Music Theory Society of New York State and New England Conference of Music Theorists

Joint Annual Meeting

Yale University
New Haven, CT

26–27 April 2003

PROGRAM

Saturday, 26 April

8:00–9:00 am  Registration
9:00 am–12:00 pm  The Post-War Avant-Garde
9:00 am–12:00 pm  Early 20th-Century Modality/Tonality
12:00–1:30 pm  Lunch
1:30–2:45 pm  PLENARY SESSION: Analysis for Performance: A Lecture Demonstration
William Rothstein
2:45–5:00 pm  Temporality
2:45–5:00 pm  Between Romanticism and Modernism
5:00 pm  Business Meeting — MTSNYS
5:00 pm  Business Meeting — NECMT
5:30 pm  Reception

Sunday, 27 April

8:30–9:00 am  Registration
9:00–11:15 am  Performance and Analysis
9:00 am–10:30  Style and Cultural Identity
10:30 am–12:00 pm **Musical Rhetoric**

12:00 pm Executive Board Meetings

**Local Arrangements:** David Clampitt

**Program Committee:** Mary I. Arlin, chair (Ithaca College); James Baker (Brown University), Joseph Dubiel (Columbia University), Peter Kaminsky (University of Connecticut), Philip Rupprecht (Brooklyn College and Graduate Center, CUNY), and Janet Schmalfeldt (Tufts University)
Program

Chromatic Saturation and the Significant Gap as unifying Devices in Berio’s *Sinfonia*
Catherine Losada (CUNY Graduate Center)

Traditional techniques of musical analysis are based on the assumption of a governing unity in the musical language. Thus, the musical *collage*, which by definition subverts the concept of unity by juxtaposing fragmentary quotations from different musical styles within the composition, poses the most stimulating questions for the analyst: What is the relationship between the disparate elements in a *collage*? What are the structural implications of combining such a variety of disparate elements? Finally: What theoretical tool should be used to analyze music with such diverse musical idioms?

Using concrete examples from Berio's *Sinfonia* (1968), considered by many the prototype of a musical *collage*, the current paper describes a sophisticated structural model that is based on concepts that simultaneously subvert and transcend traditional notions of unity. The apparently disparate musical layers are related in a variety of ways, including pitch relations of exclusion (which become a paradoxical source of unity through the concept of chromatic completion). Moreover, the concept of chromatic saturation in pitch space exploits the redefined concept of musical space, which the musical *collage* gives special meaning to through its reliance on layering and referentially, as the basic for structural connections that function on many different and simultaneous levels. The paper outlines the major features of these pitch connections and demonstrates their intimate relationship to the formal and dramatic structure of the piece, thus uncovering surprising sources of unification and continuity.
which complement the referential, poetic, and dramatic concurrent of the work in creating a pattern of expectation that transcends mere formalism.

**Top**

**Multidimensional Counterpoint and Social Subversion in Luigi Nono's Choral Music**

Jeannie Guerrero (Harvard University)

Very little analytical work has been written on Luigi Nono's music, mostly because of perceived difficulties in listening to it and in reconciling its overt social agendas to musical techniques. This paper examines four choral pieces composed from 1957 to 1960 and examines their particular reinvention of classical polyphony in relation to Nono's more general practice of social subversion and resistance.

Nono's idiosyncratic text-setting technique is examined as a surface manifestation of his new polyphony. The concept of "resonance" is introduced as a strategy for hearing "voices" in a new conceptual sense. Resonance is shown to operate more deeply in the music, and it establishes several additional, simultaneous realms of motion in dimensions such as pitch, duration, and dynamics. Streams of resonating events are fitted to a traditional contrapuntal model, the employment of which uncovers interdimensional motion from a unison, parallel motion, and motion to a cadence. The adaptation of Nono's music to this conventional model delineates a strong link between his compositions and the traditional polyphonic repertoire, a repertoire that Nono explicitly addresses.

Nono's reinvention of conventional musical time and space can be illuminated with—yet only partially captured by—my model for "multidimensional counterpoint." The model can be used to uncover strategies that Nono uses to confront the musical past in order to reshape the musical future. In this way, it is possible to see how he stages a revolution of his own, doing with music what others might do with words, and sometimes arms.

