1,2}$

So far we have imagined the A, B, and C materials as almost completely distinct from each other both in mood and intervallic focus.



Material	Intervals	Trichords	Tetrachords	Collections
A material	(03) (06)	(036)	(0369)	Octatonic
B material	(01) (02)	(012)	(0123)	Chromatic
C material	(04) (05)		(0146)	Octatonic

But there are also subtle links among them. Let’s consider first the links between the B and C material. In the C material, while the vertical dyads (4 and 5) and tetrachords (0146) are distinctive to the C material, the melodic intervals that connect the vertical dyads are all 1 and 2 (the melodic intervals of the B material).

C-material has B-material melodic intervals of 1 and 2

The image shows a musical staff for C-material. Above the staff, the intervals 5, 4, 5, 4 are marked. Below the staff, the tetrachords [D, G], [E, G#], [F, Bb], and [G, B] are shown, each labeled (0146). Below these, the melodic intervals are shown: (G) to G# (+1), G# to Bb (+2), Bb to B (+1), and B to D (+2). The intervals +1 and +2 are highlighted in red.


Conversely, the C material’s (0146), and its intervallic partner (0137), the other all-interval tetrachord, play a role in B. Two forms of (0146) are outlined among (mostly) the highest notes of B, while a form of (0137), the other all-interval tetrachord, is formed by the lowest notes.

B-material features C-material’s (0146) in highest notes

The image shows a musical staff for B-material. Above the staff, the tetrachords [C, Db, E, F#] and [F#, G#, B, C] are shown, each labeled (0146). Below the staff, the tetrachord [G, B, C#, D] is shown, labeled (0137). The text (0137) formed by lowest notes is also present.

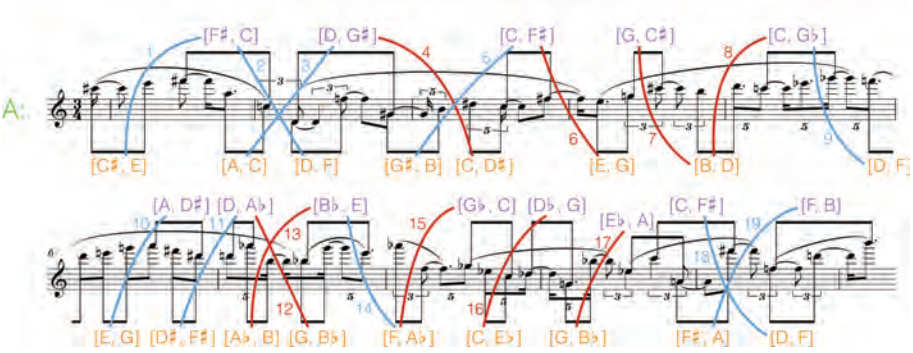
The A material has extensive links with both B and C, links that involve the two all-interval tetrachords, (0146) and (0137). Within the A material, we had been concerned with (03) and (06), and had grouped them together when they belonged to the *same* diminished seventh chord.

A-material was concerned with (03) and (06)  
grouped together into (0369)



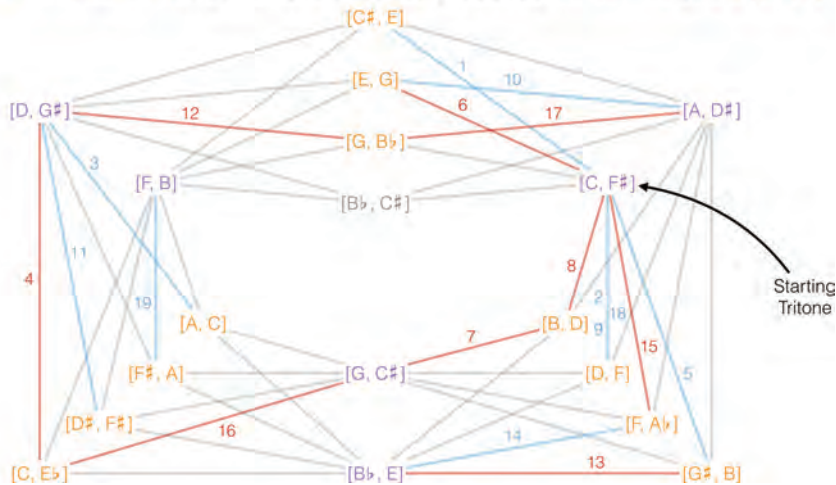
A different perspective on the A material opens up when we consider that (03) and (06) belong to *different* diminished seventh chord. Tritones abound in the A material, formed either by adjacent notes, or separated by a single note. Every combination of a tritone with a minor third from a different diminished seventh chord produces a form of either (0146) or (0137). In this passage, there are nineteen all-interval tetrachords, all formed by combining a tritone and a minor third from different diminished seventh chords. These two all-interval tetrachords are the essential building blocks for much of Carter's music.

Within A: Tritone + m3 from different (0369) produces C's (0146) or B's (0137)



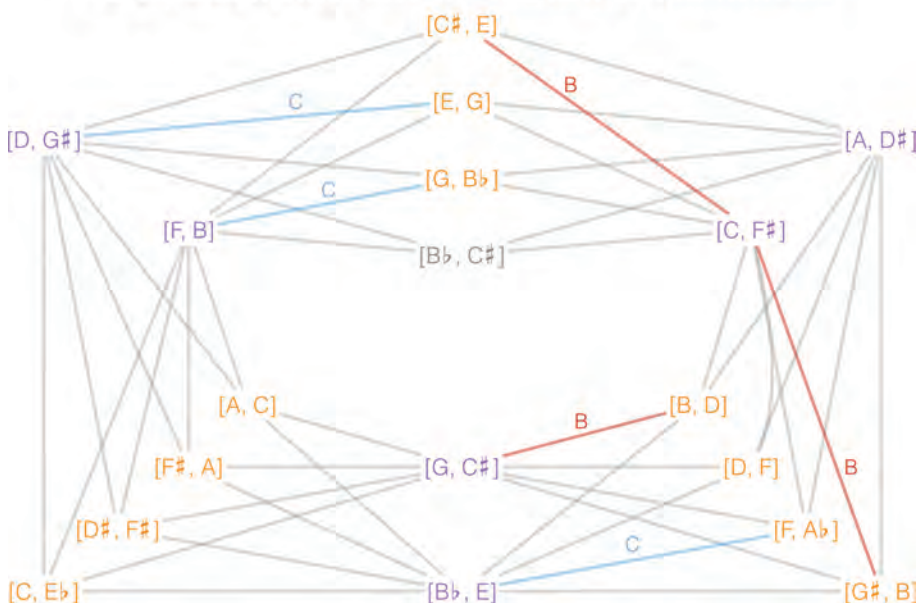
These nineteen 0146 and 0137, produced by combinations of (03) and (06) belonging to different (0369), can be traced on an appropriate musical space. The nodes of the space are the six tritones and the twelve minor thirds. The connecting lines join them to produce one of the all-interval tetrachords. In general, the music begins by creating all-interval tetrachords that refer to the tritone C-F $\sharp$ , then move away and back toward it.

Within A: Tritone + m3 from different (0369) produces C's (0146) or B's (0137)



The all-interval tetrachords in the B and C sections, although not partitioned into (03) + (06), can also be located in this space. All of the all-interval tetrachords in the B and C sections have already been prefigured in the A section. The contrasting sections are thus linked in subtle ways. And that brings us back to the mercurial Signor Petrassi. His personality has obvious contrasts and seeming incongruities, but to a sympathetic friend (like Elliott Carter), the disparate parts are understood to harmonize together within an attractive whole.

#### All-interval tetrachords in B-material and C-material



## Tania León, *Rituál* (1987)

This passage, which comes right after a long, slow, pensive introduction, is the first section of a fleet, light-footed, dazzling dance, a sort of scherzo, that works its way up from the lowest note of the piano keyboard to the registral heights.

Amid the increasingly rapid rhythmic activity and the short stabs of color, there are only seven different pitch events in the passage. These are presented mostly in this order, and thus in generally ascending motion from the lowest note on the piano keyboard to D5-E♭5. The C (event 2) is sometimes heard an octave lower. Other than that, these events are fixed in pitch.



Mostly the same order,  
generally ascending

Lowest note      C sometimes 8<sup>vb</sup>      D5-E♭5

The pitches are arranged to give a sense of directed motion from the initial low A to the terminal D-E♭. The second note, C, lies 27 semitones above A. The final E♭ lies 27 semitones above that C, which thus bisects the total pitch space.

C bisects total pitch space A-E♭

A to C = 27 semitones      C to E♭ = 27 semitones

Similarly, starting on the C♯ in the middle of the trichord in event 3, we can imagine a chain of 7s that carry us up to the same E♭—the second stage of that journey, from G♯ to E♭, is also divided symmetrically.

G♯ bisects pitch space C♯-E♭

C♯ to G♯ = 7 semitones      G♯ to E♭ = 7 semitones  
G♯ to E♭ divided symmetrically

A chain of alternating 7 and 6 similarly directs the motion, in this case toward the high D within the final dyad. The upper stage of this journey, too, is divided symmetrically.

Alternating 7 and 6 spans C to D

C# divides total space into 13+13      G# to D divided symmetrically

The final stage of the upward journey is evidently octatonic, deploying a scale of alternating 1 and 2.

Final upward journey G#–Eb evidently OCT<sub>2,3</sub>

Same symmetrical division of 7 semitones

A and C: OCT<sub>2,3</sub>

But the sense of hexatonic affiliation is even more pronounced, as chains of alternating 1 and 3 permeate the progression and, together with the symmetrical moves, direct the motion upward from the first note to the last.

Hexatonic: chains of 1 and 3 throughout

HEX<sub>0,1</sub> to start      Nearly complete HEX<sub>2,3</sub> overlaps

The music navigates through space in four phases. In the first phase, we find six brief variations. After the first, abrupt one-measure introduction, the variations all

last for two measures and include the first five of the seven pitch events. The order of the events is strictly maintained. Low A and low C act as metrical timekeepers and all of the events mostly maintain a fixed position within the measure. The variations differ only slightly, and with the fixity of the pitches, invite us to attend closely to subtle changes in the rhythm.

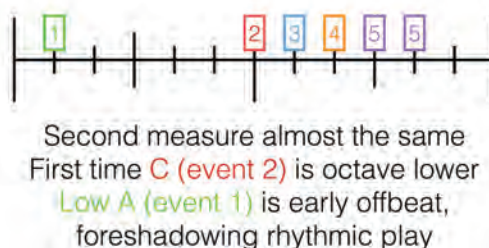
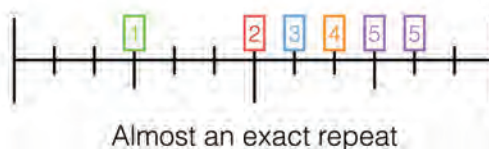
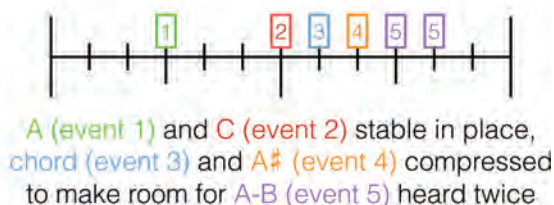
Phase 1: variations are two measures,  
first five pitch events used in strict order

Lowest A and low C are metrical timekeepers,  
all events mostly in fixed metrical position

Passage begins with A (event 1)  
Single note = no meter

Meter established by C (event 2)  
in relation to A (event 1);  
Chord (event 3) felt as syncopation

A# (event 4) confirms meter  
Chord (event 3) as syncopation



In the second phase, actions that took two measures in the first phase are now compressed into a single measure. In this phase, there are eight variations, still using only the first five of the seven pitch events. As before, events may shift around a bit within the variation, but the ordering of the events remains strict. Although events occur in the prescribed order, an event may be omitted within a variation. For example, C (the second event) sometimes substitutes for A (the first event) as the timekeeper on the downbeat. All of the variations end the same way, with events 3, 4, and 5. Through this entire second phase, the relative position of the events (the order in which they occur) stays the same, but their location within the measure may change. At the beginning of the phase, the movement of events from location to location is not well coordinated, but by the end of the phase, we become aware of a regular alternation, as the events shift forward and back in relation to the underlying meter.



Phase 2: variations now single measure  
Still using 5 pitch events

Strict order but some might be omitted



All variations end with  
events 3, 4, and 5

Metric position can change:  
uncoordinated at first,  
then regularly shift forward and back



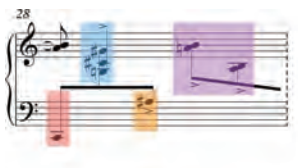
Low A (event 1) returns to downbeat  
Chord (event 3) skips over C (event 2)  
A# (event 4) returns to downbeat  
A-B (event 5) jumps up not down



A# (event 4) shifts earlier to offbeat  
So does A-B (event 5), now on the beat  
Variation compressed to 5 eighth notes



C (event 2) replaces low A (event 1)  
A# (event 4) and single A-B (event 5) shift later



C (event 2) remains on downbeat  
Chord (event 3) remains of offbeat  
A# (event 4) and A-B (event 5) compressed



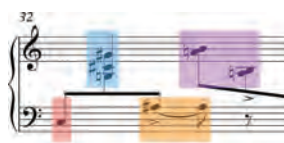
Low A (event 1) subs back in, but enters early  
 Chord (event 3) now takes downbeat role  
 A# (event 4) and first A-B (event 5) follow  
 Second A-B stretches variation to 7 eighth notes



Variation compresses to 5 eighth notes again  
 Low A (event 1) and chord (event 3) back in place  
 followed by A# (event 4) and A-B (event 5)



Early-arriving C (event 2) replaces low A (event 1)  
 Downbeat chord (event 3), A# (event 4) follows  
 A-B (event 5) single attack



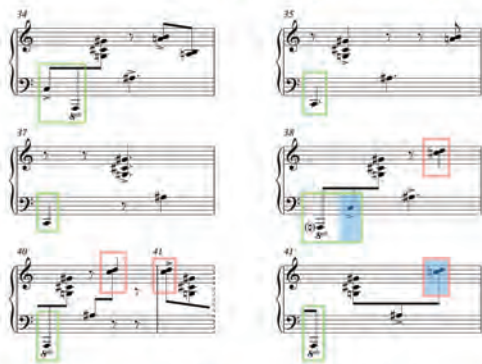
C (event 2) remains, now on downbeat  
 Chord (event 3) and A# (event 4) follow  
 A-B (event 5) downbeat and octave leap  
 Variation again compressed to 5 beats

In the third phase, the sixth and penultimate pitch event is introduced: the whole-tone dyad C-D. The order of the events is now sometimes scrambled, although A and C retain their timekeeper role at the beginning of each variation. At the end of the phase, three events are pared away (we lose C, A-B, and the recently introduced C-D). The result is a process of compression that forms a transition to the next and final phrase.

Phase 3: order  
sometimes scrambled



Low A (event 1) and C (event 2)  
remain opening timekeepers



C-D (event 6) is introduced

Three events disappear during phase:  
C (event 2), A-B (event 5), C-D (event 6)



Low A (event 1) returns, but early offbeat  
Chord (event 3) becomes timekeeper  
Sneak preview of C-D (event 6)  
A-B (event 5) is first scrambled entrance



C (event 2) becomes the downbeat  
Low A (event 1) overcompensates,  
now both late and out of order  
A-B (event 5) regains octave leap



C (event 2) and A# (event 4) on downbeats  
Chord (event 3) and A-B (event 5) away from A#





C (event 2) is downbeat timekeeper  
 Low A (event 1) pushed further right  
 Chord (event 3) is repeated  
 Variation extended to 7 beats



Shortest, sparsest variation yet  
 C (event 2) pushed off downbeat  
 Chord (event 3) remains on the beat  
 A# (event 4) immediately follows



Events 1, 2, 3, and 4 in order: feels like a restoration  
 C-D (event 6) as replacement of A-B (event 5)  
 Final statement of C (event 2), begins liquidation



Events 1, 3, 4, and 6 underlying order maintained  
 Final statement of A-B (event 5) joins downbeat  
 Chord (event 3) and C-D (event 6) are repeated  
 Variation extended to seven beats



Same core of events 1, 3, 4, and 6 in normal order  
 Low A (event 1) pushed off the downbeat  
 Two-event tag: C-D (event 6) and chord (event 3)



Variation compressed to only four beats  
 Same core of events 1, 3, 4, and 6 in order  
 Final statement of C-D (event 6)



Phase 4: explosion into wild dance  
 Regularity of order and meter shattered  
 Only events 1, 3, 4, and 7 remain

Low A (event 1)  
 initiates all variations

D-E $\flat$  (event 7) sets off  
 a musical celebration

D-E $\flat$  generally leaps to/from low A  
 Recapitulates passage's journey from A to D-E $\flat$

In the fourth and final phase, the music explodes into a wild dance. The regularities of order and meter that had previously been challenged are now shattered. We find groups of variable size and density, all initiated by the low A. After the compression and streamlining at the end of the previous phase, only four events are now in play: the low A, the three-note chord, A $\sharp$ , and finally the climactic high D-E $\flat$ . This dyad is the culmination of a number of intervallic processes, and its arrival sets of a musical celebration, with its iterations resounding like the pealing of a bell. It generally occurs as the last event in a variation followed by a vast leap down to the low A at the beginning of the next variation, and thus recapitulating (in reverse order) the journey of the passage as a whole.



Events 1 (A), 3 (chord), and 4 (A $\sharp$ ) in order  
 Still  $\frac{6}{8}$  meter, but that will disappear soon



Climactic D-E $\flat$  (event 7) on a downbeat  
 Events 1, 3, 4, and 7 in order  
 Extra chord (event 3) at the end  
 Clear sense of  $\frac{6}{8}$  meter



Low A (event 1) still initiation point  
A# (event 4) same offbeat position  
Chord (event 3) and D-Eb (event 7) swap places  
Variation is 4 beats,  $\frac{6}{8}$  meter is weakened



Same with extra D-Eb (event 7) at the end  
Low A (event 1) entrance middle of  $\frac{6}{8}$  measure  
 $\frac{6}{8}$  meter fatally undermined



Low A (event 1) and A# (event 4) stay in place  
Chord (event 3) and D-Eb (event 7) switch back  
Extra chord (event 3) at the end



Chord (event 3) and D-Eb (event 7) switch again  
Low A (event 1) and A# (event 4) stay again  
Extra chord (event 3) on top of low A (event 1)



5-beat variation, same order of events: 1, 7, 4, 3  
Extra D-Eb (event 7) at the end  
Repetition highlights metric displacement



Another four-beat variation

Chord (event 3) and D-E♭ (event 7) switch again  
Extra chord (event 3) on top of low A (event 1)



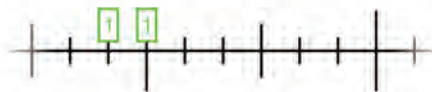
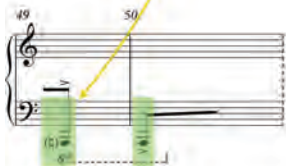
Order maintained from previous variation  
Expanded by repetition of A♯ (event 4)



Compressed to only three beats  
D-E♭ (event 7) omitted for the first time



Expansion back to five beats:  
Repetition of low A (event 1)  
Reinstatement of D-E♭ (event 7)  
Last variation with all four events



Low A (event 1) heard twice  
Return to first measure, return to 6/8 meter  
Last interval: D-E♭ (event 7) to low A (event 1)  
Recaps (in reverse) journey of whole passage

## Tan Dun, *Intercourse of Fire and Water* for solo cello (1996)

This piece begins with a musical block that plays a constructive role throughout the piece, occurring in its entirety either at its original level or transposed. This block divides into three smaller phrases (we'll call them A, B, and C) separated by long silences. A, B, and C are highly contrasting, in ways that are suggestive of the title of the work: the A material is slow and introspective—a smooth wave up and back down; the B material is fiery and furious, loud and agitated; the C material intensifies the fiery qualities of the B material.

Musical block X: occurs in its entirety throughout piece, at pitch or transposed  
Divided into three phrases (A, B, and C) separated by long silences

The image displays three staves of musical notation for a solo cello, labeled A, B, and C. Each staff is color-coded: A is light blue, B is light red, and C is light orange. Each staff begins with a bass clef and a 4/4 time signature. Staff A starts with 'non vib.' and 'mp esp.' markings, followed by a series of notes with slurs and dynamic markings like '(6°)' and '(8°)'. Staff B starts with 'ff' and 'dim.' markings, featuring rapid, slurred sixteenth-note passages. Staff C starts with 'ff' and 'sul D' markings, also featuring rapid, slurred sixteenth-note passages, with dynamic markings 'p', 'f', and 'pppp' at the end. Each staff concludes with a final note marked with a degree symbol and a number in parentheses: (8°) for A, (5°) for B, and (5°) for C.

A is a smooth wave

B and C are fiery and furious



The A material is a series of nine pitches, representing the five notes of a pentatonic collection: C-D-E-G-A (all of the notes except E are heard twice). The last six pitches of the melody are arranged as an RI-chain, alternating  $<+2, -9>$  with  $<-9, +2>$ .

A material: white-note pentatonic collection C-D-E-G-A

Alternating  $<+2, -9>$  with  $<-9, +2>$  creates RI-chain

The musical score is in 4/4 time, starting with a non-vibrato (non vib.) section marked *mp espr.* and ending with a vibrato (vib.) section marked *pppp*. The melody consists of nine pitches: C, D, E, G, A, G, A, C, D. The intervals between the last six pitches are indicated by green and red arrows:  $+2$  (green) and  $-9$  (red). The pitches are grouped into four links of the RI-chain, each representing the set class (025):

- Link 1: D  $+2$  E  $-9$  G
- Link 2: E  $-9$  G  $+2$  A
- Link 3: G  $+2$  A  $-9$  C
- Link 4: A  $-9$  C  $+2$  D

Arrows labeled 'RI' connect the links in sequence.

All four links in the chain represent (025). And there are two more members of the same trichord type overlapped in the first five notes, although with different adjacent intervals. [G, A, C] and [D, E, G] occur both before and within the RI-chain.

Each link of RI-chain is set class (025)

Additional trichords same set class, different intervals

[G,A,C] and [D,E,G] occur both before and within RI-chain

The musical score is similar to the one above, but with additional trichords highlighted by colored boxes: [G,A,C] (orange), [D,E,G] (purple), [E,G,A] (blue), and [A,C,D] (light blue). The RI-chain diagram is identical to the one above, showing the sequence of links and their intervals.

This pentatonic collection is inversionally symmetrical on the axis D-G#. The last six notes are arranged symmetrically in pitch around an unsounded G#3.

The musical score for the A material is in 4/4 time, starting with a bass clef. It begins with a non-vibrato (non vib.) section marked *mp espr.* (mezzo-piano, expressive) and a triplet of eighth notes (G, A, B). This is followed by a green-shaded section marked *vib.* (vibrato) and *pppp* (pianissimo), containing a triplet of eighth notes (C, D, E) and a final eighth note (A). The last six notes of the A material are highlighted in green. Below the score, two pitch diagrams are shown. The left diagram is a circle of fifths with notes C, C#, D, Eb, E, F, F#, G, G#, A, B, Bb. A blue line connects C and G#, indicating inversional symmetry. The right diagram is a vertical pitch class set showing notes E4, D4, A3, G3, D3, C3. A blue line connects A3 and G3, with a label 'midpoint: G#3'.

Pentatonic collection [C,D,E,G,A]  
symmetrical on D-G# axis

Last six pitches  
symmetrical on G#3

That unsounded G#3 in the A material sounds prominently in the B material that follows. The B material thus makes explicit something that was merely implied in A. And within the B material, the G# lies halfway between the octave Ds at the beginning, and is locally embellished by grace notes B (3 semitones above) and E# (3 semitones below).

The musical score for the B material is in 4/4 time, starting with a bass clef. It begins with a *fff* (fortissimo) section marked *rit.* (ritardando), followed by a red-shaded section marked *5"* (5 seconds). The last six notes of the B material are highlighted in red. Below the score, two pitch diagrams are shown. The left diagram is a circle of fifths with notes C, C#, D, Eb, E, F, F#, G, G#, A, B, Bb. A red line connects C and G#, indicating inversional symmetry. The right diagram is a vertical pitch class set showing notes E4, D4, A3, G3, D3, C3. A red line connects A3 and G3, with a label 'midpoint: G#3'. To the right of this, a second vertical pitch class set shows notes D4, B3, G#3, E#3, D3. A red line connects D4 and D3, with a label 'midpoint: G#3'.

G#3 as goal and focal point of B material

The B material contrasts in many obvious ways with the A material: it is fast, brusque, and very loud while the A material was slow, lyrical, and very soft. But there are points of connection also that extend beyond their mutual interest in inversional symmetry around G#. In the first half of the B melody, we find a repeat of the last six notes of the A melody. The intervals are different, alternating <+2, +3>

with  $\langle +3, +2 \rangle$ , but they still form an RI-chain involving (025) with four links, and they still lie within the same pentatonic collection.

The musical notation shows a sequence of notes on a staff with various performance instructions: *non vib.*, *mp espr.*, *vib.*, *gliss.*, and *pppp*. Intervals are marked with green (+2) and red (-9) triangles. Fingerings (6<sup>th</sup>, 8<sup>th</sup>, 5<sup>th</sup>) are indicated. Below the staff, two RI-chain diagrams are shown. The first diagram, labeled 'Contrasting B material but briefly uses same pentatonic collection', shows a chain of four boxes:  $D +2 E +3 G$ ,  $E +3 G +2 A$ ,  $G +2 A +3 C$ , and  $A +3 C +2 D$ . The second diagram, labeled 'Different intervals  $\langle +2, +3 \rangle$  but same RI-chain', shows a chain of four boxes:  $D +2 E -9 G$ ,  $E -9 G +2 A$ ,  $G +2 A -9 C$ , and  $A -9 C +2 D$ . Arrows labeled 'RI' connect the boxes in each chain.

Two additional forms of (025) are heard in the second half of the B material, and they, too, are arranged as an RI-chain. This RI-chain adds four new notes (D $\sharp$ , F $\sharp$ , G $\sharp$ , and B) and strongly implies a new pentatonic collection, from which only C $\sharp$  is absent. For the most part, the pentatonic collection of the A section and the first half of the B section has simply been transposed down a semitone. In these contrasting pentatonic collections, we get the most potent realization of a dramatic dichotomy that underpins the music, juxtaposing mostly white-note collections with mostly sharp-note collections. The A material uses only the white notes. The B material moves from mostly white notes to mostly sharp notes.

