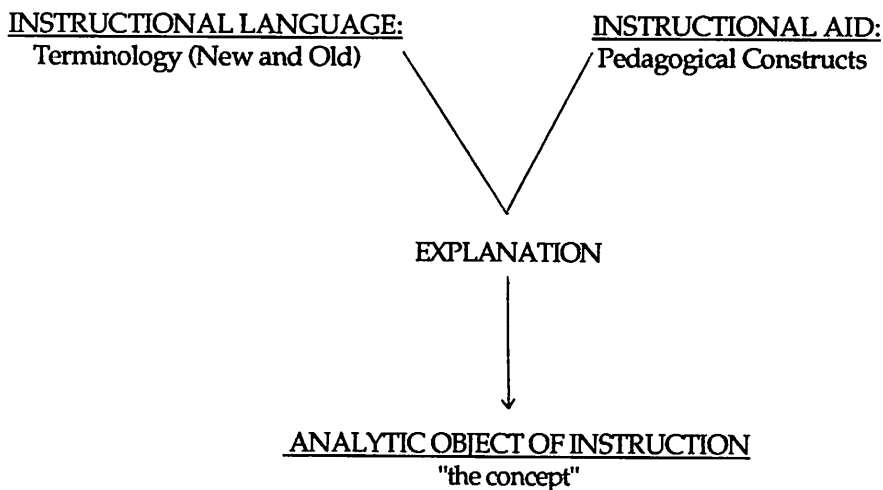


A CRITIQUE OF CURRENT THEORETICAL PRACTICE: TERMINOLOGICAL MISCUES

GARY DANCHENKA

A central phase of music theory instruction is the habitual use of new and old terminology and occasional application of novel pedagogical constructs in the explanation of some musical concept (see Figure 1). Terms are introduced as a referent to the object of inquiry, intended to transmit a certain clarifying image or to illuminate a given principle. Such terminology is often buttressed by a theoretical construct whose purpose is to facilitate learning by more graphic means. Hopefully, meaningful terms and relevant pedagogical devices will assist in making clear the topic at hand.

Figure 1.



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Often, however, terms introduced to expedite learning are capriciously chosen, sloppily defined, or left vague in meaning. Similarly, a visual construct or design aimed towards assisting in the explanation may be insufficiently realized. In both instances, the account will most likely suffer, creating ambiguity and misunderstanding contrary to intent.

Before discussing examples of faulty terminology, let us first view a standard theoretical construct being used without providing reasons for its implementation. To illustrate (admittedly, with a rather trite example), we shall consider a concept found in every music theory text, the CIRCLE OF FIFTHS. The immediate question: why is the perfect fifth associated with this circular design to the exclusion of all other intervals? Why is the *fifth* singled out as a preferred referential interval; why not "a circle of *seconds*?" Would not a series of minor seconds also complete the tonal cycle in the same number of steps as the fifth?

Of course, there are some obvious reasons why the circle and perfect fifth are chosen to explain tonal relations, and answers to these questions should come easily enough. As an interval, the perfect fifth is unique in its relation to the octave. Extending the interval in either direction results in one encounter apiece for each of the twelve notes within the octave (a complete traversal) before the eventual return (through several octaves) of the initial pitch class. These successive encounters result in a sequence in which the accidentals for each derived key signature increase in number by one. Done similarly for the minor second, the procedure yields no such readily perceived pattern. Hence the choice of fifth over second is clear. In either case, however, the cycle is continuous and closed and this is best represented by a circle, a continuous arc and closed geometrical shape.¹

A related query is the choice of "fifth" over "fourth" in the construct's designation. There is little doubt that the perfect fifth is favored *compositionally* to its interval complement, the perfect fourth. This is evidenced in centuries of musical practice and has been documented *en masse* in theoretical description. (It has long been established that the fourth is recognized as a dissonance in some styles, and an annoying complication to the challenge of writing acceptable voice leading.) Narrowly applied to memorize key signatures, however, *either* interval (perfect fifth or perfect fourth) works equally well. Each is further associated with either of two directional indicators, "ascending" or "descending." The most logical subsequent matchups are "circle of ascending or descending perfect fifths" and "circle of ascending or descending perfect fourths." (It is by habit easier for most people to think "up" rather than "down," and to choose the smaller over the larger interval. This casts further light on the question of which interval to endorse as the preferred choice for interpreting the circle.)

