Music Theory Society of New York State

Annual Meeting

New York University
School of Education
New York, NY

8-9 April 2000

PROGRAM

Saturday, 8 April

8:00 - 9:00 -- Registration

9:00 - 12:00 -- MUSIC AND DRAMA
9:00 - 12:00 -- "DOWNTOWN" NYC MUSIC

12:00-1:30 -- Lunch

1:30-2:00 -- Business Meeting

2:00-5:00 -- HAYDN'S OP. 76 QUARTETS

2:00-3:25 -- Short Session: DIVERSITY AND UNITY

3:35-5:00 -- Short Session: DANCE

5:00-5:15 -- Coffee Break (3rd Floor)

5:20-6:20 -- Keynote Address: William Caplin (McGill University)

6:20 -- Reception

Sunday, 9 April

8:00 - 9:00 -- Board Meeting (Room 775)

9:30 - 10:00 -- Coffee (7th Floor Lobby)

10:00-1:00 -- POST-TONAL STUDIES

10:00-1:00 -- MUSIC AND METAPHOR
MUSIC AND DRAMA

Robert Cuckson (Mannes College of Music), Chair

- Harmonic Deception, Nested Bass Descent, and the Apparent Dominant: The Hymns to Venus from Tannhäuser
  Evan Jones (Eastman School of Music)
- Thematic Irony in Wagner's Ring: Vorspiel to a Study of Thematic Development and Dramatic Association in Der Ring des Nibelungen
  Matthew Bribitzer-Stull (Eastman School of Music)
- Chromatic Neighbor-Note Motions, Absolute Progressions, and an Assessment of One Dialect from the Polygot of Recent American Film Music
  Scott Murphy (Eastman School of Music)
- Lines and Circles . . . Strange Figures: Musical Dialectics and Dramatic Ambivalence in Wozzeck
  Wayne Alpern (Mannes College of Music)

Program
Harmonic Deception, Nested Bass Descent, and the Apparent Dominant: The Hymns to Venus from Tannhauser

Evan Jones

The paper examines the recitative portions of each of the three Hymns to Venus from Wagner's opera Tannhauser (Act I, scene 2), in which expressionistic, apparently anomalous chord progressions are featured. In each case, the questionable voice-leading involves an apparent prolongation of the dominant function at the end of the recitative by a variety of neighboring diminished-seventh chords. A better explanation of these passages involves a subsurface tetrachordal bass descent at the heart of each Hymn; the predominant function is seen in each case to engulf incidental dominant harmonies that are initially heard as structural. The analyses raise a larger issue: even if an initial dominant arrival is accented prominently, it may not be appropriate to connect it analytically to a subsequent dominant function. Supplemental discussion of this issue makes reference to the Introduction to the first movement of Schubert's Fourth Symphony and other relevant examples, in which the temptation to assign structural significance to apparent dominant arrivals is overcome.
Thematic Irony in Wagner's Ring: Vorspiel to a Study of Thematic Development and Dramatic Association in Der Ring des Nibelungen

Matthew Bribitzer-Stull

The associative power of music has fascinated musicians throughout history. Among other things, it has prompted considerable interest in associative themes (or *Leitmotive*). The *locis classicus* of associative thematic technique is, of course, Wagner's *Der Ring des Nibelungen*; as such it has often served as a focus for analysis. The danger of such analysis, however, lies in the lure of oversimplification. Unraveling the meanings of associative themes entails coming to grips with a warp and weft as tangled as that woven by the Norns themselves.

The typical method of identifying and naming themes has been entity-centered - a one-dimensional mapping between music and meaning. The present study widens the scope of these earlier investigations, invoking a transformative approach that provides for the possibility of accumulative meaning. A detailed discussion of Thematic Irony serves as a compelling example.

Thematic Irony occurs when an associative theme appears in a musical or dramatic environment antithetical to its original meaning. The incongruity of this recontextualized theme, like a sarcastic tone of voice, results in an accumulation of associations that forces the listener to reapprehend its meaning. Like other developmental techniques, it illustrates a new manner of extracting meaning from Wagner's music; one in which *the* methods of thematic development themselves function as a hermeneutic for reflecting upon the drama.

