

## Analyzing Wagner's "Der Engel:" Questions and Hypotheses Posed for Some Recent Transformational Theories

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What results can recent transformational theories generate in a detailed analysis of an entire piece from the New German School of music? What strengths and what avenues for further development are revealed when such an analysis is applied to pieces these theories were originally designed for?

I examine Wagner's "Der Engel" from *Wesendonck Lieder* using Cohn's monist (*Audacious Euphony*, 2012) and Hook's dualist ("Uniform Triadic Transformations," 2002) perspectives. The essay considers both the triadic, dissonance reducing model and the seventh chord inclusive model (in Cohn's case, as adapted from Douthett/Steinbach 4-Cube Trio and Hook's representation of chord successions limited to his R-subgroup and cross-type analysis, as a method of moving between areas of triads and seventh chords), while paying special attention to the transformational view of the pitch structure contained within the piece and its correlation with the piece's global form.

Considering the conclusions from the analysis, I develop a list of uncovered issues, not accounted for in the respective theories, and identify areas for future research. Finally, I present some possible interpretations and ways of explaining these phenomena. I model ways, in which these tools, used for explaining local chord successions, can not only uncover structural cohesion of an entire work, but also offer some promising readings of text-painting techniques employed in the piece.

Formal, Impulse, and Network Structures in Martino's Impromptu No. 6  
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Donald Martino's Impromptu No. 6 is constructed as thirteen consecutive aggregates, each constructed from four (014) trichords. These aggregates create a large-scale network, reinforced by the form and meter of the work. In 1991, Klumpenhouwer explored harmony and register, yet his analysis was primarily confined to relationships within each aggregate, rather than how aggregates themselves are related. In addition, Klumpenhouwer forewent an analysis of the middle section—thus leaving its inverse relationship to the outer sections unexplained.

This paper explores formal relationships between aggregate presentation, rhythmic/metrical structure, and isographic formations in the Impromptu No. 6. The analysis of aggregate presentation focuses on enclosure of each trichord (i.e. the boundary interval) and how each trichord is stated (block-chord/melodic). The second section explores shifting pulses as a pattern of augmentation and diminution—not completed in the expected pattern until the final aggregate. This section also explores metrical ratios between aggregates, specifically the importance of ratios based on powers of two or three. The final section, on isographic arrangements, explores hyper-transformations, looking at isographic relationships within each aggregate, larger relationships between each aggregate, and even each group of four aggregates.

This analysis shows that the formal boundaries, metrical structures, and isographic relationships between trichords are all part of a larger scheme. It concludes that the end of the Impromptu is signaled by an aggregate presentation such that meter and isography are equal at any two points within the aggregate—something that no other section provides.

Exploring New Paths through the Matrix in Ursula Mamlok's *Five Intermezzi for Guitar Solo*  
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Ursula Mamlok's *Five Intermezzi for Guitar Solo* are among the composer's most performed compositions. Despite this popularity the work has received precious little theoretical investigation. In this paper I explore in detail the complexities used to create unity across each of the intermezzi in unorthodox ways. Beginning with the organization of the matrix into quadrants of 4-28 tetrachords, to the vertical and harmonic considerations of each piece that, despite their presentation as discrete, are shown to be interdependent and part of an overarching composite form. Tracing an inward spiraling path toward the center of the matrix creates a recognizably heightened tension that bends the structure to a breaking point, freeing itself entirely from the matrix proper while still managing to relate to its structure through referential simultaneities and melodic patterns before eventually returning to the surface. By developing processes of row manipulation that include multi-dimensional row presentation, the re-interpretation of not only common tones amongst row forms, but also entire rows, as well as some tonal implications, the composer not only exercises great control over the pitch content, but of the form and drama created throughout.

'Of Eros I Sing...' The Influence of Irredentism in Dallapiccola's 'Due Liriche di Anacreonte'  
*Michael Chikinda, University of Utah*

When considering the early twelve-tone works of Luigi Dallapiccola, scholars have not been certain as to how best to characterize them. I argue that the influence of the Irredentist movement, via Dallapiccola's father, inspired how Dallapiccola first used and manipulated the row. What is more, there is an imperative to re-evaluate assumptions about the twelve-tone repertoire as a whole. As Joseph Straus points out, "...given the flexibility of the twelve-tone approach ... we have found an astonishing variety of approaches—virtually as many different kinds of twelve-tone music as there are twelve-tone composers."

