

Straus Chapter 6

Part 2: Varieties of Twelve-Tone Music

Joseph N. Straus. 2016. *Introduction to Post-Tonal Theory*, 4th ed. (New York: Norton), pp. 318-38.

TERMS & CONCEPTS

Webern and Derivation (§ 6.5.1, p. 318)

Derived series

A series in which “the discrete segmental trichords or tetrachords are all members of the same set class.”

FOR STUDY:

Webern, *Concerto*, Op. 24 (1934), I

G-B \flat -B	D \sharp -D-F \sharp	E-F-C \sharp	C-A \flat -A
<+4, -1>	<-1, +4>	<+1, -4>	<-4, +1>
P	RI	R	I

Schoenberg & Hexachordal

Combinatoriality (§ 6.5.2, p. 322)

Aggregate (Agg.)

An aggregate is a “collection consisting of all twelve pitch classes” that is “the basic harmonic unit in twelve-tone music.”

Hexachord (Hex.)

Combinatoriality (Comb.)

Schoenberg & I-comb.

P ₀	H ₁	H ₂
I _x	H ₂	H ₁
Agg.		Agg.

Twelve-tone areas (A_n)

The 4 types of hexachordal combinatoriality

P-comb. – H₁ maps onto its complement under T_n

I-comb. – H₁ maps onto its complement under I_n

R-comb. – H₁ maps onto itself under T_n

RI-comb. – H₁ maps onto itself under I_n

FOR STUDY:

Schoenberg, *Fourth String Quartet*, Op. 37(1936), III

P ₀	C-B-G-A \flat -E \flat -D \flat	D-B \flat -G \flat -F-E-A	R ₀
I ₅	F-G \flat -B \flat -A-D-E	E \flat -G-B-C-D \flat -A \flat	RI ₅

Stravinsky and Rotational Arrays (§ 6.5.3, p. 328)

Four-part array (P, I, R & IR)

Rotational array

Verticals

FOR STUDY:

Stravinsky, *Requiem Canticles* (1966), II

Babbitt and Trichordal Arrays (§ 6.5.5, p. 334)

Trichordal array (see also Mead 1994)

The 6 all-combinatorial hexachords (p. 324)

A	6-1 (012345)
B	6-8 (023457)
C	6-32 (024579)
D	6-7 (012678)
E	6-20 (014589)
F	6-35 (02468T)

FOR STUDY:

Babbitt, *String Quartet No. 2* (1954)

Other Topics

Second Viennese School; Darmstadt School

Tonal orientation (pp. 314-15)

Short series (p. 356)

Total serialism (Straus 2005, pp. 234-236)

Boulez and multiplication (Straus 2005, p. 235)

Further Study

Bailey, Kathryn. 1991. *The Twelve-Note Music of Anton Webern*. New York: Cambridge University Press.

Mead, Andrew. 1994. *An Introduction to the Music of Milton Babbitt*. Princeton: Princeton University Press.

Morris, Robert. 2007. “Mathematics and the Twelve-Tone System: Past, Present, and Future.” *Perspectives of New Music* 45/2 (Summer, 2007), pp. 76-107.

Perle, George. 1991/1991. *Serial Composition and Atonality*, 6th ed. Berkeley: University of California Press.

Rahn, John. 1980. *Basic Atonal Theory*. New York: Longman.

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