Session | Program
Innumerable musical "dialects" have been imported into film music, but a few are perhaps indigenous to the genre. One of these dialects began during the "Golden Age" as a strain of nineteenth-century chromatic harmony, but it soon bore the impact from a number of cinematic factors, including the brevity and intermittency of cues, the immediacy of narrative association, and the rise of popular song on the soundtrack. One of the strain's reaction to the impact of these competing factors was to employ only those tonal embellishments from nineteenth-century chromatic harmony which are both highly representative yet highly compact; such brevity and idiosyncrasy would also facilitate concise semantic association. I argue that these embellishments include foreground chromatic neighbor-note motions and their resultant triadic harmonizations, of which the latter are akin to what Ernst Kurth called "absolute progressions."

This study encompasses the scores from over one hundred popular American films dating from 1980 to the end of the century, in which this chromatic dialect is significantly employed. The data collected exhibit three trends: 1) only a subset of the possible chromatic neighbor-note motions and absolute triadic progressions are used regularly 2) absolute progressions are chained together using a limited set of syntactical "rewriting rules" 3) both motions and progressions have consistent, albeit broad, semantic correlates. A presentation of this study includes an extensive inventory of transcribed musical passages from recent film scores that exemplify the syntactic patterns of the dialect, and a couple short video collages that demonstrate the dialect's semantic consistency.
"Lines and Circles . . . Strange Figures"
Musical Dialectics and Dramatic Ambivalence in Wozzeck
Wayne Alpern

When Wozzeck describes his bizarre hallucinations in the open field to the Doctor in Berg's opera, he conjures up mysterious images whose meaning is concealed in some secret geometric code. "Lines and circles," he mutters, "strange figures . . . if only one could read them!" Analytic attempts to decipher Wozzeck's visions have focused upon the circle as a symbol of his state of mind and Berg's own view of life, but with ambiguous results. Some see it as a pessimistic image of fatalistic doom, others as an optimistic metaphor for hopeful rejuvenation. A dialectical conception of Berg's music, however, suggests the amalgamation of these conflicting interpretations through their unresolved juxtaposition. It depicts the opera as intrinsically paradoxical on both musical and dramatic levels, simultaneously asserting affirmative and negative conceptions of life. The musical dialectic balances the competing dictates of Berg's Schoenbergian heritage of progressive motivic transformation against his fascination with stasis, symmetry, and repetition. This is paralleled by a dramatic conflict between traditional dramaturgy and the nihilistic montage of Büchner's play.

Musical and dramatic contradictions permeate Berg's opera, and their analysis demands recognition rather than reconciliation. But it is Wozzeck's "lines" rather than his "circles" that unlock the enigma of Berg's dialectics and the cryptic geometry of "strange figures" in the open field. A dialectical ramp configuration of two intersecting lines in oblique motion embodies the musical conflict between dynamism and stasis in Wozzeck. The motivic oscillation between progression and repetition simulates the vacillation between affirmation and negation in central themes of the drama: time, power, sex, money, free will, suffering, and obsession itself. Tracking this "strange figure" as a musical metaphor of dialectical tension reveals a profound ambivalence at the heart of Berg's masterpiece: hope and fate tug against one another, juxtaposed without victor-each sharing the stage to weave a delicate synthesis of unresolved antinomies.
Saturday, 9:00 am-12:00 pm  
Room 779

"DOWNTOWN" NYC MUSIC

Donna Doyle (Graduate Center, CUNY), Chair

- Translating Pitch into Time: An Analysis of Cowell's "Rhythm-Harmony" Quartets  
  Brenda Ravenscroft (Queen's University)
- Variation Techniques in Two Feldman "Carpets"  
  Sharon Gelleny (SUNY at Buffalo)
- A Technique for the Transcendental? Morton Feldman's The King of Denmark for Solo Percussionist (1964)  
  Richard Hermann (University of New Mexico)
- Java-Enabled: An Analysis of Nick Didkovsky's Music for Dr. Nerve  
  Ross Feller (Morehead State University)
- Downtown Music: an Ancient and Honorable Tradition  
  Kyle Gann (Bard College)

