

# Music Theory Society of New York State

## Annual Meeting

Columbia University and Barnard College

27–28 April 2002

### PROGRAM

#### Saturday, 27 April

8:00–9:00 am Registration

9:00–11:30 am [Stories of Tonal Pieces](#)

9:00–11:30 am [Other Twelve-Tone Composition](#)

11:30 am–1:00 pm Lunch

1:00–1:30 pm Business Meeting

1:30–3:00 pm [Teaching and Learning](#)

1:30–3:00 pm [Actions and Thoughts](#)

3:15–5:15 pm PLENARY SESSION: [How Does Studying Music \(Theoretically\) Teach Us About the World?](#)

5:30 pm Reception

#### Sunday, 28 April

8:00–9:30 am Board Meeting

9:30 am–12:00 pm [Extended Tonality, Extending Theories](#)

9:30 am–12:00 pm [Rhythm and Text](#)

12:00 pm–1:30 pm Lunch

1:30–4:00 pm [A-Flat, C, and E](#)

1:30–4:00 pm [Reconsiderations of Theoretical Commonplaces](#)

Saturday, 9:00 –11:30 am

## Stories of Tonal Pieces

### Chair

- [Looking Glass into the Vagaries of Improvisational Style: Structural Levels in C. P. E. Bach’s “Free” Fantasia in E-flat major](#)  
J. Randall Wheaton (Northern Kentucky University)
  - [Beethoven’s Meditation on Death: The Funeral March of the “Eroica” Symphony](#)  
Eric Wen (The Curtis Institute of Music)
  - [Pastoral and Tragic Expressive Qualities in Chopin’s Ballade in F minor, Op. 52](#)  
Michael L. Klein (Temple University)
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## **Looking Glass into the Vagaries of Improvisational Style: Structural Levels in C.P.E. Bach's "Free" Fantasia in E-flat major**

**J. Randall Wheaton (Northern Kentucky University)**

While the works of certain tonal composers stand out as routinely hard analytical nuts to crack, at least for Schenkerians—those of Brahms, Chopin, and J. S. Bach come to mind—characterizing the phenomenological basis for analytical travail is, perhaps, more difficult. This said, there seems little doubt that the going gets tough whenever passages or entire sections of music are marked by tonal instability. But if this is the case for the complex development section of a sonata, the obstacles mount even further in the analysis of a work wholly conceived to exploit music's dramatic potential. It is safe to say that no purely instrumental genre is better suited for conjuring up the pathos and affections of dramatic whimsy than the keyboard fantasia and that no composer more completely and incandescently explored the possibilities of this genre than Carl Philipp Emanuel Bach (1714-1788). In many respects, his strange, yet finely wrought masterpieces in this style present the music analyst with some of the most challenging puzzles in the literature.

Composed in 1782, Bach's Fantasia in E-flat Major, W 58/6 (H. 277), was his first fantasia after a lapse of fifteen years and the first one intended expressly for the fortepiano. This tonally elaborate and mercurial work is on a large scale and assumes the formal outlines of a seven-part rondo. Aside from showing how certain attributes of Bach's improvisatory style emerge from his rhythmic and metric deployment of foreground and middleground pitch structures, I will demonstrate how his frequent and, in the words of E. Eugene Helm, "seemingly reckless" tonal shifts engender a coherent and particularly refined expression of tonality.

# **Beethoven's Meditation on Death: The Funeral March of the "Eroica" Symphony**

## **Eric Wen (The Curtis Institute of Music)**

This paper will examine the Funeral March of the "Eroica" in terms of both its tonal structure and narrative meaning. Through the use of voice-leading graphs, it will offer an interpretation of the movement which differs significantly from Schenker's comprehensive study in *Das Meisterwerk in der Musik*. It will show that the tonicization of the subdominant is an important feature of both the March and Trio sections, and that this idea achieves its most elaborate realization in the climactic F minor fugue. Also to be discussed are the significance of the return of the opening theme in G minor (bars 154 ff) and the dramatic A-flat passage (bars 159 ff) which leads back to the recapitulation of the opening theme in the tonic. By considering the movement's large-scale formal design, the paper will propose a new interpretation of the movement's narrative, interrogating the programmatic ideas so long ingrained in its reception. Rather than an expression of grief for an individual hero, the Funeral March is a meditation on death itself. To recall Beethoven's own subtitle of the "Pastorale" Symphony, the program of the "Eroica" is "mehr Ausdruck der Empfindung als Malerei."

