43rd Annual Meeting

New York University
Steinhardt School of Culture, Education and Human Development
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35 W. 4th Street
New York, NY 10012

5–6 April 2014

PROGRAM

Saturday, 5 April

8:00–9:00 am  Registration
9:00 am–12:00 pm  Tonal Music
9:00–10:30 am  Chords and Contexts
10:30 am –12:00 pm  Popular Idioms

12:00–1:30 pm  Lunch
1:30–3:45 pm  Tonality in Transition
1:30–3:45 pm  Twelve (Minus Five)
4:00–5:00 pm  Keynote Address
   How Not to Hear The Rite of Spring?: Schoenberg's Theories, Leibowitz's Recording
   Severine Neff (University of North Carolina at Chapel Hill)

5:00–5:30 pm  Business Meeting
5:30–6:30 pm  Reception

Sunday, 6 April
8:00–9:00 am  Registration
9:00 am–12:00 pm  Post-Tonal Music
9:00–10:30 am  Tonal Paradigms
10:30 am–12:00 pm  History of Theory

Program Committee: Philip Lambert (Baruch College, CUNY), chair; Maureen Carr (Pennsylvania State University), Sigrun Heinzelmann (Oberlin Conservatory), William Marvin (ex officio, Eastman School of Music), Paul Miller (Cornell University).

MTSNYS Home Page | Conference Information
Tonal Music

Chair: William Rothstein (Queens College and the Graduate Center, CUNY)

- **Enriching the Canon: The Sarabande from J. S. Bach’s Suite No. 2 in B Minor**
  Eric Wen (The Juilliard School and Curtis Institute of Music)
- **Form-Functional Loosening in Beethoven’s Sonata Rondos**
  Joan Huguet (Eastman School of Music)
- **Ambiguous Cadential Six-Four Chords**
  Yosef Goldenberg (Hebrew University of Jerusalem and the Jerusalem Academy of Music and Dance)
- **The Renaissance of an Old Notation: Schenker’s Ausfaltung Symbol, Past and Present**
  Rodney Garrison (SUNY-Fredonia)

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**Enriching the Canon: The Sarabande from J. S. Bach’s Suite No. 2 in B Minor**

The canon is the strictest form of musical imitation. Initially designated by Zarlino as the *fuga legata*, the canon preserves the exact ordering of the individual voices’ notes in a work of imitative counterpoint. Unlike a fugue (Zarlino’s *fuga sciolta*), which allows for deviations beyond the opening bars, there is no alteration of the intervallic succession of the melodic lines that make up a canon. Although canonic imitations are usually cast at the octave or unison, they can also appear at different transpositions. Furthermore, canons are sometimes also accompanied by other parts that do not participate in the imitation. In these situations, the voices in canon cannot be viewed in isolation, as their tonal meaning is deeply influenced by the free counterpoint.

This paper will examine several accompanied canons, but will focus primarily upon the Sarabande from the composer’s Orchestral Suite in B minor, a movement written entirely as a strict canon at the fifth between the outer parts. In this remarkable movement Bach displays a wealth of possibilities in re-interpreting the meaning of the canonic lines, through the free counterpoint of the inner voices. In the process of offering an analytic interpretation of the overall tonal structure of the Sarabande, this paper will consider the compositional significance of imitative contrapuntal techniques, and its bearing on voice-leading analysis.

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**Form-Functional Loosening in Beethoven’s Sonata Rondos**

William Caplin asserts that the sonata rondo “is perhaps the most complex of the classical forms” (1998, 235). Even as increasingly sophisticated tools have made the analysis of many sonata-form variants possible, basic questions about sonata-rondo form remain unanswered. This study examines processes of interthematic form-functional loosening in Beethoven’s early-period sonata-rondo recapitulations, asserting that recompositions of the exposition are responsible for the ways sonata-rondo form differs from sonata form at the broadest level of formal structure. In these recompositions, loosening procedures such as dissolving thematic units, modulations to unexpected keys, false reprises, and deferral of cadential closure combine to create a wide variety of trajectories for the latter half of a sonata-rondo movement.