Program
Early in his career, Henry Cowell developed a system by which vibration ratios of intervals derived from the overtone series could be translated into rhythmic ratios. He formalized this system in his book *New Musical Resources*, and then applied the principles compositionally in two pieces, *Quartet Romantic* and *Quartet Euphometric*. This paper presents an analysis of Cowell's self-termed "rhythm-harmony" quartets, focusing on the rhythmic and metric structure of each quartet. In *Quartet Romantic* the rhythmic content of the first movement is derived from the harmonic ratios of three pre-composed harmonic themes such that the ratio of an acoustically pure interval becomes the ratio between simultaneous durational subdivisions of the whole note. In *Quartet Euphometric* the harmonic ratios are applied to simultaneous meters, with structural dissonance being created by Cowell's contradictory rhythmic groupings. The analyses also examine the source of the pitch material in the quartets, and correlate rhythmic and pitch structures with form. The paper concludes by examining the influence that Cowell's rhythmic innovations had on his own subsequent compositions, as well as on composers like Lou Harrison.
Variation Techniques in two Feldman Carpets
Sharon Gelleny

In the late 1970s, Morton Feldman began writing entire compositions based on repetitive motives or patterns. This stylistic trend coincided with his growing interest in the nomadic carpets of pre-twentieth century Anatolia. This paper analyzes two lengthy chamber compositions by Feldman which feature highly repetitive motives: Patterns in a Chromatic Field (1981) and Crippled Symmetry (1983). The focus of the analysis is to identify the small-scale variation techniques which the patterns are subjected to as they repeat within compartmentalized sections of the score. Musical examples show the techniques in isolation and in combination with each other. The small-scale variants lend a high level of individuality to Feldman's musical patterns which is reminiscent of the hand-crafted designs of nomadic carpets. The rhythm, pitch-class and registral variants in the musical patterns become analogous to the form and color variants of the carpet patterns. The analysis also addresses Feldman's recycling of patterns within the compositions and how he applies additional variation techniques to returning patterns. Finally, the paper argues that Feldman's late-period "carpet" pieces manifest many of the same aesthetic values that the composer had developed in New York City during the 1950s and 1960s when he associated with John Cage and the Abstract Expressionist artists.
"A Technique for the Transcendental?
Morton Feldman's The King of Denmark for solo percussionist of 1964"
Richard Hermann

While much has been written on and by "downtown" composers-particularly John Cage, little analysis of the music has been done. This essay contributes to that scant body of writings by considering The King of Denmark for solo percussionist of 1964 by a close associate of Cage, Morton Feldman.

Feldman provides a particularly sharp challenge to the traditionally formalist oriented techniques of analysis practiced by music theorists. Because the composer claims to avoid symbolic, rhetorical, historical, and constructive procedures in generating music, is it reasonable to expect that formalist techniques will reveal significant relationships between the work's entities? This essay answers affirmatively.

Feldman's The King of Denmark is our subject here because it is frequently performed and is from his graphic notation period. This graphic score consists of rows of three stacked rectangles filled with codes signifying event numbers and types. Relative pitch height and location in the time stream are indicated by an event's placement within the rectangles in the most general ways expected for Western musical notation. Given the work's performance medium, conventional issues concerning pitch and time are considerably deemphasized. Thus, this score posses Feldman's challenge in perhaps its most acute form.

The few and unconventional, for that time period, structural musical dimensions for this work are relative "pitch" height, density, and instrumental assignment. These structures are arrayed upon an ordinal time scale where each rectangle or "box" in Feldman's terminology occupies a time slot equal to MM 66-92. Recent published work in contour theory and musical spaces by Elizabeth West Marvin and Robert Morris provide appropriate tools for the analysis, and this essay shows that the resulting structures are perceptually discrete and available for modeling by a suitably adjusted contour theory. However, each of these musical dimensions contains a perceptually "indiscrete" element that evokes the transcendental and provides a link with aspects of early nineteenth-century musical aesthetics.