The musical notation shows a sequence of notes on a staff with a *fff* dynamic marking and a 5<sup>th</sup> fingering. Below the staff, two RI-chain diagrams are shown. The first diagram, labeled 'A section pentatonic (white notes)', shows a chain of four boxes:  $D +2 E +3 G$ ,  $E +3 G +2 A$ ,  $G +2 A +3 C$ , and  $A +3 C +2 D$ . The second diagram, labeled 'B section pentatonic (sharp notes)', shows a chain of two boxes:  $D\sharp +3 F\sharp +2 G\sharp$  and  $F\sharp +2 G\sharp +3 B$ . Arrows labeled 'RI' connect the boxes in each chain. Above the diagrams, a transformation is shown:  $[C, D, E, G, A] \xrightarrow{T-1} [B, (C\sharp), D\sharp, F\sharp, G\sharp]$ .

In the C material, white-note and sharp-note materials are somewhat intermingled, while the focus on (025) and chains of (025) remains. The final note of the section (G) returns as the first note of the subsequent section, which transposes the whole block up a perfect fifth (not shown here).

C material intermingles white-notes and sharp-notes

Maintains focus on (025) and its RI-chains

[A,B,D] [G,A#,B#]

ff p f pppp

D# +5 G# -3 E#

RI G# -3 E# +5 A#

RI E# +5 A# -3 G

Final note G begins next section

The three sections navigate between two distinct sound worlds, defined by the natural hexachord (G-A-B-C-D-E) and the complementary sharp hexachord (C#-D#-E#-F#-G#-A#). The music can be parsed into ten fragments, five belonging to each of the contrasting hexachords. The first two fragments, comprising the A section, belong to the natural hexachord. The fragments then alternate between the two hexachords until the final two fragments, which belong to the sharp hexachord.

Sharp Hexachord:  
C#-D#-E#-F#-G#-A#

Natural Hexachord:  
G-A-B-C-D-E

#1 non vib. (6") mp capr.

#2 (6") vib. (8") pppp

#3 ff

#4

#5 (5")

#6

#7

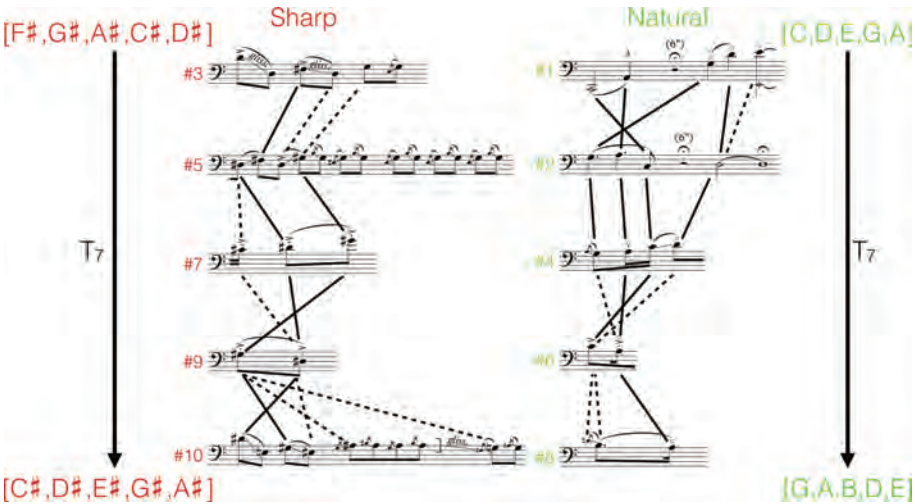
#8

#9

#10 p f pppp

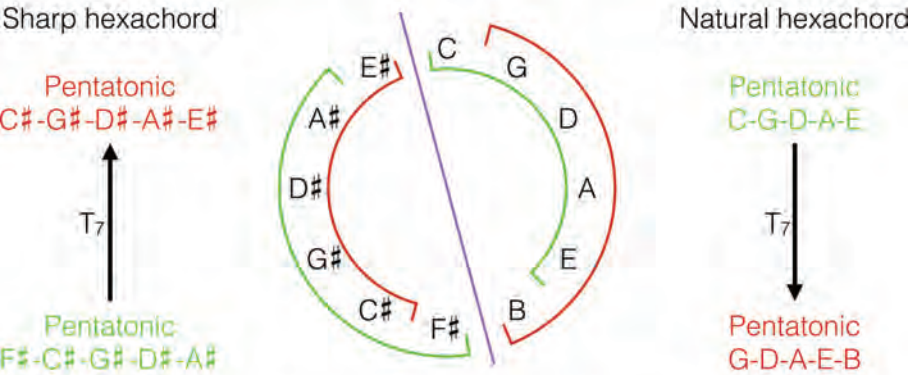
Within each hexachord, the fragments are connected by webs of common tones (solid lines), or tones that deviate by only one or two semitones from the previous fragment (dotted lines). Within each hexachord, the music moves from a pentatonic collection to its  $T_7$ .





Visualized on the traditional circle of fifths, the entire aggregate of twelve notes is divided into two complementary hexachords, each of which contains two overlapping pentatonic scales. There is a clear programmatic meaning to this fundamental opposition of complementary hexachords, one related to the title of the piece, *Intercourse of Fire and Water*. The A material suggests water—cool, placid, slow in its movements. The B and C material suggest fire—light and fleet in its movements, hot and agitated. But despite their fundamental contrast, there are significant points of contact between the watery and fiery musics, especially their mutual interest in diatonic hexachords, pentatonic scales, and (025) trichords, isolated or gathered into chains. And while the A music is pure water, the B and C musics witness interpenetration of natural and sharp hexachords—a musical evocation of the intercourse of fire and water.

Circle of fifths split into complementary hexachords



Each hexachord contains two overlapping pentatonic scales

piano (1997)

This passage, a brief prelude to a substantial one-movement piece, can be thought of as an elaboration of the A major triad with which it begins and ends.

A-major triad  
at beginning  
and end

Over the course of the passage, notes are added one at a time until the aggregate of all twelve notes is complete.

Misterioso, like a prayer (♩ = 72)

Violin

Cello

Piano

1 (A) 2 (E) 3 (C#) 4 (Bb) 5 (F) 6 (D) 7 (F#) 8 (C) 9 (G#) 10 (D#) 11 (G) 12 (B)

pp p semib. mp legato ppp poco p mf mp

lean in vib. ord.

lean

p

mp

poco sul pont. poi sul pont.

Cello's actual sound

rall. molto

Senza misura

ord.

sul IV

legatissimo, e molto espr.

p legato

(♩♩) (♩♩) (♩♩) (♩♩) (♩♩) (♩♩) (♩♩) (♩♩) (♩♩) (♩♩) (♩♩) (♩♩)

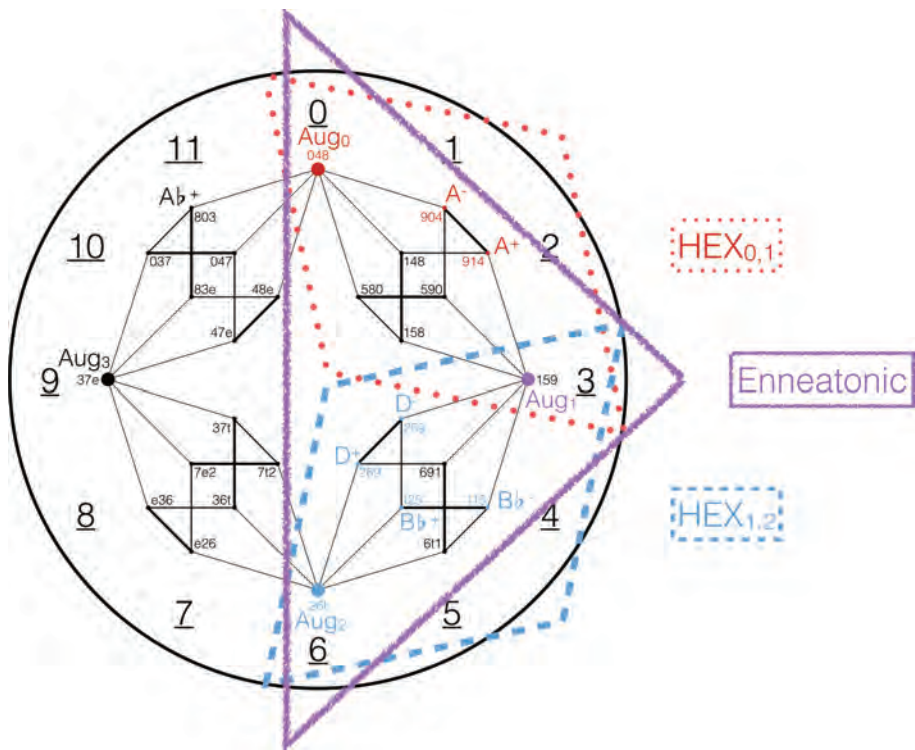
Each stage of the accretion of notes around the central A major triad provides a different and evolving context for that central harmony.

Stage	New note	Cumulative Total Collection											Comment	
		G♯	A	B♭	B	C	C♯	D	D♯	E	F	F♯		G
1	A		A											A is centric tone
2	E		A							E				A supported by perfect fifth E
3	C♯		A				C♯			E				Triad completed
4	B♭		A	B♭			C♯			E				B♭ is upper neighbor to A
5	F		A	B♭			C♯			E	F			F is upper neighbor to E
6	D		A	B♭			C♯	D		E	F			D is upper neighbor to C♯
7	F♯		A	B♭			C♯	D		E	F	F♯		F♯ completes one semitone cluster. HEX <sub>1,2</sub> (omitting E)
8	C		A	B♭		C	C♯	D		E	F	F♯		C is lower neighbor to C♯. Second semitone cluster complete.
9	G♯	G♯	A	B♭		C	C♯	D		E	F	F♯		Lower neighbor to A. Third semitone cluster complete. Complete enneatonic collection.
10	D♯	G♯	A	B♭		C	C♯	D	D♯	E	F	F♯		D♯ is lower neighbor to E. Fills in gap. Initiates complementary augmented triad D♯-G-B.
11	G	G♯	A	B♭		C	C♯	D	D♯	E	F	F♯	G	Fills in gap. Continues complementary triad.
12	B	G♯	A	B♭	B	C	C♯	D	D♯	E	F	F♯	G	Fills in final gap. Aggregate complete.

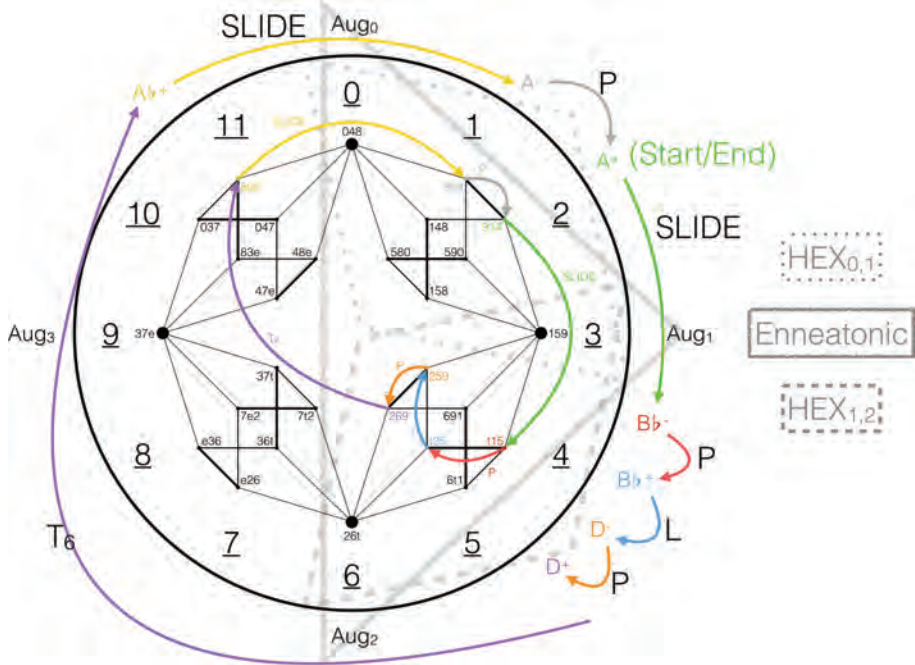




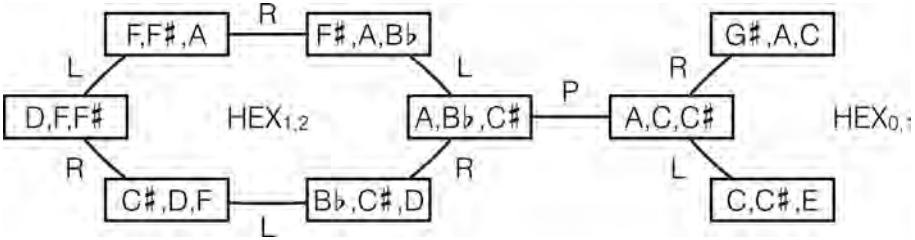




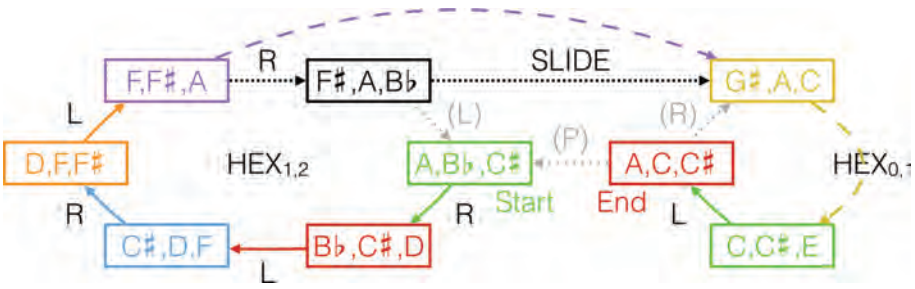
Within that larger harmonic environment, the triads progress from a starting point on A major, via SLIDE to a different hexatonic collection, within that hexatonic via P and L, via T<sub>6</sub> to yet another hexatonic collection (lying outside the prevailing enneatonic), and then back to A minor (via SLIDE) and A major (via P).







We start on a (014) that combines A-C# (from the A major triad) with a dissonant B $\flat$ . We then progress in a purposeful hexatonic way to [F $\sharp$ F $\sharp$ A]. At that point we leap (via R-SLIDE) to a different hexatonic collection, and then end on [ACC#]. The first (014) combined A-C# with B $\flat$ . The concluding (014) combines A-C# with C. After a long journey, we find ourselves back roughly where we began.



Here is the progression of (014) traced on the score.



## Kaija Saariaho, *Papillons* for solo cello, No. 3 (2000)

This short movement for solo cello gives the impression of a single, fixed harmony animated in diverse ways and made to shimmer with colors. It has a somewhat ghostly quality—the ethereal high register, the tremolos, the *sul ponticello* playing, the string harmonics. It is to be played *calmo, con tristezza* (calmly and with sadness), and sounds in many ways like the lament of someone almost prostrate with grief, expressed through long descending lines, featuring the descending semitone, that traditional musical sorrowful sigh. The movement as a whole uses only seven different notes: the six notes of  $\text{Hex}_{1,2}$  (D-F-F $\sharp$ -A-B $\flat$ -C $\sharp$ ) plus the note G, heard only fleetingly in two places. The music strongly emphasizes D as a generative bass tone, establishing it as scale-degree  $\hat{1}$  for a hexatonic scale.

S.P. = sul ponticello S.T. = sul tasto N = normal

**Calmo, con tristezza** ♩ = c.48

D as generative bass: scale-degree  $\hat{1}$

Hex<sub>1,2</sub> = D F F $\sharp$  A B $\flat$  C $\sharp$  (D) + G

The notes tend to occur in a particular order, and one might imagine that a seven-note series is operating in the piece, often unfolding over a drone on D. The series mostly follows the descending scalar order, starting on B $\flat$ , tacking the anomalous G onto the end.



S.P. = sul ponticello S.T. = sul tasto N = normal

Calmo, con tristezza ♩ = c.48

Drone on D

1 2 3 4 5 6 7  
B $\flat$  A F $\sharp$  F D C $\sharp$  G

The recurring segments of the series act as motives in the piece. B $\flat$ -A-F $\sharp$  is particularly prominent, as is D-C $\sharp$ . Those descending semitones, especially the B $\flat$ -A, are traditional musical emblems of grief.

S.P. = sul ponticello S.T. = sul tasto N = normal

Calmo, con tristezza ♩ = c.48

Prominent motives:

1	2	3	4	5	6	7
B $\flat$	A	F $\sharp$	F	D	C $\sharp$	G

Just as the repertoire of pitch classes is severely restricted (with only seven different pitch classes in use), the inventory of pitches is similarly narrow, with only sixteen different pitches. Two of the pitch classes (the hexatonic F and the non-hexatonic G) are heard in only one register, as F4 and G4. The rest are heard in two or three different registers. For the most part, the pitches are arranged in scalar or near scalar order, with repetitions of the familiar hexatonic alternation of 1 and 3. But D3 is separated from its nearest registral neighbor by a full seven semitones, and this resonant perfect fifth adds to the sense of D as a root and generator of the harmonies heard above it.

PC	D	F	F#	A	Bb	C#	(G)
# of registers	3	1	2	3	3	3	1



The hexatonic collection is rich in triadic subsets.  $\text{HEX}_{1,2}$  contains major and minor triads on D, F#, and Bb.

Triadic subsets of  $\text{Hex}_{1,2}$

A musical staff showing six triads: Dm (D, F, A), DM (D, F#, A), F#m (F#, A, C), F#M (F#, A, C#), Bbm (Bb, D, F), and BbM (Bb, D, F#). Below the staff, the triads are labeled: Dm, DM, F#m, F#M, Bbm, BbM. A second staff shows the root notes of these triads: D, F#, Bb, D, F#, Bb.

Although none of these triads is ever heard in its entirety directly in the music, they nonetheless haunt the music. That is particularly true of D major/minor. Because of the persistence of D in the lower registers, and because of its support by the A immediately above it (without intervening pitches), it takes on a centric role, and it draws F/F# and A into its orbit. The same is true to a lesser extent of F# and Bb—there are hints of Bb major/minor and F# major/minor throughout the movement. Take the final two measures as an example: Does the piece end in D (major or minor), but with Bb substituting for A? Or does it end in Bb major (in first inversion), with the A acting as leading tone to Bb? The tonal ambiguity is of a piece with the shimmering, evocative musical surface of the entire piece.

Some indications of **DM** and **Dm**  
Hints of **B♭M** and **B♭m**, **F♯M** and **F♯m**

**Calm, con tristezza** ♩ = c.48

The image displays a musical score for 'Papillons' by Kaija Saariaho, with a tempo of approximately 48 beats per minute. The score is annotated with various musical terms and chord labels. The tempo is marked 'Calm, con tristezza' with a quarter note equal to approximately 48 beats. The score includes several measures of music, with some measures highlighted in red, blue, and yellow. The chord labels are: **DM** (red), **Dm** (red), **B♭M** (blue), **B♭m** (blue), **F♯M** (yellow), and **F♯m** (yellow). The score also includes tempo markings: **A tempo**, **rit.** (ritardando), and **Meno mosso**. Dynamic markings include **mp** (mezzo-piano), **pp** (pianissimo), **mf** (mezzo-forte), and **p** (piano). A purple box highlights a section of the score with the text: **Tonal ambiguity: DM, Dm, or B♭M?**

## Joan Tower, *Vast Antique Cubes* (2000)

This passage has a somewhat dreamy quality: it's very soft, with scalar wisps of sound rising up into the ether. It features two extended ascending scales. The first is OCT<sub>1,2</sub>, ascending through more than an octave in alternating semitones and whole tones. The second is WT<sub>1</sub>, ascending in parallel 4s through more than two octaves.

[illegible]

Taking these scales as a point of entry, we can parse the entire passage into whole-tone and octatonic collections, with some areas of overlap or ambiguity. The collections articulate the form of the passage: after a dyadic introduction, we have a mostly octatonic middle, and a mostly whole-tone ending.



The piece explores subtle links and affinities among the contrasting collections. Compare the two dyads in mm. 1–2 with the two dyads in m. 3. In the first pair, two 4s are related by  $T_{-2}$ , resulting in a whole-tone formation (0246). In the second pair, two 3s are related by  $T_{+2}$ , resulting in an octatonic formation (0235). Or one can focus on the 2s as the primary units, connected by either  $T_4$  or  $T_3$ . With that in mind, we might think of the lowest four notes in the passage as involving another pair of 2s related by transposition.

<4>s related by  $T_{-2}$   
= whole tone (0246)

<3>s related by  $T_{+2}$   
= octatonic (0235)

Focus on <2>s as primary units

Lowest notes <2>s also related by  $T_3$

The 2s are common elements between whole-tone and octatonic collections: when they are combined by  $T_4$ , the result is a whole-tone formation; when they are combined at  $T_3$ , the result is an octatonic formation. Furthermore, any individual 2 might belong to either a whole-tone or an octatonic collection, and might act as a pivot between them.

WT and OCT share <2>s

$2 * 4 = \text{WT}$        $2 * 3 = \text{OCT}$

The ascending octatonic scale that follows ( $\text{OCT}_{1,2}$ ) can also be parsed as combinations of 2s, starting and ending as it does with B-C#. So can the imitative passage that follows, still within  $\text{OCT}_{1,2}$ , and still emphasizing B-C#.

$\text{OCT}_{1,2}$        $\text{OCT}_{1,2}$

The octatonic and whole-tone fragments that lead to the conclusion of the passage can be similarly parsed into whole-tones.

Oct<sub>0,1</sub>

T<sub>2</sub>

B $\flat$ -C

T<sub>3</sub>

C $\sharp$ -D $\sharp$

T<sub>3</sub>

E-F $\sharp$

WT<sub>1</sub>

T<sub>2</sub>

E $\flat$ -F

T<sub>4</sub>

G-A

T<sub>4</sub>

B-C $\sharp$

T<sub>4</sub>

E $\flat$ -F

E-F $\sharp$

G-A B-C $\sharp$  D $\sharp$ -F G-A B-C $\sharp$  D $\sharp$ -F G-A-B-C $\sharp$

B $\flat$ -C C $\sharp$ -D $\sharp$  C $\sharp$ -D $\sharp$

E $\flat$ -F G-A B-D $\flat$  E $\flat$ -F G-A B-D $\flat$  E $\flat$ -F G-A

OCT and WT fragments organized as combinations of <2>s

Within an octatonic or a whole-tone collection, the 2s combine in consistent ways to produce tetrachords and the entire larger collection. And the intersections among the collections provide audible sources of continuity among them.

WT<sub>0</sub>

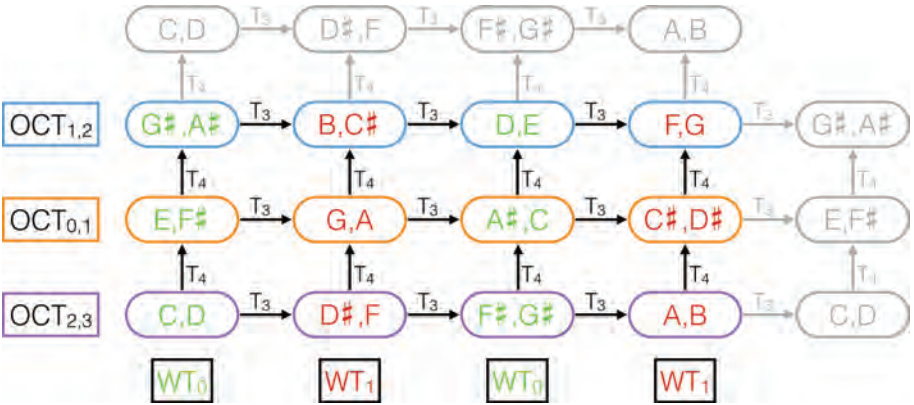
Oct<sub>1,2</sub>

Oct<sub>0,1</sub>

WT<sub>1</sub>

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One can envision the passage as moving through a space that consists of 2s connected either by  $T_3$  (forming octatonic collections) or by  $T_4$  (forming whole-tone collections). The space is a torus, wrapping around on itself both horizontally and vertically.



The piece begins with two pairs of dyads, one moving vertically through the space ( $WT_0$ ) and the other moving horizontally ( $OCT_{2,3}$ ). The dyad C-D is shared between the collections, and the lowest six notes of the passage all belong to  $OCT_{2,3}$ .

Moves vertically through  $WT_0$

Moves horizontally through  $OCT_{2,3}$



The ascending scale and the imitative passage that follow are confined to the four whole-tones of  $OCT_{1,2}$ , with particular emphasis on B-C#.

The musical score shows measures 6 through 10. Measure 6 begins with a piano (*pp*) dynamic and a crescendo. The melody is in the right hand (R.H.) and features a series of ascending whole tones. Measure 7 continues the ascent. Measure 8 shows the left hand (L.H.) entering with a similar pattern. Measure 9 continues the ascent. Measure 10 ends with a crescendo and a *mf* dynamic. The tonal diagram below the score illustrates the structure of the music. It shows three octaves:  $OCT_{1,2}$  (blue),  $OCT_{0,1}$  (orange), and  $OCT_{2,3}$  (purple). The  $OCT_{1,2}$  octave is highlighted with a yellow box labeled 'Start' and contains the notes G#, A#, B, C#, D, E, F, G, A#. The  $OCT_{0,1}$  octave contains the notes E, F#, G, A, A#, C, C#, D#. The  $OCT_{2,3}$  octave contains the notes C, D, D#, F, F#, G#, A, B. The diagram shows the relationships between these octaves and the whole tones (WT) they contain.

A brief reference to  $OCT_{0,1}$  follows.

The musical score shows measures 10 and 11. Measure 10 continues the ascent. Measure 11 features a piano (*mp*) dynamic and a series of ascending whole tones. The tonal diagram below the score illustrates the structure of the music. It shows three octaves:  $OCT_{1,2}$  (blue),  $OCT_{0,1}$  (orange), and  $OCT_{2,3}$  (purple). The  $OCT_{0,1}$  octave is highlighted with a yellow box labeled 'Start' and contains the notes E, F#, G, A, A#, C, C#, D#. The  $OCT_{1,2}$  octave contains the notes G#, A#, B, C#, D, E, F, G, A#. The  $OCT_{2,3}$  octave contains the notes C, D, D#, F, F#, G#, A, B. The diagram shows the relationships between these octaves and the whole tones (WT) they contain.

The passage then concludes with a full ascent through  $WT_1$  in parallel 4s, accompanied with three additional 2s. Two of these belong to  $WT_1$ , and one of them does not (C-D).

Full ascent through  $WT_1$  in parallel <4>s

Three extra <2>s:  
C-D from  $WT_0$   
G-A from same  $WT_1$   
D $\flat$ -E $\flat$  from other  $WT_1$

Upper voice of one pair becomes lower voice of next

Diagram illustrating the relationship between  $WT_0$  and  $WT_1$  sets:

- $WT_0$  sets:  $G\sharp, A\sharp$ ;  $E, F\sharp$ ;  $C, D$
- $WT_1$  sets:  $B, C\sharp$ ;  $G, A$ ;  $D\sharp, F$
- Other  $WT_1$  sets:  $D, E$ ;  $F, G$ ;  $C\sharp, D\sharp$ ;  $A\sharp, B$

Transitions are indicated by  $T_4$  and  $T_3$  arrows. The diagram shows how the upper voice of one pair becomes the lower voice of the next.

