Music Theory Society of New York State

Annual Meeting

Skidmore College
815 N. Broadway
Saratoga Springs, NY 12866

8–9 April 2006

PRELIMINARY PROGRAM

Saturday, 8 April

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30–9:00 am</td>
<td>Registration</td>
</tr>
<tr>
<td>9:00–10:30 am</td>
<td>Rhythm in Jazz and Pop Music</td>
</tr>
<tr>
<td>9:00–10:30 am</td>
<td>Tonal/Atonal</td>
</tr>
<tr>
<td>10:30 am – 12:00 pm</td>
<td>Polytonality in Jazz</td>
</tr>
<tr>
<td>10:30 am – 12:00 pm</td>
<td>Late 20th-Century Masters</td>
</tr>
<tr>
<td>12:00–1:30 pm</td>
<td>Lunch</td>
</tr>
<tr>
<td>1:30–2:00 pm</td>
<td>Business Meeting</td>
</tr>
<tr>
<td>2:00–4:15 pm</td>
<td>Set Theory</td>
</tr>
<tr>
<td>2:00–4:15 pm</td>
<td>The Legacy of Bach</td>
</tr>
<tr>
<td>4:30–5:30 pm</td>
<td>Lecture/Performance: Conversations with Monk and Evans</td>
</tr>
<tr>
<td>5:30–6:00 pm</td>
<td>Jazz Analysis Round-Table Discussion</td>
</tr>
<tr>
<td>6:00–8:00 pm</td>
<td>Banquet</td>
</tr>
<tr>
<td>8:00 pm</td>
<td>Piano Recital — Richard Hihn</td>
</tr>
</tbody>
</table>

Sunday, 9 April

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 am–12:00 pm</td>
<td>A Tribute to Jonathan Kramer</td>
</tr>
<tr>
<td>9:00 am–10:30 am</td>
<td>Early Baroque Music</td>
</tr>
<tr>
<td>10:30 am–12:00 pm</td>
<td>Conventions of the Unconventional</td>
</tr>
</tbody>
</table>
Program Committee: Chandler Carter (Hofstra University), chair; Poundie Burstein (ex officio), Patricia Julien (University of Vermont), Steven Laitz (Eastman School of Music); Matthew Santa (Texas Tech), and Albin Zak III (SUNY Albany).
Saturday, 9:00 am – 10:30 am

**Rhythm in Jazz and Pop Music**

**Chair: Gordon Thompson (Skidmore College)**

- [Re-casting Metal: Popular Music Analysis Goes Meshuggah](#)
  Jonathan R. Pieslak (City College, CUNY)
- [Charlie Parker's Blues Compositions: Elements of Rhythm and Voice Leading](#)
  Henry Martin (Rutgers University – Newark)

---

**“Re-casting Metal: Popular Music Analysis Goes Meshuggah”**

The field of popular music analysis seems to be largely divided between three contrasting analytical perspectives: “formalist” analysis involving methods employed for music of the Western classical tradition; sociological analysis, which tends not to engage works in a musically-theoretic way, but rather, situates them within a socio-cultural context; and a synthesis of sound, textual, and timbre analysis of specific pieces with features of sociological analysis. For the most part, advocates of each of these three perspectives regard those who espouse contrasting stances as misunderstanding some of the most important features of popular music. One particular area, however, where there does appear to be a certain degree of agreement, at least as demonstrated by the majority of analyses within the scholarly literature, is in regard to the popular music genre of “metal.” Friesen and Epstein, for example, describe the musical elements of the genre as “relatively simplistic,” while Moore believes “that heavy metal is the most formulaic of rock styles.” My paper aims to challenge these commonly held assumptions by examining the music of the Swedish metal band, Meshuggah. The primary focus of my analysis will be on the rhythmic structure of the their songs, which is based on an integration of large-scale odd time signatures, mixed or changing meter, and metric superimposition. I will show that “formalist” analysis, particularly in respect to rhythm and meter, does have an important place in metal, and Meshuggah's music challenges many of the conventional norms that have previously characterized this genre.