Session | Program
New York City composer Nick Didkovsky composes on the cusp between serious, concert music and club-based music. His work is largely dependent upon complex, computer-derived processes which he programs himself. He taps into an iconoclastic, typically American way of making music, formalist without being "uptight," rigorous even as it subverts its own structures. This paper presents a stylistic analysis of the roles played by pitch, rhythm, harmony, timbre, repetition, and form in Didkovsky's computer-generated music for his band Dr. Nerve. His general aesthetic, compositional process, and incorporation of computer technology is scrutinized, especially in reference to what Didkovsky writes about his own music.
HAYDN'S OP. 76 QUARTETS

Charles Burkhart (Emeritus, Queens College and Graduate Center, CUNY), Chair

- Chromaticism in Haydn's Opus 76 Quartets
  James Baker (Brown University)
- The Hidden Thirds Behind the Quinten's Fifths: Symmetrical Properties and Formal Organization in Haydn's String Quartet in D Minor, Op. 76, No. 2
  Roy Nitzberg (Hunter College, CUNY)
- Exchanging Major for Minor: Ramifications of a Haydn Trademark in Op. 76 Quartets
  Floyd Grave (Rutgers University)
THE HIDDEN THIRDS BEHIND THE QUINTEN'S FIFTHS:
Symmetrical Properties and Formal Organization in Haydn's String Quartet in D minor, Op. 76 no. 2
Roy Nitzberg

The celebrated *Quinten* string quartet by Joseph Haydn, op. 76 no. 2 in D minor, is best known for its use of the perfect fifth, which permeates every aspect of the composition. However, Haydn's special use of the less apparent minor third may help us to understand how the composer conceived of the compositional process; it is the minor third that helps to guide, and perhaps even to determine, the harmonic and contrapuntal decisions that Haydn makes during the course of the quartet. The purpose of this paper is to examine the distinctive role of the minor third and to discuss how its characteristic utilization reflects a diminished seventh chord bias on Haydn's part. The unfolding of minor thirds in this quartet will be related to the issue of enharmonicism, with the most significant enharmonic relationships directly related to a principal diminished seventh sonority. While the first movement of the quartet presents all the concerns relevant to the discussion, it will be seen how each issue is presented and unfolded over the course of the next three movements as well. The fourth movement, particularly, replays each issue, presenting each within the context of its primary argument, and then resolves those issues that have become part of the very dissonant lifeblood of the quartet.
Exchanging Major for Minor: Ramifications of a Haydn Trademark in the Op. 76 Quartets
Floyd K. Grave

Haydn and his contemporaries were notoriously reluctant to compose multimovement instrumental works in minor keys. Their caution may be partially understood as a response to disturbing connotations that attached to minor harmony in late 18th-century operatic practice--connotations that rendered minor keys uncomfortable for the more even-tempered rhetoric customary in music for chamber and concert hall. But while composers indulged only rarely in the harmonic color and diversity inherent in the choice of minor as home key, temporary deflection to minor within the realm of a major tonic remained a cherished resource for a variety of compositional purposes.

In Haydn's practice, juxtaposition of major and parallel minor often serves to enhance sectional contrast or to designate a point of digression; and in Op. 76, this device enjoys special emphasis as a musical paradox: a simultaneous reaffirmation and denial of closure or stability. Strategies for the withholding an anticipated major tonic by substituting an unsettling parallel minor are most conspicuously evident in the final movements of quartets Nos. 1 and 3, where Haydn adopts an archetypal design for the last movement of a minor-key cycle: the contrast of minor and relative major, featured in the exposition, anticipates the ultimate ascendancy of tonic major over minor before the work concludes. But in an extraordinary reversal of custom, each of these finales grafts the minor-to-major agenda onto a cycle whose overall tonic is not minor but major.

