Music Theory Society of New York State

Annual Meeting

School of Music
Ithaca College
Ithaca, NY 14850

5–6 April 2008

PRELIMINARY PROGRAM

Saturday, 5 April

8:15–9:00 am  Registration — McHenry Lounge (4th floor)

9:00 am –12:00 pm  Aspects of Form

9:00 am –12:00 pm  Post-Tonal Music in Theory and Practice

12:00–1:30 pm  Lunch

1:30–3:45 pm  A Tribute to Edward Aldwell (1938–2006)

1:30–3:45 pm  Schubert, Schumann and Riemann

4:00–5:00 pm  Keynote: Jonathan Dunsby
Three Grand Questions about Playing with Analysis

5:15–5:30 pm  Business Meeting

5:30–6:30 pm  Reception—McHenry Lounge (4th Floor)

Sunday, 6 April

9:00–9:30 am  Registration

9:30 am–11:00 am  Microtonal Composition Old and New

9:00 am–11:00 am  Teaching Musical Style

11:00 am–12:30 pm  Twentieth-Century Music

11:00 am–12:30 pm  Schoenberg

12:30–1:30 pm  MTSNYS Board Meeting (Iger)
Program Committee: Mark Anson-Cartwright, chair; Norman Carey (ex officio, CUNY), Dave Headlam (Eastman School of Music), Joel Lester (Mannes College of Music), Sigrun Heinzelman (Oberlin), and Deborah Rifkin (Ithaca College)
Aspects of Form

Chair: Poundie Burstein (Hunter College & Graduate Center, CUNY)

- **The Adagio of Shostakovich’s Fifteenth Symphony: A Case Study in Rotational Form**
  John Patrick Connolly & Charity Lofthouse (CUNY Graduate Center)
- **Bruckner and the Art of Tonic Estrangement: The First Movement of the Seventh Symphony**
  Boyd Pomeroy (Georgia State University)
- **The Balance Hypothesis: How Harmonic Rhythm Influences Closure with Analysis of Brahms’s G-major Violin Sonata**
  Austin Patty (Lee University)
- **Rehabilitating Rhythm and Meter in Sonata Form: The Integration of Sonata Theory and Phrase-Rhythm Analysis**
  Samuel Ng (Louisiana State University)

**Program**

The Adagio of Shostakovich’s Fifteenth Symphony: A Case Study in Rotational Form

Analyses of Shostakovich’s symphonic works appear but rarely in the music-theoretic literature. Existing analyses often focus on programmatic and biographical elements or engage Shostakovich’s use of Classical formal constructs solely in a tonal or harmonic framework, which precludes full exploration of thematic and rhetorical elements and their connection to familiar structural models. The authors present the second movement of Shostakovich’s fifteenth symphony as a case study in the application and extension of Warren Darcy and James Hepokoski’s theories of sonata deformation and rotational form, illustrating the hermeneutic significance of tonal, harmonic, and rhetorical choices made as part of this rotational dialogue.

Rotational forms can be understood as structures that cycle through a referential thematic pattern, and its grounding principles are three-fold. First, the initial motion through said thematic pattern is referential for the rest of a movement, and subsequent thematic patterns are heard in relation to the first rotation. Second, when the initial thematic module returns, it usually signifies the beginning of another rotation. Finally, when the end of a rotation is reached, a new rotation is expected to follow. Implicit in rotational analyses is the dialectic of persistent loss and regeneration. This rotational principle is at the heart of the present work, which extends Darcy and Hepokoski’s theories to encompass Shostakovich’s unique compositional style and formal innovations.

Bruckner and the Art of Tonic Estrangement: The First Movement of the Seventh Symphony

The compositional “problematization” of the tonic—specifically, its casting in a strange or alien light—was one means of vital renewal of familiar tonal forms (and especially sonata form) in the later nineteenth century. My analysis will explore the phenomenon in the first movement of Bruckner’s Seventh, from the dual perspectives of Schenkerian analysis and Sonata Theory—the latter in particular having great potential to illuminate such problematic tonics.

