

# Contents

<b>Foreword</b>	
Jean-Michel Bardez and Moreno Andreatta . . . . .	ix
<b>Introduction</b>	
Moreno Andreatta . . . . .	1
<b>HISTORICAL AND THEORETICAL INTRODUCTION TO SET THEORY</b>	<b>7</b>
<b>The Swerve and the Flow: Music’s relationship to Mathematics</b>	
John Rahn . . . . .	9
<b>The History of Set Theory from a European Point of View</b>	
Luigi Verdi . . . . .	23
<b>SET-THEORETICAL AND TRANSFORMATIONAL ANALYSIS</b>	<b>47</b>
<b>Schoenberg’s Opus 19 No. 4: A Set-Theoretic Perspective</b>	
Allen Forte . . . . .	49
<b>Using K-nets towards a transformational analysis of Schoenberg’s Op. 19, No. 4</b>	
Xavier Hascher . . . . .	63
<b>MILTON BABBITT FORUM</b>	<b>97</b>
<b>The Rules of Play: Milton Babbitt, Set Theory and Twelve-Tone Composition</b>	
Andrew Mead . . . . .	99
<b>With Wanton Heed and Giddy Cunning: Milton Babbitt’s “Allegro Penseroso”</b>	
Joseph Dubiel . . . . .	123

<b>COMPOSERS AND SET THEORY</b>	<b>143</b>
<b>Compositional Theory, Musical Spaces, and Compositional Designs</b>	
Robert Morris . . . . .	145
<b>Formalisms and Freedom of the Imagination</b>	
André Riotte . . . . .	165
<b>Timespan Hierarchies and Post-Tonal Pitch Structure: A Composer's Strategies</b>	
Paul Nauert . . . . .	181
<b>Surface Elaborations of Pitch-Class Sets through the Manipulation of Non-Pitched Parameters</b>	
Jason Eckardt . . . . .	197
<b>ELEMENTS FOR A CRITICAL ASSESSMENT</b>	<b>213</b>
<b>Allen Forte's Set Theory, Neutral level analysis and Poietics</b>	
Jean-Jacques Nattiez . . . . .	215
<b>Set Theory and Atonal Harmony: essay on cohabitation and hierarchical figuring</b>	
Célestin Deliège . . . . .	235
<b>Advances and Limits of Set Theory</b>	
Marcel Mesnage . . . . .	251
<b>What Does It All Mean?</b>	
John Rahn . . . . .	257
<b>The Search for the Number (Numb-er?)</b>	
Jean-Michel Bardez . . . . .	261
<b>Contributors</b>	<b>265</b>



