Dear Colleagues,

I’m greatly looking forward to seeing members who are able to join us at the 2012 Annual Meeting, March 31–April 1, at Hunter College, CUNY in New York City. This will be the 41st annual meeting of our society. My thanks to William Marvin (Eastman) for chairing the Program Committee, and other members Christopher Doll (Rutgers University), Sarah Fuller (State University of New York at Stony Brook), Rebecca Jemian (Ithaca College) and Catherine Losada (University of Cincinnati). The keynote address this year will be by Joel Lester, “What Matters(?)”. Please join other members at the end of our working day on the Saturday, if you can, for relaxation and conviviality when we shall discuss the official business of the Society.

I enclose a ballot for Elections of Board Members and Officers. The information should provide you with all necessary details. People give careful thought to whether their names go forward, and if elected they gain long-term support in their commitment to MTSNYS from the knowledge that we have actively chosen them to serve. This is anything but a formality. We are conducting the annual elections electronically this year for the first time. It will be easy for you to register your vote, and of course every vote counts.

I take this and any appropriate opportunity to express on behalf of members of the society our gratitude to outgoing Theory and Practice editors Matthew BaileyShea and Seth Monahan. During their period of office the journal has undergone a complete redesign, which I know through feedback from many members to have been widely welcomed; and the journal is now usually able to provide an opinion on submissions within weeks rather than months. I am delighted to welcome new associate editor Orit Hilewitz (Columbia) and new reviews editor José Martins (Eastman). It also gives me great pleasure to announce here that from Vol. 38 the editor for two years in the first instance will be Matthew Brown (Eastman). For current Theory and Practice details please refer to http://www.ithaca.edu/music/mtsnys/t&p.html.

I hope to see you in Manhattan! If you can’t make it to the annual meeting this year, do keep in touch with the Society and let me know how you think the current team is doing.

May I remind you that we now use email to communicate with members. If your email address changes, or you suspect we don’t know your email address, please make sure to let Philip Stoecker, Secretary, have your current contact information.

Best wishes,

Jonathan Dunsby
President, MTSNYS

Encl: Letter to members, Conference registration and info, 2012 Program, and Ballot
MTSNYS MEMBERSHIP 2012
* Includes *Theory and Practice*, volume 37

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MTSNYS 2012 CONFERENCE REGISTRATION
* Conference presenters must be MTSNYS members.

41ST ANNUAL MEETING
HUNTER COLLEGE CUNY, MARCH 31–APRIL 1, 2012

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Please note that MTSNYS does not accept credit cards at the conference.

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MTSNYS ELECTION BALLOT 2012

Vice President. Vote for 1.
_____ Timothy A. Johnson
_____ Philip Ewell

A Vice President, who shall discharge the functions of the President in case of the latter’s disability or absence, or at the latter’s request, and serve in various capacities which may be appropriate to the office and the Society. The Vice President serves a two-year term.

Treasurer. Vote for 1.
_____ David Sommerville

A Treasurer, who shall collect membership dues, receive all monies and deposit them in the name of the Society. With the authorization of the Board of Directors, the Treasurer shall invest any funds not needed for current disbursements. The Treasurer shall pay all bills and make a report to the Society at the Annual Meeting, and also such other reports as the Board of Directors may direct. The financial records of the Society shall be reviewed annually by an external agency and the results shall be reported to the members of the Society.

Members-at-Large. Vote for 2.
_____ Charity Lofthouse
_____ Jamuna Samuel
_____ Peter Silberman

Members-at-Large serve two-year terms and assist, advise, and otherwise cooperate with the officers, and maintain general contact with members of the Society.

RETURN BALLOTS (VIA E-MAIL) BY MARCH 30, 2012 TO:
PHILIP STOECKER AT THE FOLLOWING E-MAIL ADDRESS: MUSPSS@HOFSTRA.EDU

CANDIDATE BIOGRAPHIES:

Philip Ewell received a B.A. in music from Stanford University, an M.A. in cello performance from Queens College (New York), and a certificate in cello performance from the St. Petersburg Conservatory of Music in Russia, before embarking on doctoral studies at Yale University in Music Theory. His dissertation, advised by Allen Forte, focused on the music of Alexander Scriabin and included archival work in Moscow, Russia, and studies at the Moscow Conservatory with Yuri Kholopov. Philip’s specialties include Russian music and music theory, Schenkerian analysis, twentieth-century music, twentieth-century modal theory, and rap and hiphop music. He has writings published in Germano-Slavica, Indiana Theory Review, Journal of Schenkerian Studies, and Popular Music, among other journals. He was the founding editor of Gamut, the online journal of the Music Theory Society of the Mid-Atlantic, and served as the chair of the Committee on Diversity of the Society for Music Theory from 2007 to 2010. In addition to his North American appearances, Philip has given papers at international conferences in Costa Rica, Germany, Greece, and the United Kingdom. An active cellist and chamber musician, he is at home as both a classical and a contemporary musician, playing either his acoustic or his 5-string electric cello. He has concertized in North America, Europe, and Asia, and has played under the baton of such luminaries as Gustav Meier and Pierre Boulez, in master classes for Janos Starker and Glenn Dicterow, and in backup bands for artists such as Johnny Mathis and Stan Getz. His primary cello teachers were Stephen Harrison, Frederick Zlotkin, Barbara Mallow, and Anatoly Nikitine. Philip began an appointment as Assistant Professor of Music Theory at Hunter College, CUNY, in the fall of 2009, and in the spring of 2010 he began a joint appointment with the CUNY Graduate Center. Before this he taught at the University of Tennessee and at North Central College.
Timothy A. Johnson is Associate Professor of music theory at Ithaca College and chair of graduate studies. His publications include the first monograph on the music of John Adams, *John Adams's Nixon in China: Musical Analysis, Historical and Political Perspectives* (Ashgate 2011); the winner of the Sporting News-SABR publication award, *Baseball and the Music of Charles Ives: A Proving Ground* (Scarecrow 2004); and a textbook on diatonic theory, *Foundations of Diatonic Theory: A Mathematically Based Approach* (Scarecrow 2008). He currently serves as Vice President of MTSNYS and served as Treasurer from 2000 to 2004.

