Music Theory Society of New York State

Annual Meeting

University at Buffalo
Baird Hall
North Campus
Buffalo, New York, NY 14260

9–10 April 2011

PROGRAM

Saturday, 9 April

8:00–9:00 am  Registration
9:00 am–12:00 pm  European Modernism
9:00 am –10:30 am  Music to Serve the Story
10:30 am –12:00 pm  Calling Time
12:00–1:15 pm  Lunch
1:15 pm  Rebecca Hyams
"The MTSNYS Archives, 40 Years Forward and 40 Years Back"

1:45–3:15 pm  Temporal Perspectives in Brahms and Beethoven
              Nocturnal Forms

3:30–5:30 pm  Keynote Address
              Steve Laitz (Eastman School of Music): "Sharing the Wealth: Best Practices in the 4352"

5:45 pm  Business Meeting/Reception

Sunday, 10 April

8:30–9:30 am  Registration
9:30 am –12:30 pm  Key Landscapes
9:30 am –11:00 am  Beatles and Beats
11:00 am –12:30 pm
12:30–1:30 pm  MTSNYS Board Meeting

Program Committee: Rebecca Jemian (Ithaca College), chair; John Covach (University of Rochester), Jonathan Dunsby (ex officio, Eastman School of Music), Morewaread Farbood (New York University), Judith Lochhead (SUNY at Stony Brook).
European Modernism

Chair: Martha Hyde (University at Buffalo)

- "Neither Tonal nor Atonal"?: A Statistical Root-Motion Analysis of Ligeti's Late Triadic Works
Kris Shaffer (Yale University)
- Transformational Networks as Representations of Systematic Intervallic Interactions in Berio's Sinfonia
C. Catherine Losada (University of Cincinnati, College-Conservatory of Music)
- Freedom and Constraint: The Nature of Indiscipline in the Serial Composition of Pierre Boulez
Emily Adamowicz (University of Western Ontario)
- Gegenstrebig Harmonik in the Music of Hans Zender
Robert Hasegawa (Eastman School of Music)

Program

'Neither Tonal nor Atonal': A Statistical Root-Motion Analysis of Ligeti’s Late Triadic Works

A number of works from the latter part of György Ligeti’s career are saturated by major and minor triads and other tertian harmonies. Analysts commonly characterize these pieces as making use of the “vocabulary” but not the “syntax” of tonal music, and the most prolific of these analysts refers to Ligeti’s triads as “context-free atonal harmony . . . without a sense of harmonic function or a sense of history.” However, to date, no detailed analysis of Ligeti’s triadic sequences has been presented in support of these claims.

This paper presents an analysis of Ligeti’s six most heavily triadic movements from the late 1970s to the end of his career—Hungarian Rock (1978), Passacaglia ungherese (1978), “Fanfares” (Étude no. 4 for piano, 1985), and the last three movements of Sippal, dobbal, nádihegedüvel (2000). Computer software designed by the author is used to analyze the root-progression intervals of Ligeti’s harmonic sequences and compare the results to the corresponding statistical properties of two tonal corpora—J.S. Bach’s chorales and a collection of seventy representative pop/rock songs. The results of this analysis suggest that Ligeti’s triadic sequences contain meaningful syntactic structures which reflect a consciousness—and an influence—of historical tonal-harmonic practices.

Transformational Networks as Representations of Systematic Intervallic Interactions in Berio’s Sinfonia

The current study demonstrates how the quotation-laden third movement of Sinfonia accommodates elements of tonality within an atonal context in a non-simplistic way. Tonal and atonal idioms subsist side-by-side in constant interplay without negating one another. In fact, through the systematic interaction of T1/11 and T5/7 transformations, the contrasting motivic and harmonic features of the disparate components are implemented so that they are essential to the structure of the musical language. Furthermore, they are replicated on a larger scale and become determinants of progression, mediating in subtle ways between continuity and contrast. This paper will present examples from different passages which demonstrate the usefulness of a conceptualization that represents the systematic intervallic interactions through transformational networks. Furthermore, it will discuss how this conceptualization emphasizes aspects of the musical language that tie in suggestively to serial processes which have been uncovered through studies of Berio’s sketches for other works. This confirms the importance of systematic processes to his overall compositional approach.
Freedom and Constraint: the Nature of Indiscipline in the Serial Compositions of Pierre Boulez