**Top**

**Steps Through the Maze: the Use of Magic Squares in the Music of Sir Peter Maxwell Davies**

Rodney Lister (The New England Conservatory of Music)

There have been numerous junctures in Sir Peter Maxwell Davies's career when he seemed to embark on a radically different path from the one that he and his music had previously traced: Despite stylistic differences between them, all of these works are the products of common organizational concepts and procedures. From 1975, with the composition of the chamber work *Ave Maris Stella*, all of his work have been organized with reference to magic squares, which he uses to control melodic, harmonic, rhythmic, structural, and sometimes proportional aspects of his works.

The second movement of *Image*, *Reflection*, *Shadow*, a chamber work, written for Davies's group the Fires of London in 1980, exemplifies his use of magic squares as organizational tools. Two cells abstracted from the plainsong tune *Lux Aeterna* are used to construct transpositional matrices which are used to generate magic squares, which in turn are used to create pitch-transformation processes and harmonic sequences which are the basis of the work's structure. Each stage of the development of this complex of material remains available for use in the work, giving the work a depth of reference between elements with greater or lesser closeness to the initial source, and given, by the particular workings of the square in that work, a connection between the structure of the work and its initial conceptual poetic image.

**Top**
This paper advances an analytical approach to Morton Feldman's *Palais de Mari* (1986) predicated on categorization and reconfiguration of musical ideas among "associative sets," informed by Lewin's injection function and other means to construe transformational distance among musical segments, and by recent theories of voice-leading. Analysis focuses not on the fixing or justification of category boundaries, but on their permeability and potential for internal reorganization with respect to particular musical contexts and theoretic tools. With this foray into some of the fluid connections and interconnections among segments and sections of *Palais*, my hope is to enable and encourage analysts to grapple with multiple and shifting musical associations and continuities, not only in other late works by Feldman (in which they are particularly characteristic and the approach is perhaps most directly applicable), but in general and as a matter of course in a wide range of repertoire. En route and in closing, the paper considers questions of a general nature in music analysis, engaging issues surrounding categorization in music analysis (and in the study of Feldman's music in particular), and points of contact among categorization, similarity, transformation, and analytical interpretation.
Early Twentieth-Century Modality/Tonality

Chair: James Baker (Brown University)

- Bartók’s Polymodal Chromaticism and the Dasian System
  José António Martins (University of Chicago)
- Debussy’s Diatonic Practice within the MI-Chromatic Space
  François de Médicis (Université de Montréal)
- Sibelius’s ‘Modern Classicism’ and the Integration of Modality
  Les Black (Ithaca College)
- The Meaning(s) of "Without": An Investigation of Liszt’s "Bagatelle ohne Tonart"
  David Carson Berry (Yale University)

Bartók’s Polymodal Chromaticism and the Dasian System
José António Martins (University of Chicago)

A distinctive compositional signature for Bartók’s contrapuntal style consists of the superposition of strands in different keys. In analytic approaches to this music, tonal theorists subsume the resultant chromaticism within a pitch-centered diatonic background, while atonal theorists cut across the diatonic strands to conceive pc cells or motives that move more properly in a chromatic 12 pc space. Both analytic approaches, however, obscure the individuality and coherence of perceivable diatonic strands reducing chromaticism into diatonicism or scattering diatonicism into chromaticism.

This paper develops an alternative model for conceiving superposed diatonic spaces within a hybrid space combining diatonic and chromatic features. This model, called the Dasian system, retains the integrity of diatonic strands and allows for a non-reductive understanding of diatonic superpositions without appealing to pitch centers or specifying complete diatonic collections. The paper develops a theoretical framework for the Dasian system, explores its analytic potential for some Bartók pieces, and considers its generability to a larger framework of spaces and extensibility to other composers.