Specifically, I will show in the *Due liriche di Anacreonte* (1944/45) how Dallapiccola's early dodecaphonic practice emulates the political goal of Irredentism (particularly the second type where disparate parcels of land, or groups of people, are integrated together to create a new state). For instance, in the second movement entitled, "Variazioni", Dallapiccola adopts the curious practice of appending row-form fragments (incomplete segments or subsets) to the end of a distinct row form, and, when examined together, they create an aggregate. Thus, my aim is to disentangle generalisations about the twelve-tone technique itself from the formative years of Dallapiccola's twelve-tone development, which demonstrates a unique approach.

Schumann's "*Ich hab' im Traum geweinet*": A Schenkerian and Freudian Perspective  
Nathan Fleshner, Stephen F. Austin State University

This paper presents an analytical model combining Schenkerian analysis and Freudian dream interpretation. Drawing on the work of Allen Forte, Martin Eybl, and others, it demonstrates parallels between the music theories of Heinrich Schenker and the psychoanalytic theories of Sigmund Freud. Both theorists emphasize instinctual drives that govern the development of music and the psyche, respectively. Indeed, Schenker's *der Tonwille* is quite like Freud's *libido*. Additionally, both theorists discuss similar paths of drives toward satisfaction and alterations of those paths through various diversions, changes of object, and disappointments on the quest toward satisfaction. These paths toward a drive's satisfaction create the structure of each analytic object – music and dreams, respectively.

Part two of this paper explores Schumann's "*Ich hab' im Traum geweinet*" from *Dichterliebe* as a manifestation of his unconscious from the time. A Schenkerian graph demonstrates parallel structures evident in both an analysis of the musical structure and a Freudian analysis of the song's text. Schumann's song involves three stanzas, each recalling separate instantiations of related dreams and three separate insufficient attempts to satisfy both musical and textual drives. These divergent paths toward satisfaction are shown to reflect Schumann's doubts about his relationship with Clara Wieck at the time of his composing of *Dichterliebe*. Parallels between a Freudian interpretation of the text and a Schenkerian analysis of the music are shown to inform each other's interpretation of the song.

Verdi Challenges: The *Ave Maria* from *Quattro Pezzi Sacri* of 1898  
Richard Hermann, University of New Mexico

Adolfo Crescentini challenged Italian composers to set an “engimatic scale” in the 5 August, 1888 issue of *Gazzetta musicale di Milano*. Crescentini’s scale refers to the *Italian partimento* tradition’s foundational use of the rule of the octave and obliquely to the New German School’s “harmonic science.” Verdi’s response in his setting of the *Ave Maria* for four voice mixed choir underlined Italian traditions by using technical devices associated with Palestrina. Each voice in turn presents the scale in *cantus firmus* fashion.

We examine Fenaroli’s (famed Neapolitan teacher of *partimento* to Lavigna who in turn taught Verdi) versions of the rule of the octave and other complex scale settings called “other manners” and also apply them to Crescentini’s scale. We note that the subdominant is not co-equal to the dominant, and an implicit hierarchy is exposed.

The *partimento* tradition encompasses harmonic theory (clearly subsidiary), a compositional pedagogy including a counterpoint encompassing diminution, and figured bass. It was also a type of composition. I provide a contrapuntal/harmonic interpretation shearing away diminution to expose main harmonies and voice-leading in Verdi’s work. This interpretation forms the basis for my analysis using *partimento* thought and serves as input for my analyses using Cohn (*Audacious Euphony*) and Hook’s (UTT) sophisticated descendants of German “harmonic science.”

The talk’s concluding part compares and contrasts these three theories and analytical techniques.

