# **Elementary Twelve-Tone Theory**

## **Robert Morris**

## Definitions

- *row.* A pc segment of all pcs without duplication. (In Princetonian twelvetone literature "rows" are called "sets"; and our "pcsets" are called "collections.")
- *row names.* We use any capital letter to stand for a row. P is often used. (P need not start with pc 0.) Transformations of P are notated as operations to the left of P. For instance, given operations G and H on P, we write HGP. We first perform G on P, then H on that.

IP is the inversion of P.  $T_nP$  is the transposition of P by n.  $T_nIP$  is the transposed inversion of P with the index number n. (We do not use  $IT_nP$  as a row name (in any case,  $IT_nP = T_{-n}IP$ ). RP is the retrograde of P RT\_nIP is the retrograde of the transposed inversion of P. Note: we write the R operation leftmost in a row name.

We do not use the row names  $P_n$ ,  $I_n$ ,  $R_n$  and  $RI_n$ .

 $P_a$  denotes the  $a^{th}$  pc in P (with  $P_0$  being the first pc of P.)

- *pitch aspect* A representation of a twelve-tone row in the standard way: the pcs of the row are written in the order of their associated order-numbers.
- *order aspect* A representation of a twelve-tone row in which the ordernumbers are written in order of "ascending" pitch-class.
- ordered intervals in rows. The ordered (or directed) interval between  $P_x$  and  $P_y$  is given by  $P_y P_x$ .

row-class A set of rows related by a canonical group of operators.

*twelve-tone system* A row class whose canonical group is the serial group (the 48  $T_n$ ,  $T_nI$ , and retrograde operations).

## **Types of rows**

- *all-interval row* A row whose INT has each directed (ordered) pc interval from 1 to B once and only once.
- *all-trichord row* A ten-trichord row that excludes SC 3-10[036] and 3-12[048].
- *multiple order-number function row (MOF)* A row R whose pcsegments are merged (to within retrograde) in row S, and R and S are in the same row-class.
- *supersaturated set-type rows* A row in which every pc belongs to two imbricated row segments of the same set-class (or of two ZC-related set-classes).
- *self-deriving row* A row that can generate one or more combination matrices such that each column of the matrix can be ordered as a row in the row-class of the generating row.

### Mosaics

mosaic A partition of the aggregate.

mosaic-class The set of all mosaics related by  $T_n$  or  $T_nI$ .

#### **Pc and Order Number Operations**

TTO A canonical operator that takes the form  $T_nM_m$  where n = 0 to B and m = 1, 5, 7, or B. There are 48 TTOs.  $T_0 = T_0M_1; T_n = T_nM_1$   $I = M_B; T_nI = T_nM_B$ ,  $M = M_5; T_nM = T_nM_5$ ,  $MI = IM = M_7 = M_BM_5; T_nMI = T_nM_7$ .

order-number TTOs Order-number transpositions (rotations), combined with the order-number multiplication operator  $m_x$ , where x = 1, 5, 7, or B. (Note that the R operation =  $T_BI$  on order numbers, and that rotation by n positions =  $T_n$  on order numbers.)

#### **Types of Row Classes**

segment group system (SeG system) A partition of the total number of pcsegments of a particular kind K such that if Y = GX, then  $Y, X \in SeG(X)$ , for all segments X and Y and the operation  $G \in$  canonical group **G**.

The (*classical*) *twelve-tone system* is the SeG system with the serial group as its canonical group. K is a twelve-tone row.

- *general row system* The SeG system of twelve-tone rows whose canonical group is the set of TTOs together with the order-number TTOs. K is a twelve-tone row.
- grand row system The SeG system of twelve-tone rows whose canonical group is the pc  $T_n$  and  $T_nI$  operations together with the set of rotations and retrogrades (order-number  $T_n$  and  $T_nI$ ). K is a twelve-tone row.

#### **Functions on rows: INT**

*INT(P)* A list of the adjacent ordered intervals of P. It consists of 11 places; the first place is given by  $P_1$ - $P_0$ , the second by  $P_2$ - $P_1$ , etc. up to  $P_B$ - $P_A$ .

Ex: The INT(P) = <134BA463413> where P = <014875936AB2>.

Note the following identities, which follow from the fact that the retrograde of an ordered interval is the same interval as its inversion.

For any n:  $INT(T_nP) = INT(P)$   $INT(T_nIP) = I(INT(P))$   $INT(RT_nP) = RI(INT(P))$  $INT(RT_nIP) = R(INT(P))$ 

 $INT_n(P)$  A list of the ordered intervals of P n order numbers apart. It consists of 12-n places; the first place is given by  $P_n-P_0$ , the second by  $P_{n+1}-P_1$ , etc. up to  $P_B - P_{11-n}$ . The INT(P) = INT<sub>1</sub>(P).

Exx:  $INT_2(P) = \langle 47392A9754 \rangle$  where  $P = \langle 014875936AB2 \rangle$ .  $INT_5(P) = \langle 58BA365 \rangle$  where  $P = \langle 014875936AB2 \rangle$ .  $INT_4(P) = \langle B1 \rangle$  where  $P = \langle 014875936AB2 \rangle$ .

 $INT_B(P) = \langle z \rangle$  where z is the directed interval between the first and last pc of P.  $INT_0(P) = \langle 00000000000 \rangle$  for all rows.

