

Segmentation & Analysis

Joseph N. Straus. *Introduction to Post-Tonal Theory*, 3rd ed. (New York: Norton, 2005).

QUOTABLE

“When we listen to or analyze music, we search for coherence.
In a great deal of post-tonal music, that coherence is assured through the use of *pitch-class sets*.”

“You have to enter the world of the piece – listening, playing, and singing –
until you get a sense of which *musical ideas* are fundamental and recurring.”

“...a varied *musical surface* is created by
transforming basic structural units.”

“By moving from set to set within a single *set class*,
a composer can create a sense of coherent, directed musical movement.”

“It is possible to hear *pathways* through the music as one or more sets are
transposed and *inverted* in purposeful, directed ways.”

“In all of your musical *segmentations*,
strive for a balance between imaginative seeking and common sense...
stay within the boundaries of what can meaningfully be heard.”

“...post-tonal music is often like a rich and varied *fabric*, comprised of many different strands.
As we try to comprehend the music, it is our task to tease out the strands for inspection,
and then to see how they combine to create the larger fabric.”

“Instead of trying to find a single source for all of the music,
try to forge meaningful *networks of relationship*,
teasing out particularly striking strands in the music fabric,
and following a few interesting musical paths.”

– Joseph N. Straus, *Introduction to Post-Tonal Theory*¹

Works for Study

Schoenberg, *Six Little Piano Pieces*, Op. 19 (1911), No. 6

Varèse, *Density 21.5* (1937)

Schoenberg, *Three Piano Pieces*, Op. 11 (1909), No. 1, p. 65

Webern, *String Quartet*, Op. 5, (1909), II, p. 90

See also: Edward T. Cone, “Music a View from Delft” (Cone 1961)

Guided Analyses

See the Straus 4/e *Guided Analyses* for Ch. 1 (pp. 32-41); Ch. 2 (pp. 86-91)

Model Analyses

1.1 Webern, *Three Songs*, Op. 25 (1934), No. 1 “Wie bin ich froh!,” pp. 22-27

1.2 Schoenberg, *Pierrot lunaire*, Op. 21 (1912), No. 8 “Nacht,” pp. 28-31

2.1 Schoenberg, *Book of the Hanging Gardens*, Op. 15 (1908), No. 11 “Als wir hinter dem beblühten Tore,” pp. 75-81

2.2 Bartók, *Fourth String Quartet* (1927), I. Allegro, pp. 81-86

References

Cone, Edward T. “Music: A View from Delft.” *The Musical Quarterly* 47/4 (Oct. 1961): 439–453.

Straus, Joseph N. 2016. *Introduction to Post-Tonal Theory*, 4th ed. New York: Norton.

_____. 2005. *Introduction to Post-Tonal Theory*, 3rd ed. Upper Saddle River, NJ: Prentice Hall.

¹ Straus 2005. The italicized text was added by RB.