Combining Analysis and Composition to Teach Voice Leading in Non-chorale Style Pieces  
*Edward Klonoski, Northern Illinois University*

Part writing traditionally has been the primary vehicle for teaching voice-leading principles. Voice leading and part writing are commonly treated synonymously. While part writing in four-part, chorale texture can be used effectively to teach voice-leading principles, many students struggle to understand how voice leading operates in the more diverse musical textures of non-chorale style compositions. This presentation will explore critical differences between chorale style and melody-dominated style that help to explain why an over-reliance on chorale texture can limit traditional part writing's usefulness in teaching students how voice leading underpins the surface elaborations of melody-dominated compositions. A distinction will be made between part writing and voice leading, as well as between parts and voices. Part writing will be recast as the compositional elaboration of voice leading. Common voice leading issues such as cross relations, the frustrated leading tone and prohibited interval successions will be examined in light of the distinction between parts and voices. Analysis and composition will be combined as a means to understand how voice leading and part writing interact in individual pieces. Analytical procedures for discerning a two-, three-, or four-part framework from existing melody-dominated works will be proposed. These frameworks will then serve as the basis for composing new, melody-dominated pieces. The analysis/composition models will be demonstrated using tonal works from different style periods that are scored for a variety of instruments.

Rethinking Enharmonic Modulations: Notation and Tendency  
*John Muniz, Yale University*

The word “enharmonic” has at least two distinct referents in contemporary music theory: notational enharmonic equivalence and enharmonic modulations. The homonymy of these constructs belies their problematic relationship to one another; as Harrison 2002 points out, enharmonic notation does not entail enharmonic modulation, nor is the reverse true. Nevertheless, the current scholarly and pedagogical literature on enharmonicism tends to conflate enharmonic modulations with their notation, thereby hindering both theory and analysis. In order to think clearly about enharmonic notation and modulations, we need an explicit and analytically fruitful account of their interaction that preserves the distinction between them.

I attempt to offer such an account. Daniel Harrison (1994) and Steven Rings (2011) have persuasively argued that the targeting of stable scale degrees by unstable ones (through functional discharge, “arrows of tonal intention,” etc.) is essential to the energetics of chromatic music. This idea provides a clue to understanding enharmonic modulations: when a scale degree is reinterpreted, its degree of stability and intrinsic “pointing” toward a tone of expected resolution are suddenly altered. I call such pointing “tendency.” The “shock value” of a  $\flat \hat{6} / \# \hat{7}$  shift (e.g.  $A\flat / G\sharp$ ), for instance, consists largely in the abrupt replacement of downward with upward tendency. A variety of shifts in tendency—from downward to upward, from upward to stable, and so forth—constitute a family of “tendency transformations” that paves the way for new analytic and interpretive insights into Romantic music, where enharmonic modulations happen frequently.



Intervallic Pairing in Lutosławski: ic1 and ic5 as Primary Intervals in *Chain 2*  
Joseph Jakubowski, Northern Arizona University

Witold Lutosławski's approach to pitch throughout his career tends toward limitation of intervallic content to create a distinct sound. Specifically, Steven Stucky and Charles Bodman Rae have observed the use of pairs of adjacent interval classes melodically and harmonically, especially beginning in the 1960s. However, researchers have yet to examine the degree to which preoccupation with such an intervallic pairing characterize entire works, especially in Lutosławski's late period (1979-1994). In this period, motivic construction frequently outlines a single pair of interval classes, similarly to Stephen Brown's analysis of Dual Interval Spaces in the music of Shostakovich.

*Chain 2* (1985), a violin concerto, employs two interval classes, ic1 and ic5, as the basis for its pitch structure. The use of chain technique, a compositional process by which Lutosławski overlaps contrasting "links" of material to eliminate correspondence of formal events among parts, places more weight upon the melodic dimension of this music. In *Chain 2*, this increased melodic focus couples with the use of thinner textures to draw our attention to explicit ic1 and/or ic5-based melodies and harmonies.

Upon closer examination, we find that ic1 and ic5 actually underlie far more than mere pitch adjacencies. These interval classes also govern background voice leading, are applied to transformational operations such as transposition, and guide the construction of harmonies from subsets and/or vertical interval class content. In this paper I explore instances of the ic1/ic5 pairing that manifest in *Chain 2*, and explore ramifications of these observations for interpretation and perception.

## Crossing One's Fingers: Registeral, Textural, and Rhetorical Chiasmi in Works for Violoncello

*Daniel Stevens, University of Delaware*

Studies of musical embodiment and performance analysis tend to focus on piano music and its performance. This paper seeks to expand this focus by asking how the physical gestures associated with a non-keyboard instrument—specifically, the violoncello—may be thought of as compositionally generative. As a starting point, I take the crisis found in the Prelude of Bach's First Suite for Violoncello in G Major involving a contrapuntal dissonance that cannot resolve properly due to the lower limit of the cello's range. In context, this crisis results from a large-scale inversion of the opening tonic triad, and it frustrates a repetition of this opening's upper neighbor prolongation. Importantly, these structural features fit naturally with the gestures employed while performing the Prelude. From the first measure, the changing angle of the bow as it moves across the upper three strings of the cello creates a composite "X" in space. The undulating rise and fall of the bow seem to motivate the pitch transfers and harmonic inversions that unfold across the piece.