This process of interthematic loosening has profound implications for our understanding of sonata-rondo’s large-scale formal narrative. In sonata form, the tightly knit organization of the exposition is
retained in the recapitulation, creating parallel points of closure in both the secondary and tonic key areas. In sonata-rondo form, however, a large-scale abandonment of tightly knit norms undermines the sectional symmetry of the (ABACABA) thematic structure as well as the expected points of closure, creating a sense of formal relaxation to conclude the movement and the piece as a whole.

Ambiguous Cadential Six-Four Chords

Certain passages in common-practice tonal music challenge the normative distinction between consonant and dissonant six-four chords.

The main types of ambiguous six-four chords include six-fours approached like consonances but left like dissonances; opening six-fours where the lack of preceding context enables interpretations as either tonic or dominant; six-fours approached like dissonances but left like consonances; six-fours grouped back with the predominant rather than forward with the V proper, conforming to Hugo Riemann’s 1872 concept of the grosse Kadenz; and most importantly, upper or lower melodic peaks on the six-four chord. The strict passing sense of the cadential six-four chord suits best the melodic configurations 3–2–1–7–1 or 3–4–3–2–1. The configuration 5–4–3–2–1 causes some theoretical difficulties already discussed. But when the melodic direction changes after the soprano of the six-four chord, the essence of the cadential six-four might be modified. Melodic peaks often occur over “arrival six-fours” (Hatten 2004), but while Hatten contends that the arrival six-four’s “rhetorical function may displace its syntactic function,” melodic peaks over cadential six-fours challenge the syntactic function itself.

The paper examines examples from Beethoven, Brahms, Liszt, and Mendelssohn.

The Renaissance of an Old Notation: Schenker's Ausfaltung Symbol, Past and Present

A symbol that looks like Schenker’s Ausfaltung symbol is often found in manuscripts and publications from the sixteenth until the twentieth century. In contexts predating Schenker, I refer to the symbol that looks like the Ausfaltung as the saw-tooth. The saw-tooth is similar to a common beaming strategy, the inter-staff symbol. Schenker likely knew the saw-tooth through his editorial work and previous studies with Bruckner. Schenker reintroduced the saw-tooth as the Ausfaltung—an analytical symbol—in Das Meisterwerk in der Music 3 (1930). His final publications contain saw-tooth, inter-staff, and Ausfaltung symbols in foreground and middleground sketches. In some cases, it is difficult to tell one symbol from another, and Schenker offers no verbal explanation of the saw-tooth or inter-staff. The saw-tooth and inter-staff in different levels begs the question of whether they convey pitch and rhythm and/or deeper analytical meaning.

This paper begins by differentiating the saw-tooth from the inter-staff as they exist in manuscripts and publications, and this is accomplished by explaining their individual design, history, and possible analytical implications. Explanation of Schenker’s varied usage of nearly five hundred Ausfaltungen suggests how saw-tooth and inter-staff symbols are best interpreted within Schenker’s sketches. Explanations of different contexts and uses of saw-tooth and inter-staff symbols within his sketches follow, and they progress with increasing ambiguity. A comprehensive list of sketches wherein saw-tooth and inter-staff symbols are found is provided. This study imparts a greater understanding of the meanings of saw-tooth and inter-staff symbols within Schenker’s sketches by uncovering kinship and differences between them and the Ausfaltung, which, in turn, promotes a greater understanding of the Ausfaltung.
Saturday, 9:00–10:30 am

Chords and Contexts

Chair: Philip Stoecker (Hofstra University)

- Prolongational and Cadential Augmented Sixth Chords in the Music of Debussy and Ravel
  Alan Reese (Eastman School of Music)
- Hex-Appeal: Prolongation and Transformation in Holst’s Neptune
  Frank Lehman (Tufts University)

Program

Prolongational and Cadential Augmented Sixth Chords in the Music of Debussy and Ravel