---

**“Charlie Parker’s Blues Compositions: Elements of Rhythm and Voice Leading ”**

Charlie Parker is widely recognized as having been one of the greatest improvisers in jazz; as a result, most studies of his music focus on solo improvisation while giving little attention to his compositions. This talk redresses this issue by examining some of Parker’s most important bebop tunes with a view to highlighting their compositional subtleties. With particular attention paid to rhythmic issues, this paper builds on earlier studies of Parker and applies Harald Krebs’s recent theory of rhythm to jazz.

The talk begins by showing levels of rhythmic interaction in the twelve-bar riff tune, "Cool Blues," then proceeds to the complexities of the introduction and melody of "Relaxin' at Camarillo." The introduction to "Camarillo," for example, features a complex G3/2 dissonance in which the actual beat only emerges once the tune begins. And rather than emerging clearly, the first four bars of the tune feature continuing rhythmic ambiguity. After the discussion of "Camarillo," the talk concludes with an extended discussion of "Bloomdido," one of Parker’s most accomplished blues tune.
Tonal/Atonal

Chair: Matthew Santa (Texas Tech University)

- "Tonal oder Atonal?: Interval Cycles, Whole-Tone Tonality, and the Dialectics of Musical Process in Berg's Piano Sonata, op. 1"
  Vasili Byros (Yale University)
- Parsimonious Voice-Leading in Debussy: The 'Fêtes' Movements from the Nocturnes
  Michael Baker (Indiana University)

Program


Previous accounts of Berg’s Piano Sonata, Op. 1, by Dave Headlam and Janet Schmalfeldt leave one with the impression that the work is either not quite atonal, or is tonal in general, in the background sense, with deviant foreground materials. In either case, the Sonata acts as a kind of stepping-stone to Op. 2 no. 4, generally acknowledged as Berg’s first atonal composition. This paper investigates the problem of the Sonata as a transitional work, to argue that the work is neither tonal nor atonal in the universal sense, but rather is internally divided. This internal tension is realized through a staging, or critique, of tonality, rather than an application of it. Other non-tonal structures, namely, the whole-tone scale and its interaction with the chromatic scale and interval-cycles, subvert tonality at critical stages in the sonata process. Thereby tonality is itself made the object of reflection, rather than an applied musical language. What allows for this objectification is the work’s attempt to construct another “system,” defined here as a kind of “whole-tone tonality” based on interval cycles. Schoenberg’s own comments on the possibility of a whole-tone tonality — based on the interaction of the two whole-tone scales with the chromatic scale — in the Harmonielehre of 1911, as well Adorno’s paradigm concerning the non-affirmative quality of modern art figure into the argument. Some of Headlam’s more critical ideas regarding the later, more properly, atonal works are also seen to apply to Op. 1.

“Parsimonious Voice-Leading in Debussy: the “Fêtes” Movement from the Nocturnes”

In his article “Moving Beyond Neo-Riemannian Triads,” Adrian Childs proposes a transformational model for parsimonious voice-leading between seventh chords. His discussion focuses on set class 4-27 [0258], the half-diminished and dominant seventh chord. As Richard Cohn points out, set-class 4-27, along with 3-11 (the consonant triad) and 6-34 (the mystic chord) represent minimum deviations from a symmetrical division of the octave, allowing these sets to partake in parsimonious voice-leading.

Childs mentions that “Initial work applying the theories of neo-Riemannian triadic transformations has focused primarily on the late nineteenth-century chromatic repertoire, particularly the operas of Richard Wagner. While the analytical insights provided have proven rich and stimulating, a fundamental problem has also arisen: the composers whose works seem best suited for neo-Riemannian analysis [Wagner, Franck, Richard Strauss and their contemporaries] rarely limited their harmonic vocabulary to simple triads.” The same can be said for the harmonic world of Claude Debussy, a composer not particularly regarded for his skill in voice-leading between chords.
In this paper I will examine an excerpt from “Fêtes,” the second of Debussy’s *Nocturnes* for Orchestra. Specifically, I will show how application of recent developments in neo-Riemannian theory can illustrate parsimonious voice-leading within a specific family of seventh chords. After a brief discussion of two models of parsimonious voice-leading, I will introduce a new transformational network that efficiently illustrates the unique way in which voice-leading occurs between chords in this work.
Polytonality in Jazz

Chair: Dariusz Terefenko (Eastman School of Music)