The final cadence on D represents a return to the first measure of the passage, where D-F $\sharp$  momentarily suggested D as a centric tone. Locally, it also gives the briefest echo of a traditional V-I cadence: the cadential D is preceded by A-C $\sharp$  in the upper strand ( $\hat{5}$  and  $\hat{7}$  in D major?) and by E $\flat$  and D $\flat$  in the lower strand ( $\flat\hat{2}$  and  $\hat{7}$  in D major?).

Echo of V-I cadence in DM

[A, C $\sharp$ ] like  $\hat{5}$  and  $\hat{7}$

Final cadence on D return to opening [D, F $\sharp$ ]

[E $\flat$ , D $\flat$ ] like  $\flat\hat{2}$  and  $\hat{7}$

[D, F $\sharp$ ] suggested D as centric tone

Diagram illustrating the final cadence on D, showing the relationship between the upper and lower strands and the suggested centric tone D.

## John Adams, *On the Transmigration of Souls* (2002)

This work memorializes those killed in the destruction of the World Trade Center in the 9/11 attacks in New York. It is a large oratorio for orchestra, chorus, children's choir, and a pre-recorded tape. The work opens with a duet for sopranos and altos, singing an untexted vocalise. The voices move in rhythmic unison and the interval between them is always a perfect fifth. The passage as a whole uses nine of the twelve possible perfect fifths, numbered in the order in which they first occur. The slowly moving perfect fifths give the music a haunted, sorrowful quality—all the brightness and brilliance has been leached out, and we are in a musical world of unornamented grey. Over this solemn incantation, voices are heard (not shown here) speaking the names of the missing and the dead.

Always perfect fifth apart      Only nine fifths

Rhythmic unison

The motion from fifth to fifth is usually smooth—typically the fifths are a small interval apart (1, 2, 3, or 4 semitones). Until the last phrase, the larger intervals are always ascending and followed by a relatively smooth descent, following a traditional melodic rhetoric expressive of sorrow, and here suggestive of the ashes falling from the ruin of the towers.







Music coalesces into familiar collections

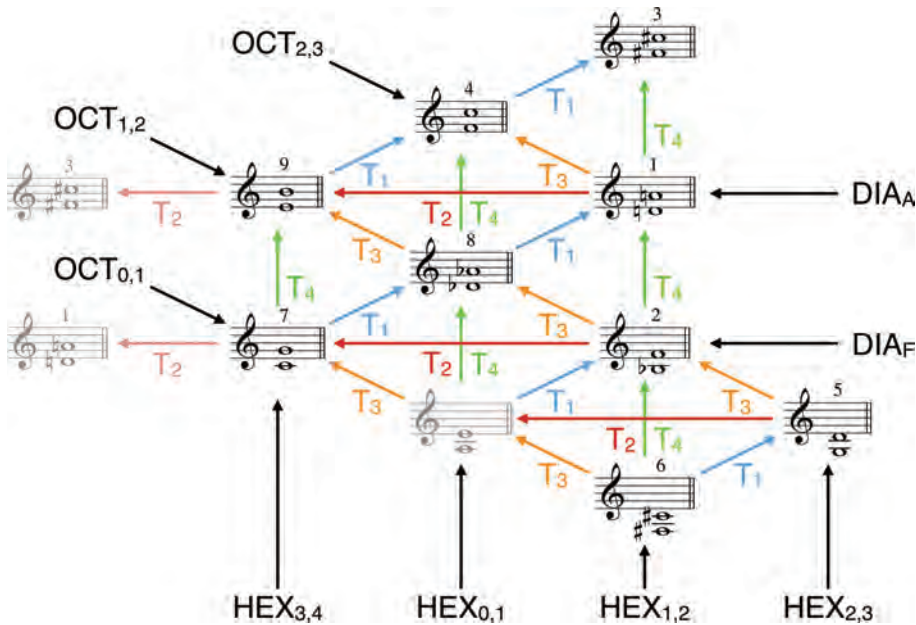
$\text{HEX}_{1,2}: \text{C}\sharp, \text{D}, \text{F}, \text{F}\sharp, \text{A}, \text{B}\flat = (07) * (048)$   
 $\text{DIA}_F: \text{F}, \text{G}, \text{A}, \text{B}\flat, \text{C}, \text{D} = (07) * (0358)$   
 $\text{DIA}_A: \text{A}, \text{B}, \text{C}\sharp, \text{D}, \text{E}, \text{F}\sharp = (07) * (024)$

$(\text{B}\flat, \text{D}, \text{F}\sharp) * (07)$

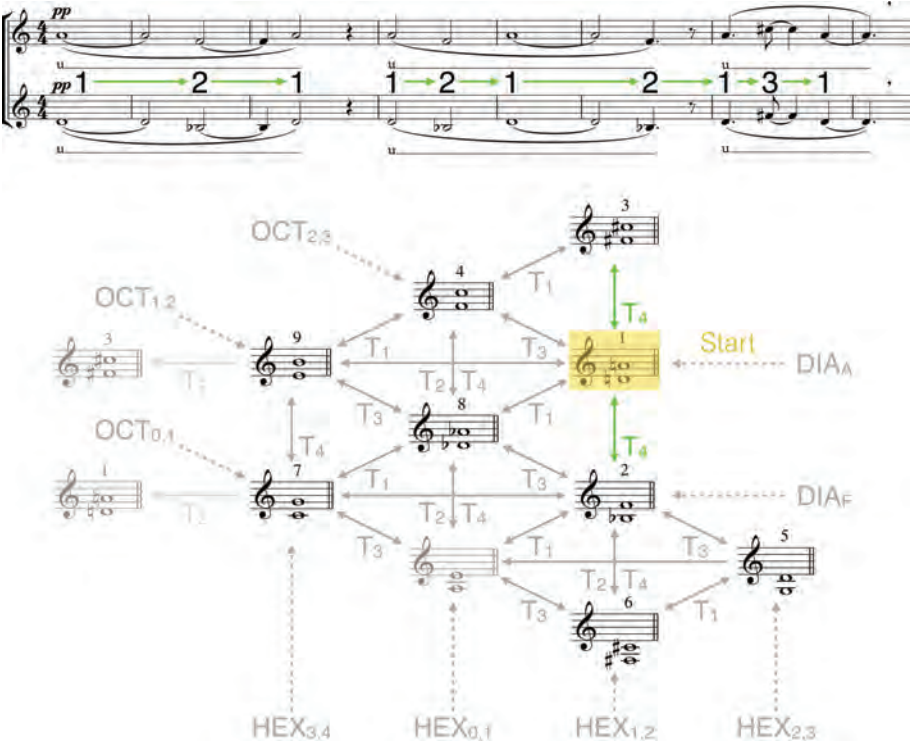
$(\text{G}, \text{B}\flat, \text{D}, \text{F}) * (07)$

$(\text{D}, \text{E}, \text{F}\sharp) * (07)$

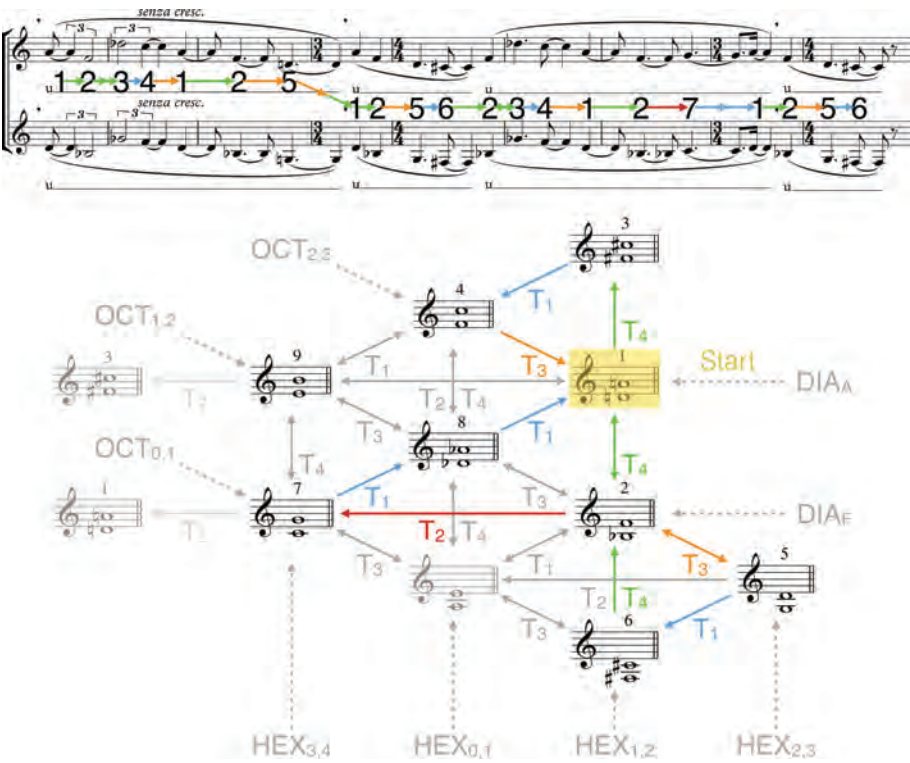
To trace the movement of the perfect fifths through this passage it can be helpful to construct a musical space in which each perfect fifth is situated in proximity to fifths related by 1, 2, 3, or 4 semitones. The nine perfect fifths used in the piece are positioned so that moving up a column means  $T_4$ , moving right to left means  $T_2$ , moving SW to NE means  $T_1$ , and moving SE to NW means  $T_3$ . Note that all of these transpositions are in pitch space. The larger collections emerge from these motions, with hexatonic collections in the columns, diatonic collections in the rows, and octatonic collections (which do not play much of a role in the passage) in the NW-SE diagonals.



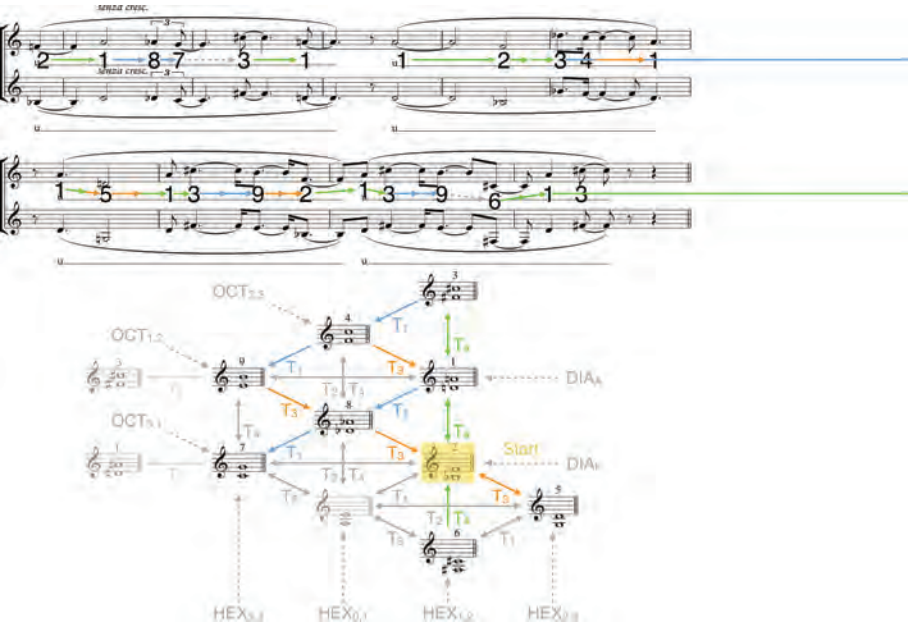
One can hear the phrases of the music, designated by the composer with articulation marks and a retaking of breath, as movements within this space. The first three phrases are confined to the central spine of the space.



The next group of phrases traces a generally symmetrical, generally descending pattern toward the bottom of the space, weaving around the central spine.



The final group of phrases has somewhat more complex motions through the space, but generally downward around the central spine, until a surprising upward surge at the end, simultaneously closing off this section of the music and opening out to the music, and the sorrows, that lie ahead.



## Sofia Gubaidulina, *Reflections on the Theme B-A-C-H* (2002)

This passage contains three distinct musical materials: widely spaced statements of (026); a chromatic melody within a very narrow compass of a whole tone; and a double canon in inversion in the style of J.S. Bach. Despite their obvious contrast, these three types of music have subtle affinities and suggest the possibility of a reconciliation toward which the work as a whole strives.

The image displays a musical score for Sofia Gubaidulina's *Reflections on the Theme B-A-C-H* (2002). The score is for Violin I, Violin II, Viola, and Violoncello. It is divided into three sections, each highlighting a different musical strand:

- Strand 1: wide (026) statements** (highlighted in green): This section shows widely spaced statements of the (026) interval across the instruments.
- Strand 2: chromatic melody** (highlighted in red): This section features a chromatic melody within a very narrow compass of a whole tone, primarily in the Violin I part.
- Strand 3: inverted double canon** (highlighted in blue): This section presents an inverted double canon in the style of J.S. Bach, involving the Violoncello and Viola parts.

The score includes various musical notations such as dynamics (p, f, pp), articulation (accents), and performance instructions (e.g., "pizzicato").



Let's consider first the (026) strand. Within this strand, the aggregate of all twelve notes is presented as a series partitioned into four discrete forms of (026). The first two trichords are related at  $T_5$ , as are the last two. The middle two trichords are related at  $I_1$  (in order), as are the first and last.

Strand 1: wide (026) statements

Strand 1 is full aggregate

[E $\flat$ , G, A]

[A $\flat$ , C, D]

[B, D $\flat$ , F]

[E, F $\sharp$ , B $\flat$ ]

4 forms of (026) = full aggregate

Is there any hint of the BACH theme referred to in the work's title (i.e., B $\flat$ -A-C-B) in this network of (026)? One can imagine the (026) network as an array, with (026) in the columns and (0123) in the rows. One of those rows contains a rotation of B $\flat$ -A-C-B. One of the rows of the array—E $\flat$ -D-D $\flat$ -E—is isolated in register; the other two rows are dispersed across the registers. In this way, we get a slight hint of BACH. The reference is somewhat buried here, but becomes explicit later in the piece.

Reference to BACH (B $\flat$ -A-C-B)

E $\flat$  — -1— D — -1— D $\flat$  — +3— E

A — +3— C — -1— B — -1— B $\flat$

G — +1— A $\flat$  — -3— F — +1— F $\sharp$

Isolated in register

Dispersed across registers

	(026)	(026)	(026)	(026)
(0123)	E $\flat$	D	D $\flat$	E
(0123)	A	C	B	B $\flat$
(0123)	G	A $\flat$	F	F $\sharp$

B $\flat$ -A-C-B rotated

The chromatic melody contains only three different pitches—G, A $\flat$ , and A—and presents them mostly in a fixed order, as a recurring four-note series: A-G-A $\flat$ -G.

Strand 2: chromatic melody

Only 3 pitches: G, A $\flat$ , A

Alternating G - A $\flat$       Four-note series: A - G - A $\flat$  - G

The chromatic melody bears an intimate relationship to the (026) network. Specifically, it fills in and animates the whole-tone G-A within the first (026). Its central tone, A $\flat$ , reinforced and sustained in second violin and viola, then becomes the first note of the second (026).

Strand 2: chromatic melody

Only 3 pitches: G, A $\flat$ , A

G-A is whole-tone within first (026)      Central A $\flat$  sustained in Violin II and Viola      A $\flat$  is first note of second (026)

The four notes heard in the passage so far (E $\flat$ -G-A as the first (026) and G-A $\flat$ -A as the chromatic melody) together form (0126): [E $\flat$ , G, A $\flat$ , A]. Other members of the same set class can be heard in the interstices of the (026) network. Within the four (026), each whole-tone is filled in chromatically by a nearby note, creating a network of (0126) that is isographic with the previously discussed network of (026).

first (026) + chromatic melody = (0126)  
E $\flat$ -G-A + G-A $\flat$ -A = E $\flat$ -G-A $\flat$ -A

[E $\flat$ , G, A $\flat$ , A] [A $\flat$ , C, D $\flat$ , D] [B, C, D $\flat$ , F] [E, F, F $\sharp$ , B $\flat$ ]

Each whole-tone in (026) filled chromatically by nearby note

Same T<sub>5</sub> and I<sub>1</sub> as (026) network

The music that follows is a double canon in inversion. The four voices enter at a rhythmic distance of two quarter notes. The lower canon, between cello and viola, is at the octave. The upper canon, which is the strict pitch inversion of the lower one, is at the unison between the two violins.

Strand 3: inverted double canon

2 quarter notes between entrances

Lower canon at the octave      Unison upper canon at strict pitch inversion

The leading canonic voice (in the cello) is taken almost literally from Bach's *Art of Fugue*. This is the moment in that titanic work when the B–A–C–H subject is first introduced and combined with the original fugue subject. These are also the final measures Bach composed before his death. Gubaidulina extracts the countersubject as a melody for the cello, transposing it up a step to E minor.

Leading canonic voice in Gubaidulina's cello

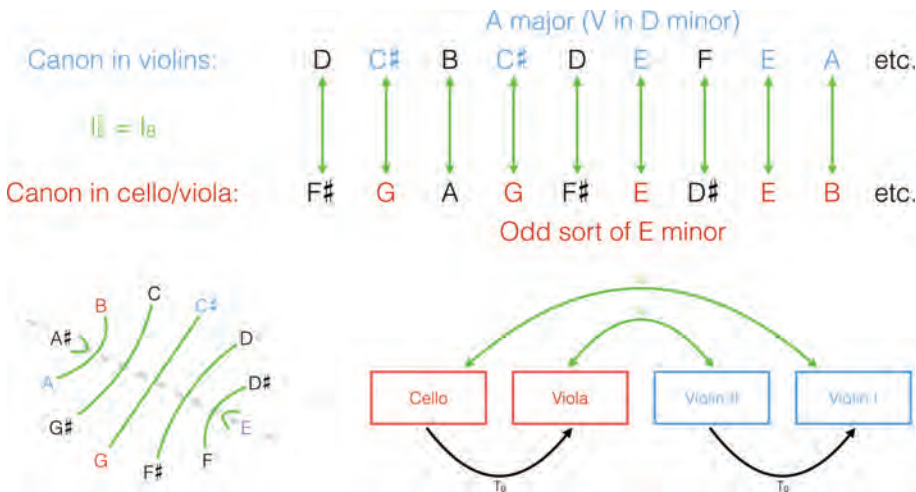
The image displays three musical staves. The top staff, in bass clef, shows a cello line with a blue highlight and the label 'C.S.' above it. The middle staff, in treble clef, shows a piano score with a blue highlight and the label 'Bach's Art of Fugue' above it. The bottom staff, in bass clef, shows a piano score with a green highlight and the label 'BACH' subject first introduced' above it. A blue arrow labeled 'T<sub>+2</sub> (to E minor)' points from the blue highlight in the middle staff to the blue highlight in the top staff. To the right of the middle staff, the text 'Countersubject' is written in blue, and 'Primary subject' is written in red. To the right of the bottom staff, the text '"BACH" subject first introduced' is written in green.

In a Bach-like gesture, but without much concern for the resulting counterpoint, the viola imitates the cello in canon at the octave. This duet is full of dissonances that violate the norms of tonal counterpoint. The canon (at the unison) in the two violins similarly violates the norms of tonal counterpoint with its insistent, unresolved dissonances. The resulting four-voice passage evokes Bach in both the material (the countersubject from *Art of Fugue*) and its imitative, contrapuntal treatment. But the harmonic effect is highly dissonant and atonal—a chromatic wash in which all twelve pitch classes (excepting only C) are present.

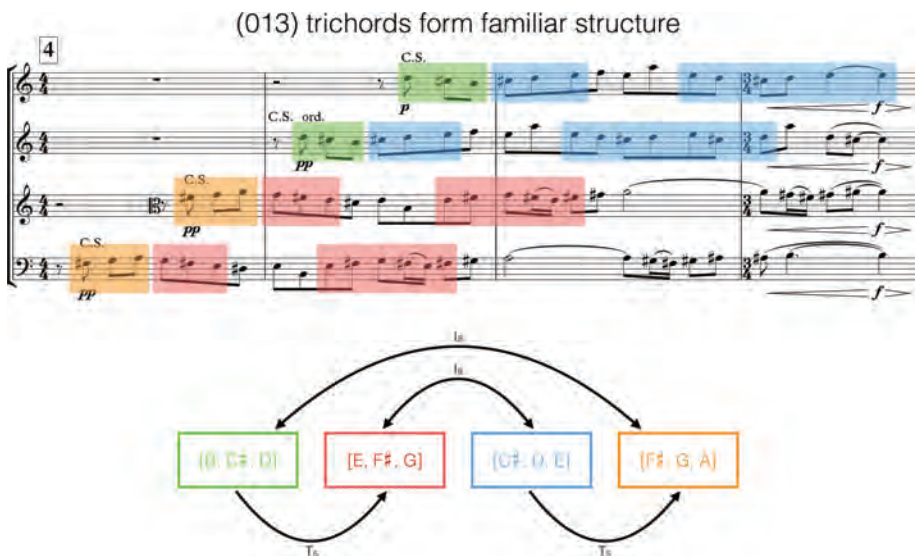
The image displays a musical score with four staves. The top staff is in treble clef and the bottom staff is in bass clef. The middle two staves are in treble clef. The top staff has a blue highlight and the label 'Canon at the octave in cello/viola in an odd quasi-E minor' above it. The bottom staff has a green highlight and the label 'Canon at the unison in violins mostly A major (V of D minor)' above it. A blue arrow labeled 'T<sub>0</sub>' points from the blue highlight in the top staff to the blue highlight in the bottom staff. A green arrow labeled 'T<sub>12</sub>' points from the green highlight in the bottom staff to the green highlight in the top staff. The text 'Dissonances that violate tonal counterpoint' is written in red at the bottom.



While the lower canon conveys an odd sort of E minor, the upper canon conveys mostly A major harmony (as V of D minor). These two canons are related by inversion around the E they share. Within this scheme, the E minor triad outlined in the lower duet is related by inversion to the A major triad outlined in the upper duet. We can think of the relations among the four canonic tunes in their instrumental network in very much the same way we thought of the relationship between the (026) and the (0126) within their pitch-class networks.



Within the double canon, a network of (013) trichords shapes the structure in ways that also resonate with the (026), (0126), and instrumental networks. With its inversive symmetry and network formation, the Bach-like material thus shares a deep affinity with the earlier (026)-based material.



The three basic sorts of musical material in this work—the (026) network, the chromatic melody, and the quotations and paraphrases from J.S. Bach—come together in the brief chorale that concludes the work. The first violin gives a straightforward presentation of the B–A–C–H cypher: B $\flat$ –A–C–B. The B–A–C–H cypher is accompanied in parallel motion four semitones lower in the second violin and in an ascending chromatic line in the viola. Each of the upper strings thus projects a form of the chromatic tetrachord (0123). The chords formed between the upper three parts are all major or minor triads: G $\flat$  major, D minor, A $\flat$  major, and E minor. These triads pair into complementary hexatonic collections and together form the aggregate of all twelve tones. The upper three parts can thus be thought of in virtually the same way we thought of the (026) network at the beginning of the piece: an array with (0123) in the rows and, in this case, (037) rather than (026) in the columns. And what of the cello part, slightly misaligned beneath the homorhythmic upper parts? It refers directly back to the (026) strand with which the work began: [E $\flat$ , G, A], the first three notes of the piece, to which A $\flat$  is adjoined, creating (0126). Its concluding A $\flat$  dissonates the final E minor triad, just as its previous notes dissonate the other triads. The concluding chorale thus represents a moment of historical and stylistic reconciliation, between the (026) network, the chromatic melody, and the direct and indirect references to *Art of Fugue*, and between Bach and Gubaidulina.

(026)-network, chromatic melody, and J.S. Bach quotes combined

**BACH cypher** [A, B $\flat$ , B, C] = (0123)

**BACH T-4** [F, G $\flat$ , G, A $\flat$ ] = (0123)

**Chromatic line** [D $\flat$ , D, E $\flat$ , E] = (0123)

Triads: G $\flat$  + D $\flat$ , A $\flat$  + E $\flat$

HEX<sub>1,2</sub>: D $\flat$ , D, F, G $\flat$ , A, B $\flat$     HEX<sub>3,4</sub>: E $\flat$ , E, G, A $\flat$ , B, C

Aggregate of all 12 tones

	G $\flat$ +	D $\flat$	A $\flat$ +	E $\flat$
(0123)	B $\flat$	A	C	B
(0123)	G $\flat$	F	A $\flat$	G
(0123)	D $\flat$	D	E $\flat$	E

[E $\flat$ , G, A] = (026)    [E $\flat$ , G, A $\flat$ , A] = (0126)

Cello notes dissonate each triad

## Thomas Adès, *The Tempest*, Act III, Scene 5 (2003)

This passage comes near the beginning of the concluding scene of *The Tempest* by Thomas Adès, based on Shakespeare's play by the same name. At this point in the opera, all of the human characters have departed, headed back home to Italy. Ariel, the "airy spirit" of the island, who had been acting as a servant to Prospero, has been set free. She sings her pleasure in an extraordinarily high vocal register to an untexted vocalise whose vowels are the vowels of her name: a—i—e. The music is an ecstatic celebration of freedom, soaring off into the stratosphere, amid rapidly ascending and slowly descending accompanying lines.

Vowels of Ariel's name

A - i - e

Rapid ascents

Slow descents

The vocal line alternates two intervals: 2 and 7. The interval 2 is always represented as two ascending semitones. The interval 7 is represented either by seven semitones ascending or, more commonly, five semitones descending.

