Music Theory Society of New York State

Annual Meeting

John Jay College of Criminal Justice
899 10th Avenue
New York, NY 10019

10–11 April 2010

PRELIMINARY PROGRAM

Saturday, 10 April

8:15–9:00 am	Registration
9:00 am–12:00 pm	[Modernism](#)
9:00 am –10:30 am	[Between Cultures](#)
10:30 am –12:00 pm	[Pop Music](#)
12:00–2:00 pm	Lunch
2:00–5:00 pm	[Musical Spaces](#)
2:00–5:00 pm	[Vienna](#)
5:15–5:30 pm	Business Meeting

Sunday, 11 April

9:00–9:30 am	Registration
9:30 am –12:30 pm	[Schoenberg and Stravinsky](#)
	[Rameau, Riemann, and Schenker](#)
12:30–1:30 pm	MTSNYS Board Meeting

Program Committee: John Covach (University of Rochester), chair; Jonathan Dunsby (*ex officio*, Eastman), Timothy Johnson (Ithaca College), Shaugn O'Donnell (CUNY), Jamuna Samuel (SUNY Stony BrooK), and Eric Wen (Mannes).

Saturday, 9:000 am–12:00 pm
Room 2

Modernism

Chair: Timothy Johnson (Ithaca College)

- [Lutoslawski's Harmony and Affinity Spaces in Works of the 1950s](#)
José Martins (Eastman School of Music)
- [Aesthetics and Practice at Odds? Selected Works of Luciano Berio Reconsidered Under the Lens of Serial Procedures](#)
Irna Priore (University of North Carolina, Greensboro)
- [Disruption and Reconciliation in the Formal, Tonal, and Pitch-Class Organization of Ginastera's Piano Sonata, first movement](#)
Ian Bates (Guelph, Ontario)
- [Experimenting with Circles and Spirals of Fifths: Diatonic Structure in Roslavets's Nocturne Quintet and Sonata No. 1 for Viola and Piano](#)
Inessa Bazayev (Louisiana State University)

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Lutoslawski's Harmony and Affinity Spaces in Works of the 1950s

This paper proposes a new theoretical framework for Witold Lutoslawski's harmonic explorations of the second half of the 1950s. In pieces of this period *(Illakowicz Songs, Musique funèbre,* and Three postludes), Lutoslawski shifted away from previous work on extended scales and became interested in the harmonic potential of various intervallic arrangements of 12-note chords. While analytical attention to pieces of this period has focused on the disposition of intervallic patterns within 12-note chords and on the tracing of some linear strategies, we have not yet explained satisfactorily the relation between chord construction and chord progression, and what might constitute a harmonic space that appropriately models chord progressions. The argument advanced here claims that 12-note chords (and their partitions) are modeled by certain combinations of interlocked interval cycles (affinity spaces) and are structured by two operations (transpositio and transformatio). These properties set up a framework for analytical accounts that render coherent exploration of those spaces. The development of Lutoslawski's harmonic language in this period set up resourceful procedures regarding chord construction and harmonic syntax that reverberated in works for the remaining of his life.

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Aesthetics and Practice at Odds? Selected Works of Luciano Berio Reconsidered Under the Lens of Serial Procedures

Evident in Luciano Berio's writings after 1967 is a public rebellion against the practice of serialism. Several times, he openly spoke of serialism as an artificial device, a practice void of musical meaning. Although Berio disliked the connotations brought along by the label "serial," he used the system throughout his life. By studying his sketches, that we can observe the hidden serial structures of his late compositions, including major works such as *Requies, Continuo,* and his last piano sonata of 2001.

As we carefully study Berio's works and contextualize his written statements, a new insight and understanding of his serial aesthetics emerge. To him, composition was to be distinct from organization, although organization does take place in composition at a deep structural level or at the early stages of the process.

In this article, I present a revisionist view on Berio's aesthetics regarding serialism and his use of it. For this, I will examine formal texts; analyze some of the sketches of works written from the 1970s to the late 1980s; and show that Berio did still use serial techniques for the basis of his works. I will conclude that if his statements seemed conflicting at first, this is not so after careful examination. I will end my illustrations with an analysis of the sketch of *Requies,* a work composed in 1984 in memory of Cathy Berberian.