- Brubeck and Polytonal Jazz
  Mark McFarland (Georgia State University)
- Early Bitonality in Jazz: The Superimposition of the Submediant
  Jesse Gelber (New York City)

Program

“Brubeck and Polytonal Jazz”

Dave Brubeck said, early in his career, that he wished to fuse the traditional jazz vocabulary with polytonality. His composition lessons with Milhaud are the likely impetus for this life-long interest in polytonality. This technique is found throughout his output, where it plays and increasingly prominent role. This paper will explore polytonality in Brubeck’s works spanning the composer’s long career. The main goals of this study are to explore the various means Brubeck used to achieve polytonality and the methods by which polytonality is incorporated into his works. Included in the discussion of the latter goal is an analysis of the means by which Brubeck is able to move from a polytonal to a tonal phrase. One of his favorite devices, one found in both The Duke and In Your Own Sweet Way, is to exploit the overlap between high tertian sonorities that characterize the traditional jazz vocabulary and polychords. This overlap allows him to use certain sonorities as “pivot” chords, ones that sound polytonal and carry a tonal function at the same time. Finally, this study also introduces a new analytic system for the identification of the relative dissonance of polychords in order to reveal the manner by which Brubeck is able to create directed musical motion and cadential gestures in a polytonal context.

“Early Bitonality in Jazz: The Superimposition of the Submediant”

When the term bitonality is applied to jazz, it often connotes such composers as George Russell and John Carisi, whose harmonies were inspired by twentieth-century concert music. However, application of bitonality is not necessarily intentional, nor does it occur only in classical and jazz modernism. As I demonstrate in this talk, early forms of bitonality can be found in the classic jazz styles preceding bebop. The melody of a jazz improvisation or song can imply a tonality different from its underlying harmony. In particular, I will focus on melodic superimposition of the submediant key.

In an article entitled “Why So Sad, Pres?,” from Jazz: A Quarterly of American Music, no. 3, Louis Gottlieb has made the observation that: “Lester (Young) was fond of elaborating the submediant harmony in major keys, the chord based upon the sixth degree, superimposing it upon various other chords, mainly the tonic.” In addition to analyzing this phenomenon in the improvisations of Young, I present similar examples in the improvisations of Bix Beiderbecke and Louis Armstrong. Further, I also explore songs associated with jazz performance. Examining the implications of submediant superimpositions as two keys helps illuminate structures in these pieces that are hidden when viewed through a single tonality.
“Evoking Cyclic Time: Toru Takemitsu's Requiem for Strings”

Requiem for Strings is an early piece that brought Takemitsu widespread recognition. When describing the Requiem, Takemitsu states that the work has no clearly differentiated beginning or end, thereby lacking the kind of articulations necessary for our usual definition of musical form. In spite of Takemitsu’s claims, I argue that the Requiem does have a precise beginning, one that influences and provides relationships and references to later events in the music. However, the formal and structural indistinctness create for listeners the impression of “circularity.”

In this paper, I identify the elusiveness of the perception of pulse and meter at many moments of the piece, as well as the obscurity of the origin of pitch materials, which contribute to this impression of circularity. But the most important feature that creates what I call “cyclic time form” is the cyclic repetition of the distinctive three-note musical figures. Copious recurrences of figures often overlap with one another or are embedded within other larger repetitions, and it is this specific feature that creates a complexity that challenges the listener’s perception of form. In many traditions outside that of the Western-European, time is a circle that turns on a daily, yearly, and even cosmic scale. The cyclic concept of time can be perceived as one type of linearity, however the linearity does not form a one-directional line but rather appears as a spiral movement. The unique role of repetitions in the Requiem is to evoke cyclic time, reflecting Takemitsu’s Eastern heritage.

“Compositional Techniques in Two Chamber Works by Karel Husa”

This paper explores diverse compositional techniques found in two chamber works by Karel Husa: Sonata a Tre for clarinet, violin, and piano (1981) and Variations for piano quartet (1984). Analysis and sketch study reveal interesting aspects of tone row presentation, aggregate completion, mirror symmetry, and cellular construction of cadenza-like passages.