Augmented sixth chords have served a variety of functional and contrapuntal roles, from signaling structural arrivals in the Classical period to providing tonal ambiguity in the Romantic era. Little, however, has been written on the uses of the augmented sixth in the music of Debussy and Ravel. When these chords appear in French Impressionism, analysts tend to prefer other explanations. This paper explores two prevalent types of these sonorities in the composers’ music: “prolongational” and “cadential” augmented sixth chords. The former rests between two occurrences of a sonority (e.g., I – aug. 6th – I), thus serving to prolong this initial harmony. The latter variety entails the movement directly from an augmented sixth chord to a significant harmonic arrival point without an intervening dominant. The composers’ innovative treatments of these augmented sixth chords reflect the composers’ connections to late nineteenth-century practices that replace traditional fifth-related prolongational and cadential gestures with others. Examined works include Debussy’s Prélude à l’après-midi d’un faune, Cinq Poèmes de Charles Baudelaire, Nocturnes, Préludes, and Ravel’s Gaspard de la Nuit.

Hex-Appeal: Prolongation and Transformation in Holst’s Neptune

The movement Neptune from Gustav Holst’s Planets Suite stands as one of the most thoroughgoing explorations of the hexatonic collection in twentieth-century music. The use of this resource amounts to a more radical substitution of chromatic for diatonic syntax than found in nineteenth-century precedents observed by Richard Cohn and others. Neptune’s hex-organization involves distinctive modulations, cadential processes, macro-harmonic enrichments, and the profuse employment of the LP transformation (the “Tarnhelm Progression” after Bribitzer-Stull 2006), all contributing a singularly eerie tonal atmosphere.

This presentation investigates Neptune in light of recent endeavors to reconcile tonal and atonal processes in early twentieth-century concert music. I consider the work within the context of Holst’s general use of hexatonic progressions for the “cosmic” while situating his harmonic language within a burgeoning British interest in triadic chromaticism (with subsequent ramifications for film music). I then offer a multi-pronged analysis of the entire movement. I demonstrate the penetration of major-third transformations across all levels of the piece’s structure. Despite avoidance of diatonic progressions and the pervasive use of dissonant polychords and scale-segments, Neptune conveys numerous triadic reference points, enabling several varieties of hexatonic prolongation both within and across the movement’s three sections. Though it suggests the operation of tonal-pairing, a preferable tactic is to recognize the linear and harmonic continuity furnished by Holst’s hexatonic materials as enabling a more novel dissonant prolongational strategy. The result is a large-scale application of a hexatonally
driven chromatic voice-exchange, inverting both *Neptune*’s paired keys and their luminous sensuous qualities.
Popular Idioms

Chair: John Covach (University of Rochester and Eastman School of Music)

- Extended Rhythmic Techniques in Stride Piano
  Henry Martin (Rutgers University at Newark)
- Towards a Syntactical Definition of Harmonic Function in Rock and Other Repertoires
  Drew F. Nobile (University of Chicago)

Program

Extended Rhythmic Techniques in Stride Piano

Several scholars have investigated rhythm in stride piano performance and have noted ingenious use that players make of “backbeats,” a technique of alternating strong and weak beats that leads to rhythmic dissonance (Schuller 1968, Brown 1986, Feurzeig 1997, Buehrer-Hodson 2004, and Martin 2005). My talk will note two further ways that players creatively use rhythm. First, in the music of James P. Johnson I show how phrase structure can override sectional boundaries, thereby disrupting the sixteen-bar double period strain typical of the stride composition. Second, in the music of Willie “the Lion” Smith I show instances where the radical use of syncopation threatens to obscure the beat entirely. Smith’s practice leads to rhythmic dissonances that I term “fuzzy,” because they cannot be notated using the methodology established in Krebs 1999. I suggest further that these fuzzy dissonances remain perceivable because the formal double period provides a familiar and repetitive backdrop against which the disruptions can be readily apprehended. These techniques, when combined with the more familiar backbeats, help players create stride performances of notable rhythmic variety and complexity.