The movement’s tonal-formal narrative is characterized by: tonic estrangement at every turn (manifested in its underdetermined presence in exposition and recapitulation; conversely, cadentially confirmed accomplishment only in the “wrong” location of mid-development; and conspicuously non-normative approaches to the tonic-structural pillars of recapitulation and coda); “sonata failure” in
Hepokoski’s sense; and a preoccupation with the (implicitly negative) expressive connotations of thematic inversion.

From a hermeneutic perspective, the movement might be read as a kind of allegory for the meaning of sonata composition in the form’s “late” period. Rather than presenting the appearance of “a clumsily formed sonata movement with its tensions in the wrong places” (in the assessment of British composer and Bruckner apologist Robert Simpson), its idiosyncratic progress might be construed as a pessimistic commentary on the state of the sonata, or a prognosis for its future, manifested musically in a constant tendency toward the shutting down or foreclosure of the form’s progress toward its generic goals.

The Balance Hypothesis: How Harmonic Rhythm Influences Closure with Analysis of Brahms’s G-major Violin Sonata

Decelerations in the rate of harmonic change help create closure and thus help to articulate musical form. Various writers, including William Rothstein and Joseph P. Swain, lend support to this view. There are many cadences, however, in which accelerations help undermine closure by causing a harmonic progression to move quickly through the harmonic goal of a passage. Nevertheless, there are also many decelerations that help to articulate inconclusive cadences. For instance, an interruption on the dominant is often marked by one or more decelerations that lengthen the dominant and thus signal the end of a formal unit.

Given the frequency of these two situations, particularly in Brahms’s music, I propose the balance hypothesis. The balance hypothesis asserts that decelerations in a harmonic progression will tend to balance, or counteract the inconclusiveness of cadences at the ends of formal units, and conversely, that accelerations will tend to balance the conclusiveness of authentic cadences. The opening movements from Brahms’s three violin sonatas provide strong support for the balance hypothesis, and analysis of the first movement of his G Major Violin Sonata, op. 78, illustrates some of the ways in which Brahms uses changes in the rate of harmonic change to regulate the conclusiveness of his cadences.

Rehabilitating Rhythm and Meter in Sonata Form: The Integration of Sonata Theory and Phrase-Rhythm Analysis

The recent monograph on Sonata Theory by James Hepokoski and Warren Darcy is without doubt one of the monumental music-theoretical works of our time. While their theory contributes to the longstanding study of sonata form a fresh approach that illuminates both normative tonal/thematic procedures and their deformational possibilities, it also marginalizes one important musical element—that of rhythm and meter. If musical form is, as E. T. Cone has argued, as fundamentally determined by rhythm as it is by tonal structure and thematic design, then Sonata Theory may well be leaving out an extremely important aspect of the art of sonata form. In this paper, I advocate the incorporation of phrase-rhythm analysis into Sonata Theory, which reveals proclivities in different zones and action spaces of sonata form for different phrase-rhythmic configurations. Significantly, the normative configuration for each zone may be regarded as a default upon which deviations may arise. Further, functional types (such as the different types of transition discussed by Hepokoski and Darcy) intersect with various phrase-rhythmic scenarios to construct further formal categories. The present investigation thus seeks not only to reinvigorate the relevance of rhythm to the study of sonata form, but also to expand the domain of Hepokoski and Darcy’s discourse on stylistic norms, levels of default, deformation, and compositional options.
Post-Tonal Music in Theory and Practice

Chair: Ciro Scotto (Eastman School of Music)

- All in the Family: A Transformational-Genealogical Theory of Musical Contour Relations
  Robert D. Schulz (UMass Lowell)
- Atonal Voice Leading and Harmonic Progression in Webern’s Die Geheimnisvolle Flöte, op. 12, no. 2: Problems with Contemporary Theories
  Yi-Cheng Wu (University at Buffalo)
- Order, Unity, and Discipline: Copland’s Use of Two Symbiotic Rows in Inscape
  Lisa Behrens (CUNY Graduate Center)
- Rhythmic Precision in Performances of “New Complexity” Composition
  Ross Feller (Oberlin College Conservatory)

Program

All in the Family: A Transformational-Genealogical Theory of Musical Contour Relations