Sonata a Tre, movement I features an additive and rotational pitch class presentation technique articulated through various contrapuntal procedures. Passages featuring this seven-PC grouping alternate with contrasting interjections making use of four additional PCs. Husa withholds the twelfth PC for over fifty measures; when it enters, he puts particular emphasis on it. Variations, by contrast, features different orderings of four trichords and of the PCs within them. The result is aggregate completion of a different sort.

A separate but equally interesting issue is Husa’s use of symmetry. Many of his sketches and scores show a keen interest in mirror symmetry in pitch space. Unlike some symmetrical writing, where the axis is present only in the abstract, Husa brings out the axis in many symmetrical passages such that he creates pitch focus or even pitch centers. This is the case in several interesting
passages from *Variations* and *Sonata a Tre*, some of which evince temporal procedures related to the Fibonacci series.

Cadenza-like sections in both works feature small motivic cells presented in various combinations and orderings. Here, rapid-fire presentation and reordering take precedence over explicit serial procedures.
Similarity relations, designed to measure the resemblances among set classes, have arrived in profusion in the past few decades, with more than twenty currently on the market. Despite the differences in their methodologies, it is now clear that all of these similarity relations say basically the same thing, that is, they arrange the set classes into predictable groups and orderings. From an entirely different perspective, a number of theorists have begun to create voice-leading spaces within which harmonies can progress by distances of varying and measurable size. Joseph Straus’s conception of such an atonal pitch space arranges set classes according to their degrees of optimal semitonal offset to display voice-leading connections between them. By exploring to what extent optimal offset and similarity really describe the same relationships, this paper asks whether offset can be a simple proxy for—perhaps even spell the end of—similarity. It answers, “yes,” but with an important reservation. Those set classes minimally offset from another are, in most cases, also maximally similar to it, while those deeply offset from it are also greatly dissimilar to it, but only with respect to “chromatic” set classes such as 3-1 or 4-1. It is as if the maximally uneven set classes are established in Straus’s atonal pitch space as vanishing points, points on the horizon toward which parallel lines recede. Offset is thereby in league with Ian Quinn’s Q(12,1) quality space as a qualitative measure, while retaining its usability as a voice-leading one.

“The Subgroup Relations Among Pitch-Class Sets Within Tetrachordal K-Families”

The Klumpenhouwer network, or K-net, was formally introduced by David Lewin in 1990. Whereas his work emphasized the importance of recursive structures, Henry Klumpenhouwer employed K-nets primarily as a voice-leading model. Shaun O’Donnell’s subsequent development of the K-class enabled the disclosure of large-scale harmonic consistencies and other important generalizing forces. Recently, Philip Lambert has examined the relationships among K-family, K-class and set-class membership for all trichordal K-families. Specifically, he suggests ways in which K-family networks defined by strong, positive or negative isography can be understood to form harmonic spaces comprised of pitch-class sets from disparate set–class types.

Our paper will introduce a new form of network correspondence based on the identification of equivalent subgroup operations. By associating subgroups to K-classes, we offer a novel set-class environment that is distinct from isographic space but intersects with it in meaningful and significant ways. We are able to establish correspondences between sonorities that cannot be reconciled in terms of conventional isographic relationships. Moreover, the algebraic relationships reveal additional
perspectives concerning relevant voice-leading models. Some compelling aspects of associated subgroups will be demonstrated through analytical examples that include the four-part rotational arrays of Stravinsky and canons by Webern.

**Top**

“Simplifying Complex Multiplication”

The relationships that exist in musical compositions that are generated by complex serial manipulations, such as Boulez’s multiplication operations, have often been equated to the random associations that result from chance operations. In this paper I will demonstrate that this conclusion has been reached because an imperfect understanding of the compositional process and resultant structures has obscured the specific correlations between them and the musical surface of these works.