Charity Lofthouse is Assistant Professor of Music at Hobart and William Smith Colleges in Geneva, NY. She received degrees in vocal performance and music theory from Oberlin College Conservatory of Music and is completing her doctorate in music theory at the Graduate Center, City University of New York; her dissertation focuses on Sonata Theory, deformation, and Rotational Form in Dmitri Shostakovich’s early symphonies. Charity has taught at Baruch College and Hunter College in New York City, and most recently spent three years as Visiting Assistant Professor of Music Theory at Oberlin College Conservatory of Music. She has presented work on Sonata Theory in Shostakovich’s symphonies at annual conferences of MTSNYS and Music Theory Midwest, and on Scarlatti and Schenkerian analysis at Mannes College of Music in New York City. In addition to activities as a music theorist, Charity continues to perform as a singer and keyboardist, most recently giving vocal recitals at the Graduate Center, CUNY, and performing as soloist at Union Temple Brooklyn, Holy Trinity Lutheran Church, and Trinity Wall Street, in New York City. She also continues to serve on the faculty of Oberlin’s annual Vocal Academy for High School Students.

Jamuna Samuel (Ph.D., Grad. Center, CUNY) teaches post-tonal theory at Stony Brook University. Her research and teaching interests focus on Italian music of the long twentieth century: the historical, cultural, and political context of art music in conjunction with post-tonal analysis; music and fascism; post-1945 composers, especially Dallapiccola, Maderna, Nono, Berio, Scelsi, and Sciarrino; twelve-tone serialism; text-music issues; opera and drama; and the interaction between performance and analysis. She has published and presented on issues pertinent to an analytical and contextual understanding of Dallapiccola’s music, and is currently working on a book devoted to Dallapiccola’s early operas. Previously taught as visiting assistant professor at Wellesley College.

Peter Silberman is an assistant professor of music theory at Ithaca College and also coordinates music fundamentals instruction for Ithaca College’s Summer Music Academy for high school musicians. He holds a B.M. degree in French horn performance and music theory from Oberlin Conservatory and an M.A. and Ph.D. in music theory from the Eastman School of Music. Before coming to Ithaca he taught at Keuka College, Oberlin Conservatory, Baldwin-Wallace Conservatory, and the University of Rochester. His research interests include the theory and analysis of twentieth-century tonal music, the analysis of popular music, and music theory pedagogy. He has presented papers at numerous national and regional conferences, and his articles have appeared in *Music Theory Online*, *The Horn Call*, *Journal of Music Theory Pedagogy* (forthcoming), and in the anthology *Musical Currents from the Left Coast*. He has served as treasurer of MTSNYS since 2008 (term ending in 2012).

David Sommerville received his Ph.D in music theory from the University of Rochester’s Eastman School of Music in 2009. In addition to his current position of Assistant Professor at Nazareth College, David has taught at the Eastman School of Music, the Eastman Community Music School, the Hochstein School of Music and Dance, and Georgia State University. While at Eastman, he served as subscriptions manager for *Intégral* for several issues. David’s research interests include post-tonal theory and aural skills, the music of Alberto Ginastera, and rock guitar heroes. He has presented research papers on these subjects at academic conferences in the United States and Europe.

**CURRENT OFFICERS AND TERMS OF SERVICE:**

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Deborah Rifkin (Ithaca College School of Music), 2010–2012
SATURDAY, MARCH 31

8:00–9:00 a.m. Registration

9:00–12:00 p.m. Sessions 1–2

Session 1: Approaches to Prolongation (9–12p)
Chair: Matthew Brown (Eastman School of Music)

- Benjamin Wadsworth (Kennesaw State University): “Minor Third Alternatives to Monotonal in Schumann’s Early Piano Music”
- Rodney Garrison (University at Buffalo): “Unraveling Heinrich Schenker’s Ideas of Musical ‘Unfolding’”
- Diego Cubero (Indiana University): “The Fifth-Third-Root Paradigm and Its Prolongational Implications”
- Henry Martin (Rutgers University, Newark): “Extending Jazz Tonality: The Compositions of John Coltrane”

