

# Contrapuntal Techniques in Schoenberg's Fourth String Quartet

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## Abstract:

*In the first movement of his fourth string quartet, Schoenberg divides the 12-tone row into four three-note cells. These cells are treated contrapuntally in canon (including interval and double canon), by partition, and as subordinate accompanimental chords. Two of the cells are symmetrical, and the other two have similar major-seventh sonorities. This analysis labels the cells with chord names rather than with Forte's pitch-class set names or other traditional post-tonal analytical notation.*