Stephen Heinemann’s formula for complex multiplication, though arithmetically correct, provides an unnecessarily complex and abstract explanation of pitch-class generation in these pieces. This paper provides a clarification of Boulez’s multiplication technique in a way that is considerably less abstract and more intuitive (from a musical standpoint) than the current theoretical apparatus. It describes the structural properties of Boulez’s multiplication tables, demonstrating that the intrinsic transformational, serial and symmetrical relationships translate into meaningful qualities of the musical surface. It demonstrates, using Boulez’s sketches, that this theoretical approach reflects Boulez’s compositional process. Furthermore, by presenting concrete examples which apply this theoretical tool to analyses of several different works, this paper demonstrates its significance, practicality and potential for yielding new and fascinating insights into this music.
"What Beethoven might have learned from J. S. Bach"

Beethoven was the first major composer to have grown up knowing the music of J. S. Bach. To what extent might we find the influence of Bach’s music on Beethoven’s musical style? Such influence is evident in three areas: (1) in the vigorous rhythmic energy Beethoven’s music frequently displays, (2) in Beethoven’s predilection for working with a limited amount of musical material often stated at the very opening of a movement, and (3) in the way Beethoven uses later sections of a movement (recapitulations and especially codas in sonata-form movements, for instance) to bring a rhetorical process to a consummation. In each of these areas, Beethoven’s music offers features that are closer to comparable aspects of Bach’s music than aspects in the music of Beethoven’s immediate predecessors.

"On intertextuality, anxiety, and music analysis: can they mix?"

The mysterious opening of Brahms’ Sonata in F minor for Piano and Clarinet, Op. 120 No. 1, bears a remarkable resemblance to the Bach chorale “Wenn ich einmal soll scheiden” from the Matthew Passion. Using an intertextual, neo-Schoenbergian Grundgestalt analysis, I will demonstrate that the Brahms sonata movement is a paraphrase of the Bach chorale and that the two works share important motives and techniques of motivic development. I will then characterize the nature of Brahms’ engagement with the Bach chorale using Harold Bloom’s anxiety of influence theory as a point of departure. This Bloomian reading of the relationship between these two works suggests a hermeneutic interpretation of the sonata as an expression of both the Brahms’ Todesangst and of his relationship with Bach. In sum, this paper is an exploration of the extent to which traditional, structuralist approaches to analysis may be used in tandem with literary and humanistic ones to develop a more complete understanding of a musical work.

"Drama in a Prelude of J. S. Bach"

Certain brief compositions of J.S. Bach draw us back repeatedly because of their thematic detail, structural depth, and engaging drama. Bach’s Prelude in G# minor, from the Well-Tempered Clavier, Vol. I, represents an intriguing instance. The Prelude’s primary melodic subject proliferates over the musical surface via intensive motivic development, and its voice-leading structure reveals unusual richness and depth. However these aspects, in and by themselves, do not offer a convincing account of the impression of dynamic musical drama perceptible in the short, yet complex work.
Schoenberg's concept of "musical problem" offers illumination of the dramatic effect projected by this fascinating work. A component of what Schoenberg called the grundgestalt, or "basic musical idea," the musical problem is a truly motivic notion, representing an imbalance or unrest that demands and seemingly elicits an appropriate response within the unfolding composition. The grundgestalt of the Prelude appears immediately, and its "problem" appears within in the form of a diminished-seventh sonority distinguished by the contextually-dissonant dyad F##3/E5. Variants of that dyad reappear to remind of the problem’s presence and obligation. Motivic development at the musical surface features the recombination of the musical idea’s components, simulating the search for a solution, and the voice-leading structure at the middleground stimulates expectation, leading to a climax in m. 25. There, the effect of a gradual rhythmic acceleration, expressed by a grandly-expanded descending sixth span in the bass, leads to a final, dynamic statement of the “problem” and yields a satisfactory “solution,” as well as satisfactory closure.
Saturday, 4:30 pm – 5:30 pm

Lecture/Performance: Conversations with Monk and Evans

Chair: Patricia Julien (University of Vermont)

- **Hidden Repetition and Developing Variation in Bill Evans's Performance of Thelonious Monk's "Blue Monk"**
  Steve Larson (University of Oregon)
- **Bill Evans, "Blue Monk," and Beat Sets**
  Keith Waters (University of Colorado)

Program

“Hidden Repetition and Developing Variation in Bill Evans’ Performance of Thelonious Monk’s “Blue Monk”

The first presentation on “Blue Monk” suggests that a Schenkerian perspective on motive shows that Monk’s piece combines some rather “generic” blues motives in an apparently simple yet remarkably satisfying way involving some “hidden repetitions” and interesting rhythmic effects, that Evans’ setting of the melody amplifies those hidden repetitions by adding others to the bass line, that Evans’ improvised variations on the resultant structure retain the same motives at a variety of structural levels, and that they do so in a way that tells a story that relies on “developing variations” of those motives. To do this, the first presentation analyzes a composite version of Evans’ setting of the melody. Then, it analyzes a single improvised chorus. Finally, it points to the appearance of motives in other places within his improvisation, noting instances of “developing variation.”

