

Activities

The weekly analytical activities have been designed to show you – in step-by-step fashion – concrete ways you may apply the analytical techniques in each Straus 4/e chapter. Each activity focuses on an analysis by Joseph N. Straus.

Ch. 1 Basic Concepts of Pitch and Interval

Activity #1: Webern, *Wie bin ich froh!* (1934)

Ch. 2 Pitch-Class Sets

Activity #2: Schoenberg, *Nacht* (1912)

Activity #3: Varèse, *Octandre* (1923)

Activity #4: Saariaho, *NoaNoa* (1992)

Activity #5: Webern, *String Quartet, Op. 5* (1909)

EXAM 1

Ch. 3 Some Additional Properties & Relationships

Activity #6: Copland, *Piano Variations* (1930)

Activity #7: Crumb, *Voice of the Whale* (1970)

Activity #8: Stravinsky, *Agon* (1957)

Activity #9: Ligeti, *Etude No. 11 En Suspens* (1994)

Ch. 5 Centricity & Referential Pitch Collections

Activity #10: Bartok, *Mikrokosmos No. 101* (1940)

EXAM 2

Ch. 4 Motive, Voice Leading, and Harmony

Activity #11: Schnittke, *Hymnus II* (1975)

Activity #12: Stravinsky, *Rite of Spring* (1913)

Ch. 6 Basic Concepts of Twelve-Tone Music

Activity #13: Stravinsky, *Fanfare for a New Theatre* (1964)

Activity #14: Stravinsky, *Requiem Canticles* (1966)

FINAL EXAM