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## **Pastoral and Tragic Expressive Qualities in Chopin's Ballade in F minor, op. 52**

**Michael L. Klein (Temple University)**

Although Chopin remained committed to the idea of absolute music, his works with the title “Ballade” have invited speculation about possible literary contexts. Despite inconclusive evidence linking some of the Ballades to poetry of Chopin's compatriot, Adam Mickiewicz, which suggests ways of recovering narratives for the Ballades, this paper takes the stance that it is equally fruitful to view these pieces in terms of what Robert Hatten calls “expressive genres.” Though we may never get past the notion that music can only narrate plots offered in advance, we can make some strides in describing the emotional breadth of Chopin's Ballades and the way that the dramatic sequence of emotional states mirrors those emotions evoked by literary works, whether or not they be the poems of Chopin's compatriot. The present study, therefore, is an analysis of Chopin's Ballade No. 4 in f-minor, op. 52 from a hermeneutic and semiotic standpoint that seeks to detail the work's expressive narrative and place it in the context of both pastoral and tragic expressive narratives.

In addition to Hatten's hermeneutic semiotics, the paper makes use of concepts of strangeness and intertextuality to support its conclusions. The paper details the coding of a pastoral expressive narrative in the second theme of the 4th Ballade and an expressively transformed version of the pastoral theme near the end of the work. In addition, the paper details the coding of a tragic expressive narrative, particularly in the second half of the Ballade.

Saturday, 9:00 –11:30 am

## Other Twelve-Tone Composition

### Chair

- [Composition with a Single Row Form? Partitioning Schemes in Webern's "Schatzerl klein," Op. 18, No. 1](#)  
Mark Sallmen (University of Toronto)
  - [Viktor Ullmann's Twelve-Tone Technique in the Context of the Second Viennese School](#)  
Rachel Malinow Bergman (Yale University)
  - [Aggregate-Class Interaction in \*Il Prigionero\*: A Preliminary Study](#)  
Paul Sheehan (Columbia University)
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## **Composition with a Single Row Form? Partitioning Schemes in Webern's "Schatzerl klein," Op. 18, No. 1**

**Mark Sallmen (University of Toronto)**

Webern's "Schatzerl klein" for voice, E-flat clarinet, and guitar is one of Webern's earliest twelve-tone serial works. On the surface, the row structure is straightforward: the vocal and instrumental lines collaborate to articulate 22 consecutive statements of a single row form,  $T_0P$ . Such simplicity may initially seem disappointing when viewed in the context of Webern's subtle and careful manipulation of multiple row forms in later serial works. However, the voice and clarinet do indeed make veiled references to row forms other than  $T_0P$ . These references are never exact, complete copies of  $T_n(I)P$ ; rather they omit pcs, embellish with extra pcs, and provide slight re-orderings. Viewed in this context, "Schatzerl klein" is not disappointingly simple after all, but rather offers a rich network of row-related associations. Aware of such musical depth, we can sense the profound compositional skill that we are accustomed to hearing in Webern's later serial works.

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## **Viktor Ullmann's Twelve-Tone Technique in the Context of the Second Viennese School** **Rachel Malinow Bergman (Yale University)**

Viktor Ullmann (1898-1944), a Jewish, Austro-Hungarian composer who was killed in the Holocaust, was greatly influenced by Schoenberg and his circle. By the early 1920's, critics hailed Ullmann as a "brilliant exponent of the twelve-tone system," though, unfortunately, none of these early serial compositions have survived. The only two extant works exhibiting Ullmann's serial technique are the slow movements of the String Quartet No. 3 (January 1943) and the Piano Sonata No. 7 (August 1944), the latter of which is based on an 8-tone row. Both works were written during the final two years of Ullmann's life, while he was interned in Theresienstadt (or "Terezin"), a "model" concentration camp just north of Prague that allowed, and eventually encouraged, musical activity. The musical language of Ullmann's serial compositions resonates with much of the early twelve-tone music of the Second Viennese School. This paper places Ullmann's serial music in the context of specific works by Schoenberg, Berg, and, to a lesser extent, Webern, focusing primarily on Schoenberg's opp. 23-25 and Berg's Lyric Suite. While an exploration of these works reveals many parallels, Ullmann's musical style emerges as uniquely innovative and personal, characterized by a coherent integration of tonal and post-tonal procedures.