In both works, plunging the finale into minor recalls and magnifies local disturbances that had involved mode change in the preceding movements. Providing a springboard for their ultimate resolution, it also enhances the sense of a large-scale coherence embracing all four movements. In addition to promoting cyclic unity, this plan invites an expanded spectrum of tonal contrasts as well. As seen especially in the last movement of Op. 76 No. 1, the tonal enrichment that results widens the expressive range and intensifies points of rhetorical emphasis without stepping outside the established perimeters of style and technique on which Haydn and his listeners relied.
DIVERSITY AND UNITY

Allen Cohen (New York University), Chair

- "Coke Cans and Chain Mail": Contemplating Diversity and Unity in Charles Ives's "Tom Sails Away"
  Chandler Carter (Hofstra University)
- Debussy's Chromatically Displaced Dominants: A Force of Nature
  Boyd Pomeroy (Cornell University)
"Coke Cans and Chain Mail": Contemplating Diversity and Unity in Charles Ives's *Tom Sails Away*
Chandler Carter

This paper examines the notion of diversity and unity in the heterogeneous music of Charles Ives. I first identify such judgments as "coherence" and "diversity" in a musical work as contingent on the analyst's emphasis and perspective. Building on Robert Morgan's assertion that Ives realized an aesthetic reorientation more profound than "the mere passage from one stylistic stage into the next," I offer a radically pluralistic analytical approach that accommodates Ives's stylistic and structural inconsistencies. By separating stylistically incongruous layers and abrupt juxtapositions into separate strata, I demonstrate the disjunction between metric streams, tonal centers, and harmonic regions governed by interval cycles (chromatic, whole tone, quintal and quartal) in a detailed analysis of the song *Tom Sails Away*. Instead of assuming structural unity, this flexibly pluralistic method holds in taut irresolution the inherent conflicts between remote keys, different tempos, diatonic melodies and chromatic clusters. In so doing, this analytical model affords a perspective from which a stylistic hierarchy or a broader unity that transcends style can be understood on its own terms rather than in terms defined by more internally consistent models.
"Debussy's Chromatically Displaced Dominants: A Force of Nature"

Boyd Pomeroy

This paper departs from an observation that certain pieces by Debussy feature the consistent chromatic displacement (usually downward) of dominant-like gestures. Although, from a historical perspective, Debussy's employment of such non-literal means to convey a quality of "dominantness" might in itself be viewed as an extension of earlier chromatic practices, from a functional perspective the technique of chromatic displacement raises perceptual questions. It also engages an interesting theoretical issue, namely the "#IV (bV) problem" and the limits of chromatic transformation in tonal music, the subject of recent research by Matthew Brown and Dave Headlam. Given these authors' conclusion that, in genuinely tonal music, an apparent #IV or bV can relate to the tonic only through the mediation of another chord, how can the dominant's chromatic displacement be apprehended as such within a tonal context? Adapting research by Richard Bass on melodic "wrong note" neoclassicism in the music of Prokofiev, I suggest that Debussy's apparent bV's similarly operate in the capacity of substitute for their "diatonic shadow." After consideration of the formal and tonal conditions under which the chromatic substitution can be effectively perceived as such, the remainder of the paper demonstrates how these conditions are fulfilled in four movements from La mer, the orchestral Images, and the piano preludes. Finally, taken together these pieces point to an intriguing correlation between chromatic displacement and programmatic or evocative content, suggesting that Debussy associated the technique with the musical portrayal of nature's more elemental, untamed aspects.