Next, I examine textural and rhetorical chiasmi in works by Shostakovich (first Cello Concerto), Carter (Sonata for Violoncello and Piano), Sessions ("Berceuse" from *Six Pieces for Cello*), and Babbitt (*Dual*) to suggest avenues for future research. In the Shostakovich, Carter, and Babbitt, large-scale exchanges of material between cello and piano/orchestra are composed out in strikingly different manners and with different contextual significances. Sessions's "Berceuse," by contrast, invites us to consider the mimetic associations of the cellist's gestures.

Play This, Hear That: Three Approaches to Modularity in Contemporary Music  
*Christopher Gainey, University of British Columbia*

Modular analysis allows for effective comparisons to be made between works across a broad stylistic range by isolating discrete patterns within each work and formulating relatively precise descriptions of the roles of these patterns as functional components, or modules, of a larger formal structure. This type of analysis leads to the formation of narratives of compositional process that feature a high degree of descriptive precision while remaining neutral with regard to considerations of style. In this paper, I apply a modular analytical approach to *Figment No. 2: Remembering Mr. Ives* by Elliott Carter, the second of Thomas Adès *Mazurkas* Op. 27, and "Papillon II" from Kaija Saariaho's *Sept Papillons* and suggest ways in which an awareness of modular design may enrich the experience of listening to or performing aesthetically challenging contemporary music.

Stravinsky's *Rite of Spring*: Dancing Around Perspectives  
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Since 1913, critics and music scholars alike have debated the aesthetic merits of Igor Stravinsky's *Rite of Spring* from various musical standpoints, but they often overlook one critical aspect: ballet. Since this music was initially conceived to correspond with dance in a total artwork, exploring choreography can add additional depth to analysis and discussion. Rhythmic analysis of the original choreography of the *Rite* defends Stravinsky against those who take umbrage with his static displacements, repetitiveness, and supposed non-development. I show how "development" happens when the changing accents of the dancers' steps provide a counterpoint against the metrical accents in the music.

First this paper contrasts various perspectives of Stravinsky's music, drawing on discussions by music theorists Justin London and Pieter van den Toorn regarding cognitive aspects of disrupted entrainment possibilities. Next I use dance historian Millicent Hodson's reconstruction score with detailed notes from Stravinsky's score in conjunction with the Joffrey Ballet's 1987 production to analyze the musical accents of the dancers' steps. I focus on "Ritual of Two Rival Tribes," discussing how the dancers' phrases align or contradict the musical fragments, which are themselves metrically displaced against the underlying 4/4 meter. I take this in-depth look at a section of the original choreography to show how exploring dance steps provides a different perspective. Taking this inclusive approach today not only contributes to a richer musical discussion, it allows us to better understand the audience experience at the 1913 premiere.

The Post-Chorus Anthem in EDM/Top-40 Songs  
*Jeffrey S. Ensign, University of North Texas*

Many scholars have recognized that the chorus is usually the focus of mainstream, Top-40 songs. It is the most important or easily remembered section, and its importance is reinforced by intensifying features such as a more dense or active instrumental texture, prominent background vocals, and/or a higher register melody. Mark Butler has argued that the structure of electronic dance music (EDM) is different from popular song and showed that the typical EDM track consists of buildup, core, and breakdown sections. In many recent EDM-influenced Top-40 songs, however, the chorus is not reinforced by the traditional intensifying features. Instead, the chorus is actually the buildup section, and the greatest amount of intensity occurs after the chorus. In this paper I will examine this section that I call the “post-chorus anthem.” I argue that the post-chorus anthem is its own separate section, identifiable and distinguished by (1) its location after a chorus, (2) its clear arrival after a buildup, (3) its length, and (4) its texture and instrumentation. While typically instrumental, the post-chorus anthem may also be vocal. Through an investigation of more than 15 songs on the top 40 of the Billboard Year-end Hot 100 singles chart since 2010 that include a post-chorus anthem, I will highlight the characteristics of this section. In so doing, I intend to show that the post-chorus anthem is common in EDM/Top 40 songs and that an understanding of it gives us greater insight into the form of this music.