Although the relatively recent proliferation of research in musical contour theory has yielded many vital analytical insights, a crucial phenomenological problem has yet to be fully addressed: the implicit reliance upon what Michael Friedmann has described as a "nonsynchronous" analytical perspective, whereby a contour’s constituent elements, though ordered in time, are in fact interpreted as fully and simultaneously present sonic entities. The temporal musical processes that these contours describe (melodies, rhythms, etc.), however, obviously do not present themselves in this manner—their constituent elements occur in direct succession, not simultaneity. Such contours, therefore, cannot be regarded as truly autonomous entities; rather, they represent but a single link, so to speak—albeit, the crucial culminating link—in a cumulative transformational contour chain. The contour <1023>, for instance, actually begins as the singleton <0>, and evolves successively into the contours <10> (its first two elements) and <102> (its first three elements) before coming to exist as such.

This paper presents a system of musical contour relations that is fully contingent upon this implicit transformational process. A “sexually reproductive” model for contour generation is employed to construct a universal contour “family tree,” which provides the foundation for relating contours based on their common “ancestry.” Subsequent analyses of Webern’s “Wie bin ich froh!” from his Drei Lieder, Op. 25 and Beethoven’s “Spring” Sonata, Op. 24 will demonstrate how contour relationships of this kind work to reinforce significant textual and rhythmic parallels in the former, and in the latter, to subtly subvert, and then ultimately reaffirm prominent thematic associations and formal procedures.

Top

Atonal Voice Leading and Harmonic Progression in Webern’s Die Geheimnisvolle Flöte, op. 12, no. 2: Problems with Contemporary Theories

Recently, Joseph Straus has brought the traditional concepts of tonal voice leading and harmonic progression into the world of atonal music. During the transition from the nineteenth to the twentieth century, composers such as Schoenberg and Webern tried to escape the order of tonality, searching instead for ways of creating new sonorities in which each note could enjoy equal structural importance. They not only abandoned the old rules of voice leading, but also explored new voice leading techniques that would bring coherence to their atonal harmonic progressions. To test the limits of Straus’s theory, I analyze the initial section of seven-measures from Webern’s second song of Opus
12, “Die Geheimnisvolle Flöte” (1917). While Straus’s techniques do reveal some important aspects of voice leading and harmonic progression in Webern’s atonal style, in some textures they nonetheless seem problematic or musically misleading. My findings clearly suggest that Straus’s “Law of Atonal Harmony” applies only when the complete texture, piano plus voice, is analyzed. That is, the structure articulated by the accompaniment alone is negated or contradicted when the voice introduces pitch classes that do not appear in the accompaniment; in fact, in this section the piano does not repeat simultaneously any pitches appearing in the vocal line. My analysis may point towards a weakness in Straus’s theories; but I believe it verifies a unique feature of Webern’s atonal lieder: that each pitch of a structural sonority can carry equal—if not competing—voice leading integrity. It is a theory requiring further development in the future.

Order, Unity, and Discipline: Copland’s Use of Two Symbiotic Rows in Inscape

Copland’s change to serialism produced novelties, but it also refocused and systematized some of his traditional interests, especially in whole-tone and diatonic formations. Inscape was completed in 1967 and is the last of Copland’s four twelve-tone works. Copland once remarked that the work was inspired by the principles of order, unity, and discipline, which were expounded by his teacher, Nadia Boulanger. Inscape is unique in its use of two intricately related, symmetrical twelve-tone rows that have distinct functions, which the composer called “row 1” and “row 2.” The row identified by Copland as row 2 is used mainly as a source of harmonic material, while row 1 was in fact extrapolated from row 2, and is the main source of linear material. Row 1 was in fact extrapolated from row 2, suggesting that Copland’s identification of the two rows appears to have been based not upon the chronology of derivation, but rather on the prioritization of melody over harmony. Rows 1 and 2 are founded on a unique kind of whole-tone complementation that also informs the surface level, and both can be partitioned in specific ways into smaller numbers of families. Significantly, there are intriguing similarities between Inscape and Copland’s other twelve-tone works such as the Piano Fantasy, which also employs a symmetrical row and features the articulation of whole-tone collections on multiple structural levels.

