to the C-E-G triad will sound as if we have reached our final destination—as if we've come "home."

Schoenberg asks listeners to expand their sense of "home." Instead of using only three notes (C-E-G) as our basis, Schoenberg creates a *twelve*-note foundation derived from all the pitches of the chromatic scale. He puts the twelve pitches in an order, or series, that pleases him, and he calls that arrangement the "**prime row**." An example of a prime row could be Bb–B–E–C–A–G–D–F–Db–F♯–A–Eb. In this series of twelve notes, you'll notice there are no duplicates; each pitch appears only once. When using Schoenberg's system to write a piece, a composer customarily sticks to the selected row's initial order of pitches when writing the music, using the first note of the row, then the second, then the third, etc., usually without going back to any earlier pitches until all twelve have been employed. Schoenberg makes no distinction between enharmonic equivalents: a composer can write an A♯ instead of Bb, and it would still be considered the first note of our sample row.

In the diagram shown in FIGURE 2-6—called a **matrix**—the prime row featured in the previous paragraph is positioned as the top horizontal line of pitches, or *1*. The prime row is labeled as "P-O" because it is the "original" (unaltered) form of the row. The eleventh horizontal line downward from the top of the matrix (marked *11*) is labeled "P-1" because all of *its* pitches have been raised, or transposed, one half-step higher than the notes in the prime row: Bb has become B, B has become C, E has become F, C has become C♯, and so on. The fifth horizontal line of the matrix (*5*) has the label "P-2" because each of its notes has been transposed *two* half-steps higher than the prime row. In the matrix, each number that follows the "P-" indicates the number of half-steps that the prime row has been lifted. "P-11" (eleven half-steps) is the last possible transposition, because a transposition of twelve half-steps is an octave, which would replicate the prime row's initial pitches. (Some analysts prefer to use a "zero" ("P-0") instead of the letter "O" for the prime row, because this designation indicates that the prime row has *not* been transposed; it has been lifted "zero" half-steps.)

The matrix gives a serial composer a considerable number of choices. Besides employing the pitches of a

FIGURE 2–6

Matrix for A Survivor from Warsaw