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permit overlapping statements of a basic cell or the linking of two or more basic cells" (Perle 1991, 9-10). 12For an analysis of transformational networks in this piece following David Lewin's methodology, see Gillespie 1992. See also Straus 1990, 23-25. Lewin's transformational theory addresses similar concerns as those addressed in this paper (Lewin 1987 and 1993). The theory points towards a type of unifying structure (the motive or pitch collection to be transformed) and towards prolongational processes (the transformational networks) more appropriate for post-tonal music than linear models derived from the tonal repertoire. Lewin's methodology seems indeed to be closer to a true theory of atonal prolongation than any post-Schenkerian methodology has proved to be. Although Lewin does not refer to his methodology as prolongational, he has used the concept of prolongation to refer to different hierarchical levels of Klumpenhouwer Networks (Lewin 1990, 94 and 115). Lewin notices that a higher-level network (interpreting a chord progression) "prolongs" a lower-level one (interpreting a chord). Lewin's analysis of the opening of Dallapiccola's "Simbolo," from Quaderno musicale di Annalibera, for instance, illustrates the parallelisms between PCSE and transformational analysis. See Lewin 1993, chapter 1, Example 1.2. 13In his unpublished article, "New Modes of Linear Analysis," Allen Forte defines a set-class transformation similar to my linear transformation of set classes, and which he calls "unary voice leading transformations" (Forte 1988b). Forte defines unary transform as "the mutation of one pitch-class set into another by a change of a single element." Forte's unary transform and my linear transform, however, differ in several aspects. Forte's unary transform is based on actual pcs, it allows for only one element to change, and the change can be by any interval. My linear transform, on the other hand, applies to set classes, allows for more than one element to change, and the change can be effected only by CHR or WT. 14For a study of transformational structures in this piece, see Lai 1989. 15Analyses of "Farben" in which the principles of PCSE are made apparent can be found in Burkhart 1973-74 and Rahn 1980, 59-72. See also Coppock 1975 and Forte 1973, 166-77. 16See Bass 1991, 8-14. 17Two fragments from Ligeti's Ramifications which I have analyzed elsewhere, on the other hand, illustrate PCSE based on linear chromatic expansion and contraction similar to the Wozzeck example we have discussed above. See Exx. 2 (mm. 1-10) and 3 (mm. 10-26) in Roig-Francoli 1995. 18Perle has discussed the role of both the twelve-tone row in general, and trichord [014] (although Perle does not use Forte's set-theoretical terminology) in Webern's Concerto in particular, as "basic cells" with a function similar to his basic cell in free atonal music. See Perle 1991, 79-80, and note 11 above. 19For an example of a serial piece featuring total uniformity of extended musical space due to the use of aggregates, see Milton Babbitt's Music for Twelve Instruments. The combinatorial properties of the row used in this piece have been discussed by the composer in Babbitt 1961, 81-82. See also Hush 1982-83 and Westergaard 1965. 20There are numerous references to this passage in the published literature. See, for instance, Haimo/Johnson 1984, 48-51; Lewin 1962, 92; Westergaard 1966, 100-101; and Wittlich 1975, 410-11. 21Analyses of op. 33a can be found in Cook 1987, 322-33; Graebner 1973-74; Perle 1991, 111-16; and Straus 1990, 173-79. 22Because of the extension of combinatorial areas in this piece, any other segments of the row could be traced (and found at the same pitch level) throughout large spans of music. However, sets [027] and [0257] have special significance because (a) they begin and end row forms or row pairs, (b) they include the stacked-IC5 motive which has structural significance at both the foreground and middleground levels, and (c) they occur at both the horizontal levelas [027] in a single row—and the vertical level—as [0257] encompassing the opening dyads of a pair of rows, and hence they are an element of spatial uniformity.

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