Disruption and Reconciliation in the Formal, Tonal, and Pitch-Class Organization of Ginastera's Piano Sonata, first movement

This paper explores the interrelationships among the form, tonal centres, and pc collections of the first movement of Alberto Ginastera's Piano Sonata No. 1, Op. 22. In the process, it gradually uncovers a single narrative of disruption and eventual reconciliation in which the movement's form, tonality, and pc content all participate. The paper first examines the movement's sonata form and tonal organization and shows that both are relatively straightforward when considered separately from one another. However, when the movement's formal and tonal plans are considered together, a more complex interpretation emerges, one that casts tonal centres C and G as consistently disruptive to the sonata process. The paper then notes the close association between the disruptive tonal centres C and G and hexatonic and octatonic pc collections, which contrast with the pentatonic and diatonic pc collections associated with the movement's other tonal centres. Finally, after noting both the symmetrical arrangement of the movement's principal tonal centres about its overall tonic A and the symmetrical voicing exhibited by the work's opening, the paper closes by examining symmetrical pc collections in the movement and assessing the interaction between axes of symmetry and tonal centres. This leads to the conclusion that it is only by purging the movement of its octatonic and hexatonic elements that the work's disruptive tonal centres ultimately are reconciled with its primary and secondary tonal centres.

Experimenting with Circles and Spirals of Fifths: Diatonic Structure in Roslavets's Nocturne Quintet and Sonata No. 1 for Viola and Piano

Nicolai Roslavets (1881–1944)—one of the leading composers of the early twentieth-century Soviet avant-garde and whose music was long repressed in the Soviet Union—has recently begun to surface in the West. Perle 1962, Kholopov 1981, Ferenc 1993, and Sitsky 1994 provide useful accounts of Roslavets's music, but all focus primarily on its use of idiosyncratic twelve-tone methods to structure the chromatic aggregate. I will show, however, that Roslavets's early works are experiments with diatonic structure, and they are best understood as extensions of the traditional tonal system rather than its radical repudiation. As Roslavets 1927 himself stated, "My 'New System,' in essence, is the result of the further evolution of the classical system, an evolution which has now been carried to its inevitable historical stage, a synthetic of the creative effort of the past with that of the present." My paper is divided into two sections: section one describes Roslavets's compositional system along the circle and a spiral of fifths; and section two shows Roslavets's earliest attempts composing within this system in the Nocturne Quintet (1913) and Sonata No. 1 for Viola and Piano (1926).

Saturday, 9:00–10:30 am
Room 1

Between Cultures

Chair: John Covach (University of Rochester)

- [Shakti's Common Ground: Scalar Conception and Usage in a Cross-Cultural Musical Endeavor](#)
  David Claman (Lehman College,CUNY)
- [Tonal Prolongations in Bartók's *Hungarian Folktunes* for Violin and Piano](#)
  John Koslovsky (Oberlin College)

[Program](#)

Shakti's Common Ground: Scalar Conception and Usage in a Cross-Cultural Musical Endeavor

In 1976 "Shakti" released the first of three record albums. Shakti was arguably the most ambitious and successful instance of a genre often dubbed Indo-Jazz Fusion. Since jazz and India's classical music make extensive use of improvisation, having musicians from these traditions come together to make music seems a potentially fruitful and relatively straightforward undertaking. The ensemble consisted of English guitarist John McLaughlin, Hindustani percussionist Zakir Hussain, and Carnatic musicians Ramnad Raghavan, L. Shankar, and T. H. Vinayakram. Despite Shakti's enduring reputation among fans and critics, little serious scholarly work on Shakti's music has been undertaken. Gerry Farrell claimed Shakti's music was "one at all times" and that unlike previous attempts at Indo-jazz fusion, "an actual synthesis" was achieved. Careful examination of Shakti's music demonstrates that such notions are vague and problematic. Scalar forms play fundamental roles in the two musical traditions that informed Shakti's music, but the ways in which jazz and Indian classical musicians conceive of and make use of scalar forms differ considerably. Several of Shakti's pieces will be examined in order to highlight these differences. Shakti's music is interesting because it is fraught with tensions; it succeeds and also fails, exhibiting novel properties of its own while retaining stylistic contrasts and aesthetic tensions stemming from the different musical backgrounds of the ensemble's members.

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Tonal Prolongations in Bartók's Hungarian Folktunes for Violin and Piano

The issue of "post-tonal prolongation" has been one of the most widely-debated topics in modern music theoretical scholarship. One of the key figures in the debate is Felix Salzer, whose 1952 Structural Hearing was among the first to push the boundaries of Schenker's method in music before and after the Common-Practice Era. While studies have pointed out many of the inherent difficulties in analyzing modern music with Schenkerian techniques (notably Baker 1983 and Straus 1987), the history and motivation that lay behind this work remain to be fully exposed. Such a history shows that Salzer's principal agenda in analyzing modern music lay not in expanding Schenker's theory but in discovering a future style of tonal music—in fact, Schenker himself may have given Salzer the initial impetus to take on such a task.