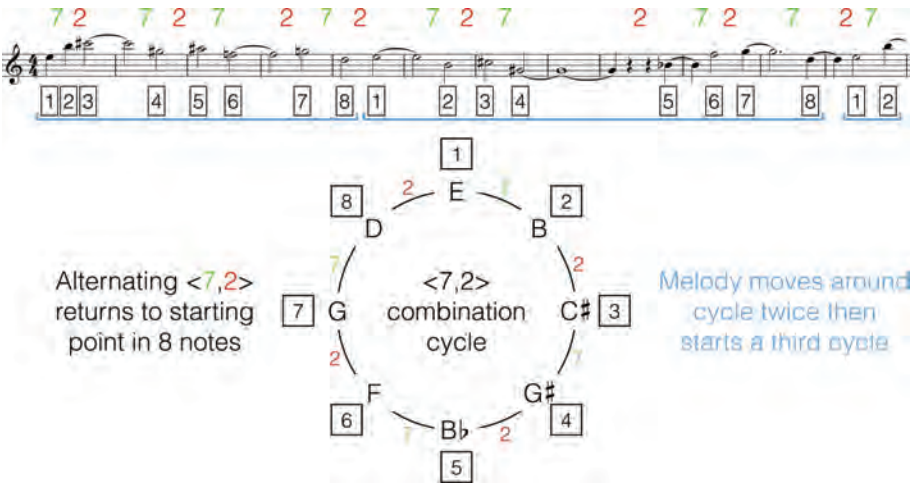
Alternates intervals 7 and 2

Interval 2 is always 2 ascending semitones

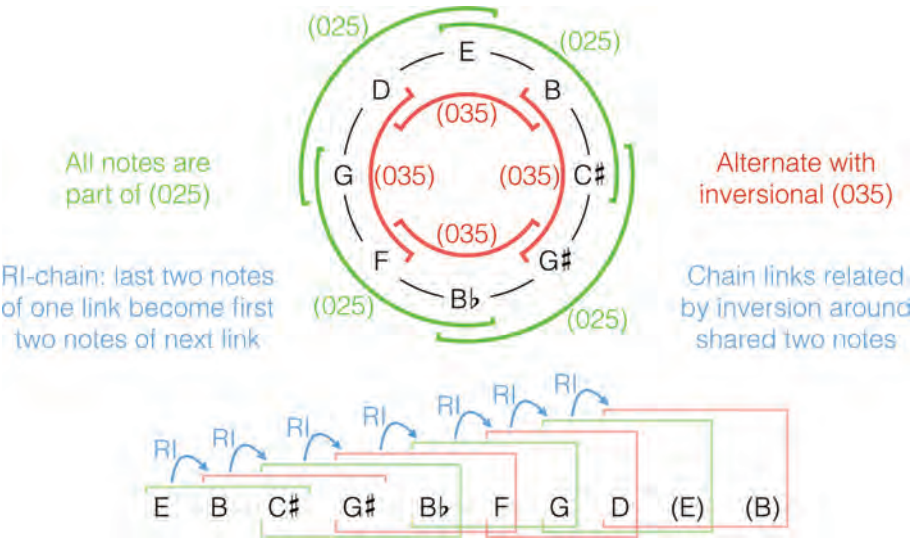
Interval 7 is often 5 descending semitones

If you alternate intervals 7 and 2, you will end up back at your starting point after passing through 7 additional notes. The eight notes of this combination cycle amount to an eight-note series for this melody. The melody states the series two

times in order, and begins a third statement. To put it another way, the melody moves around the cycle two complete times, and then starts a third time.



The three-note segments of this cycle are all members of set class (025). In fact, the music alternates inversionally related members of that set class: first (025), then (035), and so on. What we have here is an RI-chain, where the last two notes in one link become the first two notes in the next link. The links in the chain are related by inversion around the two notes they share.



In addition to the regularities of interval and pitch, there is also a rhythmic pattern involved. Put crudely, the pattern is short-short-long, but usually the short notes last for four eighth notes and the long notes last for eight eighth notes. So we have a recurring pattern of 4+4+8. In the first part of the melody, this pattern lines up pretty well with the written bar lines, but in the second part of the melody, the pattern starts one quarter note too late, and the melody is syncopated against the bar



line. The pitch pattern and the rhythm pattern interact in complicated ways. The pitches repeat every eight notes. The rhythm pattern (short-short-long) repeats every three notes. As a result, the two patterns are always out of phase with each other, at least in this passage.

The image shows a musical staff with a vocal line. Above the staff, numbers 1 through 8 are repeated in a sequence, with some numbers in green and others in red. Below the staff, rhythmic values are written: 2 2 8, 4 4 8, 4 4 8, 4 4 8+, 4 4 8, 4 4 8, 4 4 (8). A purple bracket spans the first four measures, and a yellow bracket spans the last four measures.

Below the staff, a diagram illustrates the "Regularities of interval and pitch". It shows a circular arrangement of eight notes: 1 (E), 2 (B), 3 (C#), 4 (G#), 5 (Bb), 6 (F), 7 (G), and 8 (D). Arrows connect the notes in a clockwise direction, with numbers 1, 2, 3, 4, 5, 6, 7, 8 indicating the sequence. The diagram is labeled "Regularities of interval and pitch".

Text annotations include:

- Rhythmic pattern short-short-long (usually 4+4+8)
- Lines up with bar lines at first
- Then syncopated against bar line
- 8-note pitch pattern out of phase with 3-note rhythm pattern

The accompaniment consists of two additional lines, a bass and an upper voice. Let's look first at the bass. In its pitches, the bass follows the same  $\langle 7, 2 \rangle$  compound cycle as the vocal line, but backwards, or counterclockwise. It uses the same eight pitches as the vocal melody, but presents them in the opposite order. All of the things we said about the vocal melody—about its intervals and its three-note segments—are true of the bass also, but in reverse order. The bass line moves relentlessly downward. But when it gets to a very low D $\flat$ , it bounces up three octaves, and resumes its descent.

The image shows two staves of music in 4/4 time. The top staff has a vocal melody with notes and fingerings (1-8, 7-6, 5-4, 3-2, 1-8, 7-6, 5-4, 3-2). The bottom staff has a bass line with notes and fingerings (2-1, 8-7, 6-5, 4-3, 2-1, 8-7, 6-5, 4-3). Below the staves is a circle of fifths diagram with eight notes: D (8), E (1), B (2), C# (3), G# (4), Bb (5), F (6), and G (7). Arrows indicate a counterclockwise cycle. Text annotations include: 'Same eight pitches but opposite order' on the left, '<7,2> compound cycle but counterclockwise' in the center, and 'Same intervals and trichords but in reverse order' on the right.

As for its rhythms, the bass uses a pattern of two shorts and a long, just like the vocal melody, but does it twice as fast. Counting in eighth notes, the vocal melody goes 8-4-4, 8-4-4, while the bass goes 4-2-2, 4-2-2. And while the vocal melody was somewhat free in deploying this pattern, the bass is absolutely strict. As a result, the vocal melody and the bass are in a kind of diminution canon, with the bass moving through its pitches twice as fast as the vocal melody. In this passage, the vocal melody cycles around the circle twice in a clockwise direction, while the bass cycles around the circle four times in a counterclockwise direction.

The image shows two staves of music. The top staff is the vocal melody with notes and fingerings (1-3, 4-6, 7-8, 1-2). The bottom staff is the bass line with notes and fingerings (1-8, 7-6, 5-4, 3-2, 1-8, 7-6, 5-4, 3-2). Above the staves is the text 'Pattern of durations: 8, 4, and 2 eighth notes'. Below the staves are two rhythm patterns: 'Vocal rhythm 8+4+4 (somewhat free)' and 'Bass rhythm 4+2+2 (absolutely strict)'. At the bottom, it says 'Vocals and bass in diminution canon' and 'Melody cycles 2x, bass cycles 4x'.

The inner voice is organized in a similar way. Its pitches move clockwise around the circle. In each trip around the circle, the pitches get higher and higher until they reach a very high C#—the third pitch on the clock face—when they jump down three octaves and start ascending again. It's just the opposite of the bass, which moved

down to a low C# before jumping up. Because of the aligned rhythmic patterns in these two parts, the bass always reaches its low C# right around the moment when the inner voice reaches its high C#.

The image shows a musical score for the inner voice part with fingerings (1-8) and a circular pitch diagram below it. The diagram illustrates a clockwise compound cycle like melody.

**Ascend until leap down on C# (opposite bass)**

**Clockwise compound cycle like melody**

**Aligns with bass rhythmic pattern, similar leaps to C#**

The circular diagram shows the following notes and fingerings:

- 1: E (top)
- 2: B (top right)
- 3: C# (right)
- 4: G# (bottom right)
- 5: Bb (bottom)
- 6: F (bottom left)
- 7: G (left)
- 8: D (top left)

The rhythm of the inner voice is also patterned. Counting in eighth notes, the pattern is 1-2-5. Like the rhythms of the vocal melody and bass, this is a three-note rhythmic pattern, and thus does not align with the 8-note pitch pattern. Rhythmically, however, it repeats every eight eighth-notes, and thus always occurs in the same place within each measure. In that respect, it is like the bass rhythm which also lasts for eight eighth-notes, and thus also occurs in the same position within each measure.

The image shows a musical score for the inner voice part with fingerings (1-8) and a rhythmic analysis below it. The analysis shows the sum of 8 eighths fits the meter (just like the bass) and the 3-note rhythmic pattern (1 + 2 + 5 eighths) doesn't align with the 8-note pitch pattern.

**Sum of 8 eighths fits the meter (just like the bass)**

**Rhythmic pattern of 1 + 2 + 5 eighths**

**3-note rhythmic pattern doesn't align with 8-note pitch pattern**



Adding the introductory first measure into the mix, we have what appears to be a pretty complicated situation: three independent lines, each with its own pitch pattern and rhythm pattern. Within each line, the pitch and rhythm patterns do not align. And yet the overall impression of the music is of something relatively simple and harmonically motionless, as though one single thing is happening, rather than lots of different things happening at the same time.

The image shows a musical score for three staves. Each staff has a numbered pitch pattern above it and a rhythm pattern below it. The Melody staff has a clockwise pitch pattern (1 2 3 4 5 6 7 8 1 2) and a rhythm pattern of 8+4+4. The Inner Voice staff has a clockwise pitch pattern (1 2 3 4 5 6 7 8 1 2) and a rhythm pattern of 1+2+5. The Bass staff has a counterclockwise pitch pattern (2 1 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1) and a rhythm pattern of 4+2+2. The score is in 4/4 time and features a complex, non-alignment of pitch and rhythm patterns across the three staves.

### Melody

Clockwise pitch pattern

Rhythm 8+4+4

Begins aligned w/meter

Ends in conflict w/meter

### Inner Voice

Clockwise pitch pattern

Always ascending

Rhythm 1+2+5

Consistent offset from meter

### Bass

Counterclockwise pitch pattern

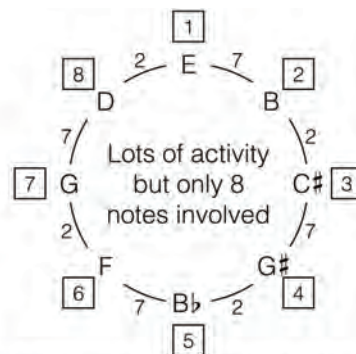
Always descending

Rhythm 4+2+2

Strictly aligned with meter

I think there are two main reasons for that sense of simplicity and stasis. The first reason is that, amid all of this activity, only eight notes are involved. We hear them in different orders, and at different rates of speed, and in different, registers, but still there are only eight notes. These eight notes comprise one of the three octatonic collections, that familiar scale of alternating semitones and whole tones.

This image is a duplicate of the musical score shown in the previous block, featuring the same three staves (Melody, Inner Voice, Bass) with their respective pitch and rhythm patterns.



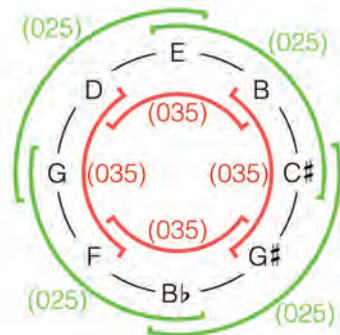
Different orders, different rates,  
different registers, but just  
simple octatonic collection:

E F G G# A B C# D (E)



The second reason has to do with the three-note groups. As we noted earlier, every three-note melodic segment is a member of set class (025). The same trichord type is formed again and again *between* the parts. I have used boxes to identify just a few of the many such instances. As a result, there is a high degree of harmonic uniformity in the passage, with all of the three-note melodic segments and very many of the three-note harmonies representing the same set type. This astonishingly high degree of melodic, rhythmic, and harmonic patterning creates a paradoxical effect. Because there are so many different and nonaligned patterns involved, no one pattern predominates, and indeed the sense of patterning recedes, and we get an impression of a freely improvised swirl, a joyous cacophony that corresponds well with Ariel's state of mind.

The musical score shows three staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The first staff has a melody that starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second staff has a melody that starts with a quarter note C5, followed by a quarter note D5, and then a quarter note E5. The third staff has a melody that starts with a quarter note F4, followed by a quarter note G4, and then a quarter note A4. The three-note melodic segments are highlighted by boxes: green for (025) and red for (035). The segments are numbered 1 through 24, indicating their position in the sequence.



Every trichord segment is member of (025) or (035)

Harmonic uniformity between all 3-note melodic segments and many 3-note harmonies

## Thomas Adès, “Days,” from *Four Quarters* for string quartet (2010)

This passage is composed in three layers: 1) an ostinato on C# in the second violin, 2) a note-against-note duet in first violin and viola, and 3) an additional counterpoint in the cello.

C# ostinato in second violin      Duet in first violin and viola      Counterpoint in cello

The ostinato on C# follows a nine-note rhythmic pattern: 1-1-2-1-2-1-2-1-2 (counted in eighth notes). Its total duration is thirteen eighth-notes, so it virtually never aligns with a notated downbeat. It is heard eleven times in the passage (including a partial statement toward the end), and has the effect of a slightly irregular heartbeat.

Rhythmic pattern: 1-1-2-1-2-1-2-1-2

Duration thirteen eighth notes, rarely aligns with downbeat

Pattern heard eleven times

C# ostinato in second violin


(partial)

Has the effect of a slightly irregular heartbeat

The note-against-note duet involves seven different dyads. The dyads are usually formed between the first violin and viola, occasionally doubled by either the ostinato C# in the second violin or one of the notes in the additional line in the cello. But sometimes the situation is a bit more complicated, with a note left over from a previous dyad, or other instrumental complications—dyad 5 is particularly vulnerable in this way. As a progression of dyads, there are basically four gestures in the passage and the beginning of a fifth, each beginning with dyad 1 and progressing in a (mostly) orderly way through the remaining dyads.

Duet involves seven dyads

Dyad 5 vulnerable to complications



mm. 1-4  
dyads 1-2-3-4

mm. 5-8  
1-2-3-4-5

mm. 8-10  
1-2-(5)-3-4-5

mm. 11-17  
1-2-(5)-3-4-5-6-7

The dyads originate in a layered presentation of two compound interval cycles:  $\langle 6, 4 \rangle$  and  $\langle 8, 2 \rangle$ . The whole pattern would involve twelve dyads before returning to its starting point, but the music uses only the first seven dyads. The intervals within the dyads are always 7 or 5.

Two compound interval cycles:  $\langle 6, 4 \rangle$  and  $\langle 8, 2 \rangle$

Interval within always 7 or 5

1 2 3 4 5 6 7 (8) (9) (10) (11) (12)

6 4 6 4 6 4 6 4 6 4 6 4 (4)

7 5 7 5 7 5 7 5 7 5 7 5

8 2 8 2 8 2 8 2 8 2 8 2 (2)

Each line traverses one of the two whole-tone scales twice. The whole complex involves a sequential pattern in which a pair of dyads is transposed down two semitones each time.

Two compound interval cycles:  $\langle 6, 4 \rangle$  and  $\langle 8, 2 \rangle$

Interval within always 7 or 5

WT<sub>1</sub>

WT<sub>0</sub>

1 2 3 4 5 6 7 (8) (9) (10) (11) (12)

6 4 6 4 6 4 6 4 6 4 6 4 (4)

7 5 7 5 7 5 7 5 7 5 7 5

8 2 8 2 8 2 8 2 8 2 8 2 (2)

$T_{-2}$   $T_{-2}$   $T_{-2}$   $T_{-2}$   $T_{-2}$

Each line traverses a WT scale twice

Each dyad pair transposed down two semitones



As noted, the music uses only the first seven dyads of the array. The fifth dyad is problematic in the music because its C $\sharp$  simply doubles the ostinato tone. In response, the music often retains A from the fourth dyad. The seventh dyad (E-B) is represented by B alone, without its partner, E.

WT<sub>1</sub>

WT<sub>0</sub>

Music often retains A from dyad 4

Dyad 5 problematic: C $\sharp$  in ostinato

Dyad 7 is B alone, no E

Until virtually the end of the passage, the third strand of the music—the additional counterpoint in the cello—contains only three different notes. Its C $\sharp$  doubles the ostinato tone. Its B $\flat$  often doubles a tone of one of the dyads. Its B $\natural$  is harder to digest, and is probably best understood as a representative of dyad 7 (E-B).

WT<sub>1</sub>

WT<sub>0</sub>

Third strand cello only a few notes

C $\sharp$  doubles ostinato line

B $\flat$ : part of dyad 1 (B $\flat$ -F)

B: part of dyad 5 (F $\sharp$ -B)

B: may represent dyad 7 (E-B)

A: part of dyad 4 (E-A)

D: part of dyad 6 (D-G)

F $\sharp$ : part of dyad 2 (F $\sharp$ -B)

The dyads are heard in conjunction with the ostinato C#, resulting in a progression of six trichords. The first five are members of (037) or (027), which can be thought of as the dyadic perfect fifth together with either an added third or an added whole-tone. The sixth and final trichord is (016)—a perfect fifth plus a semitone. This represents a dissonation and intensification of the harmony, as well as a cadential coagulation that marks the end of the first section of music.

The image displays a musical score with three systems of staves. The first system shows six trichords, each represented by a box containing a number (1 through 6) and a label below it. The labels are: (037), (027), (027), (037), (037), and (016). A yellow arrow points from the (016) label to the text "(016) is dyadic (fifth plus semitone)". The second system shows the same six trichords, but with the first five labeled with numbers 1 through 5 and the sixth labeled with 6. The third system shows the same six trichords, but with the first five labeled with numbers 1 through 5 and the sixth labeled with 6. A yellow arrow points from the (016) label to the text "Trichord 6 (016) is intensification and coagulation".

## Caroline Shaw, *Valencia* for string quartet (2012)

This is the opening passage of a work intended, in the composer's words, as "an untethered embrace of the architecture of the common Valencia orange, through billowing harmonics and somewhat viscous chords and melodies." The piece presents a musical surface that is bright and vividly colored, a focused swirl of energetic activity. In the upper instruments, we hear two different patterns of oscillating string harmonics, each lasting for roughly half of the passage. Beneath the harmonics, we hear a pizzicato line in the cello (played twice), a progression of arpeggiated major and minor triads, and finally a cadential progression directed toward an A major triad, where the subsequent section begins.

The image displays a musical score for the opening of Caroline Shaw's *Valencia* for string quartet. The score is divided into four color-coded sections, each with a label above or below it:

- Oscillating string harmonics:** This section, highlighted in green, covers measures 1 through 10. It features Violin I and Violin II playing rapid, oscillating harmonics, while the Viola and Violoncello provide a steady, low-frequency accompaniment.
- Pizzicato line:** This section, highlighted in red, covers measures 11 through 16. It features a pizzicato line in the cello, played twice, and a progression of arpeggiated major and minor triads.
- Arpeggiated major/minor triads:** This section, highlighted in blue, covers measures 17 through 22. It features a progression of arpeggiated major and minor triads.
- Cadential progression:** This section, highlighted in orange, covers measures 23 through 28. It features a cadential progression directed toward an A major triad, where the subsequent section begins.

The opening music, a sort of vamp, involves the rapid alternation of two chords: G-D-A and A-E-B. Vertically, both chords are arranged as a stack of perfect fifths, with A at the top of the first stack and at the bottom of the second stack. Each instrumental voice moves up and down by two semitones: G-A, D-E, and A-B. The collection is symmetrical on A. Taken as a whole, the five sounding notes comprise a pentatonic scale, G-A-B-D-E, although without making clear which might be scale

degree  $\hat{1}$ . Both G (the lowest note) and A (the highest note) would seem to be good candidates.

This block contains a musical score for Violin I, Violin II, and Viola, and two diagrams. The score shows three staves with complex rhythmic patterns. To the right of the score is a diagram showing three vertical lines representing the notes A, D, and G. Red lines connect A to B, D to E, and G to A, each labeled with a '2'. Green lines connect A to D and D to G, each labeled with a '7'. To the right of this is a circular diagram of the pentatonic collection [G, A, B, D, E]. The notes are arranged in a circle: G (bottom), A (left), B (top-left), D (top-right), and E (right). A horizontal blue line passes through A and E, with the text 'Symmetrical on A' below it.

Beneath this shimmering vamp, the cello provides a pizzicato line of two single notes, two dyads, and a three-note chord. It reinforces our sense that the pentatonic collection is symmetrical around A. A is embellished by a lower neighbor G, replicating at that level the rapid alternation of G and A in the viola. The three-measure phrase concludes with what sounds like a cadential progression in A major, from the subtonic triad (G major) to the tonic triad (A major).

This block contains a musical score for Violin I, Violin II, Viola, and Violoncello, and two diagrams. The score shows four staves. The Viola part is highlighted in green. A green text box over the Viola part says 'G as lower neighbor in cello replicates rapid G-A in viola'. Below the score is a diagram showing a sequence of notes: A - G - G - G - A. Below this sequence are labels: 'A' above the first A, '1' below the first A, 'LN' below the first G, 'Gmaj VII' below the second G, and 'Amaj I' below the final A. To the right of this is a circular diagram of the pentatonic collection [G, A, B, D, E], identical to the one in the first block, with the text 'Symmetrical on A' below it.



This cadential arrival affirms A as scale-degree  $\hat{1}$  of the pentatonic collection in the upper voices: A-B-D-E-G-A. The A is thus the principal tone, both as scale-degree  $\hat{1}$  and as an inversional center. The cello also introduces two new notes, F $\sharp$  and C $\sharp$ , thus expanding the prevailing collection from pentatonic on A to Mixolydian on A: A-B-C $\sharp$ -D-E-F $\sharp$ -G-A. The expansion entails a shift in the inversional axis, from inversion around A to inversion around E.

Violoncello

*pizz.*  
*f*

A — G — G — G — A  
 $\hat{1}$  LN Gmaj VII Amaj I

Pentatonic on A: A B D E G A  
 Symmetrical on A

Mixolydian on A: A B C $\sharp$  D E F $\sharp$  G A  
 Symmetrical on E

The chromatic circle shows 12 notes arranged in a circle. A horizontal blue line connects A (at 9 o'clock) and E $\flat$  (at 3 o'clock). An orange diagonal line connects B $\flat$  (at 10:30) and E (at 4:30). Notes are color-coded: blue for A, B, C, D, E; orange for B $\flat$ , C, C $\sharp$ , D $\sharp$ , E $\flat$ , F, F $\sharp$ , G.

When the cello melody ends, a new oscillation of string harmonics begins in the two violins. It lies within the original pentatonic collection, but its orientation has shifted from A to E, confirming that shift in the previous music. Vertically, both chords are arranged as perfect fifths, with E on the bottom of the first dyad and on top of the second one. Each instrumental voice moves up and down by five semitones: E-A and B-E.

2nd string harmonics  
Symmetrical on E

Subset of  
A pentatonic

Violin I

Violin II

1st string harmonics  
Symmetrical on A

Pentatonic on A:  
A-B-D-E-G-A

The diagram shows two vertical dyads of perfect fifths. The first dyad has B on top and E on the bottom, with a red '5' between them. The second dyad has E on top and A on the bottom, with a red '5' between them. Green '7' is written next to the B-E and E-A intervals. The chromatic circle on the right is identical to the one in the first section, with a horizontal blue line (A-E $\flat$ ) and an orange diagonal line (B $\flat$ -E).

Beneath this new shimmering oscillation, we hear arpeggiated major and minor triads in the cello and viola. For the first group of chords, the instruments are playing in octaves. In the second group of chords, the instruments are playing in canon at the octave, with the viola one quarter-note triplet behind the cello. The triads are still there, but slightly disjointed.

Arpeggiated triads in cello and viola

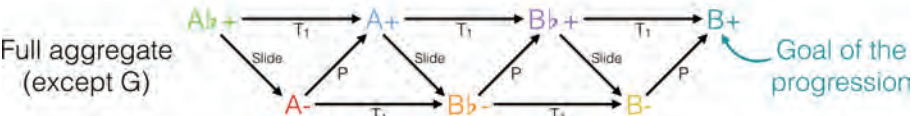


First time in octaves

Then disjointed canon

A $\flat$ + A- A+ B $\flat$ - B $\flat$ + B- B+

The basis for this arrangement of triads is a seven-chord segment of the SLIDE-P chain. The cello and viola start their melodies on B $\flat$  major, halfway through this progression on B $\flat$  major, then play through the whole progression from the beginning, starting on A $\flat$  major, alternating SLIDE and P until an arrival on B major, the goal of the progression. Unlike the pentatonic and diatonic first half of the passage, this progression is highly chromatic, and uses eleven of the twelve notes: only G is missing.



The missing G arrives in the final measures of the passage, as part of a cadential progression directed toward the A major triad. In these measures, there is a symmetrical convergence on A: from B a step above—B was the goal of the SLIDE-P chain in the preceding passage—and from G a step below. A sense of symmetrical balance on A has been part of the music from the very beginning, so this arrival on A simultaneously initiates a new section of the music and recalls the music's point of departure.

The image displays a musical score for measures 21, 22, and 23, featuring Violin I, Violin II, Viola, and Violoncello. The score is annotated with various musical terms and harmonic diagrams.

**Score Annotations:**

- Measure 21:** Viola and Violoncello play a chord labeled **B+** (green). The Viola part is marked *arco* and *gliss.*
- Measure 22:** Viola and Violoncello play a chord labeled **G+ VII** (red). The Viola part is marked *arco* and *gliss.*
- Measure 23:** Viola and Violoncello play a chord labeled **A+** (blue). The Viola part is marked *arco* and *gliss.*

**Harmonic Diagram:**

The diagram below the score illustrates the harmonic progression:

- Goal of SLIDE-P chain:** Indicated by a green box around the **B+** chord in measure 21.
- VII-I cadential progression:** Indicated by a purple box around the **G+ VII** and **A+** chords in measures 22 and 23.
- Symmetrical Convergence:** A diagram shows a horizontal line with three points: **B** (step above), **G** (step below), and **A** (symmetrical balance). Arrows point from **B** and **G** towards **A**, indicating a symmetrical convergence on A.

## Chen Yi, *Energetic Duo* for two violins (2015)

This passage represents exactly three-fifths of the whole work from which it is extracted. It consists of three thirteen-measure periods (labeled I–III); the remainder of the piece (not shown) consists of two additional thirteen measure periods. Each period is divided into four small sections, each with a duration of thirteen quarter notes. Each of these smaller thirteen-beat sections uses a consistent rotation of three contrasting types of musical material, labeled X, Y, and Z.

Three 13-measure periods to begin (I, II, III)  
 Each period = 4 sections with duration of 13 quarter notes  
 Each section = 3 types of material in the same order (X, Y, Z)

In the first period, X is a harmonic dyad; in the second period, X expands to a four-note chord; in the third period, X is a melody in eighth notes. In the first and second periods, Y is a four-note chord; in the third period, Y shrinks to a harmonic dyad. In all three periods, Z is a dissonant tremolo.



