



## 42nd Annual Meeting

Stony Brook University  
SUNY  
Staller Center  
Stony Brook, NY 11794-5475

**6–7 April 2013**

### PROGRAM

#### **Saturday, 6 April**

- 8:00–9:00 am Registration
- 9:00–10:30 am [Engaging with Bach](#)
- 9:00–10:30 am [Time and Timbre](#)
- 10:30 am –12:00 pm [Schenkerian Perspectives: New Applications](#)
- 10:30 am –12:00 pm [Exploring Pitch in Ligeti and Haas](#)
- 12:00–1:45 pm Lunch
- 2:00–3:30 pm Interactive Pedagogy Workshop  
William Marvin and Seth Monahan (Eastman School of Music)
- 4:00–5:00 pm [Keynote Address: "Getting Rhythm"](#)  
Nicole Biamonte (McGill University)
- 5:00–5:30 pm Business Meeting

#### **Sunday, 7 April**

- 8:00–9:00 am Registration
- 9:00–10:30 am [Form and Order: New Perspectives on Debussy, Ravel, and Webern](#)
- [Transgression and Divorce in Rock and Metal](#)

9:00–10:30 am [Transgression and Deviance in Rock and Metal](#)  
10:30 am –12:00 pm [Modeling Tonal Systems](#)  
10:30 am –12:00 pm [Carter and Perle](#)

**Program Committee:** Sigrun Heinzelmann (Oberlin Conservatory), chair; Jonathan Dunsby (*ex officio*, Eastman School of Music), Charity Lofthouse (Hobart & William Smith Colleges), William Marvin (Eastman School of Music), Anna Stephan-Robinson (West Liberty University).

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## Engaging with Bach

**Chair: Mark Anson-Cartwright (Queens College and CUNY Graduate Center)**

- [Reading Meter from the Middle: Metric Archetype and Temporal Design in Bach's Giges](#)  
Rowland Moseley (Harvard University)
- [On the Subject of Tonal Answers: A Closer Look at William Renwick's Paradigms](#)  
Sarah Marlowe (New York University)

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#### **Reading Meter from the Middle: Metric Archetype and Temporal Design in Bach's Giges**

Danuta Mirka's recent Haydn–Mozart study develops an account of metric perception that claims a particular reconciliation of “projection” theory with traditional descriptions of metric structure. Another kind of reconciliation between the two is pursued here. Again, the aim is a model of meter that illuminates the rhythmic ingenuity of composers, while taking account of the temporal condition of listening. Yet there are marked differences between Mirka's approach and that of this paper. The resulting dialogue will be of interest to those currently engaged in “hypermeter” studies and anyone interested in the potential for metric analysis to register variations in style, genre, and historical period.

The repertoire considered here is early eighteenth-century. I report on a thorough study of Bach's binary giges, which addresses metric process in terms of the emergence and decession of coherent metric “states.” For this paper, Bach's metric technique is exposed to detailed investigation in the giges from the Cello Suites in D minor and E-flat major. First, I ask what archetypes of metric design are evident. And second, how metric effects are created by harmonic, melodic, and motivic relations at different levels of rhythmic organization.

The defining feature of this study is that it takes as the basic unit of metric analysis the phenomenon of “weak” beats (operating at many levels). In perception, a “weak” beat is privileged because it combines the beginning of a new duration with the continuation of an ongoing, larger duration. “Weak” beats are consequently important sites of rhythmic activity. For high levels of meter, they are often moments of great clarity—and rhythmic exuberance—in Bach's music. The double awareness embodied in these articulations elicits a thorough re-working of “projection” theory to accommodate the traditional principle that meter is fundamentally about “two levels.”