Rhythmic Precision in Performances of “New Complexity” Composition

In February of 1994 the British composer Roger Marsh published a short, incendiary essay in which he implicated violinist Irvine Arditti for failing to accurately perform various rhythms in Brian Ferneyhough’s Intermedio alla Ciaccona, a work for solo violin written especially for Arditti. Using an informal assessment of Arditti’s recorded performance Marsh mounts nothing less than a full frontal assault on the ‘New Complexity’, as practiced by Ferneyhough. Marsh’s assessment of the role of rhythmic precision in ‘New Complexity’ scores reflects a common criticism of this music – that the rhythms are impossible to perform as notated. This is not unlike what was said about Beethoven’s late string quartets in his day. But, Marsh assumes that Ferneyhough intended his rhythms to be performed in an inflexible, mechanical fashion. He wants us to believe that the notation of extremely complex subdivisions of the beat is a red herring, or a kind of superfluous, eye music. This paper argues that this particular red herring is a red herring itself. In fact Marsh and similar critics miss the point about why a composer might want to employ nested tuplet rhythms and the like. There are musical, psychological, aesthetic, and technical reasons for doing so. Reasons that Marsh’s article either dismisses outright, or simply does not mention. Using audio processing programs to precisely measure durations and attack times in recorded performances of Intermedio alla Ciaccona, as well as other violin solos from the twentieth-century and Common Practice Era, this paper attempts to quantify the degrees of variance in each case, between what is notated and what is performed. An attempt is made to discern whether there is a significant difference, and whether this difference significantly alters our perception of the compositional structure. In his informal assessment, Marsh conflates the notions of langue with parole, whereas ‘New Complexity’ notation succeeds in foregrounding their
differences. He expects Ferneyhough’s compositional praxis to approach "a coherent musical language," yet it resembles a sign system, marked-up with attributes from what composer Herbert Brün once called “antilanguage.”
Saturday, 1:30–3:45 p.m.
Room 2105 (Iger)

**A Tribute To Edward Aldwell (1938–2006)**

**Chair: Joel Lester (Mannes College of Music)**

- **Bach and the Subdominant**
  Wayne Petty (University of Michigan)
- **A Perfect Ten: Invertible Counterpoint at the Tenth and Its Relationship to Reaching-Over**
  Peter Franck (U. of Western Ontario)
- **A Comparative Study of the Fugue Subjects of Felix Mendelssohn and Robert Schumann**
  Eva Sze (CUNY Graduate Center)

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**Bach and the Subdominant**

No composer’s harmonic practice has been more closely studied than J. S. Bach’s, yet techniques remain in Bach’s music that demand further attention, one of which is the composer’s use of the subdominant. As in the music of other composers, a subdominant in Bach could appear locally, especially near the beginnings and endings of compositions, or in extended form, as in the concertos and concerto-style sonata movements that state the ritornello in the key of the subdominant. This paper describes a particular way in which Bach will sometimes coordinate small- and large-scale uses of IV within a single composition. In some works, especially those in the minor mode, one hears a process whereby an early gesture toward IV is recomposed more than once, gaining intensity until it becomes the harmonic goal of a section. Working together with other factors, such as voice leading and thematic repetition, the gradual realization of the tendency toward the subdominant may form one of the guiding ideas for an entire composition.

Works by Bach organized to a greater or lesser degree around such tendencies include the sarabandes from the D-minor French Suite and from the D-minor Partita for Solo Violin. An extraordinary case is the Fugue in F-sharp minor from Book I of the *Well-Tempered Clavier*, where the subdominant tendency, hinted at in the subject and countersubject, is realized at the moment when Bach reveals a crucial relationship between the two themes.