Session | Program
Dance

Diane Urista (Columbia University), Chair

- Hearing Dance: Three Musical Analyses of Selected Choreographies
  Carlos Guedes (New York University)
- Waltzing Matilda: Correspondences of Gesture in Three Modern Waltzes for Solo Piano and Dance
  George Fisher and Carl Paris (New York University) assisted by Aparna Reddy and Tom Sullivan (New York University)
The paper analyzes in three selected choreographies how bodily motion represents musical rhythm in contemporary dance. It tries to understand how do dancers interact rhythmically with music. The analyses will be performed strictly from a musical perspective and the following issues will be addressed:

1- Does the phrasing of the dance coincide with that of the music?
2- How does the phrasing in dance get affected by different rhythmic organizations in music? That is, how does the phrasing differ when music has a regular, does not have a regular, or even has no perceptible groups such as moment form music?
3- To what beat level does a dancer synchronize her/his bodily motion? The process used to analyze the choreographies will consist of digitized video excerpts of the choreographies, synchronized to an oscillographic and spectrographic representation of the music they are set to. The oscillographic and spectrographic representations will help discerning the musical group boundaries as well as their internal rhythmic articulation. When mapped against the images, they will help to dissect how the interaction between bodily motion and music is performed.
**Waltzing Matilda: Correspondences of Gesture in Three Modern Waltzes for Solo Piano and Dance**

George Fisher and Carl Paris assisted by Aparna Reddy and Tom Sullivan

Although music and dance have enjoyed a long partnership in Western culture, questions about their relationship have usually been outside the realm of music-theoretic discourse. This paper moves those questions to the center of that realm by identifying gesture as a primary feature of musical organization and expression. It then explores how the gestures conveyed by a musical score are linked to the physical gestures of an instrumentalist involved in its dance performance, and how the physical gestures of the two kinds of performer—musician and dancer—together are related to each other.

The paper will document the process and present the outcome of the collaboration among a musician, a choreographer, and two dancers involved in setting three waltzes for solo piano to dance. The pieces to be performed are by Andrew Imbrie (1977), Roger Sessions (1978), and Seymour Shifrin (1977). The primary presenter, a pianist/theorist, will be assisted by faculty and graduate students from the Program in Dance and Dance Education of the host institution.

Session | Program
Sunday, 10:00 am-1:00 pm
Room 879

POST-TONAL STUDIES

Kristin Taavola (Sarah Lawrence College), Chair

- **Fifths and Semitones: A Ruggles Compositional Model and Its Unfoldings**
  Stephen Slottow (Hofstra University)
- **Towards a Counterpoint of Asymmetry**
  Anton Vishio (William Paterson College)
- **Axial Isography as an Extension of Klumpenhower Networks**
  Philip Stoecker (Graduate Center, CUNY)
- **Flip-Flop Circles and Groups**
  John Clough (SUNY at Buffalo)

Program
Fifths And Semitones: A Ruggles Compositional Model And Its Unfoldings
Stephen Slottow

The intervals of the perfect fifth and semitone (more generally, IC 5 and 1) are a central focus in Ruggles's late music, but little investigation has been done on how he used such spare materials to create large passages of music. A 1940 letter from Ruggles to John Kirkpatrick sheds light on this process. In the letter, Ruggles writes out a 7/1 combination cycle and two "unfoldings", each realizing the model in rather different ways. Taking this letter as a starting point, I explore: (1) properties of Ruggles's model; (2) how it serves--and does not serve--as the basis for his two unfoldings through alteration, rearrangement, and elaboration; and (3) how these and other strategies for combining IC 5 and 1 are implemented in some of Ruggles's later published and unpublished works, specifically the unpublished Visions (realized by John Kirkpatrick) and Evocations 4.
Towards a Counterpoint of Asymmetry
Anton Vishio

In this paper, consideration is given of the role of register in atonal counterpoint, a topicneglected in many models of post-tonal polyphony. Contrapuntal progressions are compared against two types of symmetry, contrary motion symmetry and parallel motion symmetry; the amount a progression deviates from contrary motion symmetry is termed its divergence, the amount a progression deviates from parallel motion symmetry is termed its skewness. The cumulative effects of the two asymmetry measures are explored in an analysis of a passage from the *Sonata for Violin* by Roger Sessions. In addition, a graph model for exploring these asymmetries is proposed, and new counterpoints are derived from given ones by holding skewness structure invariant while modifying the divergence structure, and vice-versa. Other musical situations in which similar techniques can be utilized are also examined.
Axial Isography as an Extension of Klumpenhouwer Networks
Philip Stoecker