## Characteristics of the material in the different periods

**I.**

X = harmonic dyad  
Y = four-note chord  
Z = dissonant tremolo

**II.**

X = four-note chord  
Y = four-note chord  
Z = dissonant tremolo

**III.**

X = melody in eighths  
Y = harmonic dyad  
Z = dissonant tremolo

Over the course of each period, X shrinks in number of attacks, Y expands, and Z stays the same (the number of attacks is shown in parentheses).

Differences in the number of attacks:  
X shrinks, Y expands, Z stays the same

This careful formal arrangement gives the impression of something static, rigid, and mechanical, but the effect of the music is quite different: playful, capricious, bursting with energy. That has to do in part with the sheer level of activity—mostly eighth notes and rapid tremolos—but it also reflects shifting contrasts and affinities in the pitch organization.

Differences in the number of attacks:  
X shrinks, Y expands, Z stays the same

X, Y, and Z give an initial impression of maximum distinctiveness and contrast. X is a repeated major second, played in staccato eighth notes over a crescendo. Y is a

single four-note chord, played forte. Z is a minor second, played in a soft tremolo. But there are audible points of affinity among them. X and Y share a common tone: D. Y contains a major second (like X) and two minor seconds (like Z).

The image shows a musical score in 4/4 time with two staves. The first staff has a treble clef and the second a bass clef. The score is divided into three measures. The first measure is marked 'mp' (mezzo-piano) and 'staccato, crescendo'. The second measure is marked 'f' (forte) and 'chord'. The third measure is marked 'p' (piano) and 'soft tremolo'. A common tone D is indicated between the first and second measures. Below the score, a diagram shows the relationships between three sets of notes: [D, E] (02), [D, F#, G, A, b] (01), and [B, C] (01). Arrows labeled T<sub>8</sub>, T<sub>5</sub>, and T<sub>4</sub> indicate transformations between these sets. The text 'X, Y, and Z appear maximally distinct' is at the top, and 'But X, Y, and Z contain similarities' is at the bottom.

As the piece progresses, these sorts of subtle affinities are emphasized and the musical materials become more like each other, to the extent of changing places. X is always first, Y second, and Z third, but their internal characters adapt to each other, and take on new identities. In the first period, X wanes while Y waxes, but all three elements are fixed in pitch. In the second period, Z continues unchanged, but both X and Y are derived from the original Y. Most significantly, X is now the exact pitch transposition of what Y was: X has become Y. What is more, the dyad [D, E] that comprised the original X, now in the second period reappears within the temporal span of Y. In these ways, the identities of X and Y become enmeshed. In the third period, the transformations continue. X is now a melody. Y consists entirely of the dyad [D, E], which was X in the first period: Y has become X. Z is still a tremolo, but shifted in register and with an additional note added. Z was [B, C]; now it is [A, B $\flat$ , B], a chromatic trichord that recalls the chromatic trichord embedded in the original Y: Z has become Y.

All periods: **X shrinks**, **Y expands**, **Z stays the same**

Period I: pitches remain fixed throughout

Period II: **X and Y are enmeshed**

Period III: transformations continue

Annotations for Period I:

- X: 7 notes, 1 note, 1 note, 5 notes, 3 notes, 1 note, 3 notes, 5 notes, 1 note, 1 note, 7 notes, 1 note
- Y: 1 note, 1 note, 1 note, 1 note, 1 note, 1 note, 1 note, 1 note, 1 note, 1 note, 1 note, 1 note
- Z: 1 note, 1 note, 1 note, 1 note, 1 note, 1 note, 1 note, 1 note, 1 note, 1 note, 1 note, 1 note

Annotations for Period II:

- X: adopts Y's four-note chord, [A,B,D,E]
- Y: features X's harmonic dyad, [D,E]

Annotations for Period III:

- X: becomes a melody derived from combination of X and Y, [F,G,B,b,C]
- Y: becomes X, fully adopting harmonic dyad, [D,E]
- Z: continues tremolo, gains additional note, expands register, [B,b]

Amid the fragmentation and the evident contrast among the elements, they are nonetheless bound together in a network of affinities and transformations. Common tones connect the disparate units. [D,E] in the initial X returns as the terminal Y. The tritone [A $\flat$ ,D] at the bottom of the four-note chord in the initial Y returns at the bottom of the contrasting four-chord in the subsequent Y. [A,B] at the top of the second Y returns in the final statement of Z. The note B $\flat$ , the last of the twelve tones to appear in the final X returns, doubled at the octave, at the top of the final Z. In all of these ways, the contrasting components are linked together.

Common tones link contrasting components

Annotations for Period I:

- X: [D,E]
- Y: [A $\flat$ ,D]
- Z: [A,B]

Annotations for Period II:

- X: [A,B]
- Y: [A,D], [A $\flat$ ,D]

Annotations for Period III:

- X: [B $\flat$ ]
- Y: [D,E]
- Z: [A,B], [B $\flat$ ]



A more subtle affinity among the contrasting components involves the perfect fourth/fifth and especially the gesture of transposition at  $T_5$  or  $T_7$ . Within the components, one often finds the interval of the perfect fourth/fifth.

P4/P5 within components

The image displays three musical components labeled I, II, and III, each with two staves. Component I (measures 1-4) has a green highlight on measures 1-2 with the label 'P5: G-D'. Component II (measures 14-17) has a red highlight on measures 15-16 with the label 'P5: D-A'. Component III (measures 27-30) has a blue highlight on measures 27-28 with the label 'P5: Bb-F' and an orange highlight on measures 29-30 with the label 'P4: G-C'. The labels 'I. X', 'Y', and 'Z' are above the first staff of each component.

Between the components, the same interval is used as a way of transposing semitones, whole-tones, or an entire four-note chord. Through its radical and mechanistic formal fragmentation, this passage raises questions of musical unity—is it possible to bind such disparate fragments together? To bring them into meaningful relationship with each other? The answers in this case have to do with the shifting identities of the fragments, their shared content, and the transformations that bind them.

P4/P5 between components (via  $T_5$  and  $T_7$ )

This diagram illustrates the relationships between the three components (I, II, III) through transpositions  $T_5$  and  $T_7$ . Component I (measures 1-4) is labeled 'X'. Component II (measures 14-17) is labeled 'Y'. Component III (measures 27-30) is labeled 'Z'. Arrows indicate transformations: a red arrow from I to II is labeled  $T_7$ ; a blue arrow from II to I is labeled  $T_7$ ; a red arrow from I to III is labeled  $T_5$ ; a blue arrow from III to I is labeled  $T_5$ ; a red arrow from II to III is labeled  $T_7$ ; a blue arrow from III to II is labeled  $T_7$ . Chordal content is noted in brackets: [D,E] and [D,F#,G,A,b] for I; [C#,D] and [A,b,A] for II; [Bb,C] and [F,G] for III. The labels 'I. X', 'Y', and 'Z' are above the first staff of each component.



Suzanne Farrin, “Unico spirto,”  
from *Dolce la morte* (2016)

This is the first of a cycle of songs based on the love poetry of Michelangelo. It takes as its text five lines from the middle of a longer poem: a four-line stanza and the first line of the next stanza. This is a passionate though bewildered cry of love and longing: the poet sees his lover as a godlike figure, who causes lovesickness (a sort of death) but doesn't feel it himself; who is free but ensnares the poet's heart; who is loving, but causes pain. The poet wonders how so beautiful a face can cause such un-beautiful effects, but the text breaks off before this final paradox can be explored.

*Unico spirto e da me solo inteso  
che non ha morte e morte altrui procaccia  
veggio e truovo chi, sciolto, 'l cor m'allaccia  
e da chi giova sol mi sento offeso.  
Com'esser può, signor, che d'un bel volto*

Unique spirit, understood by me alone,  
Who cannot die and yet causes death to others,  
I see one who, although free, shackles my heart  
And though he offers help, I feel only pain.  
How can it be, lord, that from a beautiful face...

The musical setting of this poetic fragment consists of fourteen musical fragments (identified by letters in the score). It is scored for countertenor, oboe, and bassoon, with the bass entering quietly at the end with a crucial pitch. The music unfolds slowly and as though in a dream, with long sustained notes (often elaborated by trills or pitch-bending). There are no bar lines and any sense of meter is fleeting at best. The tempo marking is “*molto flessibile e rubato*, floating, with brief articulations of pulse.”

*molto flessibile e rubato*  
floating, with brief  
articulations of pulse

Counter-tenor

pp

u - - ni - co - - (o) - -

Oboc

bisbigliando

constantly vary  
speed and fingerings

ppp

flz.

mf

Bassoon

"hollow" B

ppp

Unique spirit,

C.Ten.

fp

fp

sub p

pp

u - - ni - co - (o) - - spir -

Ob.

clear, soaring

pp

allow harmonics

flz.

fp

Bsn.

+M1

fp

understood by me alone,

C.Ten.

p

f

recit.

fp

clear, transparent

pp

(tr) - - io - - da so-lo in-te - - so - -

(senza flz.)

tr

allow harmonics

mf

Ob.

sub ppp

+M1

+M2

Bsn.

sub ppp

mf

Who cannot die and yet causes death to others,

C.Ten.

recit.

ché non ha mor-te e mor-te - -

al - tru - i pro - ca - - cia,

Ob.

flz.

allow harmonics

sub p

ppp

Bsn.

sub p

ppp

C.Ten. *ve - ggio. e truo-vo chi sciol-to. T cor "m" a - lla*

allow harmonics

Ob. *sub p*

Bsn. *mb p*

*[F] somewhat closed open*

I see one who, although free, shackles my heart

C.Ten. *malto leggero* *gliss* *malto leggero* *flexibile*

ccis

Ob. *mf* *mf*

Bsn. *p* *mf*

*flz.* *flz.* *(a)*

*hollow*

C.Ten. *v. long, narrow gliss. molto rubato e legato approx. 7"* *a tempo* *leggero* *passacced.* *INSTRUMENTAL*

*marked, short breath* *continue marked, irregular breaths ad libitum* *overflow ad lib* *gliss.* *+M1*

Ob. *mf* *mf*

Bsn. *sub p*

*[H]* *[I]*

And though he offers help, I feel only pain.

C.Ten. *(sen) - to o - ffe so.*

Ob. *(harm)* *(no harm) (straight)* *p*

Bsn. *(sag to multiphonic)* *(no harm)* *p*

*fp* *p* *[I]*

*espress.* *more articulated* [K]

C.Ten. Com' ens - er pui si - gnor, che d'un bel voi to

Ob. *pp* *allow harmonics* *pp* *sustaining* *pp*

Bsn. *pp* *ghost (tr with pancake key)* *pp*

How can it be, lord, that from a beautiful face...

[L] *unusually* *pp* *(o)*

C.Ten. *mp* *p*

Ob. *mp* *p*

Bsn. *pp*

Db. *tr. flauto (harmonics barely sound)* *harm. trill* *tr* *pp* *tr. clar.*

[M] *molto meno mosso* *a tempo* *attacca*

C.Ten. *pp* *(o)* *pp* *(o)* *p* *(o)*

Ob. *f*

Bsn. *f*

Db. *poco a poco molto mosso* *sf* *pp*



The music begins with the B above middle C in various articulations. It is soon surrounded by F $\sharp$ , seven semitones above (A fragment), and E, seven semitones below (B fragment).

The image shows the beginning of the musical score for "Unico Spirto" by Suzanne Farrin. The score is for Clarinet (Ct.), Oboe (Ob.), and Bassoon (Bsn.). The music starts with a B4 in various colorations (blue). The Oboe part has a "consistently very rubricando speed and fingering" marking. The Bassoon part has a "soliton" B marking. The score is divided into three sections: B4 in various colorations, F $\sharp$  (7 semitones above B), and E (7 semitones below B). Below the score is a diagram showing an inversive axis with B as the central pitch. The axis is labeled with -7 and +7, indicating the relationship between B and E (7 semitones below) and B and F $\sharp$  (7 semitones above).

With that inversive axis in mind, the arrival of D at the beginning of the C fragment suggests a motion toward G $\sharp$ , its inversive partner, and the arrival of D $\sharp$  a moment later suggests a motion toward G[natural], its inversive partner. These expected inversive partners arrive in due course. In the meantime, however, the D and D $\sharp$  suggest another inversive axis: they are inversive partners within the B-F $\sharp$  perfect fifth. Indeed, we can hear the motion from D to D $\sharp$  as motivated by the search for D's inversive partner with respect to B-F $\sharp$ . At the same time, the D and D $\sharp$  create B minor and B major triads, related by P. In a moment, we will hear other triads that also contain B, the foundational pitch class.

The image shows the C fragment of the musical score, featuring Clarinet (Ct.), Oboe (Ob.), and Bassoon (Bsn.). The score is divided into two sections: a C fragment (orange) and a D fragment (yellow). The C fragment starts with a D, which suggests a motion toward G $\sharp$ , its inversive partner. The D fragment starts with a D $\sharp$ , which suggests a motion toward G[natural], its inversive partner. Below the score are two pitch class diagrams. The left diagram shows a circle of 12 pitch classes (A, B, C, D, E, F, G, F $\sharp$ , G $\sharp$ , A $\flat$ , B $\flat$ , C $\sharp$ ) with a blue line connecting B and F $\sharp$ , and a dashed blue line connecting D and G $\sharp$ . The right diagram shows a similar circle with a purple line connecting B and F $\sharp$ , and a dashed purple line connecting D and G. A purple arrow labeled 'P' points from B to B $\sharp$ .

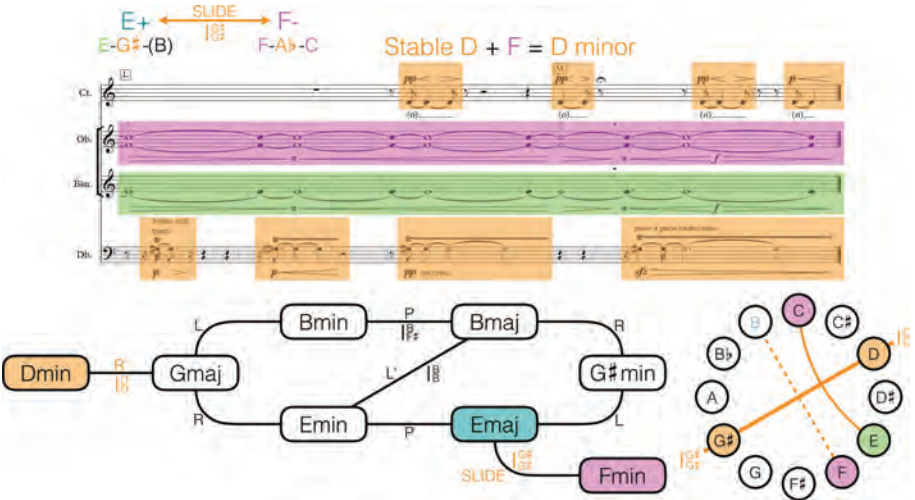


a new melodic and harmonic space. The music moves outside the confines of the LPR cycle and asserts a new axis of inversionsal balance, on D-G#. At the beginning of the new poetic line, the voice comes to rest on E, decorated by a neighbor note D. For the first time in the piece, the note B disappears, never to be heard again. The melody then settles on a now-stabilized D, beneath which, thanks to the quiet entrance of the bass, we hear two SLIDE-related triads, E major and F minor, sharing a triadic third, and intermingled. The E major triad belongs to the LPR cycle, but the F minor triad moves outside the cycle. The two triads are related by inversion around G#. The melodic D represents the opposite end of that inversionsal axis.

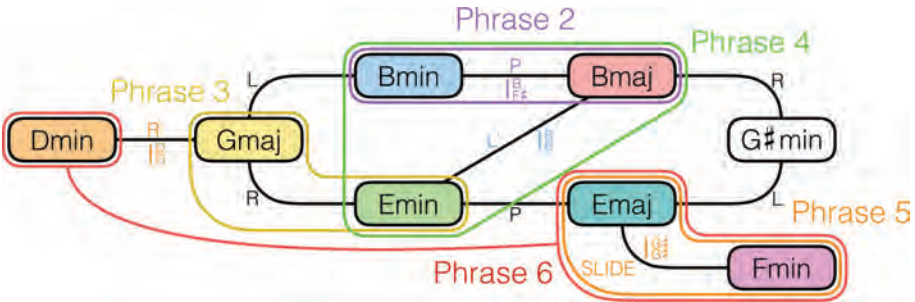
The image displays a musical score for the piece "UNICO SPIRTO" by Suzanne Farrin, featuring vocal and instrumental parts (Cello, Oboe, Bassoon, Double Bass). The score is annotated with color-coded blocks and labels indicating harmonic and melodic shifts. A key annotation "B disappears" is placed above the vocal line. The score is divided into sections: a pink block (F), a green block (E), an orange block (D E), and a purple block (F-). The vocal line includes the lyrics: "Com' est-er può si-gnor, che d'un bel vol so...".

Below the score, two diagrams illustrate the harmonic relationships. The left diagram is a cycle of chords: Bmin, Bmaj, G#min, Emin, Ema, and Gmaj, connected by lines labeled L, R, L', and P. The right diagram is a circular diagram showing the relationships between the notes of the chords, with orange lines indicating inversionsal axes and a "SLIDE" label.

At the end of the song, we hear the same congealed SLIDE-related triads, E major and F minor. The melody's insistence on a stable-sounding D makes me want to hear one other triad, D minor. Like F minor, it lies outside the original LPR cycle and and, also like F minor, it relates to a member of the circle by inversion around D-G#.



This song, a setting of a poetic fragment and the first in a long cycle, thus ends in an open way, having pushed outside of the musical boundaries it initially set for itself.

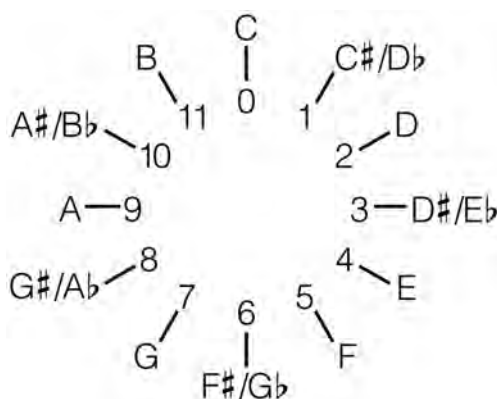




# Post-Tonal Primer

## Pitch and pitch class

A *pitch* is a specific point on the continuum of audible sound (the eighty-eight keys of the piano keyboard, for example, correspond to eighty-eight different pitches). A *pitch class* is group of pitches related by octave, and thus with the same (or enharmonic) name. There are twelve pitch classes, which can be visualized on the *pitch-class clock face*, where each pitch-class letter name is associated with a *pitch-class integer*, 0 to 11.



## Pitch and pitch-class intervals (ordered and unordered)

A *pitch interval* is the number of semitones between two pitches. An *ordered pitch interval* identifies the number of semitones between the pitches *and* the direction (up or down) from the first note to the second (using plus and minus signs). An *unordered pitch interval* identifies the number of semitones alone, without regard to direction or which pitch comes first. A *pitch-class interval* is the number of semitones between two pitch classes. An *ordered pitch-class interval* identifies the number of semitones from one pitch class to another, calculated on the pitch-class clock face. Ordered pitch-class intervals are expressed as positive (clockwise) integers from 1 to 11. An *unordered pitch-class interval* (also known as an *interval class*) identifies the space between two pitch classes, calculated as the shortest distance between them on the pitch-class clock face. Ordered pitch-class intervals that sum to 12 belong to the same interval class.

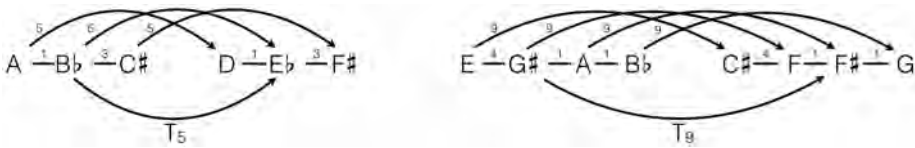
Example	Some Ordered Pitch Intervals	Ordered Pitch-Class Interval	Interval Class (Unordered Pitch-Class Interval)	Ordered Pitch-Class Interval	Some Ordered Pitch Intervals	Example
A-B $\flat$	+1, -11 +13, -23	1	1	11	-1, +11 -13, +23	B $\flat$ -A
A-B	+2, -10 +14, -22	2	2	10	-2, +10 -14, +22	B-A
A-C	+3, -9 +15, -21	3	3	9	-3, +9 -15, +21	C-A
A-C $\sharp$	+4, -8 +16, -20	4	4	8	-4, +8 -16, +20	C $\sharp$ -A
A-D	+5, -7 +17, -19	5	5	7	-5, +7 -17, +19	D-A
A-E $\flat$	+6, -6 +18, -18	6	6	6	-6, +6 -18, +18	E $\flat$ -A

Pitch-class sets

A *pitch-class set* is an unordered collection of pitch classes. We will mostly be concerned with two-note, three-note, and four-note sets (*dyads*, *trichords*, and *tetrachords*). Pitch-class sets are usually written in a compressed, scalar order called a *normal form*: the pitch classes are enclosed within square brackets, like [A, B $\flat$ , C $\sharp$ ] or [E, G $\sharp$ , A, B $\flat$ ].

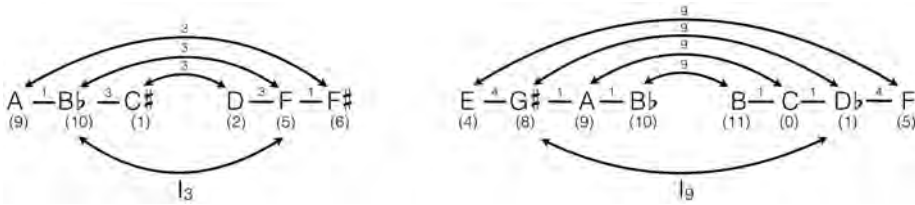
Transposition (T<sub>n</sub>)

Pitch-class sets are related by *transposition* (T) when each note in one set is transposed by the same *interval of transposition* (n) onto a corresponding note in another set. The interval of transposition is an ordered pitch-class interval. Transpositions are shown with an arrow labeled with the appropriate T<sub>n</sub>. Transposition preserves the intervals in the set.



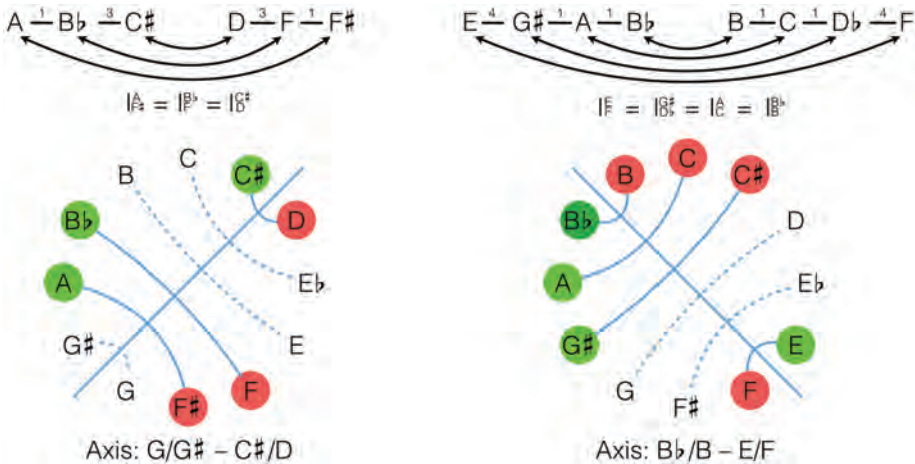
# Inversion ( $I_n$ )

Pitch-class sets are related by *inversion* (I) when each note in one set is inverted by the same *index of inversion* (n) onto a corresponding note in another set. The index of inversion is the *sum* of the pitch-class integers of the corresponding notes (all sums are taken *mod 12*, i.e., subtract 12 from any number larger than 11). Inversions are shown with a doubled-headed arrow labeled with the appropriate  $I_n$  (the arrow is double-headed because inversion is its own inverse—doing it twice takes you back to your starting point). Inversion reverses the order of the intervals within the set.



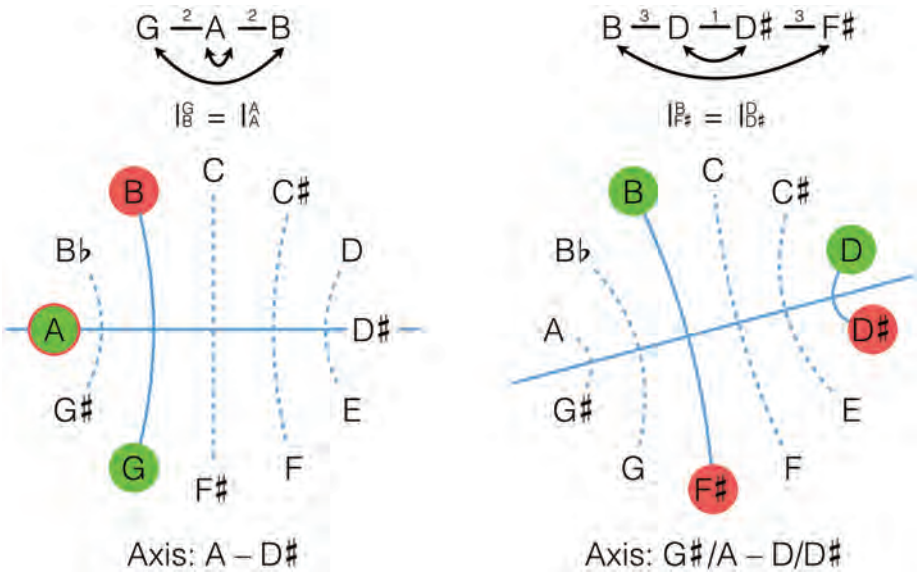
# Inversion ( $I^X_Y$ )

Inversion can also be represented as  $I^X_Y$  where X and Y are pitch classes that invert onto each other (X and Y may be the same pitch class). There will be a number of possible names for each inversion—any pair of *inversional partners* will serve. Sets related by inversion will balance around an *inversional axis*.