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## **Aggregate-Class Interaction in *Il Prigionero*: A Preliminary Study**

**Paul Sheehan (Columbia University)**

In compositions from 1942 to 1949, Luigi Dallapiccola did not limit himself to the use of a single twelve-tone series in a given work. Instead, he presented a number of unique aggregate classes that may share certain features but that are not either derived from subsets of one another or related by one of the classic twelve-tone operations. During World War II, he had difficulty obtaining scores of the Viennese practitioners of twelve-tone composition, thereby frustrating his study of the technique; in his isolation, Dallapiccola was forced (as was Haydn at Eszterháza) to become original.

Although he employed the classic operations associated with twelve-tone composition such as  $T_n$  and  $T_nI$ , Dallapiccola also solved compositional problems involving the concurrent presence of multiple aggregate classes in works during this period. My paper examines aspects of aggregate-class interaction in the Prologue of Dallapiccola's second opera, *Il prigioniero* (The Prisoner), completed in 1948.

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Saturday, 1:30–3:00 pm

## Teaching and Learning

### Chair

- [Adele T. Katz and the Emergence of the New York “Schenker School”](#)  
David Carson Berry (Yale University)
- [Post-Tonal Improvisation in the Aural Skills Classroom](#)  
Peter Silberman (Eastman School of Music)

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## **Adele T. Katz and the Emergence of the New York “Schenker School”**

### **David Carson Berry (Yale University)**

Adele T. Katz is a name recognized by all who know early Schenkerian literature, due to two landmark publications. However, despite her frequent citation in bibliographies and historical outlines, almost nothing has been known about Katz herself or her other professional activities. Through original archive research and interviews with surviving colleagues and family members, I document her remarkable labors at various New York educational institutions. Learning of her activities allows us to paint a much fuller and richer picture of the early dissemination of Schenkerian ideas in the U.S. and simultaneously allows those familiar with Katz’s writings to probe the personality and philosophies behind the words and graphs. The paper consists of two main sections: the first documents the biography and work schedule of this important theorist (and thus comes to document important aspects of Schenker reception in the U.S.); the second focuses on Katz’s pedagogical approach to Schenkerian theory itself and considers her own contributions to an analytic approach that has become preponderant in recent decades.

American Schenkerism was nurtured in and spread from New York City, in the 1930s, and the New York Schenker School remains historically and culturally of enormous significance. Yet, without an understanding of Katz’s role in its development, one has a very incomplete picture of the true nature and extent of that School. Through this survey, I aim to contribute to that picture, addressing historical as well as theoretic/analytic issues relevant to the topic at hand.

## **Post-Tonal Improvisation in the Aural Skills Classroom**

### **Peter Silberman (Eastman School of Music)**

Students frequently have difficulty mastering sight-singing and dictation of atonal materials due to their unfamiliarity. Thus, one of the goals of a course in atonal ear training is to familiarize students with pitch collections and rhythms that might be encountered in twentieth-century compositions. An effective way to accomplish this goal is to teach students to improvise using atonal materials, so that students can get first hand experience as post-tonal composers. Further, the real-time nature of improvisation, in contrast to composition, requires that the student master the materials and techniques under study to such an extent that they are available at a moment's notice.

This presentation will discuss and demonstrate an improvisation-based approach to teaching post-tonal ear training that was developed and implemented during the 1999–2000 school year. The presentation will begin with a brief discussion of the nature of post-tonal improvisation. Aspects of the atonal ear-training curriculum will then be evaluated for their suitability for improvisation. Next, a set of exercises for gently easing students into improvisation will be presented, along with references to works on improvisation pedagogy. More advanced exercises will then be explained. The presentation will end with recordings of sample improvisations by undergraduates enrolled in the presenter's classes.