Debussy’s Diatonic Practice within the MI-Chromatic Space
François de Médicis (Université de Montréal)

As Richard Parks (1989) observed, Debussy wrote numerous pieces using prominent diatonic material, although often outside the bounds of functional tonality. Starting from the original analytical observation that many pieces from the composer’s maturity (1894 onwards) exploit strongly contrasting diatonic sets as structural devices (i.e. sets that tend toward aggregate completion and minimal overlap), this paper explores Debussy’s diatonic practice from the vantage point of MI-chromatic space (or circle of fifths). Spatial visualization is used as a complementary tool to familiar set-theoretical concepts (such as invariance properties revealed by ICV and IV, inclusion relations as expressed by genera) to analyze the following works of the middle period: La Danse de Puck, La
Cathedrale Engloutie, La Fille aux Cheveux de Lin, and Brouillards. This mode of representation is convenient for quickly visualizing contrasting or overlapping relationships among diatonic sets within the chromatic universe. In musical contexts of shifting diatonic collections, the visual advantage reaches beyond mere practicality: this tool makes it possible to untangle the complex interaction of contrast, inclusion, and invariance relationships of sets as they progress within the chromatic space, as hardly any other means might do. And besides its visual appeal, this form of representation also spawns a conceptual shift, in which the diatonic scale is conceived not so much as a collection of discrete elements, but as a region on the MI-circle. Through its flexibility and suitability to Debussy's music, this tool brings new analytical insights into this repertoire, an achievement that still best establishes its merits.

Sibelius’s “Modern Classicism” and the Integration of Modality
Leslie Black (Ithaca College)

The early symphonies of Sibelius are often characterized as nationalist works, due to the inclusion of modal melodies. As Sibelius emerged from this stage of his career, he spoke of a move to "modern Classicism." The leaner orchestra and sharper forms found in the works from these years are obvious signs of a more classical style. However, a subtler manifestation of this trend may be perceived in the integration of the essence of modality into his music language, initiating a competition between modal and tonal structures. This conflict of scales unfolds over the course of complete works, evoking the type of organic, teleologic structures found in the harmonic and motivic dimensions of his later compositions. The end result of this process is a new tonal sound, close to conventional tonality but subtly altered through the interaction of tonal and modal. Examples from the Violin Concerto (1904) and Third Symphony (1907) will be presented.

The Meaning(s) of "Without": An Investigation of Liszt's "Bagatelle ohne Tonart"
David Carson Berry (Yale University)

In this paper, the author addresses issues surrounding the interpretation of Franz Liszt's 1885 piano composition, "Bagatelle ohne Tonart"—a bagatelle declared to be "without tonality" or "without a key." In the first section, I consider how the Bagatelle fits within the framework of extant nineteenth-century musical thought; how its processes are supported by contemporaneously evolving theories of chromaticism. Partly through an analysis based on the practice of Gottfried Weber (1779–1839), I demonstrate that the Bagatelle is not a piece "without tonality" as much as it is one "without the fulfillment of the tonic." Its disposition is to maintain harmonic tension by avoiding anticipated resolutions; and by preserving a sense of ambiguity as to what the actual "missing" key is.

In the second section, I address why Liszt was prompted to compose such a work. We know that he was a proponent of Zukunftsmusik ("music of the future"), but was composing "ohne Tonart" one of the premises of his view of music's future? To settle the debate, we must confirm that (1) within his notions of Zukunftsmusik, he also had definite ideas about a Zukunftsharmoiesystem; and (2) such a system comported with the processes exhibited by the Bagatelle. In this section's commentary, I demonstrate that the Bagatelle's traits are in accordance with theoretical views, to which Liszt subscribed, about music's future direction. Relevant theories of both Karl Friedrich Weitzmann (1808-80) and François-Joseph Fétis (1784-1871) are considered.

Through both analytical and historical investigations, I try to foster a more meaningful understanding of not only the Bagatelle's processes and intentions, but also its place in the history of musical evolution. Also, I hope to unite seemingly different threads of nineteenth-century theory and analysis, which in
fact contribute to an understanding of the same strand of musical evolution: the increasing attenuation of tonality to the point that a piece could be written "ohne Tonart."