Recent writings in transformational theory by David Lewin and Henry Klumpenhouwer have introduced the "Klumpenhouwer network," which recognizes both transpositional and inversive relationships within a single pitch-class collection. In constructing their networks, Klumpenhouwer and Lewin have insisted that an interval within each network remains invariant while inversive relationships change. They describe transformations of this kind as either "positive" or "negative" isography. There are, however, some relationships that cannot be accounted for by conventional network isography. Graphs may be musically and orthographically connected and yet not fit one of Klumpenhouwer's or Lewin's definitions. This paper demonstrates another kind of isography, deemed "axial" isography, in which an inversive relationship is preserved. The paper draws from the music of Schoenberg and Berg to illustrate operations that map axially isographic networks onto each other. I then demonstrate how positive, negative, and axial isography can work together for a single analysis. The results thus extend the applicability of network isography into a broader range of musical contexts.
Flip-Flop Circles and their Groups
John Clough

A body of recent work by Richard Cohn, Julian Hook, Brian Hyer, Henry Klumpenhouwer, David Lewin, and others has employed groups of transformations traceable to Hugo Riemann's Schritte (dualistic transpositions) and Wechsels (contextual inversions). Much of this work involves circles of major and minor triads such as Cohn's hexatonic systems. The paper asks: what is the space of all such circles--that can be formed by alternating major an minor triads (or other inversionally related types) in a consistent manner? It then proceeds to enumerate and characterize the 168 circles, called uniform flip-flop circles (UFFCs), that comprise this space, and to show how they relate to certain subgroups of the Schritte-Wechsel (S/W) group defined by Klumpenhouwer.

Each UFFC may be viewed as an overlay of two constituent circles, one generated by transposing major triads by a constant interval and the other by transposing minor triads by the same interval. The enumeration proceeds by counting the possible constituent circles and their appropriate pairings, and accounting for rotations. Alternatively, but with the same result, each UFFC may be seen as arising from a pattern of two distinct Wechsels; however, a pattern may give rise to more than one UFFC. Navigation among the triads of any UFFC is accomplished by means of the appropriate simply transitive subgroup of the S/W group.

The paper connects with Hook's work proposing a group of 288 transformations, of which Hyers group of order 144 is a subgroup, and touches on extensions to the arbitrary asymmetrical trichord, to dichotomies other than inversionally related chords, and to universes of other than 12 pcs.
MUSIC AND METAPHOR

Judith Lochhead (SUNY at Stony Brook), Chair

- Stasis and Semblance in György Ligeti's *Atmosphères*
  Eric Drott (Yale University)
- Debussy: *Ondine and Open Form*
  Marianne Wheeldon (Florida State University)
- Hearing Beethioven through Frank Lloyd Wright: Another Look at Metaphor of Architecture in Music Analysis
  Karl Braunschweig (Wayne State University)
- Where Musical Places Come From: The Conceptual Metaphor STATES ARE LOCATIONS
  Arnie Cox (Oberlin College)
"Stasis and Semblance in Gyorgy Ligeti's Atmospheres"
Eric Drott

Stasis is a ubiquitous term in discussions of Gyorgy Ligeti's music of the early sixties. Virtually every analysis of Atmospheres describes it as embodying a radical gesture of negation, to the extent that it effaces most of the elements that define the traditional musical work, such as melody, harmonic progression, and distinct rhythmic patterning. But even though stasis is often ascribed to the work, it is difficult to see how such a concept can accurately apply to any musical work, even one as unconventional as Atmospheres. Inasmuch as music is essentially temporal, the use of the term 'stasis' must be understood as metaphorical: it is an interpretation that analysts make, rather than a description. This paper will examine how the musical motion that does subsist in this work is manipulated so as to make it appear insubstantial, justifying the ascription of stasis. To this end, I adopt the theories of Leonard Meyer to demonstrate how the treatment of musical parameters in Atmospheres creates the semblance of stasis, by calling into question tacit assumptions concerning the ostensibly dynamic nature of music.
"Debussy's Ondine and Open Form"
Marianne Wheeldon