From *Le Marteau sans maître* onward, Pierre Boulez sought a greater freedom within the constraints of serial composition. Having felt that he had exhausted the potential of techniques employed by the Second Viennese School, Boulez worked to develop both a broader system of constraint and a greater possibility of selecting and rejecting material from within this system. Boulez assigned the term “local indiscipline” to the process of selection at the moment-to-moment level of composition, a term that has been frequently referenced but rarely explored. Local indiscipline manifests itself through a series of techniques that allowed the composer some degree of freedom within the constraints imposed by serial order. But while Boulez believed that local indiscipline provided a subjective counterpoint to the objectivity of his serial system, the techniques he employed are largely derivative in nature and function as extensions, rather than counterpoints, to the constraints of his system. Despite the illusory nature of freedom at the local level, certain techniques for establishing indiscipline have deeper implications for freedom at the level of large-scale form. In particular, the use of quotation and repetition facilitate formal connections that ultimately lead to the notion that the only true element of freedom available to the serial composer is at the level of form.

Gegenstrebig Harmonik in the Music of Hans Zender

Hans Zender’s concept of *gegenstrebig Harmonik* is inspired by Heraclitus’s fragment 51: “They do not understand how that which differs with itself is in agreement: harmony consists of opposing tensions, like that of the bow and the lyre.” The “opposing tensions” of Zender’s harmony arise between two essentially different ways of conceiving intervals between pitches. We can understand an interval as a distance, measured in terms of equal-tempered divisions of the octave, but also as an acoustical quality, defined by the ratio between its frequencies. Thinking in terms of tempered intervals emphasizes abstract geometries (as in pitch-class set theory), while thinking in terms of frequencies draws our attention to an interval’s sonic qualities (for example, the acoustically pure consonances of just intonation). For Zender, both ways of thinking are important—his compositional method combines temperament (a division of the octave into seventy-two equal steps) with harmonic structures conceived as pure frequency ratios. One of Zender’s most characteristic harmonic procedures is the construction of harmonies based on the sum and difference of an interval's frequencies—he compares this technique to the effect of a ring modulator in electronic music. This paper analyzes two recent works, *Music to Hear* (1999) and *Bardo* (1999-2000), using concepts derived from Zender’s own theories. In these works, genealogies of pitch relationships organize Zender’s microtonal pitch material into rich networks of harmonic interconnections.

Program
Music to Serve the Story

Chair: Dave Headlam (Eastman School of Music)

- *Quaerendo Invenietis: Patrick Gower's Music for the Sherlock Holmes Television Series*  
  Robert Gauldin (Eastman School of Music)
- "*Sous le rythme de la chanson*: Rhythm, Text, and Diegetic Performance in French Opera*  
  Andrew Pau (Graduate Center, CUNY)

Program

*Quaerendo Invenietis: Patrick Gower's Music for the Sherlock Holmes Television Series*

Although the art and history of film scoring has accumulated an extensive scholarly literature during the past century, music written for continuing dramatic or comedic-situation series on television (in which the main characters are subjected to different experiences each week) has been largely neglected. This paper will focus on the music which Patrick Gowers composed for the Granada production *Sherlock Holmes* between 1984-94. As a result of its popularity and critical approval with both English and American viewers, the composer recorded an album in 1987 consisting of several dozen selections drawn from the initial twenty-one presentations. The original vinyl LP cover featured the cryptic Latin phrase "*quaerendo invenietis.*" In conversation with the author, Gowers comments that "The concept of the whole album was that it was a puzzle that only Sherlock himself would immediately recognize and solve, and as far as I know, it has remained unsolved until now." I will propose a possible solution to this "cloak and dagger" mystery, based on a detailed analysis of the series' entirety. Without divulging too much of my explanation, let me simply state that the beginning snippet of the neo-Mendelssohnian violin concerto that accompanies the opening credits provides the Grundgestalt for most of the forty-one episodes’ music.