This paper offers an analysis of a single work by Béla Bartók, the Hungarian Folktunes for violin and piano. A striking example of tonality in Bartók, Schenker alludes to this piece in a personal correspondence with Salzer after hearing a recording, and lauds it for its beautiful use of "line." I first discuss the genesis of the composition and recording of the piece. Next, I provide a close analysis of the work from a formal and a Schenkerian perspective. Finally, I close with some remarks on the aesthetic underpinnings of Schenker's remark, discuss the application of Schenkerian analysis to

modern tonal music in light of such a piece, and consider whether we can better come to grips with the nature of Salzer's later work and the debate surrounding "post-tonal prolongation."

Saturday, 10:30 am–12:00 pm
Room 1

Pop Music

Chair: Shaugn O'Donnell (City University of New York)

- [Rockin' Out: Expressive Modulation in Verse-Chorus Form](#)
Christopher Doll (Rutgers University)
- [The Role of the Producer in Hip-Hop: An Ethnographoc and Analytical Study of Remixes](#)
Noriko Manabe (Princeton University)

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Rockin' Out: Expressive Modulation in Verse-Chorus Form

The breakout chorus is a hallmark of rock music. Such a chorus contrasts with its preceding verse by conveying an increase in intensity with regard to loudness, rhythmic and textural activity, timbral noise, and/or pitch level. The last and most sophisticated of these four techniques, modulating the pitch level, often entails a full-scale change of tonal center, toward either the relative major or minor. Additionally, such modulations frequently correspond to positive or negative themes expressed in the lyrics. In light of myriad examples of this phenomenon, we can safely assert that the breakout chorus is, for rock music in general, a predictable spot at which to encounter an expressive modulation.

Yet expressive modulations in verse-chorus form are not always so formulaic. Variations on the technique abound, and this paper lays out some common alternatives as well as some notably unique treatments. Modulations to more distant keys, modulations that are oblique or ambiguous, and modulations that work against the breakout stereotype will be identified in verse-chorus songs representing all six decades of rock history.

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The Role of the Producer in Hip-Hop: An Ethnographoc and Analytical Study of Remixes

Analytical publications on hip-hop have tended to focus on the skill of the rapper while overlooking the contribution of the DJ/producer. This bias has led to a misunderstanding of the creative process in hip-hop. While Adams' analyses (2008) are a welcome step in the development of analytical studies in hip-hop, he makes the assumption that a completed musical track is given to the rapper, who records onto this track. He therefore credits all text-music interaction to the skill of the rapper.

In contrast, several dozen hip-hop artists I have interviewed have said that the rapper receives a simplified track. After the rapper and the producer try different versions in the studio, the producer refines the track, adding (and deleting) instruments to emphasize the rapper's words or scratches and fills when the rapper pauses. Some producers also change the key of the track to fit the pitch contour of the rapper. With the advent of easy editing through ProTools, the producer's control over the work has increased. Hence, the musical aspects of the rapper's timing are often the result of the producer.

My paper will show the central role of the producer in hip-hop recording through a combination of ethnography and close musical analysis. I will first provide an overview of the creative process through quotes from my interviews with Pete Rock and DJ Krush. I will then provide an analytical comparison between versions of "Only the Strong Survive," where DJ Krush fitted CL Smooth's rap from 1995 to a completely different musical track in 2006. Through analysis, I demonstrate that the creation of a hip-hop track does not end with the rapper, but with the producer who edits the work.

Saturday, 2:00–5:00 pm
Room 1

Musical Spaces

Chair: Jonathan Dunsby (Eastman School of Music)

- [Hybrid Analysis Interprets Multi-Transformational Form in Brahms's "Wir Wandelten"](#)
Josh Mailman (Eastman School of Music)
- [Seeing Clearly: Ten Principles of Music Visualization](#)
Eric Isaacson (Indiana University)
- [Contour Vector Space](#)
Rob Schultz (Northampton, MA)
- [Musical Space and the Spatial Character of Modernity](#)
Holly Watkins (Eastman School of Music)

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Hybrid Analysis Interprets Multi-Transformational Form in Brahms's "Wir Wandelten"

Like so many works by Brahms, the song *Wir wandelten* woos the listener through its richness of melody, harmony, and texture. These seemingly generic facets relate very specifically to the form and text-setting of this song, not in any single musical dimension, but rather through a multivalent coordination that is unusually nuanced—so much so, that its analysis demands a synthesis of diverse analytical tools: a hybrid analysis. Such a hybrid analysis shows how the song's form is richly developmental, not merely sectional. Aspects of this development suggest metaphorical interpretations of the music that are supported by the content of the poem.