Towards a Syntactical Definition of Harmonic Function in Rock and Other Repertoires

In this paper I will argue that music theorists have been using two different definitions of harmonic function: the first is what I call “function-as-chord-identity,” which derives from Riemannian Funktionstheorie, and the second is what I call “function-as-syntax,” which is unacknowledged but, as I will argue, is in common use in modern theoretical work. In this second definition, the three harmonic functions Tonic (T), Pre-Dominant (PD), and Dominant (D) are defined in terms of formal organization rather than the identities of specific chords. I will argue that function-as-chord-identity theory is inherently problematic, and that its problems are magnified when it is applied to repertoires other than mainstream Classical tonal music. For example, this theory struggles to explain progressions in pop and rock music that are not based on a I–V–I structure. In the function-as-syntax definition, however, dominant function is not necessarily linked to the V chord, and so other chords such as IV, II, ≤VII, or even I can function as the syntactical dominant. That is, these chords fulfill all the formal and rhetorical functions that we associate with dominant function, even though they may have no tones in common with a V chord.

Through the analysis of various pop and rock songs, I will demonstrate that a syntactical definition of function better accounts for the harmonic organization of this repertoire, and furthermore reveals similarities between this repertoire and common-practice tonal music that many theorists insist do not exist.
Saturday, 1:30–3:45 pm

**Tonality in Transition**

**Chair: Philip Ewell (Hunter College and Graduate Center, CUNY)**

- **Tonality and Mutability in Rachmaninoff’s Vigil, Op. 37**
  Ellen (Olga) Bakulina (CUNY Graduate Center)
- **Scriabin’s Atonal Problem**
  Inessa Bazayev (Louisiana State University)
- **“Denk an meinen Hund”: Recursive Plagalism and Motivic Treatment in Schoenberg’s “Warnung.” Op. 3/3**
  Julie Pedneault-Deslauriers (University of Ottawa)

Program

**Tonality and Mutability in Rachmaninoff’s Vigil, Op. 37**

The tonal repertoire contains numerous works that begin and end in different keys. Analysts have approached this problem in two mutually exclusive ways: either they consider these pieces monotonal (one key is subordinate to the other) or directionally tonal (one key controls the beginning and the other controls the end). Neither of these approaches, however, does justice to those pieces which exhibit a deeper interpenetration of two keys, resulting in a constantly shifting tonal center. In this paper I offer a concept, originating from Russian music theory, to deal with such pieces: mutability (or peremennost’), generally defined as the presence (and constant rivalry) of two diatonically related keys. I apply this concept to analyze Rachmaninoff’s choral All Night Vigil, movement 12 (The Great Doxology). Using Schenkerian analytical techniques, I contend that (1) mutability gives us theoretical and perceptual grounds for interpreting the movement as non-monotonal at the background level and (2) mutability manifests itself at various structural levels. Interpenetration of the two keys at the middleground is especially significant. The concept of mutability thus permits us to carve out a “third way” for the analysis of pieces that begin and end in different keys, an approach that mediates between the inapposite extremes of monotonicity and directional tonality.

**Scriabin’s Atonal Problem**

An integral feature in many of Scriabin’s musical narratives is the presence of a Schoenbergian tonal problem—“a chromatic note . . . that threatens to destabilize the prevailing tonality” (Straus 2011, 48). Using Schoenberg’s approach as a point of departure, I offer a new interpretation of Scriabin’s music, in which the idea of a tonal problem within his early works becomes a defining feature of his late style. I introduce the concept of an “atonal” problem, in which within the main set class of a work, the presence of the “wrong” note disrupts the “normalcy” of the collection that the work is based on. In the first part, I examine instances of tonal problems that create an early dissonance, subsequently accommodated in selected preludes from Scriabin’s Op. 11. In the second part, I show that this narrative pervades Scriabin’s late works in the form of “atonal” problems. The “atonal” problem is a pitch that undergoes an important transformation in which a pc is first introduced as a member of the main set class of the work; then that pc deforms the main set by a semitone and ultimately becomes accommodated as a new set at the end of the work. I use Scriabin’s piano miniatures, including opp. 63, 69, and 71, to show that within each work a single pitch undergoes the above-described transformation, and it becomes an important staple of Scriabin’s late style. Thus, the accommodation of the “wrong” pc no longer represents that pitch as a disruptive note, but rather it gives a new identity to that pc becoming part of the musical fabric of the work.
In Schoenberg’s “Warnung” Op. 3/3 (after a poem by Dehmel), the speaker informs his beloved that he has murdered a bellicose dog and threatens her with the same fate should she be unfaithful. “Warnung” explores a central theme in Dehmel’s oeuvre: the predatory dimension of the sexual instinct. This paper discusses how Schoenberg responded to this theme through advanced harmonic techniques (namely, a tonal syntax that exploits the inverted functional drive of plagal motions at various levels of structure) and concentrated motivic work based on the atonal collection [016].