Session 2: Contemporary Continental Harmony (9–12p)
Chair: Ellie Hisama (Columbia University)

- Neeraj Mehta (University of Michigan): “Fractal Mathematics in Danish Music: Per Nørård’s Infinity Series”
- Robert Hasegawa (Eastman School of Music): “Strange Attractors: Chaotic Form in Tristan Murail’s Attracteurs étranges”
- Irna Priore (University of North Carolina at Greensboro): “Berio’s Constellations and the Diverse Serial Practices of the Post-War”
- Benjamin Downs (Stony Brook University): “From Order to Désordre and Back Again”

12:00–1:30 p.m. Lunch

1:45–3:15 p.m. Sessions 3–4

Session 3: Chopin Studies (1:45–3:15p)
Chair: William Rothstein (Queens College and the CUNY Graduate Center)

- Andrew Aziz (Eastman School of Music): “Sonata Form in Chopin: An Evolutionary Perspective”
- Rob Schultz (University of Massachusetts, Amherst): “Melodic Contour, Musical Diachrony, and the Paradigmatic/Syntagmatic Divide in Frédéric Chopin’s Waltz in B Minor”

Session 4: Analyzing Theory, Theorizing Analysis (1:45–3:15p)
Chair: Robert Wason (Eastman School of Music)

- Daniel Harrison (Yale University): “Argument and Evidence in Music Analysis: Musical Examples as Case Studies”
3:30–5:30 p.m.  Keynote Address


5:45–8:00 p.m.  Business Meeting and Reception

SUNDAY, APRIL 1

8:00–9:00 a.m.  Registration

9:00–12:00 p.m.  Sessions 5–7

   Session 5: Russian Music and Thought (9–12p)
   Chair: Lynne Rogers (William Paterson University)
   • Christopher Segall (University of Alabama): “Alfred Schnittke’s Triadic Practice”
   • Charity Lofthouse (Hobart and William Smith Colleges): “Arches or Circles? Reverse Recapitulations vs. Double-Rotational Structures in Shostakovich’s Fourth and Fifth Symphonies”
   • Stephen Gosden (Oberlin College Conservatory): “Rachmaninoff’s Branch on the Russian Oak: Rotational Form and Symmetrical Harmony in The Isle of the Dead and the ‘Intermezzo’ of the Third Piano Concerto”
   • Philip Ewell (Hunter College and the CUNY Graduate Center): “Russian Pitch-Class Set Analysis and the Music of Webern”

   Session 6: Perspectives on Form in Bach and Beethoven (9–10:30a)
   Chair: Poundie Burstein (Hunter College and the CUNY Graduate Center)
   • Jason Yust (Boston University): “C.P.E. Bach’s Symphonies and the Composer-Specific Study of Form”
   • Mark Richards (University of Lethbridge): “The Anticipated Tonic in Beethoven’s Thematic Returns”

   Session 7: Of Moths and Bulls: Issues of Pitch in Vocal Music (10:30–12p)
   Chair: Yonatan Malin (Wesleyan University)
   • J. Daniel Jenkins (University of South Carolina, Columbia): “‘In Zusammenhang mit dem Zwölfftonwegs sprechen’: A Reconsideration of ‘Nacht’”
   • Emma McConnell (Eastman School of Music): “Together Intertwined: Carmen’s Final Number”
“Sonata Form in Chopin: An Evolutionary Perspective”
Andrew Aziz (Eastman School of Music)

This study examines Chopin’s developing use of sonata form, with specific focus on the ways that formal innovations in his Piano Concertos anticipate formal patterns in his late sonatas (Piano Sonatas No. 2 and No. 3, Cello Sonata). I examine the role of the second-theme group (S) as a primary form-defining unit in Chopin’s sonatas, and reconsider a recent debate between Wingfield and Hepokoski/Darcy regarding the application of “Type 2” analyses to Chopin’s works. While Wingfield proclaims that this analytical category is most appropriately applicable to binary forms composed in the eighteenth century (1740—1770), I posit that the tendencies which evolve within Chopin’s forms, specifically with regard to the S group, underscore the Type 2 category, providing a foundation for reconsidering these traditional eighteenth-century forms in nineteenth-century contexts.

“Harmonic Mediation and the Triad: Gaffurio, Zarlino, Lippius and Pietro d’Abano’s Commentary on the Pseudo-Aristotelian Problems”
David E. Cohen (Columbia University)

Until the end of the fifteenth century medieval contrapuntal theory provided no way to conceptualize polyphonic sonorities larger than dyads. Yet by 1612 Johannes Lippius was able to provide the first clear articulation of the concept of the triad as a unified sonority, the effective unit of harmony. Crucially linking these two moments was Zarlino’s concept of “perfect harmony” as involving multi-voice sonorities whose outer voices are “mediated” (tramezati) by one or more intervening pitches and intervals, ideally according to harmonic proportionality. In this paper I consider the origin and early form of this idea of harmonic mediation in the writings of the most influential theorist of the late fifteenth century, Franchino Gaffurio, specifically his Practica musice (1496) and his De harmonia musicorum instrumentorum opus (1518).