Both the structure and content of the song's text suggest a developmental setting in the music: the topic is "wandering" and the punctuation delineates a three-stage trajectory of introspection. Brahms's musical setting also has a trajectory—a long range developmental trajectory significant enough to color the song's form. Simple but diverse transformations underlie the development. Call it multi-transformational developmental form.

Hybrid analysis: Three strains of music theory propel the interpretation of the song's *multi-transformational* development. (1) Schoenberg's *Grundgestalt* theory provides the framework for interpreting the motivic melodic material. (A contextual transformational network also plays a role here.) (2) Hauptmann/Oettingen/Riemann-derived harmonic functional dualism, as renewed by Harrison, provides the framework for interpreting harmonic substitutions between each half of the song. (3) Rudimentary concepts of meter (beat vs. offbeat) and voice-leading together with basic notions of metaphor and gender provide ample basis for interpreting a rhythmic-submetric transformation that occurs between the two halves of the song.

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Seeing Clearly: Ten Principles of Music Visualization

Drawing primarily on the work of Edward Tufte, the paper presents a number of principles for music scholars to consider when creating graphical representations of musical information. These include the elimination of unnecessary graphical elements, improving the ratio of data to ink, strategies for the tabular presentations of data, the use of small multiples, the importance of graphical integrity, uses for color and for animation, when to provide instructions at the point of needs, and the value of data-rich graphics. The principles are demonstrated by presenting exemplary illustrations of a principle, comparing multiple visualizations of the same phenomenon, taking existing visualizations and

rendering them anew to show how even minor tweaks can improve information design, and presenting freshly crafted examples.

Contour Vector Space

Upon initial glance, contour space (c-space) appears to be a decidedly impoverished musical habitat. Indeed, "a pitch-space consisting of elements arranged from low to high disregarding the exact intervals between the elements" (Morris 1987, 340) inherently lacks many of the defining features that make music recognizable as such. A significant corpus of theoretical and analytical studies, however, has nevertheless emerged, proving the study of musical contour to exhibit a surprising degree of sophistication and complexity.

The bulk of this research has focused primarily on equivalence-class and similarity relations, thus yielding a multitude of compelling methods for relating two or more contours with one another, but no concrete means of situating them within a larger c-space framework. The various contour vectors introduced by Michael Friedmann (1985), however, in fact provide fertile ground for developing the tools with which to do so. The goal of this paper is to execute this task by applying techniques developed in musical transformation theory to Friedmann's contour vectors to generate contour vector spaces (cv-spaces). The paper then cites two crucial weaknesses of the methodology—its inability to account for repeated notes and the lack of inter-cardinality communication—and constructs new cv-spaces that rectify these points. Finally, it deploys these new cv-spaces in analyses of the main secondary theme from the first movement of Johannes Brahms's String Sextet in B flat, Op. 18 and the opening section of Pierre Boulez's *Messagesquisse* (1976) in order to illustrate how cv-spaces can inform and enhance our understanding of these, and no doubt numerous other musical passages.

Musical Space and the Spatial Character of Modernity

In the parlance of contemporary music theory, space is everywhere—recent literature includes studies of pitch space, combinatorial space, compositional and voice-leading spaces, and the musical spaces of transformation theory. In his groundbreaking study *The Production of Space* (1974), Henri Lefebvre observed that "We are forever hearing about the space of this and/or the space of that: about literary space, ideological spaces, the space of the dream, [and] psychoanalytic topologies"—theoretical constructs that in his view confirmed the status of space as the "worldwide medium of the definitive installation of capitalism." As a close cousin to the architectural, plastic, and literary spaces mentioned by Lefebvre, musical space enjoys a similar currency and appeal along with a lack of social or economic contextualization. Drawing freely on Lefebvre's insights, this paper interprets Schenkerian musical space as positioned between two modes of space Lefebvre associates with religious/monarchial and modern worldviews, respectively: absolute space and abstract space. The paper shows how Schenker's treatment of space in *Der Tonwille* and *Der freie Satz* expresses the "ambivalent modernism" Walter Frisch identifies in the work of many late nineteenth- and early twentieth-century cultural figures. I conclude that Schenker's approach to musical space should be viewed not simply as an attempt to safeguard "aristocratic" values from the leveling effects of Americanization and capitalism (as he clearly intended it), but as a symptom of a larger tendency toward spatialization his theory shares with modernity's dominant cultural and economic mechanisms.