“Bill Evans, ‘Blue Monk’, and Beat Sets”

How does Evans assert meter, given the absence of the traditional timekeeping instruments of bass and drums in his performance? The second presentation discusses Evans’ left-hand rhythmic strategies through the notion of beat sets, which identify the eighth-note attack points of a measure. The paper first shows some characteristics of the beat sets used most consistently by Evans. Then it examines these beat sets in a larger context by considering progression (what is likely to precede and follow some preferred beat sets?) and formal placement (where in the 12-bar form or 2- and 4-bar hypermeter do these beat sets occur?). The progression and placement of significant beat sets suggests a general rhythmic syntax at work in Evans’ performance, and this in turn offers ways to construct other beat set cycles that are well-formed according to Evans’s practice. The presentation includes a live performance of a transcription of “Blue Monk.”
In this paper I will explore the ways that rock music conveys an experience of "cyclic time". Cyclic time is created when one has the feeling of traversing a cyclic path of events connected in an unbroken sequence. More specifically, cyclic time is facilitated by blurring or bridging the boundary between one "cycle" and the next by various musical means. In rock, the sense of cyclic time is often particularly apparent at the end of the verse-chorus unit. In such situations, two quite different strategies are used to create a sense of cyclic time. In one strategy, the chorus ends in the same way as the second verse begins; Van Halen's "Jump" is an example of this. In the second strategy, the beginning of the second verse-chorus unit is preceded by a point of marked instability. This instability may be metric (a hypermetrical irregularity) or harmonic (a strongly emphasized non-tonic harmony) or both. The instability is then resolved at the beginning of the second verse-chorus unit (also the end of the first, i.e. there is a sectional overlap). The bridging of the sectional boundary is often reinforced, also, by grouping overlap in the melodic line and/or hypermetrical elision.

This paper is dedicated to the memory of Jonathan Kramer, whose ideas and tutelage were an important shaping force in my thinking about music, especially with regard to issues of time, rhythm, and meter.
involves a division-based model of rhythm. It begins with a system of empty bars, which are divided recursively according to random selections from a pool of duration patterns: thus bars divide into sub-bar spans, sub-bars divide into smaller spans, and the process continues until a sufficiently detailed result is achieved. In this approach, knowledge of idiomatic notation is captured in a set of constraints on what patterns are allowed to be embedded in a given span, but formulating these constraints proves to be problematic. A second and ultimately more successful approach involves an addition-based model of rhythm. It operates by laying a variable but metrically coherent grid across a system of empty bars and then mapping randomly selected durations onto this grid. In this approach, knowledge of idiomatic notation resides largely in constraints on the grid, and these constraints are relatively easy to formulate.

The TimePack project grew out of work I did in Jonathan Kramer's Rhythm seminar at Columbia University.

“Jonathan Kramer's 'Musics' for Piano”

My paper will be a lecture-recital; I plan to discuss and perform excerpts illustrating some aspects of all six of Kramer's works entitled Music for Piano, which span over thirty years of his compositional career, from 1966 to 1997. I intend to focus on pieces #3 (1968), #4 (1968-72), and #5 (1979-80); in themselves these represent an astonishing range, from #3's systematic exploration of a variety of complex subdivisions within a single unifying tempo, to #4's mélange of styles from totally serialized to ragtime to a simple minuet, and onto #5's engagement with process and minimal musics in a limited pitch class field. It is difficult at first to reconcile these as part of the oeuvre of one composer; but one soon finds commonalities in working procedure. In particular, Kramer often works to undercut any rigid stylistic ascriptions. #5 begins with a chromatic cluster depressed silently; held by the middle pedal, this spectre haunts at least the first half of the piece, disrupting its explicit pitch repertory of F, A-flat, B-flat, C, D, and Eb. In his preface to #4, Kramer indicates that the occasional "ultrarational style" of the music may only seem to be composed along totally serial lines. And the extensively varied rhythmic activity in #3 sometimes can barely be differentiated through the thickets of a sound grown almost fearfully large through prolonged use of the damper pedal. But perhaps the larger message is that such a reconciliation project should be abandoned; his piano music surely gives evidence of the long-standing depth of Jonathan's engagement with post-modernism.