The *Pathos* of Beethoven's *Pathétique*: A Cross-Investigation Between Expressive Meaning and the Theories of Hatten, Meyer, and Others  
*Joshua Albrecht, The University of Mary Hardin-Baylor*

Although music's ability to express emotion remains a contentious issue, numerous theorists have speculated about the mechanism whereby emotion is communicated through music. This paper investigates these theories by analyzing the expressive meaning of the second movement of Beethoven's *Pathétique* sonata. To mitigate analytical bias, the analysis was conducted by 110 undergraduate music majors from two universities, who listened to excerpts comprising the whole movement and rated each excerpt on eleven different affective dimensions. The results from the study provide a diachronic mosaic portrait of affective expression throughout the movement. The inter-relationship between the musical surface of the work and the participants' perceived affective expression is examined, and a number of observations are made about the musical mechanisms associated with affective expression in this movement. Finally, the data is then used to test hypotheses from the work of Hatten, Meyer, and others about how musical structures correlate with emotional expression.

Distorted Topics in Stravinsky's Violin Concerto, Mvt. I (1931)  
*Scott C. Schumann, University of Texas at Austin*

Distorted topics – my term used to refer to the deformation of a local-level topic's characteristic rhythmic or metric identity – present a problem with regard to topic theory: if the listener is able to make the proper socio-historic and expressive associations with the topic based on the figure's ability to be immediately recognized, to what extent do these associations transform in the listener's mind when the topic is changed in significant ways? The opening movement of Stravinsky's Violin Concerto (1931) makes extensive use of several eighteenth-century topics, but the rhythmic/metrical identity of many of these characteristic figures is altered, making it difficult for the listener to interpret their expressive meaning.

The meaning associated with these topics shifted in the early twentieth century as WWI changed the European landscape; thus, I use approaches to topic theory primarily developed by Wye Jamison Allanbrook (1983), Robert S. Hatten (1994/2004), Raymond Monelle (2006) and Kofi Agawu (2009) to examine their socio-historical and expressive meaning. However, given that these scholars tend to focus on music of the 18th and 19th centuries, I adapt their ideas to this 20th-century piece using Viktor Shklovsky's concept of defamiliarization and Nicholas McKay's (1998) discussions of Mikhail Bakhtin's notion of heteroglossia to explain how the listener interprets the meaning of these figures when they are manipulated. Explicating the tension between each topic's musical, sociohistorical and expressive background, and the way in which each topic is altered in the music itself is the key to understanding expressive meaning in Stravinsky's Violin Concerto.

Gesture and Musical Intuition in Franco Donatoni's *Luci II* (1996) for Bassoon and Horn  
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This paper employs musical gesture as an analytical tool to produce a musically intuitive segmentation of Franco Donatoni's *Luci II* (1996) for bassoon and horn. The analysis engages a performative viewpoint that enables small- and large-scale associations, which contribute to a greater understanding of the work's form. Donatoni's duet is highly sectional with many types of ensemble textures, and as such proves suitable for analysis that employs Robert Hatten's concept of dialogical gestures. Unfortunately, dialogical gestures are the least discussed type of strategic gesture in Hatten's arsenal. This project begins the process of filling this lacuna in the literature.

A gestural perspective enables the analyst to address multiple interpretational possibilities – a methodology that may hold interest for performers. Performers regularly make instantaneous interpretational choices and many would likely say that they choose one gestural reading over another intuitively. Naomi Cumming and Hatten discuss the notion of intuition, and Cumming concludes that, “what is thought of as musical intuition is... the learned capacity to make discriminations of sound and its signification.” The ability to clearly articulate such choices could aid performers in their pedagogical endeavors and help clarify and substantiate their interpretations of a given work.

By closely examining several sections from this work, one can see the diverse ensemble textures employed by Donatoni and how the often conversation-like sections lead to the climactic penultimate section when the voices weave together to create a single melody line.