Saturday, 2:00–5:00 pm
Room 2

Vienna

Chair: Eric Wen (Mannes School of Music)

- [The Tonic 5-6 Shift: A Venue for Schubert's Chromatic Exploits](#)
  David Damschroder (University of Minnesota)
- ["I have tried to capture you . . .": Rethinking the "Alma" Theme in Mahler's Sixth Symphony](#)
  Seth Monohan (Eastman School of Music)
- [Who Said That? Dialogue and Repetition in the Soldier Songs from *Das Knaben Wunderhorn*](#)
  Brian Moseley (CUNY, Graduate Center)
- [Viennese Classicism and the Sentential Idea: Broadening the Sentence Paradigm](#)
  Mark Richards (Toronto)

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The Tonic 5-6 Shift: A Venue for Schubert's Chromatic Exploit

This paper undertakes a major overhaul of the scale-step (*Stufentheorie*) approach to harmonic analysis by developing various compelling notions that, though promoted by musical thinkers of the eighteenth and nineteenth centuries, were never successfully integrated into the mainstream modern analytical practice. Distinctive perspectives on root, hierarchy, embellishment, and chromaticism by Kirnberger, Louis and Thuille, Momigny, Scheibe, and Vogler, among others, help shape a reformed analytical practice that I demonstrate in the context of music by Franz Schubert. Two specific tonal trajectories are explored: I^{5-6-5} and I^{5-6} II. The analytical response to chromatic alterations, added dissonance, and omitted roots emphasizes commensurability of analytical symbols and the distinction between chords that function as dominants and chords that are built *like* dominants yet function in the role of submediant or supertonic within the broader progression. Several examples demonstrate how connective chords may come between tonic's 5- and 6-phase chords, how I^{5-6} II# V may serve as the foundation for an entire exposition, and how the 5–6 shift may be deployed on other scale degrees. New terminology for analysis, including assertion, chordal evolution, dominant emulation, unfurling, wobble, and 6-phase chord, is introduced.

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"I have tried to capture you . . .": Rethinking the "Alma" Theme in Mahler's Sixth Symphony

Since the 1940s, Mahler's Sixth Symphony has been transmitted with an informal "domestic" program centered on several claims first made in Alma Mahler's *Erinnerungen*. In the work, she writes, Gustav meant to depict their children (in the Scherzo), himself (in the Finale), and finally her, in the first movement's swooning secondary theme. Whether this was actually Mahler's intention, we can never know. But given the well-known credibility gap of Alma's reports—and considering the lack of corroborating evidence—it is surprising how widely critics have taken Alma at face value, and allowed her program to become a permanent fixture of the work's reception. My contention is that Alma's comments have led to skewed hearings of the opening movement, and that a close examination of the "Alma" theme itself—and especially the narrative it unfolds—calls into question any image of the theme as a straightforward or heartfelt nuptial portrait. I begin by illuminating grotesque, parodistic, and even caricaturistically "feminine" aspects of the theme's construction and presentation. I then show how over the course of the movement, Mahler first proposes an idealized fantasy-version of the theme, then brings back the original version only to saddle it with a glaring sonata malfunction, and

finally, after symbolically exiling its most grotesque elements, finally settles on a triumphant but decidedly "masculinized," martial derivative. In closing, I propose several possible alternate "domestic" readings, ones that link the above narrative to the documented ambivalence and dissatisfaction pervading Mahler's marriage at the time.

Who Said That? Dialogue and Repetition in the Soldier Songs from *Das Knaben Wunderhorn*

The songs in Mahler's *Des Knaben Wunderhorn* are not unified through a common poetic theme as are many of his other song collections. Nonetheless, certain subjects and poetic themes in Arnim and Brentano's *Wunderhorn* anthology clearly captured Mahler's imagination. In addition to the children's songs, serenades and dance music, songs about military life represent a sizable portion of the collection. It seems likely that the composer was attracted to the themes of death, longing, and persecution associated with soldiers, prisoners, and loves left long ago. Quite frequently, these songs are set as dialogues, a poetic technique common among Mahler's *Wunderhorn* songs; usually imaginary, these dialogues often occur in the character's minds, representing inner thoughts.

