Straus Ch. 1 Model Analyses

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

"Composers of post-tonal music often find ways of projecting a musical idea simultaneously on the musical surface and over larger musical spans. This kind of *composing-out* is an important unifying device and it is one to which we will often return."

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

TERMS & CONCEPTS

1.1 Webern, *Three Songs, Op. 25* (1934), No. 1 "Wie bin ich froh!"

Pointillistic texture
Sameness/difference
Recurrence
 - of notes
 - of intervals
 - of motives
 - and so forth…
Patterns of recurrence
Rhythmic
 - Expansion/contraction
 - Syncopation
 - Strong/weak alternation
  patterns
 - Motives
 - Figures
Melodic
 - Shape
 - Frame
 - Contour
  • Disjunct
  • Primarily stepwise
 - Use of register
  • Tessitura
  • Extrema
   (highest/lowest notes)

Intervallic
 - concentration
 - successions
 - adjacency/non-adjacency
Basic motive
Intervallic motive
 Ex. G4–E4–D♯5
  • opi: <–3, +11>
  • upi: <3, 11>
  • opci: <9, 11>
  • upci: <3, 1>
Interval-class content

1.2 Schoenberg, *Pierrot lunaire, Op. 21* (1912), No. 8 "Nacht"

Instrumentation: voice, fl/picc, cl/bcl, vn/va, vc & piano
Sprechstimme (speech-song)

In order of appearance:
Passacaglia
Ostinato bass
Diminution
Head motive
Crystallization
Imitation
Interval span
Chromatic descent

Unification through composing out (p. 159)

Motive
Ground
Idea
Figure
Gesture

Fabric
Fragments
Interrelation
Symmetry
Balance

Repetition
Variation
Development
Derivation
Expansion/contraction

Time span
Musical span

Saturation
Density

Process

When analyzing music, search for relationships in the following domains:

m o t i v i c   *m e l o d i c*

i n t e r v a l l i c   *t i m b r a l*

r h y t h m i c   *r e g i s t r a l*

"To analyze music is to find a good way to hear it and to communicate that way of hearing it to other people…."

– John Rahn, *Basic Atonal Theory*[1]

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[1] John Rahn, *Basic Atonal Theory* (New York: Longman, 1980).