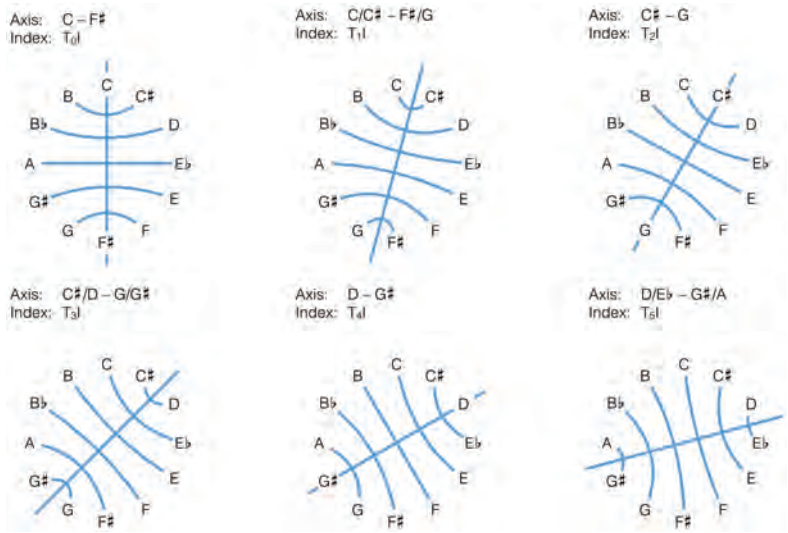


### Inversional symmetry

Some sets relate to themselves by inversion: they are *inversionally symmetrical*.

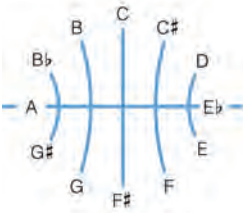


There are twelve different axes of inversion, corresponding to the twelve index numbers:  $I_0, I_1, I_2$ , and so on. Each inversion brings about a unique set of pairings of a note with an inversional partner.

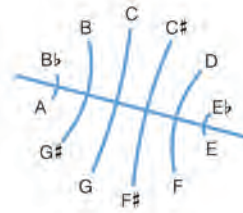




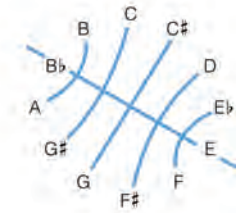
Axis:  $E\flat - A$   
Index:  $T_6|$



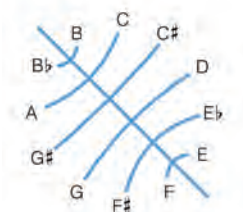
Axis:  $E\flat/E - A/B\flat$   
Index:  $T_7|$



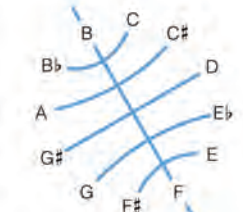
Axis:  $E - B\flat$   
Index:  $T_9|$



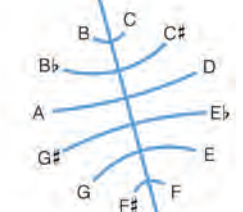
Axis:  $E/F - B\flat/B$   
Index:  $T_9|$



Axis:  $F - B$   
Index:  $T_{10}|$

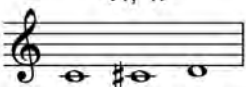

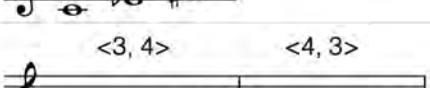


Axis:  $F/F\sharp - B/C$   
Index:  $T_{11}|$



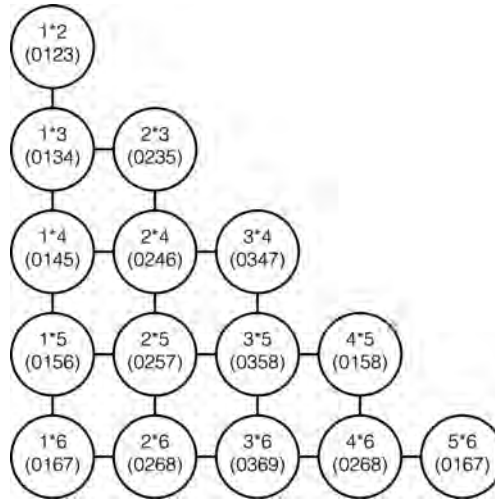
## Set class

Pitch-class sets related by transposition or inversion make up a *set class*. Set classes are named with their prime form, a string of numbers starting on 0 and enclosed in parentheses—for example, (025). There are six dyad classes (corresponding to the six interval classes), twelve trichord classes, and twenty-nine tetrachord classes, each with its own prime form. Because the analyses in this book are often focused on trichords, the twelve trichord-classes are listed here (every possible grouping of three notes belongs to one of them).

Prime Form	Representative Sets (Written in Normal Form Starting on C)
(012)	<p>&lt;1, 1&gt;</p> 
(013)	<p>&lt;1, 2&gt;      &lt;2, 1&gt;</p> 
(014)	<p>&lt;1, 3&gt;      &lt;3, 1&gt;</p> 
(015)	<p>&lt;1, 4&gt;      &lt;4, 1&gt;</p> 
(016)	<p>&lt;1, 5&gt;      &lt;5, 1&gt;</p> 
(024)	<p>&lt;2, 2&gt;</p> 
(025)	<p>&lt;2, 3&gt;      &lt;3, 2&gt;</p> 
(026)	<p>&lt;2, 4&gt;      &lt;4, 2&gt;</p> 
(027)	<p>&lt;2, 5&gt;      &lt;5, 2&gt;</p> 
(036)	<p>&lt;3, 3&gt;</p> 
(037)	<p>&lt;3, 4&gt;      &lt;4, 3&gt;</p> 
(048)	<p>&lt;4, 4&gt;</p> 

# Transpositional combination (TC)

Sets that can be divided into two or more subsets related by transposition have the transpositional combination (TC) property. For sets with four notes or fewer, the TC property is notated with two numbers separated by an asterisk, like 3\*4. That expression is read as either “two 3s related at T<sub>4</sub>” or “two 4s related at T<sub>3</sub>,” both of which produce the tetrachord (0347). Here are all of the tetrachords with the TC property.



## Referential collections

**Diatonic (DIA).** A diatonic collection is any transposition of the seven “white notes” of the piano. The diatonic collections can be identified by their key signature (e.g., DIA<sub>1#</sub> or DIA<sub>3</sub>). If it is possible to ascertain a centric tone (scale degree  $\hat{1}$ ), a diatonic collection can be ordered as one of the modes (e.g., Dorian, Phrygian, etc.).

Collection (Name (Key Signature))	Ionian (Major) 2-2-1-2-2-2-1	Dorian 2-1-2-2-1-2	Phrygian 1-2-2-1-2-2	Lydian 2-2-2-1-2-2-1	Mixolydian 2-2-1-2-2-1-2	Aeolian (Minor) 2-1-2-2-1-2-2	Locrian 1-2-2-1-2-2-2
DIA <sub>0</sub>	C-D-E-F-G-A-B	D-E-F-G-A-B-C	E-F-G-A-B-C-D	F-G-A-B-C-D-E	G-A-B-C-D-E-F	A-B-C-D-E-F-G	B-C-D-E-F-G-A
DIA <sub>1#</sub>	G-A-B-C-D-E-F#	A-B-C-D-E-F#-G	B-C-D-E-F#-G-A	C-D-E-F#-G-A-B	D-E-F#-G-A-B-C	E-F#-G-A-B-C-D	F#-G-A-B-C-D-E
DIA <sub>2#</sub>	D-E-F#-G-A-B-C#	E-F#-G-A-B-C#-D	F#-G-A-B-C#-D-E	G-A-B-C#-D-E-F#	A-B-C#-D-E-F#-G	B-C#-D-E-F#-G-A	C#-D-E-F#-G-A-B
DIA <sub>3</sub>	A-B-C#-D-E-F#-G#	B-C#-D-E-F#-G#-A	C#-D-E-F#-G#-A-B	D-E-F#-G#-A-B-C#	E-F#-G#-A-B-C#-D	F#-G#-A-B-C#-D-E	G#-A-B-C#-D-E-F#
DIA <sub>4b</sub>	E-F#-G#-A-B-C#-D#	F#-G#-A-B-C#-D#-E	G#-A-B-C#-D#-E-F#	A-B-C#-D#-E-F#-G#	B-C#-D#-E-F#-G#-A	C#-D#-E-F#-G#-A-B	D#-E-F#-G#-A-B-C#
DIA <sub>5b</sub>	B-C#-D#-E-F#-G#-A#	C#-D#-E-F#-G#-A#-B	D#-E-F#-G#-A#-B-C#	E-F#-G#-A#-B-C#-D#	F#-G#-A#-B-C#-D#-E	G#-A#-B-C#-D#-E-F#	A#-B-C#-D#-E-F#-G#
DIA <sub>6b</sub>	F#-G#-A#-B-C#-D#-E#	G#-A#-B-C#-D#-E#-F#	A#-B-C#-D#-E#-F#-G#	B-C#-D#-E#-F#-G#-A#	C#-D#-E#-F#-G#-A#-B	D#-E#-F#-G#-A#-B-C#	E#-F#-G#-A#-B-C#-D#
DIA <sub>0b</sub>	D#-E#-F#-G#-A#-B#-C#	E#-F#-G#-A#-B#-C#-D#	F#-G#-A#-B#-C#-D#-E#	G#-A#-B#-C#-D#-E#-F#	A#-B#-C#-D#-E#-F#-G#	B#-C#-D#-E#-F#-G#-A#	C#-D#-E#-F#-G#-A#-B#
DIA <sub>1b</sub>	A#-B#-C#-D#-E#-F#-G#	B#-C#-D#-E#-F#-G#-A#	C#-D#-E#-F#-G#-A#-B#	D#-E#-F#-G#-A#-B#-C#	E#-F#-G#-A#-B#-C#-D#	F#-G#-A#-B#-C#-D#-E#	G#-A#-B#-C#-D#-E#-F#
DIA <sub>2b</sub>	E#-F#-G#-A#-B#-C#-D#	F#-G#-A#-B#-C#-D#-E#	G#-A#-B#-C#-D#-E#-F#	A#-B#-C#-D#-E#-F#-G#	B#-C#-D#-E#-F#-G#-A#	C#-D#-E#-F#-G#-A#-B#	D#-E#-F#-G#-A#-B#-C#
DIA <sub>3b</sub>	B#-C#-D#-E#-F#-G#-A#	C#-D#-E#-F#-G#-A#-B#	D#-E#-F#-G#-A#-B#-C#	E#-F#-G#-A#-B#-C#-D#	F#-G#-A#-B#-C#-D#-E#	G#-A#-B#-C#-D#-E#-F#	A#-B#-C#-D#-E#-F#-G#
DIA <sub>4b</sub>	F-G-A-B#-C-D-E	G-A-B#-C-D-E-F	A-B#-C-D-E-F-G	B#-C-D-E-F-G-A	C-D-E-F-G-A-B#	D-E-F-G-A-B#-C	E-F-G-A-B#-C-D

**Pentatonic (PENT).** A pentatonic collection is any transposition of the five “black notes” of the piano. If it is possible ascertain a centric tone (scale-degree  $\hat{1}$ ), a pentatonic collection can be ordered as a scale in five different ways. Pentatonic collections can be identified by the lowest note in the “major” scalar ordering: 2-2-3-2-3. So, for example,  $PENT_D$  is D-E-F $\sharp$ -A-B.

	Major 2-2-3-2-3	2-3-2-3-2	3-2-3-2-2	2-3-2-2-3	Minor 3-2-2-3-2
$PENT_C$	C-D-E-G-A	D-E-G-A-C	E-G-A-C-D	G-A-C-D-E	A-C-D-E-G
$PENT_{C\sharp}$	C $\sharp$ -D $\sharp$ -E $\sharp$ -G $\sharp$ -A $\sharp$	D $\sharp$ -E $\sharp$ -G $\sharp$ -A $\sharp$ -C $\sharp$	E $\sharp$ -G $\sharp$ -A $\sharp$ -C $\sharp$ -D $\sharp$	G $\sharp$ -A $\sharp$ -C $\sharp$ -D $\sharp$ -E $\sharp$	A $\sharp$ -C $\sharp$ -D $\sharp$ -E $\sharp$ -G $\sharp$
$PENT_D$	D-E-F $\sharp$ -A-B	E-F $\sharp$ -A-B-D	F $\sharp$ -A-B-D-E	A-B-D-E-F $\sharp$	B-D-E-F $\sharp$ -A
$PENT_{E\flat}$	E $\flat$ -F-G-B $\flat$ -C	F-G-B $\flat$ -C-E $\flat$	G-B $\flat$ -C-E $\flat$ -F	B $\flat$ -C-E $\flat$ -F-G	C-E $\flat$ -F-G-B $\flat$
$PENT_E$	E-F $\sharp$ -G $\sharp$ -B-C $\sharp$	F $\sharp$ -G $\sharp$ -B-C $\sharp$ -E	G $\sharp$ -B-C $\sharp$ -E-F $\sharp$	B-C $\sharp$ -E-F $\sharp$ -G $\sharp$	C $\sharp$ -E-F $\sharp$ -G $\sharp$ -B
$PENT_F$	F-G-A-C-D	G-A-C-D-F	A-C-D-F-G	C-D-F-G-A	D-F-G-A-C
$PENT_{F\sharp}$	F $\sharp$ -G $\sharp$ -A $\sharp$ -C $\sharp$ -D $\sharp$	G $\sharp$ -A $\sharp$ -C $\sharp$ -D $\sharp$ -F $\sharp$	A $\sharp$ -C $\sharp$ -D $\sharp$ -F $\sharp$ -G $\sharp$	C $\sharp$ -D $\sharp$ -F $\sharp$ -G $\sharp$ -A $\sharp$	D $\sharp$ -F $\sharp$ -G $\sharp$ -A $\sharp$ -C $\sharp$
$PENT_G$	G-A-B-D-E	A-B-D-E-G	B-D-E-G-A	D-E-G-A-B	E-G-A-B-D
$PENT_{A\flat}$	A $\flat$ -B $\flat$ -C-E $\flat$ -F	B $\flat$ -C-E $\flat$ -F-A $\flat$	C-E $\flat$ -F-A $\flat$ -B $\flat$	E $\flat$ -F-A $\flat$ -B $\flat$ -C	F-A $\flat$ -B $\flat$ -C-E $\flat$
$PENT_A$	A-B-C $\sharp$ -E-F $\sharp$	B-C $\sharp$ -E-F $\sharp$ -A	C $\sharp$ -E-F $\sharp$ -A-B	E-F $\sharp$ -A-B-C $\sharp$	F $\sharp$ -A-B-C $\sharp$ -E
$PENT_{B\flat}$	B $\flat$ -C-D-F-G	C-D-F-G-B $\flat$	D-F-G-B $\flat$ -C	F-G-B $\flat$ -C-D	G-B $\flat$ -C-D-F
$PENT_B$	B-C $\sharp$ -D $\sharp$ -F $\sharp$ -G $\sharp$	C $\sharp$ -D $\sharp$ -F $\sharp$ -G $\sharp$ -B	D $\sharp$ -F $\sharp$ -G $\sharp$ -B-C $\sharp$	F $\sharp$ -G $\sharp$ -B-C $\sharp$ -D $\sharp$	G $\sharp$ -B-C $\sharp$ -D $\sharp$ -F $\sharp$

**Octatonic (OCT).** There are three octatonic collections that can be arranged in two intervallic orderings, both of which involve alternating 1s and 2s: 1-2-1-2-1-2-1 or 2-1-2-1-2-1-2. Octatonic collections are named by their lowest semitone:  $OCT_{0,1}$  (or  $OCT_{C,D}$ );  $OCT_{1,2}$  (or  $OCT_{C\sharp,D}$ );  $OCT_{2,3}$  (or  $OCT_{D,E}$ ).

	1-2-1-2-1-2-1	2-1-2-1-2-1-2-1
$OCT_{CC\sharp}$	C-C $\sharp$ -D $\sharp$ -E-F $\sharp$ -G-A-B $\flat$ D $\sharp$ -E-F $\sharp$ -G-A-B $\flat$ -C-C $\sharp$ F $\sharp$ -G-A-B $\flat$ -C-C $\sharp$ -D $\sharp$ -E A-B $\flat$ -C-C $\sharp$ -D $\sharp$ -E-F $\sharp$ -G	C $\sharp$ -D $\sharp$ -E-F $\sharp$ -G-A-B $\flat$ -C E-F $\sharp$ -G-A-B $\flat$ -C-C $\sharp$ -D $\sharp$ G-A-B $\flat$ -C-C $\sharp$ -D $\sharp$ -E-F $\sharp$ B $\flat$ -C-C $\sharp$ -D $\sharp$ -E-F $\sharp$ -G-A
$OCT_{C\sharp D}$	C $\sharp$ -D-E-F-G-A $\flat$ -B $\flat$ -B E-F-G-A $\flat$ -B $\flat$ -B-C $\sharp$ -D G-A $\flat$ -B $\flat$ -B-C $\sharp$ -D-E-F B $\flat$ -B-C $\sharp$ -D-E-F-G-A $\flat$	D-E-F-G-A $\flat$ -B $\flat$ -B-C $\sharp$ F-G-A $\flat$ -B $\flat$ -B-C $\sharp$ -D-E A $\flat$ -B $\flat$ -B-C $\sharp$ -D-E-F-G B-C $\sharp$ -D-E-F-G-A $\flat$ -B $\flat$
$OCT_{DD\sharp}$	D-E $\flat$ -F-F $\sharp$ -G $\sharp$ -A-B-C F-F $\sharp$ -G $\sharp$ -A-B-C-D-E $\flat$ G $\sharp$ -A-B-C-D-E $\flat$ -F-F $\sharp$ B-C-D-E $\flat$ -F-F $\sharp$ -G $\sharp$ -A	E $\flat$ -F-F $\sharp$ -G $\sharp$ -A-B-C-D F $\sharp$ -G $\sharp$ -A-B-C-D-E $\flat$ -F A-B-C-D-E $\flat$ -F-F $\sharp$ -G $\sharp$ C-D-E $\flat$ -F-F $\sharp$ -G $\sharp$ -A-B



**Hexatonic (HEX).** There are four hexatonic collections that can be arranged in two intervallic orderings, both of which involve alternating 1s and 3s: 1-3-1-3-1-3 or 3-1-3-1-3-1. Hexatonic collections are named by their lowest semitone.

	1-3-1-3-1-3	3-1-3-1-3-1
HEX <sub>CC#</sub>	C-C#-E-F-G#-A E-F-G#-A-C-C# G#-A-C-C#-E-F	C#-E-F-G#-A-C F-G#-A-C-C#-E A-C-C#-E-F-G#
HEX <sub>C#D</sub>	C#-D-F-F#-A-Bb F-F#-A-Bb-C#-D A-Bb-C#-D-F-F#	D-F-F#-A-Bb-C# F#-A-Bb-C#-D-F Bb-C#-D-F-F#-A
HEX <sub>DD#</sub>	D-Eb-F#-G-Bb-B F#-G-Bb-B-D-Eb Bb-B-D-Eb-F#-G	Eb-F#-G-Bb-B-D G-Bb-B-D-Eb-F# B-D-Eb-F#-G-Bb
HEX <sub>D#E</sub>	D#-E-G-Ab-B-C G-Ab-B-C-D#-E B-C-D#-E-G-Ab	E-G-Ab-B-C-D# Ab-B-C-D#-E-G C-D#-E-G-Ab-B

**Whole-tone (WT).** There are only two whole-tone collections, and each has only one scalar ordering: 2-2-2-2-2. The “even” whole-tone collection (WT<sub>0</sub>) contains C (pitch-class 0); the “odd” whole-tone collection (WT<sub>1</sub>) contains C# (pitch-class 1).

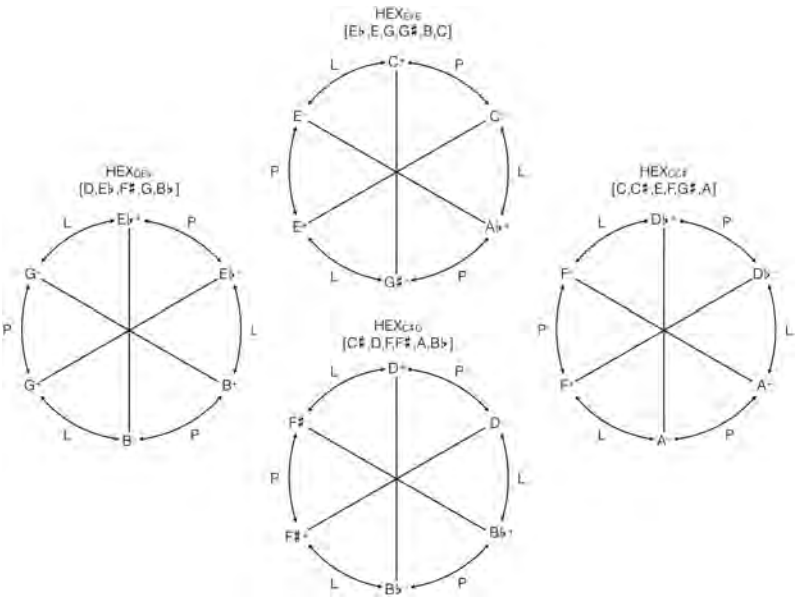
	2-2-2-2-2
WT <sub>C</sub>	C-D-E-F#-G#-A# D-E-F#-G#-A#-C E-F#-G#-A#-C-D F#-G#-A#-C-D-E G#-A#-C-D-E-F# A#-C-D-E-F#-G#
WT <sub>C#</sub>	C#-D#-F-G-A-B D#-F-G-A-B-C# F-G-A-B-C#-D# G-A-B-C#-D#-F A-B-C#-D#-F-G B-C#-D#-F-G-A

Triadic transformations

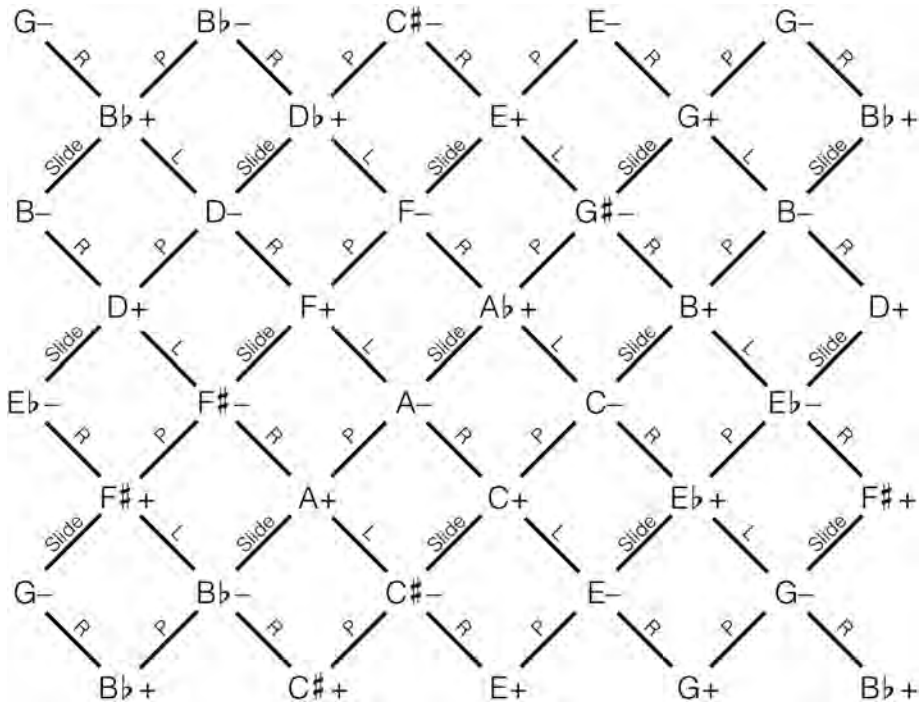
Triadic transformations relate a major triad to a minor triad (and vice versa) through *common-tone preserving contextual inversion* and *voice leading parsimony*. These contextual inversions invert the triad around one or two of its notes. The new notes produced by the inversion lie only one or two semitones away from the nearest notes in the other triad.

Name	Description	Contextual Inversion	Parsimonious Voice Leading	Example
P (Parallel)	Major and minor triads share the same root.	Invert around the shared perfect fifth.	One voice moves by 1 semitone.	
L (Leading-tone)	The third of a major triad becomes the root of a minor triad (and vice versa).	Invert around the shared minor third.	One voice moves by 1 semitone.	
R (Relative)	The root of a major triad becomes the third of a minor triad (and vice versa).	Invert around the shared major third.	One voice moves by 2 semitones.	
P' (Slide)	Major and minor triads share the same third.	Invert around the note that is not part of the perfect fifth.	Two voices move by 1 semitone in the same direction.	
L'	The root of a major triad becomes the fifth of a minor triad (and vice versa).	Invert around the note that is not part of the minor third.	Two voices move by 1 semitone in the same direction.	
R'	The fifth of a major triad becomes the root of a minor triad (and vice versa).	Invert around the note that is not part of the major third.	Two voices move by 2 semitones in the same direction.	

Triadic transformations may be used in chains, which often involve an alternation of two transformations. For example, there are four LP chains, each of which involves root motion by four semitones and lies within a single hexatonic collection.

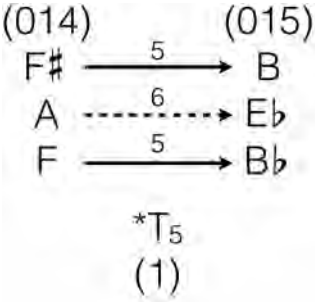


Progressions of major and minor triads can be visualized on a network called a *Tonnetz*. Major and minor triads occupy the nodes of this space and are connected by triadic transformations. Here is one possible version of such a space. LP chains (within a hexatonic collection) zigzag up and down; RP chains (within an octatonic collection) zigzag left and right; LR chains (moving through diatonic collections) occupy the NW-to-SE diagonals; P-SLIDE chains (with root motion by semitone) occupy the SW to NE diagonals.

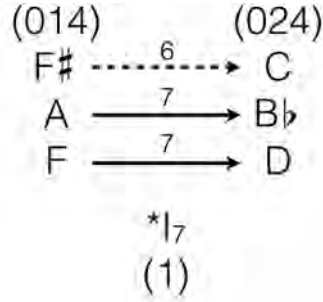


### Fuzzy transposition ( ${}^*T_n$ ) and inversion ( ${}^*I_n$ )

Chords can sometimes be productively understood as related in a manner that is very nearly transpositional or inversive. Chords related by *fuzzy transposition* or *fuzzy inversion* deviate slightly from normal, strict transposition or inversion. We will write that relationship as  $*T_n(x)$  or  $*I_n(x)$ , where the asterisk denotes fuzziness and the number in parentheses indicated the number of semitones by which the relationship deviates from  $T_n$  or  $I_n$ . There will often be several possible fuzzy interpretations.