Through close analysis of repetition in three of the soldier songs from *Des Knaben Wunderhorn,* this paper discusses interpretive questions raised by the interaction of musical and poetic dialogue. The paper confines itself to three works: "Lied des Verfolgten im Turm," "Wo die schönen Trompeten blasen," and "Der Schildwache Nachtlied" share a common heritage in their use of poetic dialogue, and each of Mahler's settings grapple with the dialogue in different ways. Among other things, my analyses examine various types of musical repetition not only to understand the identity of the protagonist, but also to question the real versus imagined state of each character.

Viennese Classicism and the Sentential Idea: Broadening the Sentence Paradigm

Only recently has the form of the sentence been recognized in English-language music scholarship as an important structure in the music of the classical period, and this recognition is due in large part to the work of William E. Caplin, whose seminal book and several articles on classical form revive the *Formenlehre* tradition of Arnold Schoenberg and his pupil Erwin Ratz. Many of the defining features of the sentence, as Caplin describes it, were established by these two predecessors, but it is Caplin who gave the sentence greater analytical power by defining the three formal functions of presentation, continuation, and cadence. At the same time, this highly specific definition brings with it a narrow range of applicability that leaves a vast number of structures that closely resemble the sentence outside of its borders. I therefore argue that Caplin's sentence describes but one type of structure among many that may all be classified under a broader sentence paradigm that consists of any number of basic ideas (even a single one), a continuation, and an optional cadence. This formal outline, which I call the sentential idea (or simply the sentence in its most basic form), is so ubiquitous in the classical repertoire—as epitomized by Haydn, Mozart, and Beethoven—that it may well be understood as one of the most important structural principles of the period.

Sunday, 9:30 am–12:30 pm
Room 1

Schoenberg and Stravinsky

Chair: Anton Vishio (New York University)

- [Semitonal Pairings and the Performance of Schoenberg's Atonal Piano Music](#)
Ben Wadsworth (Kennesaw State)
- [Dysfunctional Diatonicism: The Use of Quartal Hamonies in Stravinsky's *Pulcinella*](#)
Rebecca Hyams (Queens College, CUNY)
- [Placing and Displacing Syllables: What Meter Tells Us About Stravinsky's "Notorious" Text Settings and Vice Versa](#)
Chandler Carter (Hofstra University)
- [Broken Communication, Hebrew Syllables, and Other Themes in Act I, Scene 1 of Schoenberg's *Moses and Aaron*](#)
Jack Boss (University of Oregon)

[Program](#)

Semitonal Pairings and the Performance of Schoenberg's Atonal Piano Music

Questions of tonal function in Schoenberg's so-called "atonal" works have proven difficult for analysts, as they contain tonal residues that are frequently not given structural support in harmony or voice leading. Previous tonal approaches such as Von der Nüll 1932, Leichtentritt 1959, Brinkmann 1969, and Ogdon 1981 have generally favored tonal centers that are suggested by traditional major and minor scales, an approach that has overlooked rich relationships possible between tonalities and pc set structures. To link tonal and pc set structures, a promising starting point is the layering of tonalities in different registers, a flexible "polytonality" that is dealt with informally in Leichtentritt 1959. Leichtentritt implies a dialectic between two tonal layers that results in three possible types of overall harmonic states: 1) no mixture; 2) one of the two layers functions as added notes to the other layer; and 3) the two layers assert the same tonality. This paper formalizes Leichtentritt's implied dialectic through a new model of Semitonal Pairings (SPs), sustained conflicts between layered tonalities, symmetrical collections, or intervals related by ic 1. SPs show how tonal residues are integrated into the chromatic, dissonant motivic structure of atonal works by considering a layered, polytonal texture as equivalent to the subset/superset relationship from set theory. Due to changing relationships between subset layers, the supersets range from traditionally dissonant (2 or more instances of ic 1) to relatively consonant (no instances of ic 1). Successions of these harmonic states may be interpreted as a narrative within the tradition of the Schoenbergian "tonal problem" (Schoenberg 1995) and its extensions in Carpenter 1983 and Dineen 2005. This paper will classify types of SPs, trace their different types in Schoenberg's Op. 11 and 19, and interpret their performance implications. This approach demonstrates 1) that some (but not all) tonal centers relate to pc sets in a consistent manner, and 2) these relationships may help inform an effective performance.