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#### **On the Subject of Tonal Answers: A Closer Look at William Renwick's Paradigms**

Renwick's work is invaluable for its contribution to Schenkerian scholarship on fugue (Renwick 1995). However, his subject-answer paradigms raise important issues in their application. First, Renwick's paradigms present a more sectionalized view of fugues than Schenker (1926/1996), or even Renwick, intended. By isolating the opening subject-answer statements in his paradigms, Renwick de-emphasizes the answer's prolongational function in the fugal exposition. Second, Renwick's foreground sketches of the paradigms are discordant with their treatment at deeper structural levels. Pitches that appear to be prolongational in his paradigms are prioritized at deeper structural levels. This is particularly problematic with tonal answers. The inconsistency between Renwick's local and large-scale sketches suggests that his original paradigms do not fully account for the linear motion projected in tonal answers. I propose modified paradigms that offer more middleground specificity,

stronger emphasis on the answer's function within the fugal exposition, and more accurate representation of the foreground similarities between the subject and tonal answer.

### Program

## Time and Timbre

**Chair: Catherine Losada (College-Conservatory of Music, U. of Cincinnati)**

- [Tension and Density in Luciano Berio's \*Sequenza\* for Flute](#)  
Eugena Riehl (Western University)
- [Rhythmic and Timbral Associations in Sufjan Stevens's "Come On, Feel the Illinoise"](#)  
Megan Lavengood (CUNY Graduate Center)

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#### **Tension and Density in Luciano Berio's *Sequenza* for Flute**

Valid analyses of Berio's *Sequenza* for flute have been published by scholars using existing analytical methodologies, including performance practice (Folio and Brinkman, 2007), rhythm (Roeder, 1995), and pitch (Priore, 2007). However, Berio's adoption of unconventional notation and seemingly unconventional use of motive to articulate form limit their insight into the *Sequenza* to only the conventional notions of instrumental music. I have created a method of analysis focusing on Berio's unique style in the *Sequenza* for flute. Specifically, I combine Berio's philosophies (*Remembering the Future*, 2006) and his comments to Rossana Dalmonte (*Luciano Berio Two Interviews*, 1985) to focus on four domains of music as described by Berio: temporal, dynamic, pitch, and morphology.

Berio's temporal domain involves the number of articulated notes within a time interval rather than any specific rhythmic values. Berio's dynamic domain is determined by the number of dynamic changes and the degree of change. The pitch domain involves extremes in register and the width of leaps. Morphology, according to Berio, presents in unconventional methods of making sound on a flute. I will show that each of these four domains can be quantified according to maximum, neutral, and minimum levels of tension, as outlined by Berio, and their quantification can be interpreted as presenting specific motives that articulate a unique musical form. In addition, I will show that Berio's description of density contributes to climactic events within the form.

*Sequenza*'s proportional notation divides the piece into one-second time intervals by a small slash at the top of the staff. I group six one-second slash-spans together to form fifty groups of six seconds covering the entire five minute duration of the piece. I measure the tension of each of the four domains, according to Berio's descriptions, and plot the tension level of each slash-span on a graph. From the fifty graphs, a pattern of peaks and valleys within the four domains emerges. The recurring patterns act motivically to determine musical form.

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#### **Rhythmic and Timbral Associations in Sufjan Stevens's "Come On, Feel the Illinoise!"**

The music of indie pop artist Sufjan Stevens is quickly recognizable through his use of lush textures created by using both electric instruments and acoustic orchestral instruments in Reichian counterpoint with one another, as well as his preference for asymmetrical meters. "Come On, Feel the Illinoise!", from the album by the same name, is a representative example of Stevens's output. The song is rather static harmonically, relying on the repetition of either a single chord or a four-chord pattern. Thus, more traditional harmony-based analytical techniques are not of interest when examining this music. Instead, Dora Hanninen's associative sets and landscapes are a tool that elegantly relates the more salient elements of timbre and rhythm that lend this song its complexity.