#### Functions on rows: BIP

- $BIP_n(P)$  A list of the set-classes of imbricated segments of size n in P. It consists of 13-n places; the first place is given by the set-class of the pcs from  $P_0$  to  $P_n$ , the second place is given by the set-class from  $P_1$ , to  $P_{n+1}$ , etc. up to the 12-n<sup>th</sup> place by the set-class of the pcs from  $P_{12-n}$  to  $P_B$ . We use the second part of Forte's two numeral names to denote the set-classes. (Note, a slightly different definition is given for  $BIP_n$  in my *Class Notes for Atonal Theory*.)
  - Note  $BIP_2(P)$  is an 11-place list of the adjacent ics (unordered interval-classes) in P. Note:  $BIP_2(P)$  is not the same as  $INT_1(P)$ .

Identities:

 $BIP_n(P) = BIP(T_xP) = BIP(T_xIP)$  $R(BIP_n(P)) = BIP(RT_xP) = BIP(RT_xIP)$ 

Example: Let P = <014875936AB2>

BIP<sub>2</sub>(P) = <13412463413> (P's first ic is 1; the second ic = 3, etc.)

- $BIP_{3}(P) = \langle 3 \ 11 \ 3 \ 2 \ 6 \ 8 \ 10 \ 11 \ 4 \ 3 \rangle \text{ (The set-class of the first ordered trichord of P <014> is 3-3[014]; the set-class of the second ordered trichord of P <148> is a member of 3-11[037]; the last (10<sup>th</sup>) ordered trichord of P <AB2> is a member of 3-3[014]; etc.)$
- $BIP_{6}(P) = < 19 \ 15 \ 4 \ 2 \ 10 \ 43 \ 44 > (The set-class of the first ordered hexachord of P <014875> is a member of 6-19[013478]; the set-class of the middle ordered hexachord of P <875936> (including pcs from P<sub>3</sub> to P<sub>8</sub>) is a member of 6-2[012346]; the last ordered hexachord of P <936AB2> is a member of 6-44[012569]; etc.$

We can succinctly list the  $BIP_n(<014875936AB2>)$  from n = 3 to 11 as follows:

[3]	3	11	3	2	б	8	10	11	4	3
[4]	19	18	3	2	21	12	18	20	19	
[5]	22	16	3	9	8	18	38	21		
[6]	19	15	4	2	10	43	44			
[7]	21	13	1	2	13	22				
[8]	19	2	1	2	19					
[9]	3	2	1	3						
[10]	3	2	1							
[11]	1	1								

## Some important sources for technical information on the 12-Tone System and serialism.

- Alphonce, Bo. 1974. "The Invariance Matrix," Ph.D. dissertation, Yale University.
- Babbitt, Milton. 1955. "Some Aspects of Twelve-Tone Composition" *The Score and IMA Magazine* 12: 53–61.
- \_\_\_\_\_. 1960. "Twelve-Tone Invariants as Compositional Determinants." *Musical Quarterly* 46: 245–259.
- \_\_\_\_\_. 1961. "Set Structure as a Compositional Determinant." *Journal of Music Theory* 5/2: 72–94.
- \_\_\_\_\_. 1962. "Twelve-Tone Rhythmic Structure and the Electronic Medium." *Perspectives of New Music* 1/1: 49–79.
  - \_\_\_\_. "Since Schoenberg." 1973. *Perspectives of New Music* 12/1–2: 3–28.

Lewin, David. 1962. "A Theory of Segmental Association in Twelve-Tone Music," *Perspectives of New Music* 1/1: 276-87.

- Martino, Donald. 1961. "The Source Set and Its Aggregate Formations." *Journal of Music Theory* 5/2: 224-73.
- Mead, Andrew. 1988. "Some Implications of the Pitch–Class/Order–Number Isomorphism Inherent in the Twelve-Tone System: Part One." *Perspectives of New Music* 26/2: 96–163.
  - \_\_\_\_\_. 1989. "Some Implications of the Pitch–Class/Order–Number Isomorphism Inherent in the Twelve-Tone System: Part Two." *Perspectives of New Music* 27/1: 180–233.

\_\_\_\_\_. 1994. An Introduction to the Music of Milton Babbitt. Princeton, N.J.: Princeton University Press.

- Morris, Robert D. 1976. "More on 0,1,4,2,9,5,11,3,8,10,7,6," *In Theory Only* 2/7: 15–20.
- \_\_\_\_\_. 1985. "Set-Type Saturation Among Twelve-Tone Rows." *Perspectives of New Music* 22/1-2: 187-217.

\_\_\_\_\_. 1987. Composition with Pitch-Classes: A Theory of Compositional Design. New Haven: Yale University Press.

\_\_\_\_\_. 1991. *Class Notes for Atonal Music Theory*. Hanover, N.H.: Frog Peak Music.

\_\_\_\_\_. 2000. Advanced Class Notes for Atonal Music Theory. Hanover, N.H.: Frog Peak Music.

\_\_\_\_\_. 2001. "Some things I learned (didn't learn) from Milton Babbitt, or

- why I am (am not) a serial composer." Open Space Magazine, 3:59-127.
- Morris, Robert D. and Brian Alegant. 1988. "The Even Partitions in Twelve-Tone Music." *Music Theory Spectrum* 10: 74–103.

- Morris, Robert and Daniel Starr. 1974. "The Structure of All-Interval Series." *Journal of Music Theory* 18/2: 364–389.
- Starr, Daniel. 1984. "Derivation and Polyphony." *Perspectives of New Music* 23/1: 180–257.
- Starr, Daniel and Robert Morris. 1977–78. "A General Theory of Combinatoriality and the Aggregate," *Perspectives of New Music* 16/1: 3–35; 16/2: 50–84.
- Perle, George. 1977. *Twelve-Tone Tonality*. Berkeley: University of California Press.
- Wuorinen, Charles. 1971 Simple Composition. New York: Longman.