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**A Perfect Ten: Invertible Counterpoint at the Tenth and Its Relationship to Reaching-Over**

Invertible counterpoint at the tenth can be utilized within the voice-leading complex comprised of fugal subjects and countersubjects. In this light, Renwick 1995 illustrates that invertible counterpoint at the octave is tightly connected to this complex and hierarchical levels of structure, but that invertible counterpoint at the tenth is only loosely related to such concepts. Invertible counterpoint at the tenth, however, appears within this complex in some fugues of J. S. Bach. This paper, therefore, reappraises how invertible counter-point at the tenth engages not only foreground levels via the subject/countersubject complex, but also middleground levels through the Schenkerian voice-leading transformation of reaching-over (Übergreifen). The paper is divided into four sections. First, it reevaluates the definition of invertible counterpoint at the tenth so that it includes the inversion of harmonic tones, not just intervals. Second, it identifies applications of this contrapuntal device within Bach’s Fugue in Bb Major from the *Well-Tempered Clavier*, Book II, the result of which produce supposed parallel perfect consonances. Third, as a way of resolving these parallels, the paper shows how invertible counterpoint at the tenth engages reaching-over, a transformation that places inner
voices into higher registers, thus enabling voices to cross over each other. Fourth, the paper integrates reaching-over, and by association, invertible counterpoint at the tenth, into middleground levels of the aforementioned fugue, thus demonstrating that both techniques participate at earlier and later levels of derivation. Both techniques, it is hypothesized and shown, appear in other fugues with similarly structured subjects.

A Comparative Study of the Fugue Subjects of Felix Mendelssohn and Robert Schumann

Felix Mendelssohn and Robert Schumann made significant contributions to the fugal genre in the first half of the nineteenth century. This paper examines the subjects in their fugues for piano and organ. Mendelssohn’s fugues for piano tend to be longer and freer in their overall style compared to those for organ. Despite the differences, his fugue subjects display remarkable consistency in their voice-leading implications. By contrast, Schumann’s fugue subjects do not show such consistency. Indeed, his fugue subjects are often ambiguous in length and harmonic implication.

The paper is in two sections, both of which focus on voice-leading patterns. Section One provides an overview of the subjects in the fugues of Mendelssohn and Schumann. Section Two examines selected fugal expositions, noting the differences in which the two composers treat their subjects against other voices. Mendelssohn’s fugues seem closer to the Baroque models in that they favor a small number of voice-leading patterns. Schumann’s fugues, by comparison, are not as close to the Baroque models from a voice-leading perspective. Instead, motivic unity on the surface seems to be Schumann’s main concern.
Saturday, 1:30–3:45 p.m.
Room 2330

Schubert, Schumann & Riemann

Chair: David Pacun (Ithaca College School of Music)

- Unity Revisited: Another Look at Schubert’s Moment Musical, op. 94, no. 2
  René Rusch Daley (McGill University)
- Progressive Trends in Variation Form: Robert Schumann’s Piano Sonata in F minor, op. 14, Quasi Variazioni
  Hiu-Wah Au (Elizabethtown College)
- Reconstructing Hugo Riemann’s Theory of Harmonic Functions
  Justin Lundberg (Eastman School of Music)

Program

Unity Revisited: Another Look at Schubert’s Moment Musical, op. 94, no. 2

The sudden harmonic shifts, remote tonal regions, and discontinuity of gestures in Schubert’s works have often posed interpretive challenges for music scholars. In an effort to rationalize these idiosyncrasies by relating them to a unified whole, some scholars have retooled pre-existing analytical systems by extending concepts of diatony; others have sought to devise new systems altogether, or have turned to hermeneutic models. What seems to fuel this drive toward integrating disparate musical events is an aesthetic of unity. This paper asks what other options might be available to us, and how pursuing alternatives to an aesthetic of unity can affect our understanding of Schubert’s music.

Using the Moment Musical, op. 94, no. 2, as a case in point, this paper will suggest that certain pieces can be thought of in terms of romantic irony, because they seem to interrupt or undo conceived notions of tonality and form, engaging in a dialogic relationship with harmonic and formal structures from the past. The paper will (1) provide an alternative to perceiving Schubert’s music as modeled on a monologic, unified consciousness, a view that resists the pressure to explain idiosyncratic musical events as contributing to a greater whole; (2) show how Schubert’s use of tonality and large scale organization can coexist with notions of conventional diatony and form, and need not be understood as either a derivative of these customary procedures or as independent from them, inviting us to reflect on and rethink larger issues of historical continuity with regard to tonal and formal practice.