Drawing on Schoenberg’s own analytical notation, I show how the series of plagal motions of the song’s opening evolve into a larger-scale trajectory of ascending scale-steps. The syntactical counterdrive of these persistent plagal motions projects the speaker’s striving to bridle his jealousy, while the stepwise rise from tonic to predominant suggest the compulsive allure that his raw impulses hold over him. In the last section of the song, the plagalisms of mm. 1–2 become the model for a sequence in which each supertonic determines the next transposition level. Section A’ thereby functions as a chromatic enlargement of the harmonic ascent of measures 1–6, its recursive plagalism releasing the speaker’s pent-up impulses in the relentless sequences that culminate in the chilling death threat: “Du: Denk an meinen Hund!” The paper also demonstrates how the pervasive [016] motive infiltrates the plagal bass motions and underscores the speaker’s dire warnings to his beloved.
Contextual Invariance and Schoenberg’s Hexachordal Webs

Arnold Schoenberg’s *Suite* op. 29, *Ode to Napoleon* op. 41, and *Modern Psalm* op. 50c, feature row or hexachord series based on the all-combinatorial 6-20 (014589) hexatonic hexachord. Hexachordal invariance plays a critical role in each of Schoenberg’s aforementioned compositions, and the relationships between each composition’s hexachords can generally—but not always—be expressed through the conventional Tn or TnI operations. However, rather than relying on traditional transformations, the relationships among each composition’s row class can be defined using contextual transformations that reveal important correlations between each piece’s uniquely ordered source hexachord forms. The purpose of utilizing contextual transformations is to reveal important relationships between groups of related pitch classes; in other words, the importance of contextual transformations is not relegated to *how* the hexachords are related to one another, but rather *why* they are related to one another. The contextual transformations that I advance govern entire passages or large sections within each composition showcasing the types of invariant relationships expressed by Schoenberg within each of these works. This paper will commence with an examination of the hexatonic hexachords used in Schoenberg’s *Suite* and *Ode to Napoleon*, and conclude with an in-depth analysis of *Modern Psalm*.

The Problem of Completeness in Milton Babbitt’s Music and Thought

Milton Babbitt’s writings promote a quasi-Schenkerian hierarchical organicism, claiming it alone creates the conditions in which a piece can be understood as “a unified closed tonality—as an all of a piece of music.” His basic model for his own music is a hierarchy of exhaustive lists, from the initial exhaustive list of pitch classes that is the twelve-tone series out to exhaustive lists of instruments, registers, or other things that span entire pieces. This provides us with a reasonable hypothesis for what defines a completed piece, a “closed totality,” for Babbitt. Exhaustive lists are “cumulatively contained” within one another, and when the largest list is complete, the piece should be over.

Often enough, however, the principle of exhaustive completion does not in fact determine the overall scope of a piece. In several pieces, a large-scale exhaustive list is finished before the end of a piece and is followed by other things. In many others, the beginning of an exhaustive list is cut off before its completion. In still others, there are multiple successive exhaustive lists.

As a result, I propose we discard the idea that completeness and formal progression in Babbitt’s music is the result of exhaustive lists. During the bulk of a piece, there are no clues as to a piece’s overall span, a concept encapsulated by Jonathan Kramer’s “Vertical Time.” At the end, Babbitt indicates...
completion using four relatively traditional closing signals. This model presents a challenge to Babbitt’s grand claims about organic hierarchy.