Prominent associative sets are defined primarily based on rhythmic associations, and relationships are drawn between them regarding their timbre, i.e., the instrument being played. After this process, the resultant sets are arranged into an associative landscape, which shows the organization of the sets in the temporal dimension. This demonstrates several things: firstly, the music is clearly divided into two largely unrelated sections; secondly, the first section conforms to verse-chorus design, while the second section is formally elusive; thirdly, the deployment of segments within a single subset varies depending on timbre, since the voice has different segments presented horizontally (through time), while the instrumental parts present segments vertically (between instruments). These facets are elucidated through the use of associative sets in a way that other methodologies may not capture.

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# Schenkerian Perspectives: New Applications

Chair: Matthew Brown (Eastman School of Music)

- [Redefining the Romantic Fragment](#)  
Aaron Grant (Eastman School of Music)
- [The Dissolution of the Imaginary Continuo](#)  
Ryan Jones (CUNY Graduate Center)

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### **Redefining the Romantic Fragment**

In the last thirty years, a growing scholarly literature has developed concerning the romantic fragment. Despite this, there remains no consistent way to analyze these structurally incomplete pieces, for romantic fragments pose numerous analytical problems, particularly when viewed from a Schenkerian standpoint in which structural closure is of central importance. Indeed, Schenker himself acknowledged the concept of the musical fragment in his discussion of Handel's F-Major Suite #2 in *Der freie Satz*. Yet the topic of how to use Schenkerian theory to analyze pieces that neither project a complete *Ursatz* nor begin and end on the same structural *Stufen* has not been explored systematically in the secondary literature. This study, using Schumann's early piano works as a case study, proposes a method for addressing this concern as well as offering a way to explain the background structures in these tonally and formally incomplete works.

The first section of this paper evaluates various musicological, theoretical, and aesthetic definitions of the romantic fragment. The second part expands upon these previous definitions in order to redefine the conception of the romantic fragment and establish four concise criteria for analyzing them. In the process, this section addresses methodological concerns for dealing with fragmentary works. After establishing a rigorous set of criteria for analysis of romantic fragments, part three creates an index of possible *Ursatz* prototypes applicable to these pieces, which illuminates the diverse tonal structures that manifest within the genre.

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### **The Dissolution of the Imaginary Continuo**

While coining the term "imaginary continuo," Rothstein 1990 argues that "this latent chordal texture... underlies every piece of tonal music—regardless of scoring, texture, or date of composition" (p. 94). This paper will examine the relationship between the imaginary continuo and the history of tonality. The primary focus will be on the dissolution of the imaginary continuo in the later part of the long nineteenth century, using the music of Gustav Mahler as a case study.

This paper will begin by constructing a definition of the imaginary continuo based on its use in the history of music theory, including theorists of counterpoint, continuo, and harmony. Pairs of compositions by Mozart and Handel will demonstrate the imaginary continuo as part of the compositional process. A final definition will incorporate Schenkerian perspectives.

With these facets of the theory in place, this paper will analyze the dissolution of the imaginary continuo and illustrate it with examples from Mahler. The increased independence of Mahler's contrapuntal voices and the striking heterogeneity of his harmonic language leave the imaginary continuo on questionable ground.

It would be wrong to characterize the dissolution of the imaginary continuo in Mahler's music as a purely destructive phenomenon. On the contrary, the very elements that contribute to the dissolution of the classical imaginary continuo can point to a contextual (in this case, Mahlerian) imaginary continuo. This paper will conclude by arguing for selective places where a Mahlerian imaginary continuo correctly implies notes that the classical imaginary continuo would not.