Top

Progressive Trends in Variation Form: Robert Schumann’s Piano Sonata in F minor, op. 14, Quasi Variazioni

Entitled Quasi Variazioni, the third movement of Robert Schumann’s Piano Sonata in F minor, op. 14, displays features that are not usually associated with variation form. In a typical eighteenth- and nineteenth-century variation set, the theme is often a self-contained unit, whose form and voice leading are often preserved throughout the set. But in the case of Schumann’s op. 14, the theme presents an unusual tripartite ABC form, its half cadence ending evoking the tradition of continuous variation. Along with the theme’s peculiar formal plan, the variations also exhibit marked differences from the theme in form and middleground structure. The factor that contributes to these differences is the manner in which Schumann treats the theme. Instead of regarding the theme as an entity to be varied as a whole, Schumann treats the theme’s voice-leading and harmonic elements as discrete components that are developed independently of one another. By reworking and combining these elements, Schumann progressively transforms the form and middleground of the theme. Significantly,
these changes serve a global purpose. Variations 1 and 2 complement and provide harmonic and melodic closure to the theme. Variations 3 and 4 are structurally more remote from the theme than Variations 1 and 2. They rework the signature motivic, harmonic, and voice-leading elements from the theme and Variations 1 and 2. Variations 3 and 4 are therefore related to the theme only indirectly, via Variations 1 and 2.

Top

Reconstructing Hugo Riemann’s Theory of Harmonic Functions

To judge from its reception by subsequent theorists, Hugo Riemann’s theory of harmonic functions was probably his single most important contribution to the study of music theory. Unfortunately, however, secondary accounts have greatly simplified Riemann’s ideas through the elimination of two crucial components: hierarchy and musical context.

The present study reincorporates hierarchy into Riemann’s theory through his concept of feigning consonance and demonstrates the theory’s dependence upon musical context. This shows the true level of sophistication in Riemann’s theory and its value as an interpretive analytical tool. The paper also critically engages the secondary accounts of his theory as well as many of the criticisms leveled against it. In particular, the paper addresses the interpretations of Riemann in the work of David Lewin and Brian Hyer, as well as criticisms in the writings of Carl Dahlhaus.

The paper also demonstrates similarities between Riemann and Daniel Harrison’s theory of scale-degree functions, and between Riemann and Eytan Agmon’s prototype-theoretical approach to harmonic function. In addition, the paper examines the implications of Riemann’s reconstructed theory for neo-Riemannian analysis, and outlines some important similarities and differences between these two approaches.

Top

Program
Nicola Vicentino proposed a radical tuning system of thirty-one tones per octave in his 1555 treatise *L'antica musica ridotta alla moderna prattica*. This paper explores the ramifications of that tuning system as he applied it to vocal music, culminating in an analysis of the pitch structure of the enharmonic madrigal *Madonna il poco dolce*. For a 21st-century music theorist grappling with sixteenth-century debates on vocal tuning, being able to *hear* what was at stake is crucial—and so as part of the presentation I will demonstrate a novel means of rendering a performance of Vicentino’s microtonal madrigal, starting from a recording of an early music group and applying post-production software to retune each note precisely to the pitch required.

Several of the madrigal’s melodic lines contain segments of Vicentino’s enharmonic modes. These modes are built from his enharmonic and chromatic species of fourths and fifths, obscurely derived in *L’antica musica* by transforming the abstract intervallic templates of diatonic species of fourths and fifths. A number of the exotic harmonic shifts in the piece can be explained by the need for triadic accommodation of melodicsuccessions derived from these enharmonic and chromatic species. Additional analytic topics involve the novel proximate voice-leading possibilities between triads in this tuning system, and microtonally altered cadential relationships.