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To some, the account given in the paragraphs above may seem laughably obvious. Yet how often is such an account (or something like it) offered in the classroom as a means to defend the circle's implementation? Not very often, I suspect. Yet the reasons for the construct's adoption *should* be made clear, for the circle's purpose is not evident to most beginning music students. If an interpretation or if such reasons were put forth, surely a degree of clarity not otherwise obtained would follow, with an accompanying greater understanding of key relations and of the tonal system.

Let us now return to the issue of terminology, to which the remainder of this paper is devoted. My purpose will gradually emerge as the account unfolds. Stated flatly, my aims are threefold: 1) to suggest that we need to be careful how we use and define terms commonly adopted in ordinary discourse; 2) to offer some examples of musical situations that for descriptive purposes require a precise word; and 3) to provide some illustrations of mis-usage. Terminological miscues normally occur in discussions that focus on music's primary elements or on concepts relating to analytic practice. Typically, one's view of such concepts will change as we accrue more knowledge. Thus our attitudes toward the terminology introduced to elucidate such concepts also will change—a continual reinterpretation of the meaning of such terms and a refinement on how they should be used. It is to those readers—music theorists and music educators alike—who have yet to experience such change, or who are about to, that this paper is directed. My intent is neither to focus on personal experiences nor to relate any outstanding success story in achievement. Indeed, the purpose of this paper is not to prove anything. I paraphrase a comment by Edward Cone written some twenty years ago on the same topic: my intent is not only to air supportive views but to clarify those of others.²

Perhaps unsurprisingly, one of the more nagging dilemmas found in current music discussion involves the terminological ambiguity in analysis practice. In conjunction with new analytic approaches, a new vocabulary has arisen, accepted with much enthusiasm but often delivered with much abuse. As every discipline has its share of academic jargon, many such examples of "professorial gobbledygook" are harmless enough.³ EVENT is a word used loosely to refer to "anything that moves"—grasped from a score or performance: a melodic progression, chord sequence, rhythmic scheme, or the like. As a catch-all vehicle, it has come to mean so many things that it no longer means anything at all.

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A close companion term is **GESTURE**. As viewed by some, gesture is a more specific term used when emphasizing shape or contour, pointing to how an event is modelled or outlined. Yet this expression is found often in descriptions not related to shape or design. If the fundamental aim of terminology is specificity and precision of language, these two familiarly bland terms have contributed little positive gain.

A third all-purpose buzzword is **PARAMETER**, a term notorious for its frequent mis-use. Originally borrowed from mathematics, it has an exact meaning. For this reason, it is often used in discussions on twelve-tone or serial methods, or used to gain the reader's attention or respect. To most it is a preferred yet inaccurate substitute for terms like element, component, variable, or event—all of which are ambiguous in meaning to begin with.

With respect to harmony, examples of new terminology have appeared as well. Chord and sonority are generic terms, now considered old-fashioned, if not obsolete. In current usage, newer sounding terms have risen to take their place. A vertical formation nowadays is apt to be called a **SIMULTANEITY**, **DENSITY**, **ARRAY**, or **AGGREGATE**. Though the intention is to render a more precise meaning, this is not always the case. For instance, the term aggregate—as viewed by the “twelve-toners”—means a complete sounding of the twelve-note collection. As used by non-serialists, however, it refers to a collection of any size—as in a vertical aggregate of three (four, five, etc.) tones. There is further uncertainty as to whether the term applies to a simultaneous sonority or to notes in some sort of linear succession. Whatever the application or intended meaning, no longer will the word “chord” suffice in theoretical descriptions!