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## Exploring Pitch in Ligeti and Haas

Chair: Yayoi Uno Everett (Emory University)

- [Ligeti, Foucault, and Derrida's Concept of the Supplement: An Approach to Pitch Structure in Ligeti's Etude No. 6, "Automne à Varsovie"](#)  
Calvin Peck (Indiana University)
- [Clashing Harmonic Systems in Haas's \*Blumenstück\* and \*in vain\*](#)  
Robert Hasegawa (McGill University)

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#### **Ligeti, Foucault, and Derrida's Concept of the Supplement: An Approach to Pitch Structure in Ligeti's Etude No. 6, "Automne à Varsovie"**

Analysts, as well as György Ligeti himself, have described the pitch material in the composer's piano etudes as tonality, modality, polytonality, non-atonality, nontonal diatonicism, etc. (Searby 1999, Szigeti 1984, Szitha 1992). Despite the prevalence of triads in the piano etudes, the dense chromatic polyphony in the sixth is resistant to analytical approaches founded upon such terminology. Current analytical methods using pitch set-class theory and transformational theory could inform the linear and vertical relationships that highlight the occurrence of the triads. Unfortunately, these approaches to post-tonal music are unable to define such relationships as hierarchically structural. This shortcoming becomes problematic when every musical feature appears to signify the triads as important. While most of the pitch material in the etude seems lost in a sense of disorder, many harmonies stand out as especially marked, projecting what seems to be an emphasized formal role.

The objective of this presentation is to create a formal analytic method that can logically view triads as hierarchically structural. The method will not focus on triads per se, but rather on sonorities that appear emphasized within their musical context. This essay will not set out to critique current post-tonal theories. It will rather interpret the processes through which analytical meaning is derived using ideas developed in critical theory, in particular ideas by Michel Foucault and Jacques Derrida. The new analytical method will then be able to interpret multiple levels of hierarchical structure in the sixth etude.

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#### **Clashing Harmonic Systems in Haas's *Blumenstück* and *in vain***

Georg Friedrich Haas has been recognized as a major second-generation "spectralist" composer, but that designation ignores the substantial influence on his music of earlier microtonal composers, especially Ivan Wyschnegradsky, a pioneer of microtonal equal temperaments, and Harry Partch, who developed a system of extended just intonation based on the overtone series. Haas's recent works *Blumenstück* (2000) and *in vain* (2000–02) create large-scale form by dramatizing the opposition between equal temperament and just intonation.

*Blumenstück* is a setting of texts from "The dead Christ proclaims that there is no god," a poetic defense of faith against atheism and the first of two poetic "flower-pieces" in Jean Paul's novel *Siebenkäs*. Haas uses the contrast between the acoustically fused pitches of the overtone series and the complex dissonances of equal temperament to illustrate the social fragmentation and alienation described in the text.

The hour-long chamber orchestra piece *in vain* projects the harmonic concerns of *Blumenstück* onto a much larger canvas. Frequently, the superposition of purely tuned overtone chords on fundamental related by tempered intervals creates tiny, beating microtonal intervals between certain overtones; Haas refers to this effect as “Klangspaltung” (tone-splitting). As in *Blumenstück*, Haas’s contrast of just intonation and equal temperament is not merely a question of tuning, but a stark and expressive musical representation of incompatible worlds.

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Saturday, 4:00–5:00 pm

## **Keynote Address**

**Nicole Biamonte (McGill University)**

### Getting Rhythm

In this paper I consider some current issues in rhythmic and metric theory, and present an analytical survey of several widespread rhythmic patterns that transcend genre, occurring in classical, jazz, rock and other musics. I discuss the interaction of rhythm, meter and hypermeter, and the relationship of consonance and dissonance at these different levels to texture and form.

In both art music and vernacular musics, some common patterns are used as melodic rhythms and also as accompanimental rhythms, but they are deployed in different ways to reflect their different functions. I analyze these patterns using Krebs's model of grouping and displacement dissonance—paradigmatic examples are the 3+3+2 grouping dissonance and similar clave-family rhythms, and the displacement dissonance of the backbeat and other regular off-beat rhythms—and categorize their comparative evenness and individuation. In terms of formal function, I demonstrate that these patterns, and changes in rhythmic and metric consonance and dissonance more generally, typically act at the phrase level to signal an approaching cadence, and at larger levels to help define formal boundaries.