Evenness

Maximal evenness is well documented. This paper builds upon that research by providing a method for measuring evenness, cataloging all set classes according to their evenness measurements, and tackling questions that arise in the process. Using the nomenclature provided by John Clough and Jack Douthett, a definition for minimal evenness is provided. It then follows that every set that is neither maximally nor minimally even has an evenness that falls in between. Each maximally even set corresponds to an interval cycle or cycle of intervals, which provides a spectrum of intervals. Evenness is measured by how much a set’s spectrum of intervals deviates from maximal evenness. The process is straightforward for sets of cardinalities #3, #4, and #6, but the process must be elaborated to accommodate cardinalities #8 and #9 (since they divide the octave by a cycle of intervals rather than a single interval cycle), and then further elaborated for cardinalities #5 and #7 (since they only partially divide the octave by their interval cycles). This paper provides a means for measuring evenness among all set classes, in turn producing an exhaustive catalog of all set classes and their evenness measurements. Contextual concerns are then considered, drawing a deeper understanding of the distribution of set classes throughout the chromatic universe.
Sunday, 9:00 am–12:00 pm

Post-Tonal Music

Chair: Lynne Rogers (William Paterson University)

- **A Theory of Voice-Leading Sets for Post-Tonal Music**
  Justin Lundberg (Ithaca College)
- **Register, Root, and Voicing in Post-Tonal Harmony**
  Robert Hasegawa (McGill University)
- **In Disguise: Borrowings in Elliott Carter’s Early String Quartets**
  Laura Emmery (University of California at Santa Barbara)
- **Object-Location Methods, Entities, and New Formal Avenues in Luciano Berio’s Sequenza VII for Solo Oboe**
  Matthew Schullman (Yale University)

Program

A Theory of Voice-Leading Sets for Post-Tonal Music

The following study develops a theory of voice-leading sets in order to analyze voice-leading in post-tonal music without privileging harmonic similarity. A voice-leading set (vlset) is an ordered set of individual pitch-class mappings from one pitch-class set to another. Although the possible voice-leading interpretations between two chords are constrained by their pitch-class content, no particular interpretation is privileged *a priori*. Voice leadings are thus extracted from their harmonic contexts and examined on their own terms. Individual voice-leading sets are used to generate alternative voice-leading spaces, in which the unit distance or metric is the generating set rather than semitonal offset. The analytical goal of this theory is to define pitch-class voices in post-tonal pieces. In my analyses, voice-leading sets are used to unify the pitch and intervallic diversity that characterizes the surface of many post-tonal pieces. These motivic voice-leadings are then represented by motion within some contextually generated voice-leading space.

Register, Root, and Voicing in Post-Tonal Harmony

Analysts of post-tonal music frequently treat pitches as pitch classes, abstracted from any specific register. The generalizing power of this abstraction has produced remarkable advances, but at the cost of overlooking the effect of register on our perception of complex harmonies. Drawing on psychoacoustic research, this paper presents a model for analyzing post-tonal chord voicings that is sensitive to both pitch-class and register. As recognized by theorists since Rameau, there are parallels between the perception of chords and the perception of sounds with complex harmonic spectra. In each case, listeners tend to understand higher frequencies as overtones of lower ones, and to group frequencies matching the same overtone series into a single gestalt.

An analogous mechanism can be developed for the analysis of post-tonal chord voicings. In relationship to a given root, each of the twelve pitch classes can be understood as a tempered approximation of a harmonic partial. Any pitch-class set can be voiced to fit the overtone series of each of the twelve equal-tempered pitch-class roots. However, not all of these voicings are equally convincing: the sense of harmonic rootedness is conveyed most strongly when (a) pitches are identified with harmonics in the lower part of the overtone series, and (b) low harmonics that reinforce the root are present in the chord. By elucidating the perceptual effects of different voicings of the same
pitch classes, this analytical model offers a fuller appreciation of the vital role of register in post-tonal works such as Pierre Boulez’s *Dérive* (1984).