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Saturday, 1:30–3:00 pm

## **Actions and Thoughts**

### **Chair**

- [What Performance Tells Us About Analysis](#)  
Diane Urista (Oberlin Conservatory)
  - [Moving Beyond Motion: Musical Temporality and Metaphor](#)  
Robert Adlington (University of Nottingham)
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[Program](#)

## **What Performance Tells Us About Analysis**

### **Diane Urista (Oberlin Conservatory)**

This paper explores the relationship between musical performance and analysis. After looking at some selected analyses of a musical excerpt, we will then listen to a couple of recordings of the passage performed by different artists to show how musical performance plays a significant role in either encouraging or discouraging a particular analysis. Listening to recordings will reveal how a performer's physiological actions figure into our overall understanding of a musical analysis. By comparing different performances, we are reminded that our analytical understanding is not based solely on features of the score, but also on features of performance. This raises questions about the nature of some of our music analyses, and the relationship between the musical score, performance, and discourse. For instance, if a performer does not encourage a particular analysis of a piece, does that analysis even exist? Are some of our musical analyses based more on the performer's actions than that which we see in the score? Listening to performances opens up avenues to musical understanding and expressive meaning that the score may not as readily access.

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## **Moving Beyond Motion: Musical Temporality and Metaphor**

**Robert Adlington (University of Nottingham)**

This paper argues that music offers experiences of change that are at odds with our common understanding of time. Specifically, I question the widespread belief that forward motion is a condition of musical temporality.

I approach this issue through recent metaphor theory. Theorists such as Lakoff and Johnson argue that our motional concepts of time and change are metaphorical, but that they are also necessary and unavoidable, a manifestation of our psychological proclivity for grasping abstract concepts in terms of concrete, physical experience. I accept the metaphorical basis of musical experience, but argue that forward motion is only one of many possible 'bodily' metaphors for grasping change. Music evokes a range of such metaphors; motion is not ever-present but intermingles with metaphors of heat, light, weight, and tension. To see motion as an inevitable correlate of all change is to impose a second-level metaphor on changing experiences that may already have an adequate non-motional metaphorical conceptualization.

A number of factors explain our tendency to prioritize motion over other metaphors for musical temporality. Not least of these is time itself, which encourages an unduly linear view of the faculties (memory and expectation) underlying our experience of change.

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Saturday, 3:15–5:15 pm

## **Plenary Session: How Does Studying Music (Theoretically) Teach Us About the World?**

**Martin Scherzinger (Eastman School of Music), Chair**

Invited Participants:

- Christopher Hasty (University of Pennsylvania)
- Ellen Koskoff (Eastman School of Music)
- Lawrence Kramer (Fordham University)
- Fred Lerdahl (Columbia University)

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Sunday, 9:30–12:00 pm

## Extended Tonality, Extending Theories

### Chair

- [Major Thirds, Augmented Triads, and Aggregate Completion in Liszt's 1839 \*Concertos symphoniques\*](#)  
Robert Gauldin (Eastman School of Music)
  - [Dissonant Tonics and Post-tonal Tonality](#)  
Daniel Harrison (University of Rochester)
  - [A Curious Pitch-Class Structure in Ravel's \*Forlane\*](#)  
Marlon Feld (Columbia University)
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# **Major Thirds, Augmented Triads, and Aggregate Completion in Liszt's 1839 Concertos symphoniques**

**Robert Gauldin (Eastman School of Music)**

Such scholars as Larry Todd and Richard Cohn have alluded to the developing role that the augmented triad plays in surface progressions of Liszt's compositional practice. This paper will attempt to demonstrate that as early as his three *Concertos symphoniques* of 1839 (the First E-flat Concerto, the Second A major Concerto, and the posthumous E-flat concerto), Liszt was already utilizing this sonority in an astonishing variety of imaginative ways and at different hierarchical levels. Three aspects of these works' tonal language will be isolated and discussed: 1. The role played by the major-third relations, both at the harmonic surface and larger tonal contexts, 2. The function of the augmented triad, either in isolated form or as projections of successive major thirds in both local sequences and higher structural levels, and 3. Sequential patterns involving symmetrical sonorities or relations which result in the complete chromatic or aggregate.