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Dysfunctional Diatonicism: The Use of Quartal Hamonies in Stravinsky's *Pulcinella*

Igor Stravinsky used many compositional techniques in transforming a disparate group of eighteenth-century works into his ballet Pulcinella. On the surface, Pulcinella appears to be a straightforward adaptation of its source materials. However, while the sources for Pulcinella operate within the norms of common practice tonality, there are many instances where Stravinsky subverts the sources' original

tonal implications. One such way is through the addition of non-functional diatonic harmonies, used in conjunction with other compositional techniques such as pedal points and dissociative layers.

Beyond the tertian harmonies that mostly come from the source materials, quartal sonorities are the most prevalent harmonic additions. They are interesting because while they can be easily created within the diatonic collection, they are seen as non-functional byproducts of voice-leading within a traditional tonal context. These quartal harmonies are discussed in an assortment of twentieth century treatises, perhaps most notably in Schoenberg's Theory of Harmony, but also in the in the work of Hindemith, Caner, Persichetti, and Harris. Schoenberg's reference to "quartal triads" is then extrapolated in this paper to include other pentatonic subsets.

Stravinsky's use of quartal harmonies in the ballet is then examined. In some instances Stravinsky uses entire quartal sonorities as pedal points. Instances where quartal harmonies are used as one element of complex, layered textures will also be looked at in detail. Lastly, the end of the Tarantella will be discussed, where the combination of the aforementioned techniques and the original tonal implications conflict with how non-functional harmonies are perceived.

Placing and Displacing Syllables: What Meter Tells Us About Stravinsky's "Notorious" Text Settings and Vice Versa

Two central and related features of Stravinsky's music are his metrically displaced accents and his idiosyncratic text settings, the latter of which often result from the former. Building on Pieter van den Toorn's long-standing work on displacement, I examine Stravinsky's practice of displacing syllables in works spanning from the late 1910s to the early 1950s. The strict displacement that van den Toorn analyzes — in which themes, motives, and chords are retained "in order that alignment itself (and its shifts) might be set in relief" — occurs mostly in the Russian-period settings. A close examination of Stravinsky's later displaced settings shows Stravinsky loosening his grip on pitch, rhythm and even dynamics. I propose to survey these more subtle and varied uses of displacement in the post-Russian-period text settings, including *Oedipus Rex* (1926-7), *Perséphone* (1934), *The Rake's Progress* (1948-51) and Cantata (1952), the last of which spans Stravinsky's controversial transition to serialism. Drawing on some revealing sketch material, I will show not only how Stravinsky's approach to setting text evolves, but also how his use of displacement develops even as it remains key to his highly distinctive treatment of rhythm, meter and text. By surveying examples from many works composed over a span of years, I offer another perspective by which to gauge the striking variety and remarkable evolution of Stravinsky's music.

Broken Communication, Hebrew Syllables, and Other Themes in Act I, Scene 1 of Schoenberg's *Moses and Aaron*

The opening scene of Schoenberg's Moses und Aron introduces four issues that are elaborated through the opera—1) Moses' inability to grasp the idea of God perfectly; 2) God's continual attempts to win His argument with Moses and convince him to prophesy; 3) the powerful effect of visual images in representing God for good or evil, and 4) the Jews' unique status as "chosen people" and model for other nations. Schoenberg portrays each of these issues effectively using different transpositions and partitions of his basic row in the first scene, and though previous authors have described some of his depictive processes, there are still many left to illustrate.

Moses' inability to understand God is pictured by the six singing voices from the burning bush introducing a partition in mm. 11–15 (David Lewin's "X + Y") that Moses' music first approximates, then gradually "gets wrong" in the measures immediately following. God's attempts to win Moses over give

rise to passages in which the six voices take over first the harmonic areas and then the partitions originally associated with the reluctant prophet (mm. 26–28, 30–35, 41–47, and 53–66).

The power of visual images to represent God is depicted by gradually allowing a "chromatic tetrachord" partition (so named by Michael Cherlin) to take over the texture, as the voices predict the three signs Aaron will do to convince the people that God is real (mm. 41–47). Finally, the special status of the Hebrew people as model for the nations around them is portrayed (in mm. 71–85) by giving correctly-ordered hexachords from P9, I0, or their retrogrades to certain "chosen" voices, doubled by the strings, and leaving reorderings or fragments of those same hexachords for the remaining voices and instruments.