Program

"*Sous le rythme de la chanson*: Rhythm, Text, and Diegetic Performance in French Opera*

In a letter from July 1905, Richard Strauss asked Romain Rolland: “why do the French sing differently to the way they speak?” The issue of “bad declamation” in French opera has drawn critical attention from scholars and composers in the nineteenth and twentieth centuries, with writers such as Castil-Blaze, Saint-Saëns, and d’Indy noting down perceived faults in French text setting by composers from Grétry to Offenbach. This tradition has persisted with present-day scholars, with Susan Youens, for example, writing in the *Cambridge History of Nineteenth-Century Music* that “French opera and song are replete with examples of mistreated tonic accents.”

In this paper, I examine examples of “mistreated accents” in various numbers from French operas written in the opéra comique tradition. Building on the work of Carolyn Abbate and Andreas Giger, I argue that French composers such as Grétry, Auber, Gounod, Bizet, and Offenbach used rhythm and text setting as a way to differentiate between two different kinds of operatic music: non-diegetic music (singing as speech) and diegetic music (singing as song). I suggest that when characters engage in diegetic performance in French opera, “proper” versification often succumbs to the influence of the regular and repetitive rhythms of diegetic song.
Classifications and Designations of Metric Modulations in the Music of Elliott Carter

Ever since the term “metric modulation” was introduced by Richard Franko Goldman to describe certain passages in Elliott Carter’s Cello Sonata, it has become customary (perhaps even compulsory) for analysts to identify such modulations in Carter’s music to demonstrate metric modulation. As a result of this attention, metric modulation has become a signature technique for much of Carter’s music – one that many theorists and musicologists would use to help them identify his style.

Yet, despite the common familiarity with the term, there remains much to be learned about metric modulation. The musicological community has not yet debated whether metric modulations can be achieved by more than one compositional technique, nor have they discussed which musical events, that affect meter or tempo, can properly be considered as metric modulations. This paper will recognize and label a group of techniques for metric modulation in an earnest effort to begin that important discussion.

In this presentation, four different types of metric modulation – Pulse Modulation, Duration Modulation, Abrupt Modulation, and Written Accelerando Modulation – and four different functions – Formal Division, Transition, Time Control, and Character Designation – will be discussed. Compositions spanning fifty years of Carter’s career will be used to illustrate these classifications and designations of metric modulation.

Bergsonism in Adorno’s Musical Aesthetics

Several recent studies have highlighted Henri Bergson’s influence over Theodor Adorno, who once referred to Bergson as one of his “intellectual parents.” This presentation takes that statement as the impetus for a re-examination of Adorno’s Philosophy of New Music through a Bergsonian lens. Adorno’s impassioned and sometimes idiosyncratic critique of Schoenberg’s twelve-tone technique is shown to stem in part from thoroughly Bergsonian notions about the non-isomorphism of space and time. For Bergson, to conceive of time metaphorically as a succession of discreet moments is a grave cognitive error, far removed from our lived experience. Time should rather be thought of as pure, undifferentiated duration, a temporal flux in which events ebb and flow, their boundaries indistinct. Adorno’s musical aesthetics privilege counterpoint and developing variation (qualities he praises in other publications, such as his unfinished book on Beethoven, and which he also locates in Schoenberg’s freely atonal period) over serialism’s block-like succession of aggregates.

Under the sway of Bergsonism, Adorno’s ideas about twelve-tone composition stand in sharp contrast to our contemporary understanding. While most composers and theorists have described the row as a series of intervals, Adorno sees the twelve pitch classes as reified objects, manipulated by composers like tokens on a game board—an erroneous, spatial manipulation of music’s inherently temporal...
nature. This polemical view of serialism's materials seems to play a significant role in Adorno's rejection of twelve-tone music, and his insistence that free atonality is the true continuation of the tradition of tonal counterpoint.
Temporal Perspectives in Brahms and Beethoven

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

- **Hearing Pace Manipulation in Brahms's Adagio Genre: Discrepancies in Harmonic Rhythm between Phrase Foreground and Phrase Prototype**
  Andrea Metz (Indiana University)

- **Beethoven and the Erosion of the Medial Caesura**
  Mark Richards (University of Toronto)

**Program**

**Hearing Pace Manipulation in Brahms's Adagio Genre: Discrepancies in Harmonic Rhythm between Phrase Foreground and Phrase Prototype**

In her work on the nineteenth-century cult of the *Adagio*, Margaret Notley (2004, 2007) identified several compositional techniques that are associated with the *Adagio* genre. These include the increased placement of structural melodic components on the weak parts of the measure, the subordination of individual musical ideas to a larger motion, ongoing polyphony and intense interweaving of voices rather than a single melodic line, deceptive turns and cadences as well as the blurring of beginnings and endings. In Brahms's music, these traits result in complex and subtle temporal effects, especially of pacing. This paper examines the impact of these and similar compositional techniques on pace in the *Adagio* genre of Brahms.

