Pieces for study during BU Tanglewood Institute post-tonal theory classes

Pieces are given in alphabetical order of composer's last name, with a brief description of elements typically discussed. Some scores are available via imslp.org and recordings can be found in many places. For further reading about a number of these pieces, a good resource is *Introduction to Post-Tonal Theory* by Joseph N. Straus, available in both hard copy and digital editions.

Milton Babbitt
  Semi-Simple Variations
  - rhythmic serialization, tri-chordal arrays (a way of organizing twelve-tone rows)

Bela Bartok
  Diminished Fifth – No. 101 from *Mikrokosmos*
  - use of octatonic collections, neo-classical form

  Music for Strings, Percussion, and Celesta
  - neoclassical use of fugue, large-scale structure, golden ratio.

  String Quartet No. 4, I
  - analysis using set theory, sonata principle in the 20th century

Elliott Carter
  Canaries from *Eight Pieces for Four Timpani*
  - metric (temporal) modulation, percussion notation

Claude Debussy
  (…voiles) – Preludes, Book 1, No. 2
  - use of whole tone and pentatonic, multiple views of form

  La Cathédral Engloutie – Preludes, Book 1, No. 10
  - use of modal collections and pentatonic sets, multiple views of form

Charles Ives
  "The Cage" – from *114 Songs*
  - use of whole tone scales, quartal/quintal harmony

  The Unanswered Question
  - narrative formal analysis

  Central Park in the Dark
  - interval driven chord structures, large-scale formal planning

Olivier Messiaen

***Quartet for the End of Time,* I. Crystal Liturgy**
- use of rhythmic pedal, non-retrogradable rhythms and bird song

Mode de valuers et d'intensités from *Quatre Études de rythme*
- precursor to total serialism, rhythmic augmentation to derive values

Igor Stravinsky

***Symphony of Psalms,* 1st movement**
- use of octatonic and modal collections

Augers of Spring from the *Rite of Spring*
- intervallically derived rhythmic structures

Arnold Schoenberg

Nacht – No. 8 from *Pierrot Lunaire*
- transposition and inversion of trichord sets

***Klavierstücke,* Op. 33a**
- use of hexachordal combinatoriality and sonata application in the 20th century

Anton Webern

Five Movements for *String Quartet, IV*
- inversional symmetry of chord sets, using sets to delineate form

"Wie bin ich froh!"
- analyzing twelve tone row relationships

***Concerto for Nine Instruments,* Op. 24, II. Sehr langsam**
- analysis and application of twelve tone row derived from subsets

***Variations for Piano,* Op. 27, II. Sehr schnell**
- analysis of inversional row relationships