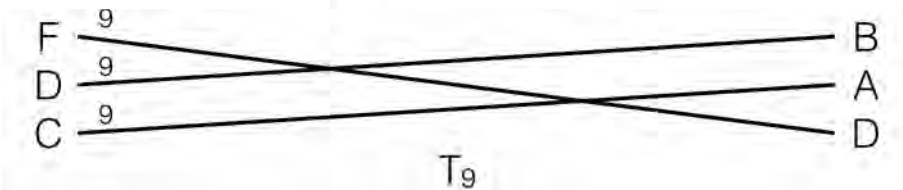
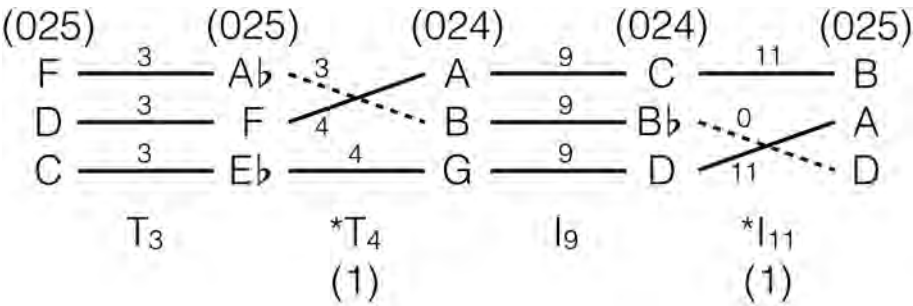
Each note moves  
by some interval



Each note moves  
by some index (sum)

### Atonal voice leading

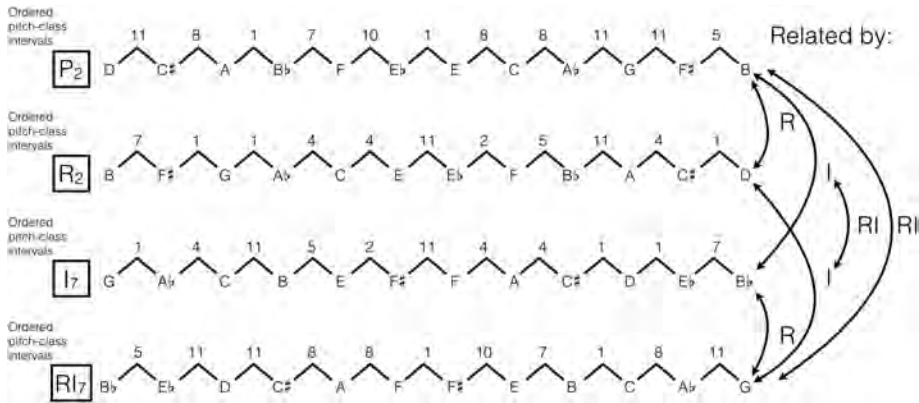
Whether the T and I are fuzzy or strict, the mappings they induce may be understood as transformational voices, which may or may not coincide with the registral lines. These transformational voices will vary in perceptual strength, but provide a systematic substrate within which, or against which, the musical lines may be heard to move. In longer progressions involving  $*T$  and  $*I$ , the underlying arithmetic of transposition intervals and inversion indexes will not always work out.





## Twelve-tone series and order operations

A twelve-tone series uses each of the twelve pitch classes once, presenting them in a determinate order with a particular sequence of ordered pitch-class intervals. In addition to its original prime order (P), the series may be inverted (I), retrograded (R), and retrograde-inverted (RI), and any of these orderings may be transposed (T). For P and I forms, series are identified by their first note, using either letter names or pitch-class integers (e.g.,  $P_3$  or  $P_B$ ,  $I_7$  or  $I_G$ ). Series forms are written inside a box to distinguish them from operations: for example,  $I_3$  is a series form, while  $I_3$  is an operation on pitch classes, pitch-class sets, or pitch-class series.

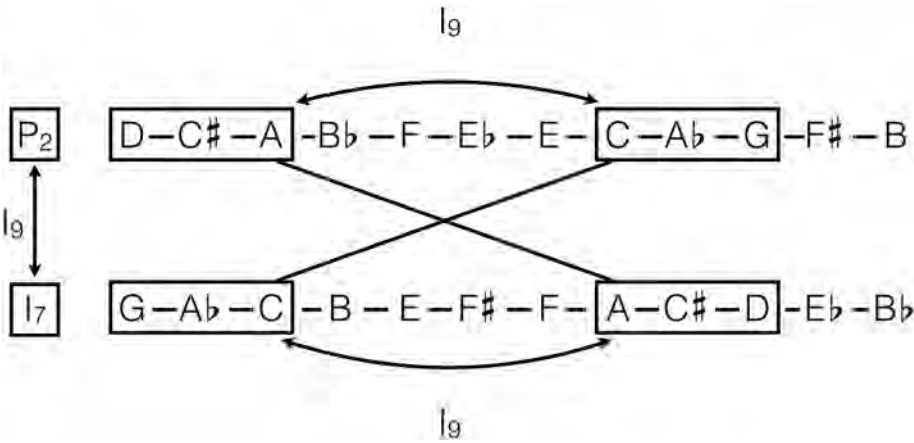


Each of these operations on the pitch classes has an effect on the intervals: transpositionally related series have the same intervals in the same order; inversionally related series (P + I, R + RI) have complementary intervals in the same order (1 becomes 11, 2 becomes 10, and so on); retrograde-related series (P + R, I and RI) have complementary intervals in reverse order; retrograde-inversionally-related series (P + RI, I + R) have the same intervals in reverse order.

		quality of intervals	
		same	complementary
order of intervals	same	P-related (P/P, I/I, R/R, RI/RI)	I-related (P/I, R/RI)
	reverse	RI-related (P/RI, I/R)	R-related (P/R, I/RI)

### Invariance

Series forms sometimes share segmental subsets, that is, groups of adjacent notes. For example, if two trichords within a series are related at  $I_n$ , the same two trichords (in content, not order) will also be found in the  $I_n$ -related series form.



### Motives and intervallic cells (serial ordering)

Two or more ordered intervals may combine into a distinctive musical shape called a *motive* or an *intervallic cell*. The intervals within a motive are enclosed within angle brackets, like  $\langle +3, -1 \rangle$  or  $\langle 4, 11 \rangle$ . Usually it will be clear from context whether the intervals are pitch or pitch-class intervals. Like twelve-note series, these shorter series of pitches or pitch classes can also be reordered by inversion (I), retrograde (R), and retrograde-inversion (RI), and each of these orderings can be transposed (T). The effect on intervals is the same as for twelve-tone series.

$\begin{array}{ccc} 1 & 8 & \\ F - F\# - D & \xrightarrow{\quad} & E\flat - E - C \\ & T_{10} & \end{array}$	<p>Series related by transposition. Each pitch class transposed in order by the same interval. Within the series: same intervals in the same order.</p>
$\begin{array}{ccc} 1 & 8 & \\ F - F\# - D & \xrightarrow{\quad} & E - E\flat - G \\ & I_9 & \end{array}$	<p>Series related by inversion. Each pitch class inverted in order by the same index. Within the series: complementary intervals in the same order.</p>
$\begin{array}{ccc} 1 & 8 & \\ F - F\# - D & \xrightarrow{\quad} & A\flat - C - B \\ & R \text{ (at } T_6) & \end{array}$	<p>Series related by retrograde. Each pitch class inverted in reverse order by the same interval. Within the series: complementary intervals in reverse order.</p>
$\begin{array}{ccc} 1 & 8 & \\ F - F\# - D & \xrightarrow{\quad} & C\# - A - B\flat \\ & RI_3 & \end{array}$	<p>Series related by retrograde-inversion. Each pitch class inverted in reverse order by the same index. Within the series: same intervals in reverse order.</p>

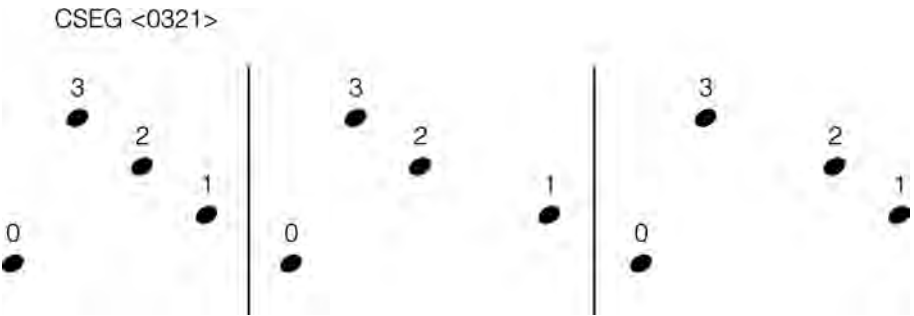
Motives related by T, I, R, or RI can be presented in chains, where the final note(s) of one statement becomes the first note(s) of the next. The most prevalent is an RI-chain, where the last two notes of one motive-form become the first two notes of the one that follows, and the two are related by retrograde-inversion. Chains of this kind will eventually find their way back to their starting point (the length of the chain is determined by the intervals in the motive).

RI-chain on (014), with eight links, which starts with <8,1>.

$F\# - D - E\flat - B - C - A\flat - A - F - F\# - D - E\flat$   
 $F\# \xrightarrow{8} D \xrightarrow{1} E\flat$   
 RI  $\rightarrow D \xrightarrow{1} E\flat \xrightarrow{8} B$   
 RI  $\rightarrow E\flat \xrightarrow{8} B \xrightarrow{1} C$   
 RI  $\rightarrow B \xrightarrow{1} C \xrightarrow{8} A\flat$   
 RI  $\rightarrow C \xrightarrow{8} A\flat \xrightarrow{1} A$   
 RI  $\rightarrow A\flat \xrightarrow{1} A \xrightarrow{8} F$   
 RI  $\rightarrow A \xrightarrow{8} F \xrightarrow{1} F\#$   
 RI  $\rightarrow F \xrightarrow{1} F\# \xrightarrow{8} D$   
 RI  $\rightarrow F\# \xrightarrow{8} D \xrightarrow{1} E\flat$

Contour

Melodic shape can be represented with a *contour-segment* (CSEG). The notes are assigned a number based on their relative registral position: 0 is assigned to the lowest note, 1 to the next lowest, and so on. The highest note will have a numerical value that is 1 less than the number of notes in the melody. The numbers are then arranged in order within angle brackets to describe the musical contour, such as <0321> for a four-note melody that begins on its lowest note, jumps to its highest note, then descends (but never gets as far back down as its starting point).



Contours related by I, R, or RI are members of a CSEG-class. There are two CSEG-classes for three-note melodies and eight CSEG-classes for four-note melodies.

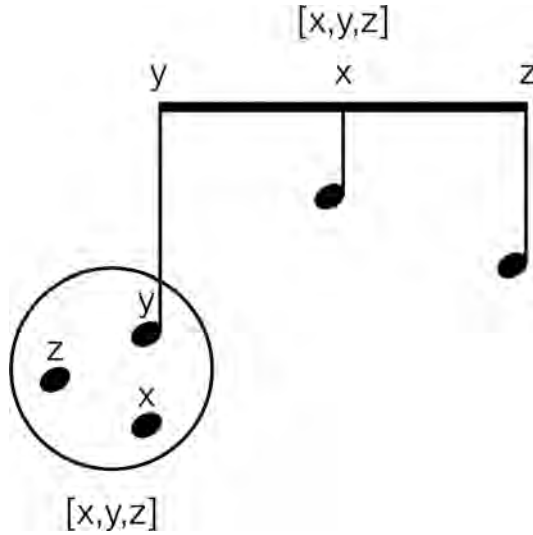
CSEG-classes for three- and four-note melodies

Prime	Inversion	Retrograde	Retrograde-Inversion
<012>	<210>	Same as I	Same as P
<021>	<201>	<120>	<102>
<0123>	<3210>	Same as I	Same as P
<0132>	<3201>	<2310>	<1023>
<0213>	<3120>	Same as I	Same as P
<0231>	<3102>	<1320>	<2013>
<0312>	<3021>	<2130>	<1203>
<0321>	<3012>	<1230>	<2103>
<1032>	<2301>	Same as I	Same as P
<1302>	<2031>	Same as I	Same as P

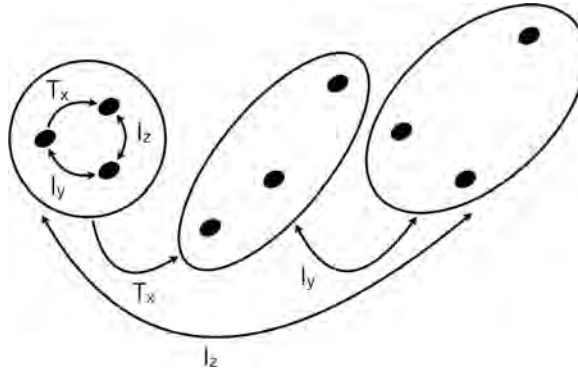


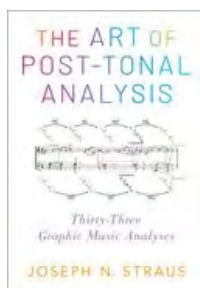
# Composing-out

There are two main ways that a motive can be expressed over both shorter and longer musical spans. First, the same pitch or pitch-class set or series may appear through two different segmentations, for example as a discrete event and in register.



Second, the same transformations that structure the pitch classes within a set may be used to structure multiple pitch-class sets of the same type (*network isography*).





## The Art of Post-Tonal Analysis: Thirty-Three Graphic Music Analyses

Joseph N. Straus

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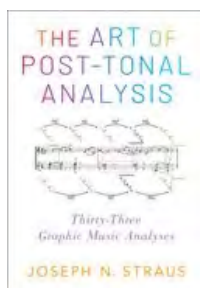
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## Index

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Collection: [Oxford Scholarship Online](#)

# Index

---

- Adams, John (*On the Transmigration of Souls*) 149–153
- Adès, Thomas
- “Days,” from *Four Quarters* for string quartet 168–172
  - Tempest, The*, Act III, Scene 5 161–167
- Art of Fugue* (Bach) 158–160
- atonal voice leading 202 *See also* [voice leading](#)
- Babbitt, Milton (“Widow’s Lament in Springtime, The”) 55–58
- Bach, J.S. 154158–160
- Bartók, Béla (String Quartet No. 3, *Prima parte*) 29–32
- Berg, Alban (“Schlafend trägt man mich,” from *Four Songs*, Op. 2, No. 2) 11–14
- Carter, Elliott (*Riconoscenza per Goffredo Petrassi* for solo violin) 108–113
- Chen Yi (*Energetic Duo* for two violins) 178–183
- collections.
- common-tone preserving contextual inversions 85–86200
- composing-out 207
- contextual inversions
- common-tone preserving 85–86200
  - Five Piano Pieces*, Op. 23, No. 3 (Schoenberg) 27–28
  - Two Bagatelles*, Op. 48, No. 1 (Lutyens) 85–86
- contours
- defined 206
  - “Exaudi,” from *Requiem Canticles* (Stravinsky) 98–99
  - “Music to Hear,” from *Three Shakespeare Songs*, No. 2 (Stravinsky) 67–68
  - Piano Variations*, Theme (Copland) 33
  - String Quartet, first movement (Seeger) 44–45
  - “Widow’s Lament in Springtime, The” (Babbitt) 55
- contour-segments (CSEGs)
- classes of 206
  - defined 206
  - String Quartet, first movement (Seeger) 45
- Copland, Aaron (*Piano Variations*, Theme) 33–38
- Cube Dances 134136
- “Days,” from *Four Quarters* for string quartet (Adès) 168–172
- counterpoint 171–172
  - nine-note rhythmic pattern 168–169
  - note-against-note duet 169
  - ostinato 168–172
  - progression of dyads 169
  - progression of trichords 172
  - whole-tone collections 170
- Diaphonic Suite No. 1*, first movement (Seeger) 39–43
- basic motive 40
  - creeping melody 41–42
  - motivic leaps of 11 semitones 3943
  - orderings of motive 40
  - RI-chains 41–42
  - transposition 42

- unordered collection 42
- “verse form,” 39
- diatonic (DIA) collections
  - defined 197
  - Intercourse of Fire and Water* for solo cello (Tan) 131
  - “Music to Hear,” from *Three Shakespeare Songs*, No. 2 (Stravinsky) 68–70
  - Rite of Spring, The*, Introduction to Part I (Stravinsky) 15
  - On the Transmigration of Souls* (Adams) 150–153
  - Valencia* for string quartet (Shaw) 176
- “Die Sonne kommt!” from *Goethe Lieder*, No. 2 (Dallapiccola) 59–62
  - hexachords within and between series 62
  - invariant trichords 60–61
  - inversion 59–60
  - retrogrades 59–60
  - transposition 60
  - twelve-tone design 59
- dissonant counterpoint 49
- p. 218 Donne, John 71
- dyads
  - “Days,” from *Four Quarters* for string quartet (Adès) 169–171
  - defined 192
  - “Die Sonne kommt!” from *Goethe Lieder*, No. 2 (Dallapiccola) 60
  - Energetic Duo* for two violins (Chen) 178–181
  - “Exaudi,” from *Requiem Canticles* (Stravinsky) 99
  - “La Corona,” from *Holy Sonnets* (Talma) 73
  - Piano Variations*, Theme (Copland) 35–36
  - Riconoscenza per Goffredo Petrassi* for solo violin (Carter) 108–111113
  - Rituál* (León) 116120123
  - set classes 195
  - String Quartet, first movement (Seeger) 48
  - Two Bagatelles*, Op. 48, No. 1 (Lutyens) 83
  - Valencia* for string quartet (Shaw) 174–175
  - Vast Antique Cubes* (Tower) 142–143146
  - “Widow’s Lament in Springtime, The” (Babbitt) 58
  - “Wie bin ich froh!” from *Three Songs*, Op. 25, No. 1 (Webern) 54
- Energetic Duo* for two violins (Chen) 178–183
  - common tones linking contrasting components 181
  - dissonant tremolo 178–181
  - eight-note melody 178–181
  - four-note chords 178–181
  - harmonic dyads 178–181
  - maximal distinction 179–180
  - number of attacks 179
  - subtle affinities 180–182
- enneatonic collections 134–135
- “Exaudi,” from *Requiem Canticles* (Stravinsky) 95–101
  - division into four fragments 97–98
  - five distinct phrases 95
  - four-part array 99

- fragments linked by common tones 97–98
- inversion 96–97
- inversional symmetry 96100
- melodic lines in combinations of semitones and whole tones 98–99
- open spacing of chords 98–99
- phrase in three parts 95–96
- retrogrades 99
- rotational arrays 96–9799–100
- sense of yearning upward 101
- transposition 96–97

*Fanfare for a New Theatre* (Stravinsky) 90–94

- celebratory fanfare 90
- centricity on A $\sharp$  94
- chromatic hexachords 93–94
- invariant trichords 91–93
- inversion 90–91
- retrograde-inversion 90–93
- statements of four trichords 91–92

Farrin, Suzanne (“Unico spirto,” from *Dolce la morte*) 183–190

*Five Piano Pieces*, Op. 23, No. 3 (Schoenberg) 26–28

- apparent fugue and “fugal answer,” 26
- inversion 26–27
- network of common tones that binds series 26–27
- progression of pentachords 27–28
- transposition 26–27
- unordered collections 27

fuzzy inversion ( $*I_n$ ) 201–202

fuzzy transposition ( $*T_n$ ) 201–202

- atonal voice leading 202
- “La Corona,” from *Holy Sonnets* (Talma) 77

*Movements for String Quartet*, Op. 5, No. 2 (Webern) 9

Gubaidulina, Sofia (*Reflections on the Theme B–A–C–H*) 154–160

p. 219 harmony  $\downarrow$

- “Days,” from *Four Quarters* for string quartet (Adès) 171
- Energetic Duo* for two violins (Chen) 178–181
- “Exaudi,” from *Requiem Canticles* (Stravinsky) 101
- “La Corona,” from *Holy Sonnets* (Talma) 72–77
- Movements for String Quartet*, Op. 5, No. 2 (Webern) 7–10
- “Music to Hear,” from *Three Shakespeare Songs*, No. 2 (Stravinsky) 70
- Panta Rhei* for piano, violin, and cello, third movement (Mamluk) 102104
- Papillons* for solo cello, No. 3 (Saariaho) 138–139
- Piano Pieces*, Op. 11, No. 1 (Schoenberg) 1–2
- Piano Variations*, Theme (Copland) 3437–38
- Reflections on the Theme B–A–C–H* (Gubaidulina) 158
- Rite of Spring, The*, Introduction to Part I (Stravinsky) 15–1619
- “Schlafend trägt man mich,” from *Four Songs*, Op. 2, No. 2 (Berg) 1114
- Soliloquy* for violin, cello, and piano (Ran) 133–136
- String Quartet No. 3, *Prima parte* (Bartók) 32
- Tempest, The*, Act III, Scene 5 (Adès) 166–167



*Three Pieces* for string quartet, No. 2 (Stravinsky) 25

“Unico spirto,” from *Dolce la morte* (Farrin) 188

*Valencia* for string quartet (Shaw) 173175

“Widow’s Lament in Springtime, The” (Babbitt) 57–58

#### hexachords

“Die Sonne kommt!” from *Goethe Lieder*, No. 2 (Dallapiccola) 62

“Exaudi,” from *Requiem Canticles* (Stravinsky) 96–98

*Fanfare for a New Theatre* (Stravinsky) 94

*Intercourse of Fire and Water* for solo cello (Tan) 130–131

*Panta Rhei* for piano, violin, and cello, third movement (Mamlok) 104–105

*On the Transmigration of Souls* (Adams) 150

*Two Bagatelles*, Op. 48, No. 1 (Lutyens) 84–8589

“Widow’s Lament in Springtime, The” (Babbitt) 56–57

#### hexatonic (HEX) collections

defined 199

“La Corona,” from *Holy Sonnets* (Talma) 78

*Panta Rhei* for piano, violin, and cello, third movement (Mamlok) 103–104106–107

*Papillons* for solo cello, No. 3 (Saariaho) 138–140

*Reflections on the Theme B–A–C–H* (Gubaidulina) 160

*Rituál* (León) 116

*Soliloquy* for violin, cello, and piano (Ran) 134–137

*Three Brevities for Solo Flute*, No. 2 (Smith) 79–80

*On the Transmigration of Souls* (Adams) 150–153

triadic transformations 200

#### I. See [inversion](#)

\*I<sub>n</sub> (fuzzy inversion) 201–202

index of inversion (n) 193–194202

*Intercourse of Fire and Water* for solo cello (Tan) 126–131

circle of fifths 131

contrasting hexachords 130–131

G# 3128

intermingling white-notes and sharp-notes 130

inversional symmetry 128

musical block 126

pentatonic collections 126–130

RI-chains 126–127129

transposition 126

interval classes (unordered pitch-class intervals) 110191–192

intervallic cells. See [motives](#)

interval of transposition (n) 192202

#### p. 220 intervals $\mathbb{L}_4$

“Days,” from *Four Quarters* for string quartet (Adès) 170

*Diaphonic Suite No. 1*, first movement (Seeger) 3941–43

*Energetic Duo* for two violins (Chen) 181–182

“Exaudi,” from *Requiem Canticles* (Stravinsky) 98–100

*Intercourse of Fire and Water* for solo cello (Tan) 127–128

“La Corona,” from *Holy Sonnets* (Talma) 72–7375

*Movements for String Quartet*, Op. 5, No. 2 (Webern) 810

“Music to Hear,” from *Three Shakespeare Songs*, No. 2 (Stravinsky) 64

*Panta Rhei* for piano, violin, and cello, third movement (Mamluk) 102–103  
*Piano Pieces*, Op. 11, No. 1 (Schoenberg) 3–6  
*Piano Variations*, Theme (Copland) 34–3538  
*Riconoscenza per Goffredo Petrassi* for solo violin (Carter) 108110–113  
*Ritual* (León) 123  
 String Quartet, first movement (Seeger) 45–48  
 String Quartet No. 3, *Prima parte* (Bartók) 29–3032  
*Tempest, The*, Act III, Scene 5 (Adès) 161–163  
*Three Brevities for Solo Flute*, No. 2 (Smith) 79–80  
*On the Transmigration of Souls* (Adams) 149–150  
*Two Bagatelles*, Op. 48, No. 1 (Lutyens) 8488–89  
 “Widow’s Lament in Springtime, The” (Babbitt) 55–58  
 “Wie bin ich froh!” from *Three Songs*, Op. 25, No. 1 (Webern) 50–5153–54  
 invariance  
     defined 204  
     “Die Sonne kommt!” from *Goethe Lieder*, No. 2 (Dallapiccola) 60–61  
     *Fanfare for a New Theatre* (Stravinsky) 91–92  
 inversion (I)  
     atonal voice leading 202  
     defined 193  
     “Die Sonne kommt!” from *Goethe Lieder*, No. 2 (Dallapiccola) 59–60  
     “Exaudi,” from *Requiem Canticles* (Stravinsky) 96–97100  
     *Fanfare for a New Theatre* (Stravinsky) 90–93  
     *Five Piano Pieces*, Op. 23, No. 3 (Schoenberg) 26–27  
     fuzzy inversion 201–202  
     index of 193  
     *Intercourse of Fire and Water* for solo cello (Tan) 128  
     inversional axes 193–195  
     inversional partners 193  
     inversional symmetry 194  
     “La Corona,” from *Holy Sonnets* (Talma) 74  
     motives 204–205  
     *Movements for String Quartet*, Op. 5, No. 2 (Webern) 8–9  
     “Music to Hear,” from *Three Shakespeare Songs*, No. 2 (Stravinsky) 64–6769  
     notation 193  
     *Panta Rhei* for piano, violin, and cello, third movement (Mamluk) 106  
     *Piano Pieces*, Op. 11, No. 1 (Schoenberg) 3–4  
     *Reflections on the Theme B–A–C–H* (Gubaidulina) 155157–159  
     *Riconoscenza per Goffredo Petrassi* for solo violin (Carter) 110  
     *Rite of Spring, The*, Introduction to Part I (Stravinsky) 16–18  
     set classes 195  
     String Quartet, first movement (Seeger) 4649  
     String Quartet No. 3, *Prima parte* (Bartók) 29–3032  
     *Tempest, The*, Act III, Scene 5 (Adès) 162  
     *Three Pieces* for string quartet, No. 2 (Stravinsky) 21–22  
     *Two Bagatelles*, Op. 48, No. 1 (Lutyens) 85–86  
     “Unico spirito,” from *Dolce la morte* (Farrin) 187–190  
 inversional symmetry  
     defined 194