Ivan Waldbauer (1989) and Channan Willner (2005) observed that harmonic rhythm plays an important role in projecting pace. However, analyses of harmonic rhythm can fall short when they fail to take into account other compositional features or neglect the deeper levels of structure. This paper proposes that the harmonic rhythm of a given phrase be compared to that of the prototype from which the phrase is derived. Differences between foreground and prototype regarding the placement of harmonic-rhythmic events are indicative of pace manipulations. These variations in pace are essential to the aesthetic of the *Adagio* genre. The analysis portion of the paper focuses on the opening period of the *Adagio non troppo* of Brahms's Serenade, Op. 11. The types of pace manipulation featured in this excerpt are in many ways representative of those found in other slow works by Brahms.

**Top**

**Beethoven and the Erosion of the Medial Caesura**

The changes in musical style that took place over Beethoven's career had a profound effect on his treatment of the medial caesura (MC), James Hepokoksi and Warren Darcy's term for the break in texture that occurs in a sonata form immediately before the secondary-theme zone (S). William Horne has recently observed a “wearing away” of the MC's textural break in some of Beethoven's early works and a complete elimination of it in the *Eroica* Symphony. By investigating this idea of erosion of the MC across Beethoven's entire career, we find that the applicability of the MC concept diminishes with time because the textural break tended to be less clear or even altogether absent, suggesting that this erosion is related to the broader stylistic changes that characterize his middle and late periods. In fact, from the start of his middle period, Beethoven began to make use of an expansiveness that derived from what was called "symphony style," which emphasized large spans of music that were generated by continuous melodies and often by elisions between phrases. In this paper, I argue that it was the trend toward expansiveness that led to Beethoven's gradual erosion of the medial caesura and I discuss the techniques that he employed to enact this radical change to one of the most important features of a sonata-form exposition.
Saturday, 1:45–3:15 pm

Temporal Perspectives in Brahms and Beethoven

Chair: David Pacun (Ithaca College)

- **Form and Transformation in the “Nocturne” from Britten’s Serenade for Tenor, Horn and Strings**
  Michael Baker (University of Kentucky)
- **Cadential Expansion and Programme in Schoenberg’s Verklärte Nacht, Op. 4**
  Julie Pedneault-Deslauriers (University of Ottawa)

**Program**

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**Form and Transformation in the “Nocturne” from Britten’s Serenade for Tenor, Horn and Strings**

The “Nocturne” from Benjamin Britten’s Serenade for Tenor, Horn and Strings (1943) presents a number of interesting melodic and motivic devices that can be effectively modeled by aspects of diatonic transformational theories. Following a brief review of important transformational operations in diatonic set theory (including discussion of transposition within Mod-7 diatonic space, diatonic interval cycles, and “signature transformation”), I will present an analysis of the “Nocturne” that draws upon both traditional and recent developments in diatonic transformational theory. I will then examine the dynamic relationship between these operations and important aspects of the text for this song, illustrating that the transformational path Britten traversed in this work corresponds to the overall meaning of Tennyson’s poem, which focuses generally on the notion of echoing and reverberation. Application of these analytical techniques reveals similarities between this movement and others from the cycle, as well as sections from Peter Grimes, an opera composed in the same year as the Serenade.