As I show, it now seems that the important role played by the concept of harmonic mediation in Gaffurio’s thought—and hence, ultimately in Lippius’s concept of the trias harmonica—was inspired by a specific passage in an oft-cited work composed two centuries earlier (c.1290-1310): the commentary on the pseudo-Aristotelian Problems by the eminent physician, philosopher, and university professor, Pietro d’Abano. Ironically, this passage in its original context had nothing whatever to do with polyphonic “harmonies.” Further, it was part of a response to a Greek text in which the very mention of the “mean” is almost certainly the result of textual corruption.

“The Fifth-Third-Root Paradigm and Its Prolongational Implications”
Diego Cubero (Indiana University)

One way to prolong a harmony is through arpeggiation. In Free Composition, however,
there are examples where the prolonged harmony differs from the one being unfolded. Most of these involve what I refer to as the fifth-third-root paradigm, which consists of a descending arpeggiation of a triad from fifth to root, where the boundary chords stand in a V-I relationship. Schenker provides several examples of this paradigm; in each of them, the prolongation indicated by the Roman numerals is at odds with that shown by the unfolded triad. This paper contends that though seemingly inconsistent, Schenker’s interpretation is rather sophisticated, and raises several issues concerning prolongation.

Schenker’s examples show a prolongational overlap, where the arpeggiation prolongs the final chord back into the time span of the initial harmony. The two prolongations, however, are both unusual and different from one another. One arises not from the composing-out of a triad, but from our ability to retain the scale-step alive in our imagination. The other is unusual in that it prolongs a forthcoming harmony, rather than one already heard. This creates a certain harmonic ambiguity that may only be clarified by other parameters such as rhythm and meter. When the ambiguity remains the final harmony seems to emerge gradually across the overlap. By examining the fifth-third-root paradigm and its prolongational implications, this paper draws attention to the role of rhythm and meter in prolongation, and explores the concept of prolongational overlaps, laying the groundwork for a theory of harmonic emergence.

“From Order to Désordre and Back Again”
Benjamin Downs (Stony Brook University)

György Ligeti’s music is often noted for its unique play between order and disorder. His first etude for piano, Désordre, has been analyzed by several theorists using these terms, usually to show orderly inaudible processes that elicit the ensuing audible disorder. The most thorough published analysis of this piece, by Harmuth Kinzler, follows this analytic paradigm by neglecting the forms that arise from the “algorithmic technique” at work in the piece (1991). This is in part because Kinzler, like most theorists, attempts to show the similarities between chaos theory and Ligeti’s Désordre. I will complement this approach in my analysis by showing how orderly forms emerge from the apparent chaos of Désordre.

After briefly considering how chaos is usually attributed to Désordre, I will show mappings of various emergent properties that suggest distinct orderly forms. First, I show the order constituted by synchronous phrase repetitions between the left and right hands’ separate parts. Second, I show how coincidence between significant right and left hand melodic pitches creates a dramatically apparent break at measure 99/97 (RH measure/LH measure). Next, I will show how the right hand’s persistent acceleration or consistency and the left hand’s concomitant consistency or deceleration creates a third, end-weighted form. Finally, I show how the melodic repetitions and transpositions can be represented synchronically, thereby yielding a static, “formless” order. These emergent formal patterns clarify the kind of chaos attributable to the piece and demonstrate that although orderly deterministic laws elicit chaos, order reemerges from that disorder.

“Russian Pitch-Class Set Analysis and the Music of Webern”
Philip Ewell (Hunter College and the CUNY Graduate Center)
In 1965 Pierre Boulez performed Webern’s op. 6 in Moscow, one of the first live Webern performances ever heard there. Awestruck, brother-and-sister Yuri and Valentina Kholopov began work on Webern: from 1965 to 1970 they wrote two books thereon (published 1984 and 1999). Working from scores and a few writings by Europeans—Stockhausen, Pousseur, Metzger, Kolneder, and Karkoschka—Valentina Kholopova devised a system of pc set analysis, which Yuri later named “hemitonicism.” She first presented her findings to the Soviet “Union of Composers” in the early 1970s, and then published a follow-up article in 1973. I this paper I will explicate this most important parallel development in Russian Music Theory.

In her 1973 article, Valentina Kholopova gives brief hemitonic analyses for: Brahms, Franck, Shostakovich, Stravinsky, Liszt, and Bartók, among others (thought the article was on Webern); so, she clearly felt this system could be applied to other composers. In hemitonicism, octave, enharmonic, transpositional, and inversional equivalence are all operative. There are two types of hemitonicism: fields (the continuous filling in, by semitone, of some portion of the chromatic scale), and groups (five three-note and five four-note archetypal pc sets that feature at least one semitone—there are, therefore, ten total archetypal sets in the hemitonic system). By looking at some of their analyses and doing some new analyses, I will show that this system bears many resemblances to American pc set analysis, with many interesting and significant differences.