“Jonathan Kramer's Postmodernism, An Ecology of Ideas”

Jonathan Kramer created an inclusive, pluralistic philosophy that both preserved and fostered a musical ecology of ideas. His musical thinking and unique style of Postmodernism created the philosophical equivalent of a healthy forest. Both Modernist and Postmodernist thinkers are plagued by certain ideas that they attempt to clear-cut from the forest. Modernists are plagued by notions of a tyrannical Past and Postmodernists raise questions about a tyrannical or totalizing Truth. Therefore, critics have said that Modernists unfairly deny and cut down the past, and that Postmodernists unfairly deny and cut down the truth. These are perils of the modern (or postmodern) age and Jonathan Kramer was up to the challenge of navigating these perils. Kramer presented his Postmodernism with a light touch, as a Kunstwollen, and there are sixteen traits that can help distinguish Jonathan Kramer's unique take on musical Postmodernism. Briefly discussing these traits, I will include short excerpts of Jonathan's music, namely, "Whirled Piece" (1997), "Remembrance of a People" (1996), "Atlanta Licks" (1984) and "Fanfare" (1973-76) as illustrations. As supporting points I will include how Kramer felt that Postmodernism could simultaneously embrace the Past, (moving beyond what he called the oedipal conflicts of Modernism), and embrace Truth (his composition about the holocaust "Remembrance of a People" cannot be argued away by any stretch of the Postmodern imagination). I will include personal observations and anecdotes about Jonathan as a teacher. I will also discuss
Kramer's artistic kinship with the playwright Richard Foreman, who lamented that the Modernist avant-garde had "cut down, like lumberjacks, large forests of previous achievement" but cautioned that Postmodern instant technology and information overload might be spreading people too thin, creating "pancake people." With integrity and a twinkle in his eye Jonathan Kramer found a way to foster a healthy ecology of musical ideas.
Sunday, 9:00 am – 10:30 am

Early Baroque Music

Chair: Mary I. Arlin (Ithaca College)

- Towards an Understanding of Tonal Design in the Music of Barbara Strozzi (1619–77)
  Heather Laurel Feldman (Oberlin Conservatory)
- Rosalia, Aloysius, and Archangelo: A Genealogy of the Sequence
  Daniel Harrison (Yale University)

Program

“Towards an Understanding of Tonal Design in the Music of Barbara Strozzi (1619-1677)”

In attempts to understand tonality in seventeenth-century music, scholars have used markedly different analytical methods. Determining what methodological approaches are appropriate for music that is essentially “tonal,” but might not function in precisely the same manner as eighteenth-century tonal music can be difficult at best. Recently, several scholars have explored using Schenkerian and other tonal theories to analyze mid-seventeenth-century music. In this paper, I will present a tonal analysis, including modified Schenkerian graphs, of the lament/cantata “Lagrimie mie” from Strozzi’s opus 7 (1659), in order to demonstrate its tonal design. “Lagrimie mie” is a cantata in the Baroque sense: a multi-sectional secular work in which the sections or “movements” vary in meter, tempi, and key signatures. Despite these variants, symmetrical tonal areas are common in the work, on local levels as well as on a larger scale. In such a long and dramatic piece, this can only be evidence of a background harmonic plan. In my presentation, I will highlight specific moments in the piece that contain similar organizational characteristics and compare them to the large-scale harmonic plan, offering a possible method with which to analyze and therefore better understand the tonal designs in Strozzi’s larger works.