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# Form and Order: New Perspectives on Debussy, Ravel, and Webern

Chair: Peter Kaminsky, (University of Connecticut)

- [What's in a Name: Reconsidering the 'Hidden' Sonata Forms of Debussy and Ravel](#)  
Andrew Aziz (Eastman School of Music)
- [How is Webern's Music Combinatorial?](#)  
Brian Mosley (CUNY Graduate Center)

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### **What's in a Name: Reconsidering the 'Hidden' Sonata Forms of Debussy and Ravel**

This paper proposes alternative strategies to formal analysis in various works by Debussy and Ravel. While analysts have traditionally applied sonata concepts to compositions explicitly labeled as "Sonatas," pieces with "subjective" titles—which often suggest *ad hoc* formal procedures—have eluded such treatment. In this paper, I posit that many works by Debussy and Ravel of this latter category can be viewed through the traditional sonata lens, facilitating a reconsideration of this genre in *fin-de-siècle* French contexts. Part I of the paper considers previous theorists' approaches—including theories of musical narrative and discontinuity—as well as my own adaptations of these approaches. I contribute two new concepts: the notion of "post-expositional breakthrough" and a formal paradigm called "resetting the formal compass" (RFC). Breakthroughs are the result of a formal discontinuity, in which a process suddenly ceases, only to be resumed following a point of "apotheosis" or Adorno's *Durchbruch*. RFC is a narrative strategy that results from the music "losing its formal bearings," veering away from any predictable backdrop; as a result, the music suddenly changes course, offering a blanket of sound that serves as a "memoryless" buffer. Part II provides original analyses of Debussy's *L'isle joyeuse* and *En blanc et noir* (first caprice), both of which display post-expositional breakthroughs; Ravel's *Jeux d'eau* and *Gaspard de la nuit: Ondine* offer examples of RFC. All four analyses establish alternative lenses that confirm the underlying influence of sonata structure.

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### **How is Webern's Music Combinatorial?**

In the *Path to New Music*, Webern, like Schoenberg before, spoke highly of "themes unfolding not only horizontally but also vertically" (34–5). These thoughts and others have prompted questions as to why Webern never adopted the combinatorial system (Whittall 1987). In this paper I suggest that Webern's twelve-tone technique embraced some of the structural principles of combinatoriality, and that like Schoenberg, Webern did so as a means to creating a system that interacts with musical form. In my presentation I deconstruct Schoenbergian combinatoriality, as represented in David Lewin's (1967b) analysis of the *Violin Fantasy*, to reveal two analogues in Webern's twelve-tone technique. These analogues—paradigmatically-defined and chain-organized harmonic areas—are represented with musical spaces that capture formal possibilities and reflect structural and formal procedures at work in Webern's Piano Variations, op. 27.

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# Transgression and Divorce in Rock and Metal

Chair: Mark Spicer (Hunter College and CUNY Graduate Center)

- [Further Thoughts on the Melodic-Harmonic Divorce](#)  
Drew Nobile (CUNY Graduate Center)
- [Sonic Transgression in Recent Extreme Metal Music](#)  
Will Mason (Columbia University)

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### Further Thoughts on the Melodic-Harmonic Divorce

It has been noted several times that the relationship of melody to harmony is looser in popular music than in common-practice tonal music—so much so that Allan Moore (1995) has dubbed this the “melodic-harmonic divorce.” Several studies mention the divorce, especially Temperley 2007, who attempts to enumerate the specific conditions under which the divorce occurs. What is missing from these studies, however, is a systematic method of *interpreting* the melodic-harmonic divorce: since the traditional rules of counterpoint do not apply in these situations, what processes, if any, are governing melodic and harmonic structure?

To answer this question, I will outline three situations in which the melodic-harmonic divorce occurs and give a different voice-leading interpretation of each of these. In addition, I will demonstrate that melody and harmony often “remarry” at a significant moment of a song, such as the chorus (as Temperley suggests) or a cadence. This shows us that the divorce is not just a structural feature, but can have expressive effects as well.