“The Unraveling Heinrich Schenker’s Ideas of Musical ‘Unfolding’”
Rodney Garrison (University at Buffalo)

The Ausfaltung (unfolding) symbol is a central component of Heinrich Schenker’s theory. Like the Zug and Urlinie symbols, the Ausfaltung symbol fundamentally represents the prolongation of a harmony. Despite its similarity to the Zug and the Urlinie, one needs to look no farther than Schenkerian analysis textbooks for disparate explanations of how to use the Ausfaltung symbol. Until this study, no prescribed use of the unfolding symbol has considered the entire history of the unfolding. Schenker’s ideas of musical “unfolding” first appear in Harmonielehre (1906), and they are consistently present in his subsequent writings through Der freie Satz (1935). Indeed, ideas of “unfolding” predate the first use of the word “Ausfaltung” in Der Tonwille 8/9 (1924) and the first use of the Ausfaltung symbol in Das Meisterwerk in der Musik 3 (1930). While English-speaking theorists primarily or only associate “unfoldings” with the German words “Ausfaltung” and “ausfalten,” Schenker uses many words that are equivalent to “unfolding” and “to unfold.”

In this study, every textual “unfolding” in German and their English translation is accounted for, and progressions of trends are traced. The additional study of all graphs associated with textual “unfoldings” has revealed several graphic strategies predating the Ausfaltung symbol. In total, Schenker explains seven types of “melodic unfoldings” that describe the unfolding of one voice. The unfolding types are ranked from general to specific, and, collectively, the examples of the most specific “unfolding” type provide the best explanation of how to use the Ausfaltung symbol. Supporting evidence shows this suggested usage of the Ausfaltung symbol participates in both the hierarchical and recursive processes of the theory in conjunction with the Zug and the Urlinie.
“Rachmaninoff’s Branch on the Russian Oak: Rotational Form and Symmetrical Harmony in *The Isle of the Dead* and the ‘Intermezzo’ of the Third Piano Concerto”
Stephen Gosden (Oberlin College Conservatory)

The year 1909 is often characterized as a turning point in the development of Rachmaninoff’s compositional style. Numerous theorists and biographers observe a substantial rise in the harmonic, rhythmic, textural, and formal complexity of his music starting at this time. However, like many of his compositions, the two works written that year – *The Isle of the Dead* (composed January-March) and his Third Piano Concerto (composed that summer) – have received only modest analytical scrutiny. In this paper, I argue that the formal, tonal, and thematic organization of the symphonic poem served as a catalyst for the stylistic developments mentioned above in ways that have not been fully addressed, and I demonstrate this is especially evident in the piano concerto’s second movement (“Intermezzo”).

To begin, I discuss how Rachmaninoff employs what Hepokoski and Darcy call the “rotational principle” as a way of deliberately eschewing conventional formal models in *The Isle of the Dead*, and how this relates to David Cannata’s observation that its tonal structure is based on the equal division of the octave. I then show how the Intermezzo combines the formal and tonal logic of the symphonic poem with the more schematic aspects of Rachmaninoff’s earlier instrumental works, and as a result sometimes gets labeled (misleadingly) “theme and variations.” Furthermore, Viktor Tsukkerman describes this movement as illustrative of the so-called “Kamarinskaya principle.” Therefore, I address Richard Taruskin’s problematization of Tchaikovsky’s dictum that the whole Russian symphonic school was in Glinka’s Fantasia, “just as the whole oak is in the acorn.”

“Argument and Evidence in Music Analysis: Musical Examples as Case Studies”
Daniel Harrison (Yale University)

The use of musical examples as supporting evidence of theoretical and analytical claims is a leading feature of theoretical discourse—so much so that many unstated assumptions surround their selection and deployment. This paper shows that examples are essentially case studies of the claim and imports the nuanced and sophisticated understandings of case-study methodology from social-science research. The paper describes the evidentiary powers and limitations not only of the “central” case, which is the standard in music theory, but also of the “extreme,” “critical,” and even “deviant” case, among others. These are then used to illustrate how a hard-to-categorize compositional procedure, “neo-tonality,” can be effectively theorized. Along the way, the paper shows how a case-study perspective brings out an unsuspectedly unique aspect of music-theory pedagogy.

“Strange Attractors: Chaotic Form in Tristan Murail’s *Attracteurs étranges*”
Robert Hasegawa (Eastman School of Music)

Tristan Murail’s 1992 cello solo *Attracteurs étranges* draws its title from chaos theory, which describes the evolution of certain dynamical systems toward states of unpredictably oscillating equilibrium (“strange attractors”). This paper examines the work from two different
semitic perspectives, considering both compositional technique (the poietic level) and listener reception (the esthesic level). A poietic approach to analysis, usually drawing on sketch material to reconstruct compositional processes, is now standard in the analysis of spectral music and has led to valuable documentation of compositional techniques. In this case, no sketches for the work are available, but it is nonetheless possible to “reverse-engineer” Murail’s compositional processes based on a general knowledge of his compositional toolkit. This poietic approach, however, contributes little to an understanding of how Murail’s specific compositional choices affect a listener’s experience of the piece. If the goal of analysis is, as David Lewin has argued, “to hear the piece better,” then the poietic approach has limited value. A complementary, esthesic approach focuses on a close reading of the work from the perspective of a listener. Here, analytical techniques from atonal and transformational theory explore how Murail’s spectrally derived pitch materials are deployed in audibly meaningful ways to project a chaotic, unstable form.