Hypermetrical Shift in Haydn's Late Monothematic Sonatas  
*Joseph Siu, Eastman School of Music*

Many recent studies of rhythm and meter have been devoted to the phenomenon of hypermeter and its implication on musical form. Temperley (2008) proposes that the hypermetrical shift between "odd-strong" and "even-strong" hypermeter is often used to emphasize the formal division of a piece. Moreover, Temperley believes that the importance of hypermetrical shift is primarily local, and he would be wary of constructing large-scale analytical narratives involving "odd-strong" and "even-strong" hypermetrical states. However, in my analyses of hypermetrical shift in Haydn's late Keyboard Trios and String Quartets, I have found some large-scale manipulations of hypermeter that Haydn was consistently applying in his compositions, particularly in his monothematic sonatas. My analyses have shown that the majority of Haydn's monothematic expositions have an even number of hypermetrical shifts in its transition zone, often starting with the metric reinterpretation pattern and ending with the successive downbeats pattern as a link to the secondary-theme zone. As a result, each formal unit in these monothematic movements is articulated with an altering hypermetrical state, providing tension and momentum to the otherwise predictable monothematic design. Moreover, Haydn seemed to be purposefully associating his thematic materials to a particular hypermetrical state. For his monothematic sonatas, both the primary theme and the secondary theme are usually in the same hypermetrical state; but for the contrasting-theme sonatas, the primary theme is in one hypermetrical state while the secondary theme is in another hypermetrical state.

Trick or Treat: Metrical Reinterpretation, Expansion, and Irregularity in  
Schumann's *Dichterliebe*  
Yung-Ching Yu, University of Kentucky

The study of song relating to the interaction between music and language has received a good deal of attention in recent years. According to Jack Stein (1971), "the nineteenth century art song has been defined as a combination of poetry and music, a miniature *Gesamtkunstwerk*, composite musical form." While many composers contributed to the genre of song cycles, those of Robert Schumann hold an important place in the history of German Lieder. Additionally, Harald Krebs (2009) asserts that Schumann appears to have had a four-bar hypermeter in the back of his mind as he sets the poems, but that he employed a number of techniques to disrupt this normative scheme. This paper investigates the apparent application of hypermetric irregularity in Schumann's settings of Heinrich Heine's poetry in *Dichterliebe* (1840).

I explore the musical and text-based dramatic aspects of *Dichterliebe* via one of Krebs's rhythmic and metric practices, hypermetric irregularity, to display Schumann's expressive functions in his songs. Employing my own hypothetical hypermetrically regular reconstructions of Schumann's vocal settings and William Rothstein's notions of metrical reinterpretation and phrase expansion, these approaches frame a consideration of vocally-driven and accompanimentally-driven hypermetric irregularity in these songs. Finally, Krebs (2009) mentions that hypermetric irregularity is common in Schumann's late songs (1849–56) and rarely occurs in his earlier songs; however, I suggest that Schumann frequently drew upon hypermetric irregularity as a means of expressing aspects of Heine's poetry throughout *Dichterliebe*.

Temporal Inflections of the Pastoral from Chopin to Crumb  
*Kristina Knowles, Northwestern University*

Throughout the centuries, the signifiers of the pastoral in literature and music have gradually shifted (Monelle 2006). Yet one of the constancies across the varying meanings and depictions of the pastoral is that of time, specifically, a conceptualization of time as frozen and unchanging. Given that music is an art form that unfolds in and through time (Kramer 1988), how might a composer encode the signifier of pastoral time within a composition? Do the musical representations of pastoral time change over the centuries? If so, in what ways?

As music and the governing system of tonality underwent a drastic shift at the turn of the twentieth century, the temporal inflection of the pastoral began to shift as well, reflecting the changing roles of harmony, meter and rhythm. This paper traces the representation of the pastoral's temporality beginning with Chopin's 2nd Ballade, moving through Debussy's *Syrinx* and ending with Crumb's *An Idyll for the Misbegotten*. In doing so, I will show how musical representations of pastoral time changed from an expression of lyric time via musical features associated with temporal stasis to the evocation of timelessness or an ancient time through the manipulation of the listener's experiential sense of time. The interpretations of the works discussed are grounded in a theoretical framework that posits three potential relationships between music and time: (1) musical time as semiotic, (2) musical time as implicated in harmony, meter, and rhythm, and (3) music's ability to influence a listener's experience of time.