“Exaudi,” from *Requiem Canticles* (Stravinsky) 96100

*Intercourse of Fire and Water* for solo cello (Tan) 128

“Music to Hear,” from *Three Shakespeare Songs*, No. 2 (Stravinsky) 66–67

*Reflections on the Theme B–A–C–H* (Gubaidulina) 159

String Quartet No. 3, *Prima parte* (Bartók) 32

Jone, Hildegard 50

“La Corona,” from *Holy Sonnets* (Talma) 71–78

canonic passages 71–77

chordal harmony 75–77

chordal passages 71–7274–77

fuzzy transposition 77

important tetrachords 72–73

inversion 74

OCTPOLE transformation 74–75

series segments 75–76

transposition 7274

unusual twelve-note series 72

León, Tania (*Ritual*) 114–125

Luigi Dallapiccola (“Die Sonne kommt!” from *Goethe Lieder*, No. 2) 59–62

Lutyens, Elisabeth (*Two Bagatelles*, Op. 48, No. 1) 84–89

Mamlok, Ursula (*Panta Rhei* for piano, violin, and cello, third movement) 102–107

p. 221 melody ↵

*Diaphonic Suite No. 1*, first movement (Seeger) 39–43

“Die Sonne kommt!” from *Goethe Lieder*, No. 2 (Dallapiccola) 59

*Energetic Duo* for two violins (Chen) 178–181

“Exaudi,” from *Requiem Canticles* (Stravinsky) 95–101

*Intercourse of Fire and Water* for solo cello (Tan) 126128

“La Corona,” from *Holy Sonnets* (Talma) 72–73

*Movements for String Quartet*, Op. 5, No. 2 (Webern) 7–9

“Music to Hear,” from *Three Shakespeare Songs*, No. 2 (Stravinsky) 6366–70

*Panta Rhei* for piano, violin, and cello, third movement (Mamlok) 102104107

*Piano Pieces*, Op. 11, No. 1 (Schoenberg) 1–6

*Piano Variations*, Theme (Copland) 33–3436–37

*Reflections on the Theme B–A–C–H* (Gubaidulina) 154–160

*Riconoscenza per Goffredo Petrassi* for solo violin (Carter) 111

*Rite of Spring, The*, Introduction to Part I (Stravinsky) 15–19

“Schlafend trägt man mich,” from *Four Songs*, Op. 2, No. 2 (Berg) 13–14

String Quartet, first movement (Seeger) 44–49

String Quartet No. 3, *Prima parte* (Bartók) 29–32

*Tempest, The*, Act III, Scene 5 (Adès) 161–167

*Three Pieces* for string quartet, No. 2 (Stravinsky) 22–24

*On the Transmigration of Souls* (Adams) 149

“Unico spirto,” from *Dolce la morte* (Farrin) 188–189

*Valencia* for string quartet (Shaw) 173175–176

“Widow’s Lament in Springtime, The” (Babbitt) 55–58

“Wie bin ich froh!” from *Three Songs*, Op. 25, No. 1 (Webern) 50–5254

motives (intervallic cells)

composing-out 207

defined 204–205

*Diaphonic Suite No. 1*, first movement (Seeger) 40–43  
 “Exaudi,” from *Requiem Canticles* (Stravinsky) 9599101  
*Fanfare for a New Theatre* (Stravinsky) 93–94  
*Movements for String Quartet*, Op. 5, No. 2 (Webern) 810  
 notation 204  
*Papillons* for solo cello, No. 3 (Saariaho) 139  
*Piano Pieces*, Op. 11, No. 1 (Schoenberg) 4–6  
*Piano Variations*, Theme (Copland) 3438  
 String Quartet, first movement (Seeger) 47  
 String Quartet No. 3, *Prima parte* (Bartók) 29–31  
 “Unico spirito,” from *Dolce la morte* (Farrin) 187  
 “Widow’s Lament in Springtime, The” (Babbitt) 56  
 “Wie bin ich froh!” from *Three Songs*, Op. 25, No. 1 (Webern) 50–53

*Movements for String Quartet*, Op. 5, No. 2 (Webern) 7–10  
 fuzzy transposition 9  
 inversion 79  
 RI-chains 9  
 set class forms 7–9  
 three-note melody 7–9  
 transposition 7–10  
 “Music to Hear,” from *Three Shakespeare Songs*, No. 2 (Stravinsky) 63–70  
 contrasting melody 6368–69  
 disjunct accompaniment 68–69  
 evoking and contradicting simple tonal prototype 68  
 four-note serial structure 65–70  
 horrible hypothetical recomposition 67–68  
 inversion 64–6669  
 inversional symmetry 66–67  
 lyrical melody 63–68  
 phrasing slurs 67  
 retrogrades 68

n

index of inversion 193–194202  
 interval of transposition 192202

network isography 157207

normal form, defined 192

octatonic (OCT) collections

defined 198  
 “La Corona,” from *Holy Sonnets* (Talma) 74  
*Piano Variations*, Theme (Copland) 35  
*Riconoscenza per Goffredo Petrassi* for solo violin (Carter) 109–111  
*Rituál* (León) 116  
*Tempest, The*, Act III, Scene 5 (Adès) 166  
*Three Brevities for Solo Flute*, No. 2 (Smith) 79–81  
*On the Transmigration of Souls* (Adams) 151–153  
*Vast Antique Cubes* (Tower) 142–148

p. 222 *On the Transmigration of Souls* (Adams) 149–153

diatonic collections 150–153  
 hexatonic collections 150–153



- octatonic collections 151–153
- perfect fifths and combinations 149–151
- recurring tetrachords 150
- transposition 150–151
- voices in rhythmic unison 149
- ordered pitch-class intervals 55
  - defined 191–192
  - twelve-tone series 203
- ordered pitch intervals, defined 191–192
- ostinati
  - “Days,” from *Four Quarters* for string quartet (Adès) 168–172
  - Panta Rhei* for piano, violin, and cello, third movement (Mamlök) 102104107
- Panta Rhei* for piano, violin, and cello, third movement (Mamlök) 102–107
  - hexatonic collection 103–104106–107
  - hexatonic cycle 106–107
  - inversion 106
  - lyrical melody 102104107
  - ostinati 102104107
  - overlapped statements of the consonant triad 103
  - progression of trichords 105–106
  - reversed hexachords 102–105
  - RI-chains 103
  - twelve-tone series 102–103
- Papillons* for solo cello, No. 3 (Saariaho) 138–141
  - descending semitones 138–139
  - hexatonic collection 140
  - motives 139
  - narrow inventory of pitches 139–140
  - seven-note series 138–139
  - tonal ambiguity 140–141
- pentatonic (PENT) collections
  - defined 198
  - Intercourse of Fire and Water* for solo cello (Tan) 127–131
  - Piano Variations*, Theme (Copland) 35
  - Valencia* for string quartet (Shaw) 173–176
- Petrassi, Goffredo 108113
- Piano Pieces*, Op. 11, No. 1 (Schoenberg) 1–6
  - interval expansion 4
  - inversion 3–4
  - motivic statements 4–6
  - pitch-class sets 5
  - RI-chains 4
  - small ternary form 1
  - three-note melody 1–6
  - transposition 3–6
- Piano Variations*, Theme (Copland) 33–38
  - canonic imitations 33
  - four-note motto 33–36
  - motivic statements 3438

- octatonic collections 35
- pentatonic collection 35
- punctuating tetrachords 35–38
- six short utterances 33–34
- steady intervallic expansion 34–35
- transposition 34
- triadic transformations 37–38

pitch. *See also* [harmony](#); *See also* [intervals](#); *See also* [melody](#); *See also* [motives](#); *See also* [voice leading](#)

- defined 191
- Diaphonic Suite No. 1*, first movement (Seeger) 43
- “Die Sonne kommt!” from *Goethe Lieder*, No. 2 (Dallapiccola) 59
- Energetic Duo* for two violins (Chen) 179–180
- Intercourse of Fire and Water* for solo cello (Tan) 126–127
- Panta Rhei* for piano, violin, and cello, third movement (Mamlök) 104
- Papillons* for solo cello, No. 3 (Saariaho) 139–140
- Piano Pieces*, Op. 11, No. 1 (Schoenberg) 2
- Reflections on the Theme B–A–C–H* (Gubaidulina) 156–157
- Ritüäl* (León) 114–115, 117–118, 120
- String Quartet No. 3, *Prima parte* (Bartók) 29
- Tempest, The*, Act III, Scene 5 (Adès) 162–166
- On the Transmigration of Souls* (Adams) 150–151
- “Unico spirto,” from *Dolce la morte* (Farrin) 183
- “Widow’s Lament in Springtime, The” (Babbitt) 55–56

pitch classes

- defined 191
- “Exaudi,” from *Requiem Canticles* (Stravinsky) 82
- Papillons* for solo cello, No. 3 (Saariaho) 139
- pitch-class clock face 191
- pitch-class integers 28, 191
- Reflections on the Theme B–A–C–H* (Gubaidulina) 159
- String Quartet No. 3, *Prima parte* (Bartók) 31–32
- twelve-tone series 203
- Two Bagatelles*, Op. 48, No. 1 (Lutyens) 82
- “Unico spirto,” from *Dolce la morte* (Farrin) 187

p. 223 pitch-class intervals ↵

- defined 191
- ordered pitch-class intervals 55, 191–192, 203
- unordered pitch-class intervals (interval classes) 110, 191–192
- “Widow’s Lament in Springtime, The” (Babbitt) 55

pitch-class sets

- defined 192
- Energetic Duo* for two violins (Chen) 180–181
- Intercourse of Fire and Water* for solo cello (Tan) 127
- inversion 193
- inversional symmetry 194
- “La Corona,” from *Holy Sonnets* (Talma) 76
- Movements for String Quartet*, Op. 5, No. 2 (Webern) 9
- notation 192
- Piano Pieces*, Op. 11, No. 1 (Schoenberg) 5

*Piano Variations*, Theme (Copland) 36  
*Reflections on the Theme B–A–C–H* (Gubaidulina) 156160  
 set classes 195  
*Soliloquy* for violin, cello, and piano (Ran) 137  
 transposition 192  
 “Wie bin ich froh!” from *Three Songs*, Op. 25, No. 1 (Webern) 54  
 pitch intervals  
     defined 191  
     ordered pitch intervals 191–192  
     unordered pitch intervals 191  
 Ran, Shulamit (*Soliloquy* for violin, cello, and piano) 132–137  
 referential collections.  
*Reflections on the Theme B–A–C–H* (Gubaidulina) 154–160  
     chorale at conclusion 160  
     chromatic melody 155–157  
     dissonances that violate tonal counterpoint 158  
     double canon in inversion 154157–159  
     extracting and transposing countersubject 157–158  
     inversion 155157  
     network of trichords 159  
     transposition 155  
     widely spaced set class statements 154–155  
 retrograde-inversion (RI) chains 204–205  
     *Diaphonic Suite No. 1*, first movement (Seeger) 41–42  
     *Intercourse of Fire and Water* for solo cello (Tan) 127129  
     *Movements for String Quartet*, Op. 5, No. 2 (Webern) 9  
     *Panta Rhei* for piano, violin, and cello, third movement (Mamlök) 103  
     *Piano Pieces*, Op. 11, No. 1 (Schoenberg) 4  
     “Schlafend trägt man mich,” from *Four Songs*, Op. 2, No. 2 (Berg) 14  
     String Quartet No. 3, *Prima parte* (Bartók) 29  
     *Tempest, The*, Act III, Scene 5 (Adès) 162  
     *Three Brevities for Solo Flute*, No. 2 (Smith) 80  
     *Two Bagatelles*, Op. 48, No. 1 (Lutyens) 86  
*Riconoscenza per Goffredo Petrassi* for solo violin (Carter) 108–113  
     all-interval tetrachords 110–113  
     chromatic clusters in B material 108110–111113  
     chromatic trichords and tetrachords 110–111  
     diminished seventh chords 109112  
     flowing, wide leaps in A material 108–109111–112  
     inversion 110  
     links between material 111–113  
     melodic intervals 111  
     octatonic collections 109–111  
     sustained, slow dyads in C material 108110–111113  
     trichord and tetrachord groupings 110  
*Rite of Spring, The*, Introduction to Part I (Stravinsky) 15–19  
     bassoon folk melody 15–1619  
     clash between perfect fifths 19  
     dissonant harmonization 15–16

inversion 16–18  
melodic descent 17–18  
new melody 18–19  
transposition 17  
voice leading 16–17

*Rituál* (León) 114–125

compression in third phrase 120–122  
explosion in fourth phase 123–125  
hexatonic collection 116  
octatonic collections 116  
rapid, ascending passage 114  
seven ascending pitch events 114–125  
variations in first phase 116–118  
variations in second phase 118–120

Saariaho, Kaija (Papillons for solo cello, No. 3) 138–141

p. 224 “Schlafend trägt man mich,” from Four Songs, Op. 2, No. 2 (Berg) 11–14

registral line motion 12  
RI-chains 14  
six chord progression 11–14  
transposition 11–13  
voice leading 13  
whole-tone collections 11–12

Schoenberg, Arnold

*Five Piano Pieces*, Op. 23, No. 3 (Schoenberg) 26–28

*Piano Pieces*, Op. 11, No. 1 1–6

Seeger, Ruth Crawford

*Diaphonic Suite No. 1*, first movement 39–43

String Quartet, first movement 44–49

set classes

“Days,” from *Four Quarters* for string quartet (Adès) 171  
defined 195–196  
“Die Sonne kommt!” from *Goethe Lieder*, No. 2 (Dallapiccola) 60  
“Exaudi,” from *Requiem Canticles* (Stravinsky) 95100  
*Fanfare for a New Theatre* (Stravinsky) 9193  
*Five Piano Pieces*, Op. 23, No. 3 (Schoenberg) 27  
*Intercourse of Fire and Water* for solo cello (Tan) 127129–131  
“La Corona,” from *Holy Sonnets* (Talma) 73–78  
*Movements for String Quartet*, Op. 5, No. 2 (Webern) 7–9  
*Panta Rhei* for piano, violin, and cello, third movement (Mamlök) 103105–107  
*Piano Pieces*, Op. 11, No. 1 (Schoenberg) 2  
*Reflections on the Theme B–A–C–H* (Gubaidulina) 154–160  
*Riconoscenza per Goffredo Petrassi* for solo violin (Carter) 109–113  
“Schlafend trägt man mich,” from Four Songs, Op. 2, No. 2 (Berg) 1114  
*Soliloquy* for violin, cello, and piano (Ran) 136–137  
String Quartet No. 3, *Prima parte* (Bartók) 31–32  
*Tempest, The*, Act III, Scene 5 (Adès) 162167  
*Three Brevities for Solo Flute*, No. 2 (Smith) 79–82  
*Three Pieces* for string quartet, No. 2 (Stravinsky) 20  
*On the Transmigration of Souls* (Adams) 150



*Two Bagatelles*, Op. 48, No. 1 (Lutyens) 84–8688

*Vast Antique Cubes* (Tower) 143

“Widow’s Lament in Springtime, The” (Babbitt) 56–58

“Wie bin ich froh!” from *Three Songs*, Op. 25, No. 1 (Webern) 53–54

Shakespeare, William 63161

Shaw, Caroline (*Valencia* for string quartet) 173–177

Smith, Hale (*Three Brevities for Solo Flute*, No. 2) 79–83

*Soliloquy* for violin, cello, and piano (Ran) 132–137

accretion of notes 133

Cube Dances 134136

elaboration of A major triad 132

enneatonic collection 134–135

hexatonic collections 134–135137

succession of major, minor, and augmented triads 134

transposition 135

triadic progression 136

Stravinsky, Igor

“Exaudi,” from *Requiem Canticles* 95–101

*Fanfare for a New Theatre* 90–94

“Music to Hear,” from *Three Shakespeare Songs*, No. 2 63–70

*Rite of Spring, The*, Introduction to Part I 15–19

*Three Pieces* for string quartet, No. 2 20–25

String Quartet, first movement (Seeger) 44–49

contour segments 45

“dissonant counterpoint,” 49

“heterophony,” 44

intervallic distinction 46

inversion 4649

melodic contrast 47–48

shared group of three notes 4648

shared melodic contour and shape 44–45

transposition 47

whole-tone collections 47–48

String Quartet No. 3, *Prima parte* (Bartók) 29–32

cycles of pitch classes 31–32

inversion 29–3032

lyrical melody 29–32

motivic cells 29–31

RI-chains 29

sustained chord 2931–32

T. See [transposition](#)

Talma, Louise (“La Corona,” from *Holy Sonnets*) 71–78

p. 225 Tan Dun (*Intercourse of Fire and Water* for solo cello) 126–131

TC. See [transpositional combination](#)

*Tempest, The*, Act III, Scene 5 (Adès) 161–167

accompanying descending line 161163–164

combination cycle 161–167

diminution canon 164

inner voice 164–165

- intervals of semitones 161
- inversion 162
- octatonic collections 166
- rhythmic patterns 162–167
- RI-chains 162
- tetrachords. *See also* [set classes](#)
  - defined 192
  - Energetic Duo* for two violins (Chen) 176180–182
  - “La Corona,” from *Holy Sonnets* (Talma) 72–7377
  - Piano Variations*, Theme (Copland) 34–38
  - Reflections on the Theme B–A–C–H* (Gubaidulina) 160
  - Riconoscenza per Goffredo Petrassi* for solo violin (Carter) 110–113
  - Rite of Spring, The*, Introduction to Part I (Stravinsky) 19
  - set classes 195
  - String Quartet No. 3, *Prima parte* (Bartók) 2931
  - Three Brevities for Solo Flute*, No. 2 (Smith) 80
  - On the Transmigration of Souls* (Adams) 150
  - transpositional combination 197
  - Vast Antique Cubes* (Tower) 145
  - “Wie bin ich froh!” from *Three Songs*, Op. 25, No. 1 (Webern) 54
- Three Brevities for Solo Flute*, No. 2 (Smith) 79–83
  - chromatic tetrachord 80
  - combinational component 82
  - eighteen-note musical idea 79–82
  - hexatonic collection 79–80
  - octatonic collections 80–81
  - RI-chains 80
  - transposition 80
- Three Pieces* for string quartet, No. 2 (Stravinsky) 20–25
  - abrupt ending 24
  - cadential motion 23
  - hypothetical, normalized tonal progression 24–25
  - inversion 21–22
  - lyrical melody 22–23
  - opening chords 20–21
  - transposition 21
  - two central tones 22
- \* $T_n$ . *See* [fuzzy transposition](#)
- Tonnetz, defined 201
- Tower, Joan (*Vast Antique Cubes*) 142–148
- transposition (T)
  - atonal voice leading 202
  - defined 192
  - Diaphonic Suite No. 1*, first movement (Seeger) 42
  - diatonic collections 197
  - “Die Sonne kommt!” from *Goethe Lieder*, No. 2 (Dallapiccola) 60
  - “Exaudi,” from *Requiem Canticles* (Stravinsky) 96–97
  - Five Piano Pieces*, Op. 23, No. 3 (Schoenberg) 26–27
  - fuzzy transposition 977201–202

*Intercourse of Fire and Water* for solo cello (Tan) 126  
 interval of 192  
 “La Corona,” from *Holy Sonnets* (Talma) 727477  
 motives 204–205  
*Movements for String Quartet*, Op. 5, No. 2 (Webern) 7–10  
 notation 192  
 pentatonic collections 198  
*Piano Pieces*, Op. 11, No. 1 (Schoenberg) 3–6  
*Piano Variations*, Theme (Copland) 34  
*Reflections on the Theme B–A–C–H* (Gubaidulina) 155157–158  
*Rite of Spring, The*, Introduction to Part I (Stravinsky) 17  
 “Schlafend trägt man mich,” from *Four Songs*, Op. 2, No. 2 (Berg) 11–13  
 set classes 195  
*Soliloquy* for violin, cello, and piano (Ran) 135  
 String Quartet, first movement (Seeger) 47  
*Three Brevities for Solo Flute*, No. 2 (Smith) 80  
*Three Pieces* for string quartet, No. 2 (Stravinsky) 21  
*On the Transmigration of Souls* (Adams) 150–151  
*Two Bagatelles*, Op. 48, No. 1 (Lutyens) 84–87  
*Vast Antique Cubes* (Tower) 143–144  
 “Wie bin ich froh!” from *Three Songs*, Op. 25, No. 1 (Webern) 50–51

p. 226 transpositional combination (TC) ↵  
     defined 197  
     notation 197  
     *Piano Variations*, Theme (Copland) 34  
     *Three Brevities for Solo Flute*, No. 2 (Smith) 80  
     *On the Transmigration of Souls* (Adams) 150

triadic transformations 37–38  
     chains of 200  
     common-tone preserving contextual inversion 200  
     defined 200–201  
     Tonnetz 201  
     voice leading parsimony 200

triads  
     “Exaudi,” from *Requiem Canticles* (Stravinsky) 96  
     “La Corona,” from *Holy Sonnets* (Talma) 74–7578  
     *Panta Rhei* for piano, violin, and cello, third movement (Mamlök) 103105–106  
     *Papillons* for solo cello, No. 3 (Saariaho) 140  
     *Piano Variations*, Theme (Copland) 36–38  
     *Reflections on the Theme B–A–C–H* (Gubaidulina) 159–160  
     *Riconoscenza per Goffredo Petrassi* for solo violin (Carter) 109  
     *Soliloquy* for violin, cello, and piano (Ran) 132–137  
     *Three Pieces* for string quartet, No. 2 (Stravinsky) 22  
     *Two Bagatelles*, Op. 48, No. 1 (Lutyens) 89  
     “Unico spirito,” from *Dolce la morte* (Farrin) 187–189  
     *Valencia* for string quartet (Shaw) 173–176  
     “Widow’s Lament in Springtime, The” (Babbitt) 55–56

trichords. *See also* [set classes](#)  
     “Days,” from *Four Quarters* for string quartet (Adès) 172

defined 192

“Die Sonne kommt!” from *Goethe Lieder*, No. 2 (Dallapiccola) 60

*Energetic Duo* for two violins (Chen) 180

*Fanfare for a New Theatre* (Stravinsky) 91–93

*Intercourse of Fire and Water* for solo cello (Tan) 127131

*Panta Rhei* for piano, violin, and cello, third movement (Mamlök) 103–106

*Piano Pieces*, Op. 11, No. 1 (Schoenberg) 2

*Reflections on the Theme B–A–C–H* (Gubaidulina) 155159

*Riconoscenza per Goffredo Petrassi* for solo violin (Carter) 110

*Rituál* (León) 115

set classes 195–196

String Quartet No. 3, *Prima parte* (Bartók) 31–32

*Tempest, The*, Act III, Scene 5 (Adès) 167

*Three Brevities for Solo Flute*, No. 2 (Smith) 79–80

*On the Transmigration of Souls* (Adams) 150

*Two Bagatelles*, Op. 48, No. 1 (Lutyens) 85–8689

“Widow’s Lament in Springtime, The” (Babbitt) 56–57

“Wie bin ich froh!” from *Three Songs*, Op. 25, No. 1 (Webern) 54

twelve-tone series

defined 203

“Die Sonne kommt!” from *Goethe Lieder*, No. 2 (Dallapiccola) 59

*Energetic Duo* for two violins (Chen) 181

“Exaudi,” from *Requiem Canticles* (Stravinsky) 96

*Fanfare for a New Theatre* (Stravinsky) 91

*Intercourse of Fire and Water* for solo cello (Tan) 131

“La Corona,” from *Holy Sonnets* (Talma) 7275–76

“Music to Hear,” from *Three Shakespeare Songs*, No. 2 (Stravinsky) 6366

notation 203

*Panta Rhei* for piano, violin, and cello, third movement (Mamlök) 102–103

*Reflections on the Theme B–A–C–H* (Gubaidulina) 155160

*Soliloquy* for violin, cello, and piano (Ran) 132

String Quartet No. 3, *Prima parte* (Bartók) 29

*Two Bagatelles*, Op. 48, No. 1 (Lutyens) 8489

*Valencia* for string quartet (Shaw) 176

“Widow’s Lament in Springtime, The” (Babbitt) 55–58

“Wie bin ich froh!” from *Three Songs*, Op. 25, No. 1 (Webern) 53

*Two Bagatelles*, Op. 48, No. 1 (Lutyens) 84–89

boundary tones 88

“circle of fourths transformation,” 84–85

common segments 86–87

inversion 85–86

network connected by contextual inversion and transposition 85–86

networks of semitones 88–89

overt division into T-related trichords 85

RI-chains 86

transposition 84–87

p. 227 “Unico spirto,” from *Dolce la morte* (Farrin) 4 183–190

fourteen musical fragments 183–186

inversion 187–190



- LPR-cycle of triads 188–190
- SLIDE-related triads 189–190
- various colorations surrounded by semitones 187
- unordered pitch-class intervals (interval classes) 110191–192
- unordered pitch intervals, defined 191
- Valencia* for string quartet (Shaw) 173–177
  - arpeggiated major and minor triads 175–176
  - cadential progression 175–177
  - oscillating string harmonics 173175
  - pizzicato line 173–174
  - shimmering vamp 173–174176
- Vast Antique Cubes* (Tower) 142–148
  - ascending scale and imitative passage 144147–148
  - dyadic introduction 142–143146
  - octatonic collections 142–148
  - related dyads 143
  - torus-like space 146
  - transposition 143
  - whole-tone collection 142–148
- voice leading
  - atonal 202
  - “La Corona,” from *Holy Sonnets* (Talma) 74–7577
  - Panta Rhei* for piano, violin, and cello, third movement (Mamlök) 105–106
  - Rite of Spring, The*, Introduction to Part I (Stravinsky) 17
  - “Schlafend trägt man mich,” from *Four Songs*, Op. 2, No. 2 (Berg) 13
  - “Unico spirito,” from *Dolce la morte* (Farrin) 188
- voice leading parsimony 200
- Webern, Anton
  - Movements for String Quartet*, Op. 5, No. 2 7–10
  - “Wie bin ich froh!” from *Three Songs*, Op. 25, No. 1 50–54
- whole-tone (WT) collections
  - “Days,” from *Four Quarters* for string quartet (Adès) 170
  - defined 199
  - Reflections on the Theme B–A–C–H* (Gubaidulina) 157
  - “Schlafend trägt man mich,” from *Four Songs*, Op. 2, No. 2 (Berg) 11–12
  - String Quartet, first movement (Seeger) 47–48
  - Vast Antique Cubes* (Tower) 142–148
- “Widow’s Lament in Springtime, The” (Babbitt) 55–58
  - “associative harmony,” 57–58
  - contrapuntal melodies 55–57
  - extremes of unification and variety 57
  - intervallic orderings 57
  - ordered pitch-class intervals 55–56
  - set classes 56
  - simultaneously attacked dyads 58
  - twelve-tone design 55–58
  - vocal melody 55–57
- “Wie bin ich froh!” from *Three Songs*, Op. 25, No. 1 (Webern) 50–54
  - four recurring figures 54

- intervallic pattern 50–51
- melodic frame 51
- musical rhyme 50
- overlapping statement 51
- “pointillistic” texture 50
- set classes 53
- three-note motives 50–53
- transposition 50–51
- twelve-tone organization 53

Williams, William Carlos 55

WT collections. *See* [whole-tone collections](#)