Top

“Rosalia, Aloysius, and Arcangelo: A Genealogy of the Sequence”

The sequence is a well-known device of late baroque harmony, appearing with remarkable suddenness in the Italian instrumental repertory of the 1680s. What were its sources? This paper traces these to two independent compositional procedures from the turn of the 17th century. One was the polychoral and echo effects used so spectacularly by the Gabrieli’s in Venice, which involved the serial repetition of motivic material of moderate length, sometimes in transposition by fifth or by second. The other source was the development of dissonant suspension chains used to build drive towards cadence, a technique the paper calls cadential prefixion. Both of these devices are frequently found in the works of Arcangelo Corelli. But more significantly, Corelli also developed techniques for combining the two types, so that the unprolonged suspension chains were decorated with the more expansive motivic material typical of the Venetian style. Because of Corelli’s immense international popularity, his sequence technique—especially the combined version—was widely imitated and became a common harmonic practice, enduring with very little change until late in the nineteenth century. The paper documents the entire contrapuntal apparatus used by Corelli and his contemporaries to develop the combined sequence and, as a result, builds a family tree for all the sequence types used in the common-practice era.

Top

Program
Sunday, 10:30 am – 12:00 pm

Conventions of the Unconventional

Chair: David Pacun (Ithaca College)

- **Five-Measure Units in Brahms's Rhapsody in E-flat, op. 119, No. 4: Their Necessity, Effect, and Consequences**
  Samuel Ng (Louisiana State University)
- **Opening Motions to the Submediant in Mozart**
  Mark Anson-Cartwright (Queens College)

Program

“Five-Measure Units in Brahms’s Rhapsody in Eb, Op. 119, No. 4: Their Necessity, Effect and Consequences”

Although five-measure phrases and five-beat hypermeters are not regular features of Brahms’s phrase rhythm, they nonetheless appear periodically in prominent musical themes in the composer’s output. The introduction of these idiosyncratic phrasal and hypermetric units in lieu of the more conventional four-measure, eight-measure, and even six-measure constructions raises interesting questions on their functions and ramifications. In this paper, I argue that Brahms’s deployment of five-measure units in the Rhapsody in Eb, Op. 119, No. 4, attains an organic complexity that surpasses his earlier examples. To demonstrate the significance of the initial five-measure unit in the Rhapsody, I will first consider its origin and necessity from the viewpoint of Schenkerian phrase rhythm, and then proceed to analyze the metric dissonance effect created by the tonal content of the unit. Finally, I will borrow Schoenberg’s idea of Grundgestalt to conceptualize the far-reaching consequences of the five-measure unit in the course of the Rhapsody. In particular, I will show that the temporal structure of the five-measure unit acts as a metric “basic shape,” which is subjected to “developing variation” to derive a series of local and global metric structures and proportions that help delineate the overall form.

“Opening Motions to the Submediant in Mozart”

Numerous pieces by Mozart begin with a bass line that reaches the submediant by the third or fourth attack (e.g., in C major: C–G–A–E–F–G–C; C–B–A–G–F–E–D–G; and C–E–G–A etc.). While many examples of these bass patterns (of which the first is a familiar chaconne pattern) involve no particular emphasis on the submediant, some of them do. In such cases, where a break or pause occurs between VI and the next harmony, one may speak of an initial “gesture” that, at least superficially, resembles a deceptive cadence. Two remarkably similar examples of this gesture appear in marches from Mozart’s operas: (1) the march in Act III of Idomeneo that precedes the anticipated sacrifice of Idamante; and (2) the Marsch der Priester that opens Act II of Die Zauberflöte and signals the start of Tamino’s lengthy rite of passage. The pause on VI in each march subtly hints at the crises in each drama that have yet to be resolved.

Motions and, more specifically, “gestures” towards the submediant in Mozart merit comparison with examples from a few works by other composers of the Classical period, including Schubert. In Mozart especially, the pattern is closely associated with a particular tempo (Andante) and key (F major), as well as with specific melodic features. A survey of Mozart’s music provides a context for interpreting Donald Tovey’s claim that the opening theme from the slow movement of Schubert’s Fifth Symphony is related to the rondo theme from Mozart’s Violin Sonata in F, K. 377. Tovey aptly characterizes the symphonic theme (in E flat) as “a Schubertized Mozart,” albeit more serious in tone than the Mozart. In
fact, there is a closer resemblance between the slow movement of Haydn’s Symphony No. 90 and Schubert’s theme, especially with respect to melodic contour. Tovey was ultimately right to choose Mozart as an influence. But that influence stems less, arguably, from Schubert’s acquaintance with one particular piece than from a (hitherto unacknowledged) recurring feature of Mozart’s music.