The discontinuity of Debussy's late works has been acknowledged and variously described by many writers: Herbert Eimert describes it as "endless variation"; Robert Sherlaw Johnson compares this aspect to the collage technique of Messiaen; Robert Orledge describes it as mosaic construction; Roy Howat refers to it as a definable system of block construction; and Boulez describes it as musical pointillism. Although recognized as a striking quality, discontinuity does not feature prominently in most analyses of Debussy's late music. Indeed, many current analytic approaches seek to enforce and reinscribe onto his music the very organicism from which Debussy was trying to escape: in discussions of his works, the analytic approach often smoothes over the juxtapositions and irregularities of the musical surface in order to find an underlying continuity and coherence. While this approach is viable, it surely does not illuminate the most conspicuous and historically significant features of Debussy's late style. To counter this, I approach Debussy's works from the viewpoint of discontinuity in an attempt to expand the many apt descriptions of Debussy's style cited above. Drawing on Stockhausen's description of moment form and its recent revisions in Jonathan Kramer's discussion of musical time, I analyze Debussy's Ondine (Preludes II), focusing on its fifteen moment-like musical ideas, their melodic circularity, harmonic stasis, and the resulting implications of openness in Ondine's form.

Session | Program
"Hearing Beethoven through Frank Lloyd Wright: Another Look at the Metaphor of Architecture in Music Analysis"

Karl Braunschweig

While such major figures as Heinrich Schenker and Leonard Meyer express reservations about explaining music through the metaphor of architecture, Frank Lloyd Wright enthusiastically describes Beethoven as a master architect of tones. The valuable insights behind this metaphor are worth rediscovering, which I explore in three stages. First, I critique some of its most prominent applications in music theory, analysis and criticism, in each case questioning aesthetic assumptions and examining analytical validity. Examples include excerpts from the writings of Arnold Schoenberg, Rudolph RÈti, Charles Rosen, and Robert Morgan, and focus on the compositional process, the perception of form, and the role of the aesthetic categories of symmetry, proportion and balance in depicting historical style change.

Secondly, I consider how the metaphor of architecture invites additional considerations from the perspectives of Gestalt psychology and Husserl's Phenomenology - particularly through the work of Victor Zuckerkandl, Leonard Meyer, David Lewin, and Kevin Korsyn - which compel us to rethink issues of time, order, and memory in the process of musical perception. I conclude by offering additional perspectives on architectural imagery in music that extend "beyond analysis" as such. I suggest that describing a piece of music as an architectural masterpiece conveys a sense of grandeur that we associate with public monuments. In addition, I explore how the "architecture" of music refers to the conceptual/spiritual side of composition, to the notion that the musical work is a fantasy space for the imagination.
"Where Musical Places Come From: The Conceptual Metaphor STATES ARE LOCATIONS"

Arnie Cox

There are no actual locations in music, nor actual distances or motion between musical locations, and yet much of music discourse is premised on the belief that there are. Although it has been recognized that such metaphoric concepts are treated as if they were literal, it has not been explained why we should have such concepts in the first place. What is it about musical experience that motivates conceptualizations of locations, distances, and motion? Metaphor theory in music has not yet gone beyond the important step of identifying that there are cross-domain mappings, and arguing that this mapping somehow draws on embodied experience via image schemas. In conjunction with this, we do not yet have an account of the logic of describing the relations of musical tones in terms of spatial relations. As a result, theories and epistemologies that are premised on the metaphor of musical "space" are also premised largely on shared intuitions, and the ultimately indefinite grounding of any and all spatially-related claims brings their value into question at a very basic level. This paper offers an account and a grounding of the metaphoric logic of musical space by examining the motivations for, and constraints on, cross-domain mappings; the question of what makes them largely unidirectional; the role of phenomenology in the emergence of image schemas; and the question of just how it is that embodied experience shapes metaphoric thought and musical meaning.