Top
Metrical Ambiguities in Ursula Mamlok's *Panta Rhei* (1981)
Roxanne Prevost (University at Buffalo, SUNY)

Temporal Displacement in the Music of Charles Ives
Matthew McDonald (Yale University)

Cage's *Sonatas and Interludes for Prepared Piano*
Jeffrey Perry (Louisiana State University)

**Metrical Ambiguities in Ursula Mamlok’s *Panta Rhei* (1981)**
Roxanne Prevost (University at Buffalo, SUNY)

Composer Ursula Mamlok (b. 1928) has gained prominence in the areas of performance, recording, and publishing in the past four decades. The majority of her recorded works draw from serial techniques, but since the 1970s, she has settled into a post-serial style that develops traditional forms and uses classical devices, such as motivic repetition and development. Although Mamlok manipulates the row through conventional operations in *Panta Rhei* (1981), she does not draw on serial techniques for some sections in the fourth movement, which displays a rondo design. Instead, Mamlok alternates between non-serial refrains and serial middle sections in this movement of her piano trio. She manipulates the entries of the repeated-note unit at the beginning of the refrains, giving the unit duple and triple identities. Although the duple and triple identities of the returning opening unit, the overlapping statements of the unit, and the reinterpreted incomplete measures contribute to the fluctuation in the perception of time, it is the many instances of accelerations and decelerations that give the piece the impression of “time in flux.”

**Temporal Displacement in the Music of Charles Ives**
Matthew McDonald (Yale University)

Ives’s music, in its treatment of time and temporal experience, is exemplary of early-twentieth century conceptions of time. This talk will focus on a particular procedure that suggests temporal states and relationships via manipulations of musical linearity, what I call temporal displacement: a recurrent phenomenon in which music seems to derive from linear successions whose constituent parts have been rearranged. Examples abound in Ives’s oeuvre and can be found in works of various types, composed at various stages of Ives’s career. Yet to recognize displacement in these pieces is to depart from the leading approaches to post-tonal music. Contemporary analysts, when pursuing connections between disparate sonorities or passages, are most likely to turn to linear analysis or to seek out associative relations, strategies that will often provide inadequate accounts of Ives’s
fragmented textures. Identification of displacement enables the analyst to acknowledge and emphasize, rather than smooth over, surface disjunctions, as analyses of portions of the First Piano Sonata, Song Without (good) Words, Three-Page Sonata, Psalm 14, and the song “Nov. 2, 1920” show. Scholars occasionally have noted instances of disrupted or reordered musical chronologies in the music of other composers, but none has undertaken a large-scale study, and few have suggested that such procedures are crucial to the compositional language of a twentieth-century composer. Such a study is appropriate for Ives’s music, in which displacement is a crucial formal element, of comparable significance to Ives’s better-known innovations in the realm of pitch material.

**Cage's Sonatas and Interludes for Prepared Piano: Performance, Hearing and Analysis**

*Jeffrey Perry (School of Music, Louisiana State University)*

This paper will investigate the two principal factors that determine a perception of form in John Cage’s *Sonatas and Interludes for Prepared Piano* (1946-48), namely Cage’s rhythmic structure and the table of preparations provided for the work. To this end I will draw on several recorded performances to explore the commonalities and differences between them. By contrast to most other discussion of Cage’s music, I will focus on the perceived connections and contrasts that might shape a performer’s interpretation of the work. Consideration of this cycle from an analytical point of view may seem to be hindered rather than facilitated by Cage’s own extensively documented compositional methodology; indeed, the very term “form” must be reclaimed from the special, rather counterintuitive meaning it assumes in Cage’s writings in the 1940s. Throughout the paper, I will draw on three recorded performances by Maro Ajemian, Robert Miller, and Aleck Karis to corroborate my analytical conclusions, which include the following: that Cage’s precompositional rhythmic structure is to a large extent projected in the music through conventional indices of salience, and that Cage’s avowed program for the *Sonatas and Interludes*, “the expression in music of the ‘permanent emotions’ of Indian tradition . . . and their common tendency toward tranquility,” is realized in virtually every dimension of each movement of the work.
Between Scenes: A Study in Wagnerian Continuities
David Smyth (Louisiana State University)

Analyses of Wagner's music dramas, whether they focus principally on themes, harmonic construction, or on formal design, are typically beset with problems stemming from the difficulty of parsing an almost seamless surface. Even at sectional boundaries that may at first appear to be distinct, continuities may be as important as more obvious contrasts. Across and between scenes, Wagner challenges us to recall and connect not only themes and motives, but also orchestral voicings, colors, rhythmic gestures, and even the sounds of particular chords and intervals. Many analysts appear hesitant to delve into the workings of this complex process, preferring instead to rely on the traditional labels for the so-called Leitmotive, and limiting discussion of formal design and tonal structure to relatively short, discrete sections. For this reason, continuities that extend across boundaries have received less attention than they deserve. Using a single extended example, this presentation examines hitherto unremarked continuities across the famous transformation interlude that links Scenes One and Two of Das Rheingold. The analysis uncovers a new pitch-specific motive associated with mocking laughter, a "tonal flashback" created by an interpolation during Wotan's dream, and additional rhythmic and formal correspondences. Brief additional examples suggest that such continuities became increasingly important as Wagner constructed the huge spans in his later music dramas.

