

Straus Chapter 6

Part 1: Basic Concepts of Twelve-Tone Music

Joseph N. Straus. 2016. *Introduction to Post-Tonal Theory*, 4th ed. (New York: Norton), pp. 294-317.

“A series is a line (ordered succession) of pitch classes.”

“A series may be presented in four orderings: *prime*, *retrograde*, *inversion*, and *retrograde-inversion*.
The transpositions of these orderings form a *series class* (or *row class*),
which constitutes a starting point for a musical composition.”

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

TERMS & CONCEPTS

<p>TWELVE-TONE SERIES (§ 6.1, p. 294)</p> <p>PC set vs. series PC Set: <i>An unordered collection of pitch classes</i> Series, or row: <i>An ordered “line” of pitch classes</i></p> <p>Role of the series (§ 6.1.2, p. 295) A theme • A “scale” from which melodies and harmonies are drawn • A motive repository • A larger design with many embedded smaller designs, etc.</p> <p>Series notation Staff notation Letter notation Integer notation</p> <ul style="list-style-type: none">• Fixed-zero (Straus 2016)• Movable-zero <p>Em dash notation, pc letter names; e.g.,¹ D–C#–A–Bb–F–Eb–E–C–Ab–G–F#–B</p> <p>List notation, integers; e.g., 2, 1, 9, 10, 5, 3, 4, 0, 8, 7, 6, 11</p> <p>Order numbers, or order position:</p> <ul style="list-style-type: none">• 1–12 (Straus 2016)• 0–11 <p>BASIC OPERATIONS (§ 6.2, p. 295) There are 4 possible <i>orderings</i> of the series:</p> <p style="text-align: center;">Prime (P) Retrograde (R) Inversion (I) Retrograde-inversion (RI)</p> <p>Under T_n, there are 48 possible <i>series forms</i>:</p> <p style="text-align: center;">$P_0 - P_{11}$ $R_0 - R_{11}$ $I_0 - I_{11}$ $RI_0 - RI_{11}$</p> <p>Series Class (§ 6.2.7, p. 299) <i>12 x 12 matrix</i>, or Babbitt square (§ 6.2.8, p. 301)</p>	<p>Interval succession of a series; e.g.,</p> <p style="text-align: center;">D–C#–A–Bb–F–Eb–E–C–Ab–G–F#–B</p> <p style="text-align: center;">opci: 11, 8, 1, 7, 10, 1, 8, 8, 11, 11, 5</p> <p>Adjacent intervals (Ex. 6-7 & 6-8, p. 300) Non-adjacent intervals Interval predominance and exclusion Relationships between series forms:</p> <p style="margin-left: 20px;">P-related: P & P, I & I, R & R, RI & RI R-related: P & R, I & RI I-related: P & I, R & RI RI-related: P & RI, I & R</p> <p>TWELVE COUNT (§ 6.2.9, p. 303) <i>A “low-level map” of a twelve-tone composition’s basic structure</i></p> <ol style="list-style-type: none">1. Identify the series2. Construct a 12 x 12 matrix (optional)3. Identify the series form presentation(s) and put order numbers 1-12 on all pitches in the score. <p>Series presentation and texture Series form presentation, immediate repetitions, pedal points, series forms in counterpoint, series form overlap, pointillism, etc.</p> <p>Segmental Subsets (§ 6.3, p. 307) <i>Any partitioning, or segmentation, of the series into subsets</i> Discrete trichords (3+3+3+3), tetrachords (4+4+4) & hexachords (6+6) Partition notation: e.g., 3^4, 4^3 & 6^2 Other segmentations; e.g., 5+5+2</p> <p>Invariants (§ 6.4, p. 311) <i>Any structure (e.g., interval, chord, line, etc.) that is preserved when the series is transformed</i></p>
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¹ This is the series from Schoenberg’s Fourth String Quartet, Op. 37 (1936).