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### Sonic Transgression in Recent Extreme Metal Music

This paper examines extreme metal music from the perspective of music cognition and rhythmic theory. Building off of recent extreme metal scholarship, including Kahn-Harris (2007), Pieslak (2007), Forshaw (2011), and Phillipov (2012), I demonstrate the overlap between the musical surface and structure of extreme metal, its cognitive impact on listeners, and the ideology of the extreme metal community. In his definition of extreme metal music, Kahn-Harris (2007) argues that what makes the genre of extreme metal so “extreme” is that it is transgressive, and he defines three sub-categories: sonically transgressive, discursively transgressive, and bodily transgressive. My paper applies ideas set out in London (2004), Lerdahl and Jackendoff (1983), Rothstein (1989), and Roeder (1994) to examine sonic transgression in extreme metal, which Kahn-Harris sketches only briefly and which are ultimately of secondary interest in his larger project. In particular, I deal with issues related to tempo and meter in the music of Dillinger Escape Plan, Vital Remains, and Liturgy, discussing the ways in which tempo and meter force us as listeners to engage with the upper limits of our faculties for metric detection, often causing some degree of physical discomfort by forcing us out of a comfort zone grounded in psychophysical preferences.

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# Modeling Tonal Systems

Chair: Panayotis Mavromatis (NYU)

- ['L'art ne progresse pas, mais il se transforme': Reconsidering Teleology in Fétis's Historiography](#)  
Caleb Mutch (Columbia University)
- [What are Scale-degree Qualia? A Critique of Cognitivism and a Philosophical Account](#)  
Benjamin Hansberry (Columbia University)

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### ***'L'art ne progresse pas, mais il se transforme': Reconsidering Teleology in Fétis's Historiography***

François-Joseph Fétis's fame largely relies upon his popularization of the concept of *tonalité* and his novel account of music history, which arises from that idea. In the last twenty years Rosalie Schellhous and Thomas Christensen have argued that Fétis's historiography draws upon Kant, the early German Idealists, and Hegel. In their desire to demonstrate links between these philosophers' dialectical understandings of history and Fétis's history of music, they emphasize the progress-oriented aspects of his narrative, and consequently struggle to account for Fétis's tenet that "art does not progress, but transforms itself."

This paper seeks to balance the equation. Elements of Fétis's life and writings demonstrate that he often viewed older and foreign music as transformations of tonality, just as valid as his day's music. To explain these non-teleological aspects of Fétis's perspective, I turn to Johann Gottfried von Herder, an important forefather of anthropology, demonstrating that Herder's views on human history and progress foreshadow, and almost certainly influenced, those of Fétis.

I conclude by suggesting a possible synthesis of these interpretations. In a late work, Fétis writes that music's definitive constitution emanates from "progressive transformations," suggesting that in his old age Fétis was perhaps seeking a reconciliation of these two conflicting strands of his history: rather than opposing them, Fétis appears to be working his way toward a synthesis of the two, in which he can recognize both music's change over time and, simultaneously, the inherent value of earlier and foreign music.

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### **What are Scale-degree Qualia? A Critique of Cognitivism and a Philosophical Account**

The concept of scale degrees is among the most important in tonal theory. One interpretation of what we experience when we hear scale degrees is that we hear "qualia," introspectively available features of an experience that define "what it is like" to have that experience.

Recently, Steven Rings (2011) has incorporated scale-degree qualia into Lewin's generalized interval systems and uses GISes to model tonal phenomenology. Though Rings leaves the definition of scale-degree qualia open, understanding of scale-degree qualia clarifies a tonal GIS's relationship to musical experience. This paper examines the nature of scale-degree qualia, arguing against a cognitive account (specifically that of Huron 2006) in favor of an account based in philosophy of mind, which examines experience *qua* experience.