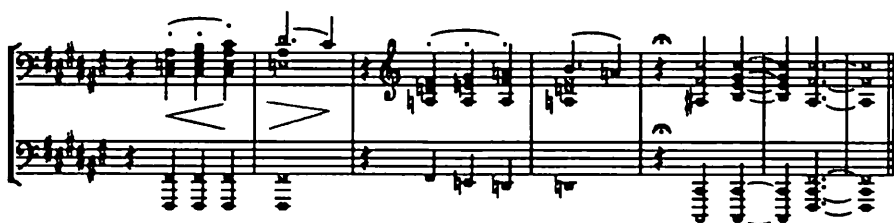
Indicative of a trend in usage towards over-specialization, words such as event, gesture, parameter, aggregate, and simultaneity have lost (paradoxically) much of their initial impact and meaning. On that point, there is little dissension. Even so, many terms in vogue, similarly elitist, carry a more precise meaning; their use requires a careful consideration at all times. Perhaps no word mistakenly refers to so many different situations as **ELLIPSIS**, or its adjective form, **ELLIPTICAL**. The meaning behind the word is precise, however. It refers to a note or chord that is unexpectedly delayed, momentarily omitted and displaced by the insertion of new material. (Figure 2a-b.) Though each of the two excerpts reveals subtle differences in the manner and extent to which the expected chord is delayed, the compositional procedure (or harmonic device) remains basic to each. (Further, in neither instance does the harmonic ellipsis obscure the music's underlying meaning.)⁴

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Figure 2a. Ellipsis. Theme of Final Movement from Beethoven's Sonata Op. 109.



Figure 2b. Ellipsis. Liszt's "Bénédiction de Dieu dans la Solitude," from *Harmonies Poétiques et Religieuses*.



Like elliptical, a term that continues to accumulate much mileage is NESTING. Used in analyses that consider either pitch or duration, nesting is a small unit of pitches within a larger pitch frame, or a short durational pattern within a longer time span. Such embedded configurations are called nested structures. (Figure 3a-d.) Figure 3a is explanatory; it provides an instance of a nested rhythmic structure: an arsis-thesis pattern contained within a larger pattern. Figure 3b is a simplified pitch reduction of the

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opening to Haydn's *Capriccio* in G Major for Piano. The illustration is from *Der Freie Satz* of Heinrich Schenker.⁵ The three-note figure G-A-B in bar 1 is considered to be a nested structure because it is stated within a more elongated G-A-B unit—the beamed notes that encompass bars 1 and 2 (a motivic segment within a motive).

Though deliberately modest, these early examples point the way to more sophisticated uses. For instance, nested structures are an important compositional resource in many serial works from the Viennese school. Figure 3c shows the primary series from Arnold Schoenberg's *String Quartet No. 4*. Nested within the row are several subsets: four occurrences of trichord 0-1-5 (solid brackets), two occurrences of trichord 0-1-2 (slurs), and two successively stated tetrachords of type 0-1-2-5 (dotted brackets). Subsets of the same type unify the collection; more importantly, they provide a source of recurring pitch and interval content presumably manifest in the organization of the composition. The concluding illustration, figure 3d, is a three-staff reduction of three of the instrumental parts from a portion of the third variation from the second movement of Anton Webern's *Symphony Op. 21*. Here both pitch and rhythm are the basis for a symmetrical palindrome: the music moves ahead for four-and-a-half bars (mm. 35-39), then continues backwards for another four-and-a-half (mm. 39-43). Nested within the longer palindrome are several shorter ones.

Figure 3a. Nested Rhythmic Grouping.

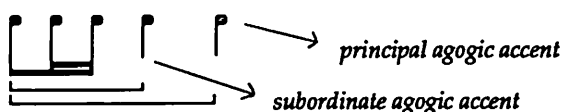


Figure 3b. Nested Pitch Motives. Haydn's *Capriccio* for Piano.



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Figure 3c. Nested Subsets within Twelve-tone Series. Schoenberg's String Quartet No. 4.