**Cadential Expansion and Programme in Schoenberg’s Verklärte Nacht, Op. 4**

After the premiere of Schoenberg’s Op. 4, many critics doubted whether the intricacies of Dehmel’s “Verklärte Nacht” could lend themselves to musical treatment. In the poem, a woman confesses to her beloved that she carries another man’s child. Magnanimously, her companion vows that their mutual love will transfigure the child and make it his own. A number of scholars have addressed Schoenberg’s treatment of Dehmel’s poem by mapping its layout onto that of the sextet. Nevertheless, there has been little consensus regarding the work’s form: various scholars describe it alternatively as a rondo-like form, a pair of sonata forms, or an overarching sonata design with an interpolated adagio movement. My contribution to the issue revolves around the formal and programmatic implications of a distinctive harmonic progression, a cadential formula that contains an ambiguous “ninth chord in fourth inversion.” I demonstrate how this progression makes a number of modified reappearances at the conclusion of major formal sections. I suggest it thus articulates “closing parallelism,” a technique whereby multiple sections conclude with the same materials in a kind of formal “rhyming strategy.” Drawing on Schoenberg’s own programmatic comments (written for the 1950 Columbia recording), I demonstrate how these recurrences musically articulate the transfiguration narrative of Dehmel’s poem. I conclude by further considering how the progression functions in the sextet’s large-scale formal design, suggesting that it helps project the two dimensions that operate simultaneously (if partially) in the work: overarching sonata form and multi-movement cycle.
Some New Data and Suggestions on Key-Finding as a Cognitive Task

Distributions of scale degrees and scale-degree pairs in a large sample of diatonic fugue subjects and other diatonic melody incipits (Scarlatti keyboard sonatas, Bach inventions, Mozart piano sonatas; total=487) were examined. Two goals motivated the project: 1) to investigate avenues for reconciling the two competing models for tonic inference, Krumhansl's tonal hierarchy (TH) and Brown & Butler's intervallic rivalry (IR) hypotheses; and 2) to look for compositional cues with potential pedagogical implications, in unaccompanied diatonic melodies. Relative frequencies of semitone pairs (do-ti, mi-fa, le-sol, re-me) were consistent with IR. Other tonic-determining intervals (adjacent scale degrees presented as skips: ascending sol-fa, descending le-ti) also occurred relatively frequently. Multiple compositional strategies appear to be employed, even within only the fugue subjects. Metrically-weighted durations of scale degrees, expressed as percentages, only sometimes accord with the key profiles of the TH model. In particular, the weighted percentage occurrence of mi or me is sometimes higher than that of sol. Both inflections of scale degrees 6 and 7 were treated as diatonic in minor, but la and te almost never occurred, i.e., these melodies use “harmonic” minor. When aggregated by mode, however, the TH profiles are obtained. These results suggest that the TH and IR “disconnect” is a mirage due to measuring different aspects of a single situation (melody vs. melody+accompaniment), and inadvertently combining multiple populations. Several pedagogical suggestions are discussed, as are potential problems for music cognition research due to possible conflation of several levels of auditory cognitive processing.

Making a Spanish Plainchant Tradition Familiar in a Faraway Land: Antonio y Martín y Coll’s Breve Summa of 1750 Rediscovered in Guatemala

In his own day, Antonio Martín y Coll was known first as an organist and composer of organ works, but ultimately as a respected author of didactic music theoretical treatises. Today, though, Antonio Martín y Coll is known best neither as music theorist nor as organist or composer, but as a compiler of the music of his time, specifically of Spanish, French, and Italian organ music. However, Antonio Martín y Coll is, in fact, the author of one of the most important and pervasive didactic music treatises of the early eighteenth century in Spain, the Arte de canto llano (Art of plainchant) originally published in Madrid in 1714. It was issued in four successive editions; the last one of 1750 is a summary edition that has been recently rediscovered in Guatemala and bears the title Breve summa de todas las reglas de canto llano.
The *Breve summa* is a pedagogical treatise designed both for beginning singers as well as for *Sochantres*, choirmasters charged with the instruction and direction of plainchant singing. It is an instructional treatise on musical rudiments (music reading, modal theory and mutation between hexachords, intervals, rhythm, and meter) and a practical manual for how to lead amateurs in plainchant. The treatise is imbued with the author's estimation of plainchant singing as "the solid foundation, and as such, the precise means for [music's] perfect understanding." For the twenty-first century music theorist the *Breve summa* presents a fascinating and fruitful exposition of how and what young Central American musicians were taught centuries ago.