### In Disguise: Borrowings in Elliott Carter’s Early String Quartets

Elliott Carter’s string quartets exhibit some of the composer’s highly innovative, personalized, and boldest ideas. The first three quartets (1951, 1959, and 1971) were particularly exploratory in nature, leading to the development of techniques that mark Carter’s mature and late periods—harmonic language based on all-interval tetrachords, dense textures containing multiple polyrhythmic strands, complex counterpoint, individualization of characters, spatialization, and novel formal designs. Carter attributes the inception of his rhythmic expression to the techniques of Ives, Stravinsky, and Nancarrow, composers which he quotes, some more explicitly than others, in his First String Quartet. The unusual form of the Third Quartet is derived from Ives’s methods of separating the elements in time and space, which Carter discusses at length in his 1955 essay, “The Rhythmic Basis of American Music.” However, a close study of the sketch material, housed at the Paul Sacher Stiftung in Basel and the Library of Congress, reveals that the works of other composers, namely Bartók and Webern, served as an inspiration and even the conceptual point of Carter’s Second Quartet. While Carter did not specifically discuss these composers’ impact on the development of his own expression, the sketches show careful reworking, re-composing and disguising of segments from Bartók’s Third String Quartet and Webern’s *Bagatelle No. 6*. In this essay, I examine the purpose, function, meaning, and different uses of existing music in Carter’s early quartets, following the typology set forth by J. Peter Burkholder in his studies on musical borrowings.

### Object-Location Methods, Entities, and New Formal Avenues in Luciano Berio’s *Sequenza VII* for Solo Oboe

With its ever-changing, rich surface, Luciano Berio’s *Sequenza VII for Solo Oboe* poses considerable challenges for local-level formal analysis: not only does it impede segmentation strategies based on sonic disjunctions (e.g., changes in register, duration), but it prohibits stable-pattern recognition. In light of these challenges, some analysts – namely, Peter Förtig – have claimed that “the calculating mind finds no approach to an analysis that would be meaningful” (Förtig 1976); others have simply neglected local-level analysis. This prompts the question: Can formal sense be made of the *Sequenza’s* surface, and if so, how?

This paper means to contend that formal sense can be supplied for *Sequenza VII’s* surface: basic ideas recur throughout the composition, and the presence and patterning of these ideas—what I call “entities”—shape the music. Because these entities are flexible and in flux, however, they cannot be accessed using traditional object-location methods, necessitating the introduction of novel tools. This paper discloses these tools, their connections to previous thinking in music theory and philosophy, and elucidates radically new formal visions for *Sequenza VII* relative to its local and global activity. Thereby, this paper argues for analytic approaches in music analysis which do not rely on essence-based, classical categories, supplies necessary means for dealing with alternative approaches, and provides tools which stand to benefit the analysis of similarly constructed music, not least of which are Berio’s other *Sequenzas.*
Expositional Structure and Design: Revisiting the Two-Part and Continuous Models
Samantha Inman (Eastman School of Music)

Meter Is as Meter Does: A New Definition of “Measure” for the Classical Style
Stefan Caris Love (University of Massachusetts at Amherst)

Expositional Structure and Design: Revisiting the Two-Part and Continuous Models
Sonata Theory distinguishes between “the two-part exposition (containing a medial caesura) [and] the continuous exposition (lacking a successfully articulated medial caesura)” (Hepokoski and Darcy 2006, 23). Suurpää (1999) claims that voice leading patterns of two-part and continuous expositions are clearly different, with the latter requiring an auxiliary cadence that establishes the dominant Stufe only at the EEC. However, the presence or absence of a medial caesura (MC) is far from the only factor impacting the stability of the secondary key area.

This paper identifies specific elements requiring alteration to Suurpää’s prototypes through analyses of three sonata movements by Haydn, each of which represents a different Sonata Theory design. Substituting Kamien’s (2005) quasi-auxiliary cadence for Suurpää’s proposed auxiliary cadence proves effective in Symphony No. 88/I, a typical example of the “reiterations” subtype of continuous exposition. Unrealized MC attempts frequently succeed in establishing the dominant Stufe much earlier than the EEC, as is the case in String Quartet Op. 50, No. 2/IV, an exemplar of the continuous exposition with an “expansion-section.” Similar harmonic cues may lead to an early establishment of the dominant Stufe in two-part expositions featuring a V:PAC MC, including Symphony No. 92/IV. These case studies widen the list of viable exposition prototypes, undermining a simple binary categorization of the structures associated with the two-part and continuous designs.