**A Case for Prolongation of Tonic Harmony in the Quarter-Tone Music of Ivan Wyschnegradsky**

To justify a prolongational analysis in a post-tonal work, one must establish clear criteria for distinguishing chord-tones from non-chord tones. In his quarter-tone work *24 Préludes dans l’échelle chromatique diatonisé à 13 sons*, op. 22, Ivan Wyschnegradsky generates pitch content through a technique that he names “diatonicized chromaticism,” whereby he creates a new quarter-tone scale that shares a number of significant properties with the conventional major scale. From this scale, Wyschnegradsky derives a quarter-note chord that functions like a conventional tonic, and embellishes this chord with non-chord tones in configurations that mimic conventional passing tones, neighbor tones, arpeggiations, voice exchanges, and unfoldings. In the *Préludes*, one can further observe a succession of chords that appears to mimic the circle-of-fifths progression, and the large-scale expansion of the tonic chord across an entire prelude.
Teaching Musical Style

Chair: Timothy Johnson (Ithaca College School of Music)

- Teaching Classic Era Style Through Keyboard Accompaniment
  Peter Silberman (Ithaca College)
- The Evolution of a Styles Simulation Course for Graduate Theory Majors
  Robert Gauldin (Eastman School of Music)

Teaching Classic Era Style Through Keyboard Accompaniment

Stylistic composition often plays a large part in the undergraduate music theory curriculum. Many institutions offer courses in Renaissance or Baroque counterpoint, and many twentieth-century music courses include the composition of free atonal and/or serial works, perhaps in the style of Schoenberg or Webern. However, students are less commonly taught to imitate the repertoire between the Baroque and the twentieth century.

In particular, there are limited resources available that teach students to write in the Classic era style. While many textbooks include chapters on such Classic era staples as periods, sentences, and sonata form, few offer any substantial comments on stylistic features. What is clearly needed is a step-by-step method that gives students specific guidelines for writing in the Classic style, and which is concise and efficient enough so that students can master that style in reasonable amount of time.

This presentation works towards this goal by focusing on one aspect of Classic era style, keyboard accompanimental texture. I first survey several popular undergraduate theory textbooks to show that undergraduates are often taught to write keyboard accompaniments that lack the richness and variety of typical Classic era accompaniments. Next, I discuss the literature on Classic era style briefly to discover what Classic era composers actually wrote as accompaniments, and how that differs from most textbooks’ approaches. Then I present my method, based on accompaniments from Mozart’s piano sonatas. The presentation will conclude with samples of successful writing by my students.

The Evolution of a Styles Simulation Course for Graduate Theory Majors

Some fifteen years ago the Theory Department of the Eastman School of Music inaugurated a Masters degree in Music Theory Pedagogy. In designing its curriculum, its faculty felt the need to resurrect a "writing skills" course, in which the students would simulate various historical styles through original compositional projects, an approach that would later prove valuable when pointing out various options to their own students in such assignments as melody harmonization. This paper traces the evolution of that course (entitled "Advanced Harmony and Composition"), as documented by its sole instructor for that period.

Although the text of the paper will confine itself largely to statements concerning the chronological presentation of materials in this course, it will attempt to evaluate the overall effectiveness of the exercises and projects assigned over the years of its existence, while also discussing some directions which eventually proved to be "blind alleys." An extensive handout will lay out the course syllabus, illustrate many of the preliminary exercises, and provide a list of supplementary "model pieces" which
were analyzed. Time permitting, a few short CD selections from some of the students' longer compositional projects (all of which were performed and recorded in class) will be played.
In common-practice major keys, the harmonic progression approaching the tonic triad typically presents the diatonic tritone. Because scale-degree 4 generally precedes scale-degree 7, major-key harmonic progressions cycle in a counter-clockwise direction when represented on a circle of third-related scale degrees. In this paper, the relationship between the approach to the tonic triad and the presentation of the tritone is used to theorize characteristic harmonic approaches to the tonic in the six diatonic modes used by Vaughan Williams. Moreover, these characteristic approaches are shown to predispose each mode to cycle harmonically in a particular direction on the circle of thirds: Lydian and Dorian cycle clockwise, while Ionian, Aeolian, Mixolydian, and Phrygian cycle counter clockwise.