Ravel's Daphnis et Chloé, Proust, and the Idea of Memory
Michael Puri (Yale University)

In light of the recent surge of scholarly interest in Ravel, the music for the ballet Daphnis et Chloé (1912) provides an ideal opportunity to explore aspects of reception as well as formulate new analytical and hermeneutical approaches to his music. In contrast to Lawrence Kramer's explication of
the artwork as “commodity” and the musical score as a “supremely heterogeneous” surface without depth, I reevaluate Daphnis as an artwork which engages the surface/depth dualism by variously appropriating the idea of “memory.” My argument divides into three main phases, according to its respective objects of analysis: the large-scale motivic organization, the small-scale harmonic and melodic design, and the coordination of narrative elements with media of representation.

The first phase outlines two interdependent systems of organization: a multi-level rotational structure spanning the work and a recurring complex of material from the Introduction. The second phase focuses on the Introduction, developing a transformational method to calibrate tonal distance between thematic harmonies. The third phase proposes a hermeneutical context for preceding analytical results by interrelating the ballet’s music, dramatic design, and literary source, the third-century A.D. novel “Daphnis and Chloe.”

I conclude by comparing Daphnis with Marcel Proust’s memoir-novel A la recherche du temps perdu to illuminate correspondences between the content and design of the two large-scale, “memory” works. Both return periodically to ‘primal scenes’ (namely, Daphnis’s Introduction and Proust’s bedroom scene) to impose a configurational structure upon the concatenation of narrative episodes.

Six Degrees of Confirmation: Deception, Evasion, and Abandonment in Korngold’s Die tote Stadt
Edward D. Latham (Temple University)

The purpose of the present study is to refine the notion of cadential disruption for use in the analysis of late nineteenth-century and early twentieth-century operatic repertoire, clarifying the difference between deceptive, evaded, and abandoned cadences as defined by Janet Schmalfeldt (1992) and William Caplin (1998). Three cadential progressions, in particular—the abandoned cadence in which a dominant-preparatory chord leads to a non-resolving cadential six-four, the evaded cadence in which \([V7]\rightarrow IV\) is substituted for the tonic, and the deceptive cadence resolving to root-position IV—are examined in detail, with reference to the works of Janacek, Weill, and Korngold, among others, and an argument for harmonic stability or instability (i.e., the use of a dominant seventh or diminished seventh-type chord as a cadential substitution) as a primary determinant of cadential function is presented.

Paul’s aria, “Du weißt, daß ich in Brügge blieb,” from Act I of Korngold’s Die tote Stadt, is used to illustrate all six types of cadential confirmation, and the results of a formal-harmonic analysis are compared with a Schenkerian graph of the aria, revealing points of both correlation and disjunction. Conclusions drawn from the analytical section of the paper are then applied to the interpretation of the aria, with regard both to musical and dramatic choices made by the performer and the director, and the results are demonstrated in a live performance.
Sunday, 9:00–11:15 am

Performance and Analysis

Chair: Janet Schmalfeldt (Tufts University)

- **The Spiral of Influence Between Performance Development and Analytical Activity**
  Jennifer Goltz (University of Michigan)

- **“Giant Steps” Revisited: Differing Portrayals of Tonal Structure**
  James McGowan (Eastman School of Music)

- **Performing Analysis, Analyzing Performance**
  Daphne Leong and David Korevaar (University of Colorado–Boulder)

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**The Spiral of Influence between Performance Development and Analytical Activity**

**Jennifer Goltz (University of Michigan)**

Most musicians agree that analysis and performance complement one another. One view of the relationship is that analytical activity helps performers solve problems of notation, memory, and interpretation. While true, the assistance performance can provide to analysis is underrepresented. Another view is that performance and analysis activities are equivalent: for example, both involve an element of interpretation and both benefit from investigative processes. This view endorses dialogue but deemphasizes the richness of difference between these activities. By dwelling only within the realm of what they share, this view is unable to gain access to the contributions performance and analysis can make independently.

