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Analysis of *Pieces for Piano Op. 11, No. 3*

Arnold Schoenberg's *Pieces for Piano Op. 11, No. 3* breaks away from a tonally centric and harmonically triadic basis of traditional Western music. The third piece introduces incremental expansions of pitch intervals in motivic successions. As a result, expressionist sections begin to develop and characterize the final movement; see Example 1:

Example 1: m.9 and 10, ordered pitch interval expansion

The pitch intervals in the upper right-hand expand from 1 to 2 to 3 to 6 forming a wedge shape. At the end of the wedge, the ordered pitch intervals <+5, +6> repeats its inversion <-5, -6> four times in m.32 and 33.

In conclusion, the last six bars suggest an unstable expressionist connection to the music in variations of repeated figures. It is important to recognize the wedge structure of the third piece and connect Schoenberg's compositional technique using pitch classes and their distinct relationship to each other.

(over)