“In Zusammenhang mit dem Zwölftonwegs sprechen’: A Reconsideration of ‘Nacht’”
J. Daniel Jenkins (University of South Carolina, Columbia)

In summer 1911 Schoenberg sent his publisher a précis for a book called Composition with Independent Voices. Although the project was never completed, this focus on polyphony emerges strongly in Pierrot lunaire. While many authors have noted the polyphonic textures in some of the Pierrot songs, none has considered how Schoenberg’s understanding of polyphonic composition informs their analysis. In this paper, I will show how Schoenberg’s conception of Abwicklung (contrapuntal composition), implicit in the counterpoint précis and explicit in later writings, informs my analysis of “Nacht.”

In contrapuntal music, “all development takes place through alteration of the mutual relation to each other. The components not only can remain unaltered but even must.” Thus, to consider “Nacht” as contrapuntal, we must focus not only on the immutability of its principal three-note motive, but also on the relationships between simultaneous voices. Recognition of the interaction of voices emphasizes the contrapuntal nature of “Nacht.”

Documentary sources including Stein’s “Neue Formenprinzipien,” Berg’s analysis of Pierrot, and the anonymous document, “Komposition mit zwölf Tönen,” reveal that within Schoenberg’s circle, “Nacht” held special significance. From Schoenberg’s Formenlehre perspective, “Nacht” shares much more in common with the serial works that followed it than the atonal compositions that preceded it, but since it is arguably the most analyzed of all of Schoenberg’s atonal works, many consider it representative of that period. Therefore, I conclude the paper with a discussion of what this analysis of “Nacht” might elucidate about Schoenberg’s atonal period music in general.

“Arches or Circles? Reverse Recapitulations vs. Double-Rotational Structures in Shostakovich's Fourth and Fifth Symphonies”
Charity Lofthouse (Hobart and William Smith Colleges)

Formal analyses of Dmitri Shostakovich’s sonata-form movements often focus on the idea of “sonata arch” or “reverse recapitulation” structures, wherein the primary- and secondary-
zone themes return in reverse order after the development. Using methodology from Hepokoski and Darcy’s *Elements of Sonata Theory* (2006), this paper examines such structures through the lens of rotational form, describing Shostakovich’s “reverse recapitulations” as a unique blend of double- and triple-rotational sonata-form characteristics.

I begin by outlining double- and triple-rotational sonata structures—layouts corresponding to Hepokoski and Darcy’s Type-2 and Type-3 sonata forms respectively. Rotational form frames the referential thematic pattern—first established as an ordered succession at the piece’s onset—as a rhetorical principle rather than a tonal one. A return of the primary theme in the coda, considered a hallmark of the “reverse recapitulation,” actually underscores the ordered rotational structures and is equally common in double- and triple-rotational sonatas. Next, analyses from Shostakovich’s fourth and fifth symphonies illustrate his techniques of blurring the lines between double- and triple-rotational constructions. Finally, further examples consider coda presentations of the P-theme, a regular feature of Shostakovich’s work. Examinations of Symphony No. 5’s delayed ESC and inverted P-theme and Symphony No. 4’s unaltered P-theme explore the theoretical and hermeneutical ramifications of each coda’s thematic return and its dialogue with the overall sonata structure.

“Extending Jazz Tonality: The Compositions of John Coltrane”

Henry Martin (Rutgers University, Newark)

John Coltrane’s compositional repertory ranges from the conservative to the radical, from 12-bar blues based on simple riffs to avant-garde creations that push the boundaries of form and tonality. My talk centers on Coltrane’s works that exhibit ingenious departures from convention. The basis of the talk is my article “Schenker and the Tonal Jazz Repertory,” (*Dutch Journal of Music Theory* 16/1 [February 2011], 1–20), in which I analyze traditional jazz tunes, i.e., pieces in standard forms with “conventional” chord progressions and concluding with perfect authentic cadences. From my analyses, I propose extending Schenker’s three background prototypes to forms I consider more idiomatic for jazz. I also suggest that my methods can be applied “systematically . . . to jazz styles beyond the traditional jazz repertory” (2011, 1). Because the Coltrane compositions I analyze deviate in interesting ways from the more traditional works discussed in the earlier article, my talk builds on and extends that work.

After a brief explanation of Martin (2011), I analyze “Lazybird” and a selection of Coltrane tunes. My talk concludes with Coltrane’s well-known “Giant Steps,” in which I argue that it is not tonal, as it does not prolong a tonic triad. From the analyses of these pieces, we see Coltrane in the 1950s and 1960s extending the traditional jazz repertory to include richly imaginative tunes with varying degrees of tonal centricity and creative adaptation of form. I conclude with a summary of background forms suggested by this group of Coltrane tunes.