[Program](#)

Sunday, 9:30 am–12:30 pm
Room 2

Rameau, Riemann, andSchenker

Chair: Howard Cinnamon (Hofstra University)

- [Rameau's Changing Views on Supposition and Suspension](#)
Nathan Martin (Columbia University)
- [Function, *Stufen,* and Analytical Crisis in Chromatic Music](#)
Jill Brasky (University of South Florida)
- [Heinrich Schenker's Early Theory of Form, 1895–1914](#)
Jason Hooper (University of Massachusetts Amherst)
- [Problems of Contrapuntal Representation in Schenkerian Theory](#)
Jason Yust (University of Alabama)

[Program](#)

Rameau's Changing Views on Supposition and Suspension

Rameau's doctrine of supposition has given his exegetes no end of trouble. The composer admits, in addition to our familiar triads and seventh chords, a class of "chords by supposition" formed by placing a new bass note either a third or a fifth below a seventh chord. That much is unambiguous. Where the difficulties arise is in grasping what motivates this peculiar music-theoretical artifice.

The available literature suggests two conflicting interpretations. Rameau's "chords by supposition" are either: 1) straightforward ninth and eleventh chords; or 2) a means of accounting for melodic suspensions. The former is the traditional view, the latter the modern consensus.

In reconstructing Rameau's shifting conception of supposition through his published and unpublished treatises, his disputes with early critics, and a consideration of the harmonic idioms (many of them peculiar to the music of eighteenth-century France) that the doctrine is meant to cover, this paper tries to problematize certain aspects of our modern consensus while refining our understanding of this facet of Rameau's thought.

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Function, *Stufen,* and Analytical Crisis in Chromatic Music

This paper examines the distinctions between abstract and analytical theories, in particular, how what we claim to do in analysis and what we actually do can be at odds. Those who analyze post romantic music often choose between Schenkerian or (neo-)Riemannian analytical techniques, yet despite explicit or implicit claims of methodological rigor, influences beyond the chosen theory often infiltrate analyses. Here, I briefly examine the analysis of Richard Strauss's *Metamorphosen* in Daniel Harrison's *Harmonic Function in Chromatic Music* (1994). What follows is a discussion of how unintended historical influences form a critical point in the analysis of late chromatic music—and how we may move beyond the problems created by these influences.

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Heinrich Schenker's Early Theory of Form, 1895–1914

This paper reconstructs Heinrich Schenker's early approach to form based on his published and unpublished work dating from 1895 to 1914. I begin with Schenker's early views on the relationship

between music and language and discuss the artistic laws of repetition, abbreviation, and association. I then consider Schenker's thoughts on the motive, the motive's role in group formation (Gruppenbildung), and the motive's ability to define formal sections. Next, I present Schenker's formal archetypes, including antecedent-consequent construction, three-part song form, four-part sonata form without development, five-part rondo form, and six-part sonata form. Representative analyses by Schenker—most based on unpublished archival material—provide examples to illustrate his ideas. Works considered include: Beethoven, Piano Sonatas, Opp. 90, 106, and 110; Chopin, Etude in E Major, Op. 10, No. 3; W.A. Mozart, Rondo in A Minor, K. 511 and *Don Giovanni,* Act 2, Scene 3; among others. I conclude with brief thoughts regarding how Schenker's early theory of form relates to his later work in *Free Composition* (1935) and its reception in North America.

Problems of Contrapuntal Representation in Schenkerian Theory

Schenker's long preoccupation with developing a theory of tonality based on the traditional teaching of counterpoint led to many of his most compelling ideas. But what essential features make a theory or analytical perspective "contrapuntal" and what is the relationship between Schenkerian analysis and traditional counterpoint?

Schenker's theory of voice-leading levels integrates traditional notions of counterpoint with the concept of tonal hierarchy in a non-trivial way, such that neither retains its original character in the marriage. It includes not only the internal structure of voices, but also a hierarchy on voices themselves, arranged into a fixed set of voice-leading levels. Schenker's actual theory is therefore at odds both with simple reductionist models of tonal theory, and also with a simple-minded notion of "linear" or "contrapuntal" analysis that ignores the modifications to traditional notions of counterpoint required by the theory of levels.

The phenomenon of tonal sequence challenges Schenker's notion that contrapuntal hierarchies organically unify entire tonal compositions. Sequences exhibit a hierarchic tonal structure that is clearly non-contrapuntal. Schenker's attitude towards sequence reflects the challenge that it poses to his conviction that the entire masterwork is organically unified by means of voice-leading levels alone. It is not the concept of contrapuntal hierarchy that is at fault here, however, but rather the claim of organic unity. Discarding the latter conviction opens the door to analytical accounts sensitive to the individuality of the work and capable of drawing on multiple conceptual tools.