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## **Dissonant Tonics and Post-tonal Tonality**

**Daniel Harrison (University of Rochester, Eastman School of Music)**

Tonic sonorities in common-practice tonal music are major or minor triads. The use of other sonorities in the late nineteenth century (well-known examples from Liszt's late period come to mind) is thought to point the way to atonality. Yet still other sonorities began to be used during that time that pointed the way for new kinds of tonal music. These sonorities are added-note chords of various kinds that retain a sense of chord root as well as affective attributes of “home,” “center,” etc. associated with common-practice tonics. Theoretical discussions of tonic from Rameau to Riemann to the present day, however, exclude such sonorities on principle because they are dissonant chords, and dissonant chords are the prerogative of non-tonic functions. This paper suggests ways to extend the theoretical franchise of tonic to these chords by examining rootedness in general and the abstract structure of added-note chords in particular. Musical examples from both art and popular repertoires show how context influences the operation of added-note chords as tonics.

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## **A Curious Pitch-Class Structure in Ravel's Forlane** **Marlon Feld (Columbia University)**

The opening measures of the Forlane from Ravel's *Le tombeau de Couperin* contain several instances of a curious pitch-class structure. The deployment of the structure suggests a fusion of pitch-class set theory and traditional tonal theory. My analysis of the opening measures, based around the structure, will be compared to analyses by Martha Hyde and others.

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Sunday, 9:30–12:00 pm

## Rhythm and Text

### Chair

- [Billie Holiday's Art of Paraphrase](#)  
Cynthia Folio (Temple University)
  - [Metric displacement in João Gilberto's 1973 recording of "Águas de março"](#)  
Brian Robison (Cornell University)
  - [Distortion, Subversion and Expressive Heightening of Text in Stravinsky's \*The Rake's Progress\*](#)  
Chandler Carter (Hofstra University)
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## **Billie Holiday's Art of Paraphrase**

### **Cynthia Folio (Temple University)**

Billie Holiday's style of singing has captured the imaginations of singers and instrumentalists alike and her interpretations are legendary. The eminent composer, Ned Rorem, acknowledged her influence: “In bending a phrase, stretching a melody, delaying the beat so as to come in wrong just right, she forever influenced my approach to song writing. . . .”

The proposed paper analyzes and compares various recorded (and transcribed) versions of Billie Holiday singing two standard tunes: three versions of “All of Me” from 1941, 1946, and 1954, and two versions of “These Foolish Things” from 1936 and 1952. This not only provides an opportunity to examine general features of her style, but to compare aspects of her style as they developed through her short career. While all versions of the two tunes studied are remarkable interpretations, the general trend from early to late is toward a less literal version of the tune and a more innovative approach to timing. The latest versions of both tunes also reveal a sophisticated development of motivic ideas, as Billie literally recomposes the tune and creates her own integrated structure. Such close analysis identifies specific traits that can be studied in her other songs and opens the door to understanding her unique art of paraphrase. It also provides insight into one artist’s spontaneous, creative process.

## **Metric Displacement in João Gilberto's 1973 Recording of "Águas de março"**

**Brian Robison (Cornell University)**

In the 1970s, the Brazilian singer-guitarist João Gilberto developed a highly personal style of phrasing, often dropping beats or declining to sustain long notes. When the accompaniment closely follows his altered phrases, these techniques lead to a compressed version of a song. When the accompaniment continues normally, they can lead to a shifting of the melody's metric structure in relation to that of the accompaniment. An example of the latter modification is strikingly displayed in Gilberto's 1973 recording of Antônio Carlos Jobim's "Águas de março" ["Waters of March"], a song which features comparatively minimal pitch and rhythmic content.

Gilberto takes Jobim's minimal materials and applies an almost minimalist aesthetic. His most dramatic alteration is to truncate sustained notes and to elide many unstressed syllables and articles, such that his vocal line is repeatedly transposed in anticipation of his own guitar accompaniment. Unlike the phase-shifting music of Steve Reich, however, Gilberto's arrangement doesn't cycle automatically through the various available metric transpositions. In this paper, his metric displacements are considered from the perspectives of beat-class complementation and maximally even beat-class sets, and are then analyzed by means of transformation networks that illustrate his transpositional syntax. Gilberto's choice of transpositions may be interpreted as projecting onto higher metric levels the device of harmonic anacrusis that is fundamental to the idiomatic performance of much Brazilian samba and bossa nova.