Formal Reinterpretation in Schubert's Works for Piano Solo  
*Gabriel Venegas, University of Arizona*

This paper assesses, from a process-oriented analytical perspective, the role of formal reinterpretation in Schubert's works for piano solo. The paper builds on the work of Janet Schmalfeldt (in turn inspired by the analytical and philosophical processual approaches to form of Theodor W. Adorno and Carl Dahlhaus). It also draws on the form-functional approach of William Caplin and the dialogical formal perspective of James Hepokoski and Warren Darcy.

The paper starts by considering some typical structural features of form-functional transformations and presenting a threefold categorization of them: intrathematic (e.g., continuation  $\Rightarrow$  cadential), interthematic (e.g., introduction  $\Rightarrow$  P-theme), and multilevel transformations (e.g., transition  $\Rightarrow$  contrasting middle). In addition to providing examples drawn from Schubert's works for piano that illustrate these three types of form-functional transformations, the main part of the paper will discuss instances of exposition-space-and-type transformations and form-functional intertextuality between Schubert's and Beethoven's works. The paper will conclude with a detailed consideration of the Piano Sonata in B-flat, D.960/I, addressing aspects of large-scale formal implications related to a particular formal strategy in Schubert's ternary P-themes: the "double-conversion effect" as a process of form-functional transformation that features the reinterpretation of formal functions not once but twice in a self-contained formal zone.

## Arrival or Relaunch? Dynamics, Orchestration, and the Function of Recapitulation in the Nineteenth-Century Symphony

*Steven Cannon, University of Saskatchewan*

Music scholars disagree slightly on the function of the onset of recapitulation in sonata form, with two views especially prevalent. Many hear this event as a homecoming or arrival—in other words, it is the goal of the development section and thus an ending of sorts. Others, however, characterize it as a new start (for example, Hepokoski and Darcy use the terms “relaunch” and “rebeginning”). Although these two aspects of recapitulation contrast one another, they are not mutually exclusive and may both occur simultaneously. Nonetheless, one aspect is usually more salient than the other, with secondary musical parameters such as dynamics and orchestration often playing an important role. In general, continuity of these parameters across the formal boundary implies that the recapitulation functions as a point of arrival, especially if the moment of return occurs at the end of a large-scale retransitional crescendo. A clear contrast, however, may set the recapitulation apart as something new. A break or “caesura” at the end of the development even more strongly implies this sense of rebeginning.

I begin my presentation by explaining these contrasting functions of recapitulation, taking as examples individual first movements of selected Beethoven symphonies. I then close with a brief summary of results from an analytical survey of 483 sonata-form movements from 282 nineteenth-century symphonies. In general, symphonies from earlier in the century tend to have recapitulations that begin as a relaunch, whereas later works are more likely to treat the onset of recapitulation as an arrival.

Bruckner, Radical Classicist *malgré lui*? Some Aspects of His Sonata Recapitulations  
Boyd Pomeroy, University of Arizona

This paper reassesses Bruckner's position vis-à-vis the Viennese sonata tradition: periphery vs. center; modernism vs. Classicism. Its focus is on recapitulatory procedures, particularly relating to the secondary (S-C) zone.

This expositional zone features a large dualism of juxtaposed blocks, the first lyrical but "alienated" (Darcy); from which the second ("Gothic") breaks out, re-engaging with the exposition's teleological process, leading to a recessive appendage (chorale, pastoral). Bruckner's cadential practice evolved from emphasizing a two-part perspective (S-large C, including appendage) in earlier works to a three-part one (S1-S2-C-appendage) in later ones.

Recapitulations invariably exhibit extensive formal reshaping, typically incorporating a fluid merging of S2 with coda breakthrough, bypassing C altogether. Implications for recapitulatory formal teleology include abandonment, postponing, or change of course; for expressive/topical narrative, breakdown and failure (Horton).

While Bruckner's proclivity to such wide-ranging reshapings of the sonata narrative must be viewed in modernist/progressive terms, it is also at odds with the typical conservatism of recapitulatory procedures of his contemporaries (Brahms, Dvořák). Indeed to find a comparable fluidity, improvisational quality in reshaping of formal design, cadential goals and articulation, and voice-leading structure, we have to look back to Classical precedents, above all the later symphonies and quartets of Haydn (Caplin; Hepokoski & Darcy). Bruckner as modernist and radical Classicist turn out to be two sides of the same coin.

Two (Schenkerian/formal) case studies illustrate, the finales of the Fifth and Eighth symphonies.