“Together Intertwined: Carmen’s Final Number”

Emma McConnell (Eastman School of Music)

The musical construction of the final number in Bizet’s *Carmen* serves to intensify the dramatic climax of the opera through formal instability, expressive tonality, and global tonal failure. I divide the number into four stages, each initiated by a recitative that is followed by
more closed forms in Stages 1 and 2 but in Stages 3 and 4 gives way to fragmentary and tonally unstable passages. Voice-leading diagrams of the closed forms within Stages 1 and 2 provide us with evidence of both their traditional features and the subtle dramatic clues found in their deviations from the norm.

Linear analysis of the fourth stage and conclusion provides an explanation for the musical organization of this section, which resists categorization into tonal and formal prototypes: an ascending linear structure from C to F# in the vocal line invokes the ideas of sonorità and expressive tonality. The tonal trajectory of the number travels through a looser version of the same stepwise ascent, culminating in a key which fails to close the opera, the act, and the number. In these ways, Bizet carefully creates dramatic tension in this scene by slowly unraveling the structural stability of the music.

“Fractal Mathematics in Danish Music: Per Nørgård’s Infinity Series”
Neeraj Mehta (University of Michigan)

Early in his career, many critics hailed composer Per Nørgård (b. 1932) as the mantle bearer of Danish nationalism after Carl Nielsen. But the political and cultural changes that followed World War II motivated Nørgård to travel beyond Europe for musical inspiration. Some of his early experiments dealt with the avant-garde and minimalism, but he soon began developing compositional styles and techniques of his own, which continued to change and evolve over the last half-century. The one compositional development that has arguably had the most influence on Nørgård’s musical output is his Uendelighedsrækken or the “infinity series” which he discovered in 1959. A mathematical sequence with fractal properties used as a way to create pitch material for his compositions, this music draws upon his experiences with Eastern cultures, philosophies, and music, including travels to Bali from 1975–1980. Interestingly, Nørgård’s infinity series predated mathematician Benoît Mandelbro’s work with fractals in his chaos theories of the nineteen-eighties. The rhythmic incarnation of the infinity series, which Nørgård calls “Sun and Moon Music”, is the basis for much of Nørgård’s percussion writing.

In this presentation, I will demonstrate how the infinity series is constructed through an integer model of mathematical operations, how fractal properties permeate the series, and how transposed and inverted iterations of the series can be generated. I will then demonstrate how Nørgård employs the infinity series in musically creative and intriguing ways to create structure, energy and drama in music.

“Berio’s Constellations and the Diverse Serial Practices of the Post-War”
Irna Priore (University of North Carolina at Greensboro)

Several years ago, an investigation on the music of Luciano Berio has led me to believe that most of his works are based on serial procedures. Most of the early scholarship on Berio assumed he abandoned serialism in the early 1950s, a fact that I have demonstrated to be incorrect. By comparing manuscripts, I carefully mapped serial structures at the start of the compositional process and followed these structures transform themselves into the finished work. This present study theorizes how Berio took advantage of serial procedures in order to give coherence, unity, and structure to his works without compromising creativity and lyricism.
I refer to constellation as a collection of pitch series that resemble each other but are not pc identical nor necessarily have the same cardinality. Unlikely SC similarities, when comparing two rows of different sizes, we may be comparing rows that contain all 12 pcs. This may pose as a problem, since in strict twelve-tone practice, these rows will be maximally similar and the results therefore meaningless. To account for this problem, I will consider statements of the row the present more ore less 12 pcs. In order to compare manifestations of a particular constellation, I establish similarity measures between entries of a row of different cardinalities. The work is unified by motivic unities embedded in the series.

“The Anticipated Tonic in Beethoven’s Thematic Returns”
Mark Richards (University of Lethbridge)

The recapitulation is one of the most predictable landmarks in a classical sonata form, for it is, as James Webster (2001) writes, usually the point of “double return” to the movement’s opening theme (the thematic return) in the tonic key (the tonal return). But as James Hepokoski and Warren Darcy (2006) have recently countered, the more fundamental aspect of a recapitulation is the thematic return of the opening module (P1.1) at the start of a larger “recapitulatory rotation,” which cycles through the material of the exposition in the same order. Thus, we may still understand this P1.1 to begin a recapitulation in the face of such harmonic oddities as a non-tonic key or the parallel mode of the tonic. In the case of Beethoven, a striking anomaly that occurs with some frequency is the sounding of tonic harmony before the onset of the recapitulation, a tactic that even extends to thematic returns in other similarly organic forms such as sonata-rondo and rounded binary.

Beethoven’s anticipated tonics fall into three distinct categories. The first entails an early and unambiguous tonic harmony or tonic pedal. In the second, the function of a non-tonic harmony is converted to tonic, which then leads to the thematic return. And in the third, apparent early P1.1 material is sounded at the level of the tonic. This paper argues that Beethoven’s anticipated tonics are part of a broader compositional strategy of “displacing” the tonic harmony, either to an unexpected location or away from an expected one.