# **Distortion, Subversion and Expressive Heightening of Text in Stravinsky's *The Rake's Progress***

**Chandler Carter (Hofstra University)**

Richard Taruskin has observed that Stravinsky's habit of distorting natural declamation in his text settings is not the result of oversight or incompetence, but is an integral part of the composer's modernist esthetic stance. Such “wrong” settings subvert the natural flow of language in the same way that Stravinsky subverts the conventional flow of melody, harmony or rhythm. This paper will demonstrate a method of analyzing Stravinsky's setting of text so as to understand better where and how he subverts natural declamation, and perhaps more importantly, where he does not. In his opera *The Rake's Progress* (1948- 51), Stravinsky follows the natural sense of the text more closely than in any of his previous vocal works. This can be seen in the way he privileges the narrative function of the text, an approach no doubt influenced by the dramaturgy of 18th-century opera. Stravinsky's new receptivity to the expressiveness of language is also evident in numerous individual settings. Building on a close examination of the sketches for the opera, this paper analyzes examples of Stravinsky's seemingly new attitude to setting words - a task that the composer claimed was “calculated to display Wystan Auden's magnificent English text.”

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Sunday, 1:30–4:00 pm

## **A-flat, C, and E**

### **Chair**

- [E major and Spirituality in the Music of Beethoven with Special Focus on the Second Movement of Beethoven's String Quartet in E-flat major, Op. 127](#)  
Eric McKee (City College, CUNY)
  - [The A flat-C-E Complex: Association, Tonal Structure, and the Evolution of a Compositional Strategy](#)  
Matthew Bribitzer-Stull (Pennsylvania State University)
  - [The A flat-C-E complex and \*Erlösung\* in Nineteenth-Century Programmatic Music for Orchestra](#)  
Charles Youmans (Pennsylvania State University)
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## **E major and Spirituality in the Music of Beethoven with Special Focus on the Second Movement of Beethoven's String Quartet in E-flat major, Op. 127**

**Eric McKee (City College, CUNY)**

E major was a key Beethoven repeatedly turned to when he wanted to express religious and universal spirituality. This paper explores Beethoven's musical depiction of spirituality in those pieces. My study of these works reveals three observations. First, in instrumental works, Beethoven uses the "chorale" as a musical topic to cue the listener that something spiritual is being communicated. Second, a prominent feature of the hymn topic for Beethoven and, as I will show, composers before and after him, is progression I–V–vi, especially when used at the beginning of a phrase. I discuss two possible sources, both of which make prominent use of the I–V–vi progression, that may have had some influence in the development of the hymn topic in instrumental music: protestant chorales and "priestly processions" in 18th-century opera. The third observation is that a significant number of these works involve key relationships drawn from the major-third cycle A-flat–C–E. Beethoven was one of the earliest composers to make prominent use of major-third relations and, interestingly, he preferred the A-flat–C–E cycle over the other three possible cycles (D-flat–F–A, D–F-sharp–Bb, and E-flat–G–B). I conclude the paper with an analysis of the second movement of Beethoven's late string quartet in E-flat major, Op. 127.

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# **The A-flat-C-E Complex: Association, Tonal Structure, and the Evolution of a Compositional Strategy**

**Matthew Bribitzer-Stull (Pennsylvania State University)**

Music theory's lasting fascination with tonal relationships based on major thirds has provided the motivation for countless inquiries. The inspiration for this project is no different, but the conclusion—that Romantic-era composers preferred some third relations over others—introduces a new angle to this field of study. Western composers' predilection for the complex of keys including A-flat Major, C Major, and E Major crystallized in the music of the 'New German School' compositions of Liszt and Wagner. This complex, in turn, formed the prototype for a compositional strategy whose echoes are audible in many Romantic compositions. By tracing the evolution of the complex from its diatonic underpinnings to its fully chromatic maturity, the bulk of this study attempts to establish both how the three keys—A-flat, C, and E—function together on multiple tonal levels, and why these specific keys were singled out for special treatment. Moreover, late-Romantic variations of the basic prototype will be discussed to support the notion that the A-flat-C-E complex remained a viable model for post-Wagnerian composers.