Meter Is as Meter Does: A New Definition of “Measure” for the Classical Style
Many works in the Classical style walk a metrical tightrope. Duple and quadruple hypermeasures are common, but not pervasive. Intermittent irregularities spark our attention, and we experience resolution when regularity returns. Strictly, the notated measure is secondary to this process. It requires only that some upper level of the metrical hierarchy be often, but not always, grouped in twos and fours, while itself remaining consistent. This “perceptual measure” may be the notated measure or some fraction or multiple thereof.

Classical composers treat the perceptual measure with remarkable consistency. Regardless of the time signature or the perceptual measure, the same kinds of irregular groupings tend to crop up in the same places. Statistics provide further evidence: across many first-movement expositions, featuring a variety of notated and perceptual meters, the duple grouping of perceptual measures is disrupted at a similar frequency: about once every thirteen measures.

Some of these results might be explained with various concepts from eighteenth-century metrical theory. While these concepts are interesting in their own right, their validity as analytical tools should not be taken for granted. Here, they obscure a deeper consistency. In this paper, I demonstrate how
the perceptual measure explains a range of examples, and accounts for several historical concepts as well.
History of Theory

Chair: William Marvin (Eastman School of Music)

- **The Monochord = (Motion + Space) = Musical Motion**
  Joon Park (University of Oregon)
  Pedro Segarra-Sisamone (CUNY Graduate Center)

The Monochord = (Motion + Space) = Musical Motion

The language of Western music assumes, often without overt reference, the general concept of space in which various musical events occur. This assumption of space, by no means the only way to conceptualize music, is a necessary condition for any modern concept of musical motion. While musical motion gained some scholarly attention in recent years, there has been fewer studies on the underlying space. Drawing from works by Andrew Barker, David Cohen, David Creese, and Bernard Stiegler, I reinvestigate the role that the monochord played in the conceptualization of musical space among earliest Greek writers on music. A stretched string with a movable bridge, the monochord offered crucial experiential basis for the reinterpretation of musical motion in terms of space.

The word “motion,” as it was defined by Aristotle, referred to four species of change (substance, quantity, quality, and place). Although change of place is today’s primary definition of motion, it was not used in musical contexts initially. Yet, as treatises became more descriptive of the construction of the monochord (as in Ptolemy’s *Harmonics*), changes in Pythagorean-Platonic ratio became changes of place through the shifting of the monochord’s bridge. This, in turn, redefined pitch as an entity navigating through a quantized space, determined by proper ratios. Drawing attention to ancient Greek definitions of motion—too often read uncritically in musicological literature—I aim to demonstrate the crucial role that the monochord played in the solidification of pitch as an entity in space, a foundational concept in music theory.

Rules of Engagement: A Comparative Analysis of the Systems of Practical Rules in Fifteenth-Century Contrapuntal Theory

This paper evaluates the counterpoint rules in the pedagogical works of Prosdocimus (1412, rev. 1428), Tinctoris (1477), Ramis de Pareia (1482), and Gaffurius (1496), and discloses how these rules provide not only a summation of their respective theoretical assumptions, but also a valuable outline of the changes in musical practices and aesthetics in fifteenth-century contrapuntal theory. The paper considers, first, how these authors demarcate the space in which the principles of counterpoint operate; second, how they formulate and rationalize some of the general rules associated with this discipline; third, what the points of agreement and disagreement are between these authors; and, finally, to what extent the principles under examination are reflected in the pedagogical writings of the next generation.

The paper closes with a discussion on the complex nature of axioms (rules of thumbs) within the realm of counterpoint pedagogy. While a rule serves to summarize past findings and observations concerning the application of some general choice-supporting consideration to a particular scenario,
an individual is always entitled to reconsider its appropriateness and to question whether or not it is advisable to follow it in a particular situation. In other words, these sets of rules represent the revered experiences of the authorities of the past (*predecessoribus nostris*), formulated into tenets and subsequently compressed into a number of concise axioms, but they also reflect how a generation of composers crystalized the practical and aesthetical principles of an art through a process of divergence and free reflection.

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