Analysis of passages from Vaughan Williams’ works demonstrates that the theorized approaches to the tonic consistently reflect the composer’s modal harmonic practice. However, while the effect of these tonic approaches on overall harmonic cycle direction is readily apparent in four of the six modes, Vaughan Williams’ Mixolydian and Phrygian passages often exhibit a palindromic structure by cycling clockwise before adopting the expected counter-clockwise cycle for the approach to the tonic. Since Mixolydian and Phrygian are predisposed to cycle in the same counter-clockwise direction as Ionian and Aeolian, many chord successions characteristic of Mixolydian and Phrygian are rotations of Ionian and Aeolian progressions, and the resulting modal ambiguity tends to destabilize a Mixolydian or Phrygian tonic in favor of an Ionian or Aeolian tonic. For this reason, the initial clockwise cycle direction seen in Vaughan Williams’ Mixolydian and Phrygian passages is necessary for their modal stability.

In 1930, the American composer Ruth Crawford won a Guggenheim fellowship based in part on her proposal to write an orchestral work while abroad. Her compositional achievements that year were extraordinary, but the orchestral piece was never finished. Of her limited output, the works Crawford saw most often performed in her lifetime, and those which have received most critical attention since her death, have been works for solo instruments or chamber ensemble. She never completed a large-scale piece for orchestra, and no sketches from her planned Guggenheim piece have survived.

With Crawford’s catalogue of contemporary art music thus populated almost exclusively by works with five players or fewer, attention is not often given to the role of orchestration in her music. Given her significant creative contributions in other musical parameters and their trailblazing implications for the modernist movement in mid-century America, this neglect is perhaps unsurprising. In this paper, however, I will show that orchestration—a term I use here not to refer to orchestral music specifically
but to the structure and manipulation of the available textures and timbres of any ensemble—is a vital part of Crawford’s concert work, not just in her few forays into large mixed ensembles, but in pieces for timbrally homogeneous and even solo instruments. Works discussed include the Piano Study in Mixed Accents, Three Songs to Poems of Carl Sandburg, the late Suite for Wind Quintet, and her best-known and most influential work, the String Quartet 1931.

Top

Program
This presentation explores the ways in which Arnold Schoenberg exploits the dramatic possibilities of the concerto to articulate large-scale structure in two of his mature twelve-tone compositions, the Violin Concerto (op. 36) and the Piano Concerto (op. 42). It addresses the individual properties of each work, as well as rhetorical and structural features that they share. Ultimately, we will show how certain insights derived from this study can illuminate a broader range of Schoenberg’s compositions.

We pay particular attention to the timbre, partitioning schemes, and dramatic roles of the cadenzas. We summarize the observations that scholars have made about the first movement cadenza in op. 36 and the piano’s cadenza in the third movement of op. 42, then analyze the two other cadenzas in op. 36 and the “orchestral cadenza” in op. 42. One structural feature shared by these cadenzas is a construct we call a dyadic complex, a procedure used by Schoenberg to combine the dyads of inversionally-related rows into tetrachordal collections that are not available as row segments. We trace the history of the dyadic complexes in these works, investigate the range of possible collection types that can be so derived, and discuss the limitations on their invariance properties under various operations.

Schoenberg’s final and largely ignored musical statement, Modern Psalm Opus 50c, is a hexachordally combinatorial work based on a 6-20[014589] hexachord. Set class 6-20’s trichordal generators contain at least one instance of interval class 4, and thus these trichordal subsets can symmetrically divide the aggregate by interval cycle 4, or the interval classes of the 3-12 trichord. The significance of the 3-12 trichord extends from guiding hexachordal regions and formal design, to representing Schoenberg’s God.

An enhanced understanding of Schoenberg’s final serial work, and the sources of his strict compositional techniques, enriches our perception of not only this notable composition, but also his earlier adoption of these techniques, including serial and atonal compositions. This paper adapts Cohn’s hyper-hexatonic space for both local and large-scale serial applications that include newly formed cycles (Tac, Tea, hTc), and reveals new hexachordal groups of contextual transformations (SDR and SWAP). The theoretical constructs that I have derived from analysis of Modern Psalm may be used as a prism through which to investigate other serial and non-serial works based on the 6-20 hexachord and/or subsets. Thus my paper provides not only an innovative way of viewing the particular works of this important composer, but also a theoretical framework for investigating other serial and atonal works.