Another alternative is possible. Performance development and analytical activity can be seen to be engaged in a continuous spiral of influence, one inspiring the other, throughout the process of getting to know a piece of music. Charles Fisk explicitly describes his experience of the spiral, but this relationship is so natural to musicians that it often goes unnoticed or is taken for granted. This paper will demonstrate how the spiral of influence operates beneath the surface of performance-and-analysis writing, such as that of Joel Lester. Using ideas brought into focus by Andrew Mead, Lawrence Rosenwald, and Fred Maus, as well as the author’s experience in performance and analysis, this paper will explore this spiral relationship and discuss the implications of an awareness of such a relationship in analytical writing, in teaching, and in performance.

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**"Giant Steps" Revisited: Differing Portrayals of Tonal Structure**

**James McGowan (The Eastman School of Music)**

While there has been much discussion of John Coltrane’s “Giant Steps” in terms of its major-3rd cyclic structure, there is still no consensus in answering the simple question: “what key is it in?” This paper
revisits the significant analytical work of Demsey, Jaffe, Levine, Martin, and others on “Giant Steps” in the jazz theory and pedagogy writings. Although the strongest argument supports the view that its tonal center is Eb, other readings can also be convincingly argued by emphasizing different characteristics of tonal structure: a B tonal center, being in two or three keys at once, and of being non-tonal. Building on these perspectives, new analyses are presented that can more clearly model the varied tonal readings possible for this groundbreaking work. Further, several recordings of “Giant Steps” (and related pieces) are considered – by Coltrane and later jazz performers – that creatively portray both conventional and alternative analytical perspectives. Recorded performances and arrangements by Alice Coltrane, Woody Herman, Jaco Pastorius, Buddy Rich, and Maria Schneider, among others, are surveyed showing a wide diversity of tonal interpretations, yet each rooted in aspects of Coltrane’s original 1959 recording.

Performing Analysis, Analyzing Performance
Daphne Leong, David Korevaar (University of Colorado–Boulder)

Our paper examines a few of the ways in which analysis and performance have been related in the music-theoretic literature. Based on this examination, the paper questions some of the assumptions about the nature of analysis, and proposes a new type of analysis—“performer’s analysis.”

Much “analysis and performance” literature privileges analysis of the score or analysis of some aural image represented by the score. However, kinesthetic experience forms an integral part of a performer’s knowledge of a work. Performance and analysis, if it is to take performance seriously, must explore performers’ physical knowledge of works.

We define “performer’s analysis” as analysis that addresses a piece as a performer knows it, and explore characteristics of such an analysis. To illustrate what such an approach might contribute to analytic discussion, we analyze the opening cadenza from Ravel’s Concerto for the Left Hand. Our analysis draws on our experience as performers of the work. (This paper is co-authored by a theorist/pianist and a concert pianist.) Demonstrating at the piano, we show how physical and structural interact in the work, and how their convergences and divergences contribute to the experience of the performer and/or audience.

Our findings demonstrate that “performer’s analysis” in general, and analysis of the kinesthetic in particular, have much to contribute to the field of analysis and performance.
Style and Cultural Identify

Chair

- **Stylistic Counterpoint and the Western Art Music Tradition in Yamada Kósçak’s Kare to Kanojo**
  David Pacun (Ithaca College)

- **Josef Suk’s Non-Obstinate Ostinato Movements: A Study of Harmony & Style**
  John Novak (Northern Illinois University)

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### Stylistic Counterpoint and the Western Art Music Tradition in Yamada Kósçak’s Kare to Kanojo

David Pacun (Ithaca College)

While numerous instances may be cited wherein Western composers borrow from non-Western sources and styles, less studied is the opposite case, wherein Western Art music is adapted and transformed for a non-Western culture and audience. Thus, this paper examines an early twentieth-century piano suite, *Kare to Kanojo*, by the Japanese composer Yamada Kósçak (1886-1965). Although he would later become famous for children’s songs such as Akatombo, Yamada experimented early in his career with combining multiple styles within single compositions, a technique he referred to as counterpoint (taiihô). As will be shown, stylistic counterpoint creates dislocations that often serve to foil Western modes of structure and expression. Placed now within such a stylistic network, Western Art music functions in a new manner, one dependent upon the allegorical constructions prominent in traditional Japanese theater.