“Melodic Contour, Musical Diachrony, and the Paradigmatic/Syntagmatic Divide in Frédéric Chopin’s Waltz in B Minor”
Rob Schultz (University of Massachusetts, Amherst)

It is widely acknowledged that music is a temporal art. However, many theoretical and analytical constructs—harmonic reduction and voice-leading graphs, form diagrams, and pitch-class sets, to name just a few—are implicitly biased toward a synchronic analytical perspective, in which the musical phenomena they describe are regarded as being fully and simultaneously present before the listener-analyst. In their real-time musical manifestation, however, these phenomena do not behave as such. Rather, they only gradually emerge as the music unfolds in a diachronic process of becoming.

In this paper, I propose a system of melodic contour relations that is founded upon this diachronic process. After fleshing out the methodology in sufficient detail, I then deploy it in a motivic analysis of three variant source texts for Frédéric Chopin’s Waltz in B minor. The
analysis reveals intriguing correlations between two phenomenologically salient types of contour relations and the work’s paradigmatic and syntagmatic axes. I then conclude by contextualizing these findings within Chopin’s broader compositional and performance practices. Drawing specific connections to the sketch for the Berceuse, Op. 57, as well as his penchant for ornamental variation and musical genre blending, I ultimately assert that the melodic contour relationships at work in the B minor Waltz reveal a nascent proclivity for these important hallmarks of Chopin’s mature style.

“Alfred Schnittke’s Triadic Practice”
Christopher Segall (University of Alabama)

In several atonal works of 1975–1985, Alfred Schnittke deploys successions of consonant triads in ways that defy tonal-functional explanation. Schnittke’s triadic practice adheres to a consistent set of principles that have not been previously recognized. Some scholars have related Schnittke’s use of triads to his well-known concept of —polystylism, even though he uses triads in contexts that do not otherwise invoke historical styles. Others have identified his pervasive use of the triadic relation known in English-language scholarship as SLIDE, but have not realized that this relation constitutes only a component of a broader systematic framework. In this paper, I will show that this particular framework affords Schnittke maximum voice-leading flexibility while specifically avoiding tonal reference. Beginning with three near-simultaneous works—the Hymn II (1974), Requiem (1975), and Piano Quintet (1972–76)—Schnittke largely focuses on three triad-to-triad relations: P (parallel), S (SLIDE), and a third relation, called M in this paper, which relates a major triad to the minor triad whose root lies three semitones higher (e.g., C major and E-flat minor). As I will demonstrate, each of the three relations connects the two most distantly related triads that preserve a different number of common tones (2, 1, and 0 respectively). This allows Schnittke to construct progressions that are flexible with regard to common-tone preservation and that avoid the patterns of tonality. Examples from several of Schnittke’s works will illuminate the composer’s unique, systematic solution to the problem of establishing a late-twentieth-century triadic practice.

“Minor Third Alternatives to Monotonality in Schumann’s Early Piano Music”
Benjamin Wadsworth (Kennesaw State University)

Although scholars such as Bribitzer-Stull (2006) have demonstrated the importance of chromatic, major-third relationships to 19th-century style, these relationships are relatively rare in the early music of Robert Schumann, which tends instead towards diatonic, minor-third relationships (I and vi in major; i and III in minor). In Schumann’s music, these relationships frequently challenge a central assumption of monotonality: beginning and ending a work in the same key. In this paper, I examine these relationships by classifying different situations (monotonal and dual effects of dual-tonal structures on other musical parameters. Influenced by Harald Krebs’s extensions to a Schenkerian approach (1981, 1996), I define these non-monotonal situations as directional tonality (beginning and ending in different keys), tonal pairing (alternation between two keys with foreshadowing of at least one key), and their combination. I demonstrate states of directional tonality and tonal pairing in movements from
Schumann’s Opp. 2 and 9. I discuss how minor-third relationships in Schumann’s music create various degrees of contrast and conclusion, minor-third key relationships in Schumann, while diatonic in basis, give rise to some of his most daring tonal experiments.

“C.P.E. Bach’s Symphonies and the Composer-Specific Study of Form”
Jason Yust (Boston University)

Theories of form in the later eighteenth century, from traditional *Formenlehre* to more recent approaches, tend to be based on a small number of composers yet often presume to apply universally. However, at least one important composer of the period, C.P.E. Bach, drew from a different universe of formal procedures than his better-studied contemporaries. Attempts to fit Bach’s more idiosyncratic symphonic forms into the mold of sonata form misrepresent their underlying logic and overextend the sonata form model. Cases like this require *composer-specific* studies of formal models and procedures. Caplin’s theory of formal functions is useful in approaching previously undefined formal types, because it describes formal processes that are not specific to particular full-movement models.

Bach’s formal procedures in symphony first movements are quite consistent. They are based on rotations of thematic material, but never have repeated sections, because Bach typically elides the end of the first rotation with the subordinate-key repetition of the main theme in the manner of a concerto ritornello. These movements therefore violate what is perhaps the most basic principle of sonata form which is the non-elision of exposition and development (or in Caplin’s terms, the independence of the essential cadential function of the subordinate theme). Bach’s “van Swieten” symphonies no. 1 (G major) and no. 5 (B minor) are good examples of Bach’s first-movement form.
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