Schoenberg's Reconceptualization of Scale-degree and a Foundation for the Idea

This paper examines the relationship between Schoenberg's harmonic theories and the central concepts of Simon Sechter's *Stufentheorie*. In the sense that Schoenberg's theories tend to emphasize scale-degree association at the expense of function, they indeed bear some similarity to the earlier theorist's harmonic ideas. Despite this indebtedness to Viennese tradition, Schoenberg's radical reconceptualization of scale-degree allowed him to arrive at a unique conception of tonality that is in fact antithetical to Sechter's. Whereas Sechter, and later Schenker, conceived of scale degrees as unalterable diatonic entities, Schoenberg's theory of substitution results in inclusive scale-degree "classes" that contain both altered and unaltered degrees. When considered in their entirety, these reconceived degree-classes allow for Schoenberg's familiar notion of a fully chromatic tonality. In the sense that a chromatic tonality becomes viable only through this reconceptualization of scale-degree, many of Schoenberg's most influential harmonic theories including the notion of regions and transformations are dependent upon this principle of inclusivity. The notion of chromatic tonality in turn leads to the view that each tonal environment—including the essential diatonicism of the Classical era—can only be *forged* through adherence to specific compositionally imposed regulations rather than through any *a priori* basis in nature. This allows Schoenberg to consider designs created through the interplay of harmonic regions, whether chromatic or diatonic, as structural. This unique view of "tonal" structure ultimately raises the possibility for the internal contextuality of the musical idea.

The Common Third Relation in Russian Music Theory

The triads C major and C-sharp minor are related by common tone—they share a third, E. Most English-speaking theorists will recognize this as David Lewin's neo-Riemannian SLIDE relation. Likely unfamiliar to these same English-speaking theorists, however, is the decades-long discussion of this relation among Russian music theorists, beginning in the 1950s. Articles by theorists Lev Mazel', N. F. Tiftikidi, S. D. Orfeyev, and Yuriy Kholopov—articles not previously translated into English—deal with the concept of *odnotertsovost'* (the "common third" relation) from a perspective quite different from that of neo-Riemannian theory. This paper shows how the Russian concept of common thirds allows us to rethink certain ideas about SLIDE and neo-Riemannian theory. The following features of the common third relation receive emphasis in Russian theory: its use within a harmonic functional framework, the ability of common-third-related harmonies to substitute for one another, its relevance to scalar passages not articulating discrete harmonies, and its expressive effect. Such a perspective allows the concept of SLIDE to extend beyond the reach of neo-Riemannian theory in the following ways: it permits discussion of non-adjacent SLIDE-related harmonies and themes, it allows SLIDE-related harmonies to be understood within broader harmonic contexts, it provides a more nuanced understanding of scalar SLIDE-based music, and it imposes a functional hierarchy on SLIDE-related harmonies. Russian theory shows that the concept of SLIDE may be more complex than previously thought.
Beatles and Beats

Chair: John Covach (University of Rochester)

- Form and Voice Leading in Early Beatles Songs
  Drew F. Nobile (Graduate Center, CUNY)
- Towards a Theory of Jazz Phrase Rhythm
  Stefan Love (Eastman School of Music)

Form and Voice Leading in Early Beatles Songs

While there are many theoretical studies that apply either voice-leading or formal analysis to popular music, there has as of yet not been a convincing attempt to relate form and voice leading in popular music. This study makes such an attempt, focusing on the early music of the Beatles, from their first singles in 1962 through their 1965 album Rubber Soul. I will take as a point of departure Walter Everett's Statement–Restatement–Departure–Conclusion (SRDC) form introduced in the first volume of The Beatles As Musicians (2001) and examine how this form is presented through the voice leading structures of the Beatles’ songs. This form, which bears a striking resemblance to the classical “sentence,” is virtually always “in sync” with the voice-leading, such that the two are mutually reinforcing.

I begin by presenting a general voice-leading model for what I will call SRDC–B form—an AABA form where each A section contains an SRDC form. Analytical examples, which include “Misery,” “A Hard Day’s Night,” “Eight Days a Week, and several others, demonstrate how this model interacts with these various songs, which contain off-tonic beginnings, auxiliary cadences, and an extremely fascinating example of the IV chord’s functioning as both predominant and “dominant” (i.e., what I will call the “cadential IV”) in the same progression. It is my contention that, while not every song fits the model perfectly, there is always a dialog between the model and the surface voice-leading which we can assume was present, either subconsciously or consciously, in the composers’ and listeners’ ears.