Huron's cognitive account differs from that of philosophers of mind first by conflating "what it is like" to have experience with the emotions that accompany that experience, second by prioritizing quantitative tests and surveys, which may not account for listeners' experience, but instead show how listeners *conceptualize* their experience. In contrast, I reintroduce qualia as they are understood in philosophy of mind. In order to awaken intuitions about qualia, I first recount a famous thought experiment: Jackson's colorblind scientist (1982). From this and other thought experiments, I distill several relevant features of qualia and show how they apply to scale-degree qualia in particular. From these features, I develop a positive account of scale-degree qualia, discussing the kind of analytical results they can produce in a tonal GIS.

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## Carter and Perle

Chair: Chandler Carter (Hofstra University)

- [Connecting the Dots: Compositional Process in Elliott Carter's Fourth String Quartet](#)  
Laura Emmery (U. California, Santa Barbara)
- [Cyclic Dissonance in George Perle's \*Triptych for Solo Violin and Piano\*](#)  
Phil Stoecker (Hofstra University)

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#### **Connecting the Dots: Compositional Process in Elliott Carter's Fourth String Quartet**

Deciphering the sketches for Elliott Carter's Fourth String Quartet (1986) can be a daunting task. The sheer number of folios is a staggering 1117 pages, and the content is seemingly impenetrable; most of the material is devoted to morphological analysis of rhythmic patterns, interval structure, and pitch sets. Due to their intricate nature, some scholars have found the sketches to be counter-intuitive in retracing Carter's compositional process, in that the repeated preparatory exercises often *appear* to have no direct relation to the final product. My examination indicates quite the opposite—the repetition of rhythmic patterns, beat divisions, and calculations is not only methodical, but necessary. I argue that by the time Carter finished sketching the rhythmic and harmonic processes, he had already conceived the entire quartet.

At first reading, the sketches appear to lack an intermediate compositional phase; Carter seemingly shifts from scattered dots to a final score. However, by focusing on the details of each folio—calculations of the pulse divisions, subtle changes in rhythmic alignments, and harmonic charts—I reveal a logical hierarchical system. After outlining the general long-range polyrhythmic structure of the quartet, Carter uses dots to map distinct characteristic rhythmic ostinati to each instrument. By superimposing the underlying pulsations of each part, he marks points of polyrhythmic alignment, and forms a higher-level composite rhythmic structure. Within a small subset of measures, Carter transforms this dot-notation into elaborate rhythmic figures that fit within the previously established framework of aligned pulses. With thoroughly-planned polyrhythmic details of the four instruments—their tempi, ratios, rhythmic relations, motives and cycles—Carter assigns unique intervallic restraints to each instrument. Lastly, Carter adds a general formal outline of the piece, descriptive character of instruments in certain sections, and the desired effects. He repeats these stages for each section of the piece.

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#### **Cyclic Dissonance in George Perle's *Triptych for Solo Violin and Piano***

Most analyses of Perle's music focus on compositional procedures associated with his twelve-tone tonality: labeling underlying cyclic arrays, identifying axis-dyad chords, and discussing the modulatory techniques from one array to the next. However, little attention has been given to Perle's use of "dissonance" in these works. In this paper, I focus on Perle's dissonant practice, especially his concept of "cyclic passing tones." I begin with a brief review of twelve-tone tonality and demonstrate how dissonance functions within his compositional system. I then provide a historical overview Perle's treatment of dissonance by tracing its development from his initial attempts to include "non-chord" tones, such as suspensions and anticipations, to his later practice of using cyclic passing tones. My talk concludes with an analysis of the second movement of Perle's *Triptych for Solo Violin and Piano* (2002), one of his last compositions. With my analysis I will show that the interplay between the

“consonant”, axis-dyad chords and the many dissonant figurations that saturate this movement exemplifies Perle’s sophisticated and mature understanding of dissonance in his twelve-tone tonal system.

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