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### Josef Suk’s Non-Obstinate Ostinato Movements: A Study of Harmony and Style

John K. Novak (Northern Illinois University)

In this piano miniature “Self-Parody on a Street Song” (1912), composer Josef Suk caricatures a style of composition associated with him: the pedal-point ostinato composition. Several movements of his most famous works, including the andante of the *Asrael* Symphony (1904-07), the second movement of the Summer’s Tale (subtitled “Noon,” 1909) and two pieces from *About Mother* (“How Mother Sang” as well as the disturbing portrait “About Mother’s Heart”), are composed around an ostinato pitch. In these movements, some for piano and others for orchestra, Suk’s use of harmony and melody, usually densely chromatic and turgid, becomes particularly lucid. In several of these works, the pitch level of the ostinato moves temporarily a tone or semitone away to fulfill both a musical and dramatic purpose: this is the “non-obstinate” aspect of the works. The paper presents analyses of these movements, and investigates harmonic characteristics such as Suk’s brand of extended tertian harmony, chromatic...
mediant and doubly chromatic mediant harmonies, floating and suspended tonality, and equal division of the octave different musical levels. Graphic reductions of passages of Suk’s music reveal a talent for employing a central motive at varying levels of composition.
Rhetoric, Organicism, and the Potential for Transcendence
Christopher Park (Mannes College of Music)

The nature of music has often led writers to make metaphorical comparisons with rhetoric and organicism. If there is a process by which music is made comprehensible through the development of an idea, then these metaphors are most appropriate.

Sometimes the development is so thorough that the original idea is transcended, in the end becoming something different than it had been before. Objectifying the manner in which this transcendence is achieved can lead to a better understanding and performance of a work and a more thorough appreciation of the transcendentual idea. This paper examines some of the rhetorical and organic elements in works by Bach and analyses of Schenker and how these elements work together to create transcendence in both a musical and spiritual way.

The first part of the paper presents simple examples showing similarities in the rhetorical processes of a speech and a piece of music. In the musical example, the Sarabande to Bach's E-flat major cello suite, an opening motive is transformed to such a degree that it transcends different levels of musical structure.

The second part of the paper shows how several elements of Schenker’s analysis of the first movement of a Haydn Piano Sonata in G minor (from his essay “On Organicism in Sonata Form”) can be understood as outgrowths of a rhetorical process. I conclude by quoting some passages from the Appendix to Free Composition that reflect some of Schenker’s notions of spiritual transcendence in music.

Reconnecting with the Tradition of Musical Rhetoric: The Art of Invention, Ars Combinatoria, Universal Language, and the Search for Method
Elisabeth Kotzakidou Pace (Columbia University)
This paper presents a historically sanctioned argument that aims to place the episteme of our modern era of Science in perspective and, at least in the domain of Music, reconcile it with its presumed “opposite,” the Arts of Logos (Grammar, Logic, Rhetoric and Dialectic). This line of reasoning promises to yield an optimistic postscript as it carries the potential of reconnecting much of 20th-century American Music Theory with its roots and raison d’être in the Humanities—keeping scientism at bay.

In outline, I would like to (1) offer a synoptic description of the medieval and renaissance paradigm of Rhetoric, including musical rhetoric, (2) show how a logico-poetic *ars combinatoria* functioned within that pre-Cartesian episteme, especially in conjunction with the techniques of artificial memory and the rhetorical “machines” of invention, (3) give an overview of the rhetorical concept of “Method,” including the system of the 14th-century Catholic mystic Ramon Lull whose ideas enjoyed a very influential 17th-century revival, and (4) consider how the search for the “Universal Language,” while firmly embedded in the traditions of the Arts of Logos, gradually yielded a decontextualized and mathematically abstract calculus; the familiar Combinatorics and Formal Logic, now attributed to Leibniz.