Towards a Theory of Jazz Phrase Rhythm

A theory of phrase rhythm models the interaction of grouping and meter. In many jazz styles, these structures behave in ways that theories of phrase rhythm designed for common-practice music cannot accommodate. Stylistic convention determines jazz metrical structure in advance, and the highest levels of meter cannot be altered in the course of performance. Compare this with the flexibility of hypermeter in much common-practice music. Furthermore, melodic segments in jazz need not be coextensive with tonal motions or hypermeasures. In this context, theories of phrase rhythm based on voice leading or harmony neglect the subtleties of grouping structure.

In this presentation, I introduce an analytical approach to phrase rhythm that accommodates jazz’s metrical determinism. I apply the method to a solo on “Ornithology” by Charlie Parker. After dividing the melody into segments, I consider two aspects of each segment: 1) its prosody, based on the pattern of downbeat accents that it overlaps; 2) its type, based on the metrical unit it occupies. Segments form a hierarchy, very much resembling the metrical hierarchy: smaller segments combine into larger segments. Phrase rhythm may be dissonant or consonant to varying degrees; these qualities create a perceptible pattern of tension and release throughout a solo.
The Diatonic System and Its Discontents: Schenker, Freud, und Die Wege zum Glück

Nathan Fleshner (Eastman School of Music)

“Und so weiter”: Schenker, Sonata Theory, and the Problem of the Recapitulation

William Marvin (Eastman School of Music)

Program

The Diatonic System and Its Discontents: Schenker, Freud, und Die Wege zum Glück

Over the past few decades, music theorists such as Allen Forte and Martin Eybl have noted connections between the psychoanalytic theories of Sigmund Freud and the music theories of Heinrich Schenker. This paper fills an important gap in this discussion by demonstrating a more direct connection between Schenker and Freud. It examines an article by Freud, “Die Wege zum Glück”, which is found in Schenker’s Nachlass as a clipping from Neue Freie Presse. “Die Wege zum Glück” is an excerpt from the second chapter of Freud’s Das Unbehagen in der Kultur. This paper addresses direct connections found between Freud’s Das Unbehagen in der Kultur and the writings of Heinrich Schenker, specifically passages found in Harmonielehre and Der freie Satz. These passages are significant because they confirm several similarities between the ideas of Freud and Schenker. This paper explores these similarities which include common attitudes about the nature of society and culture, the instinctual drives (both musical and psychical) that inspire conscious manifestations of unconscious substructures, and the source of beauty. A comparison of “Die Wege zum Glück” with Schenker’s writings reveals that Schenker, like Freud, saw “the love that procreates”¹ as the highest of instinctual processes.


“Und so weiter”: Schenker, Sonata Theory, and the Problem of the Recapitulation

Schenker’s accounts of recapitulations in sonata form offer only limited assistance in understanding the deep-level workings of the second branch of an interrupted sonata form Ursatz. Most frustrating of all is the frequency with which Schenker dismisses the recapitulation altogether in his voice-leading sketches. Further, his accounts of ^3-line recapitulations leave a glaring contradiction within the theory: the transposed fifth progression of the secondary zone is broken when ^2 and ^1 are connected back to ^3 as Kopfton.

Since Schenker’s death, the problems with analyzing recapitulations have been recognized, but no generally accepted solutions have been proposed. It is no longer sustainable for the Schenkerian community to ignore basic contradictions within the theory. If the contradiction is allowed to persist, Schenkerians are abandoning the claim that a well-formed interrupted Ursatz generates traditional major-mode sonata form movements. When framed in this way, it becomes clear how high the stakes are.

The core of this study consists of analyses of three major-mode first movements in sonata form for solo piano by Mozart (K.332 in F, K.311 in D) and Haydn (H.XVI/37 in D). Each analysis begins with a ^3-line reading of the exposition. Alternative analytic readings of the respective recapitulations are proposed, all of which avoid the internal contradiction manifested in Schenker’s readings in Der freie
The presentation concludes with some speculations on whether we need to choose between the deep-level models proposed here, and makes recommendations for methodology within future studies.