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# **The A flat-C-E complex and *Erlösung* in Nineteenth-Century Programmatic Music for Orchestra**

**Charles Youmans (Pennsylvania State University)**

During the second half of the nineteenth century the pitch-class complex A-flat-C-E was regularly invoked by Liszt, Wagner, Strauss and Mahler in orchestral works dealing with spiritual redemption (*Erlösung*). The theme of metaphysical transfiguration, which continued to dominate Austro-German opera even after Wagner's death (contrary to Dahlhaus's claim of a retreat into sentimentality and Märchenoper), also played a considerable role in important orchestral music from the period. In addition to incorporating the clarifying device of a program, these works cite the A flat-C-E complex as a musical sign that redemption is at issue. While the associative meaning of the complex remained generally consistent, however, the associations of individual keys varied from composer to composer. Furthermore, works of Strauss (*Also sprach Zarathustra*, *Tod und Verklärung*, *Till Eulenspiegels lustige Streiche*) and Mahler (Symphonies Nos. 2 and 8) engage critically with the complex, identifying it as aesthetically outdated.

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Sunday, 1:30–4:00 pm

## Reconsiderations of Theoretical Commonplaces

### Chair

- [Method—Technique—System: Evolving Approaches to Twelve-Tone Composition](#)  
Bruce Samet (Mount Airy NC)
- [A Classification Scheme for Harmonic Sequences](#)  
Adam Ricci (Eastman School of Music)
- [Re-imagining the Concept of Style and the Role of Music Theory](#)  
Richard Randall (Eastman School of Music)

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## **Method—Technique—System: Evolving Approaches to Twelve-Tone Composition** **Bruce Samet (Mount Airy, NC)**

This paper describes distinctions among the ideas of “twelve-tone method,” “twelve-tone technique,” and “twelve-tone system”—too often now regarded as mere terminological quibbles—and looks at an instance of each “category” illustrating not only these distinctions, but also some less frequently discussed aspects of twelve-tone procedures represented in each sort of case. Examples are drawn from Schoenberg’s *Piano Piece*, op. 33a, Krenek’s *Twelve Variations in Three Movements*, op. 79, and Babbitt’s *Canonical Form*.

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# **A Classification Scheme for Harmonic Sequences**

## **Adam Ricci (Eastman School of Music)**

Music theorists classify the harmonic sequences found in tonal music into various types, according to root motion, contrapuntal patterns, harmonic function, or some combination of these. Unfortunately, there is neither universal terminology for nor general agreement on the number of basic patterns; even among the “standard types,” there are curious inconsistencies in labeling. In addition, current and past classification systems are limited in scope, since they are generally confined to a repertory of common sequences. In the present paper, I characterize the sequence as the superimposition of a pitch transposition operation upon a repeating series of root motions. Such a characterization leads to 1) a generalization of pattern cardinality, 2) enumeration of combinations of root motions, and 3) a study of the different types of voice leading that result from the interaction of pitch- and pitch-class transposition of triads. I propose a comprehensive classification of sequences that pairs constituent root motions and degree of voice-leading smoothness, a classification that provides new insights into the standard sequence types, and elucidates passages for which previous classification systems have no label.

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## **Re-imagining the Concept of Style and the Role of Music Theory**

### **Richard Randall (Eastman School of Music)**

When music theorists and musicologists talk about musical style they are referring generally to those elements that allow the association of a piece of music with a particular composer, historical period, or aesthetic or nationalistic camp. Following Jan LaRue in his seminal study of musical style: “we can perceive a distinguishing style in a group of pieces from the recurrent use of similar choices; and a composer’s style as a whole can be described in terms of consistent and changing preferences in his use of musical elements and procedures.” This paper challenges some assumptions at the core of this definition and other style studies in light of some recent and some not-so-recent music-theoretical work. Using the idea that music theory reflects our current and ever-changing attitudes toward music, this paper presents a method of stylistic categorization of musical works based how musical works interact with music theories as partners in the creation of musical experience.

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