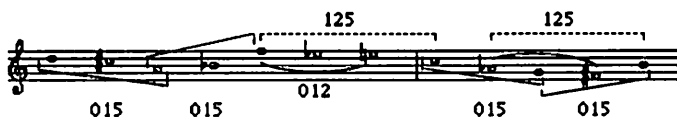
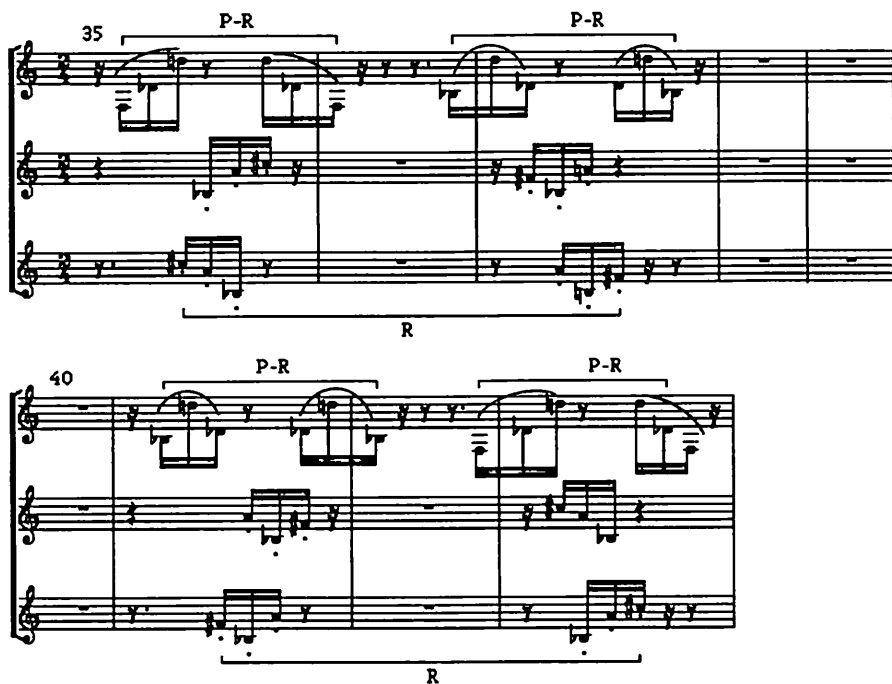


Figure 3d. Palindromic Nested Structures. Webern's Symphony Op. 21, Movement II, Var. 3.



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While every word to some extent is a symbol, serving to bring some condition or thing (musical element, stylistic device) to mind, a term by its very name may risk an incorrect inference. TONALITY implies a system of organization in which "tones" are the chief unifying element. However sophisticated or primitive the approach to such a system may be, the basic property of what we call tonality is the predominance of *one* central tone, or "tonic." As a descriptor, TONICALITY thus seems more apt!⁶

Viewed in this context, ATONALITY carries a similar connotation. Coined by Viennese critics to refer to music without a tonic or key relations, the term ATONAL erroneously suggests a music without tones! Schoenberg disliked it, asking: "What is music without tones?" Calling the term nonsense, he found it equivalent to calling flying "the art of not falling" or swimming "the art of not drowning."⁷ His solution was to furnish two substitute terms: "A-TONICAL," meaning a music without the dominance of one tonal center, and "PANTONAL," meaning inclusive of all tones. Schoenberg's advice, notwithstanding, this innocent terminological misnomer persists in everyday usage.

A more interesting example of a misnomer associated with atonal and with twelve-tone music is DUODECAPHONIC, hereafter referred to by the more common DODECAPHONIC. Strictly interpreted, dodecaphonic—or its noun form DODECAPHONSIM—implies twelve-part writing or a twelve-part texture. Though dodecaphonism historically encouraged the use of idioms borrowed from traditional counterpoint, resultant polyphonic textures were anything but characterized by twelve lines. (It is within each line, of course, that the twelve pitches of the row are deployed.) A more suitable substitute is DODECATONIC (or again, to be more accurate, DUODECATONIC). It suggests (more logically) a music generated from a compositional method based upon twelve different *tones*, not twelve discrete parts (one of the few accurate characterizations we can make about twelve-tone music).

In reference to the ordinal twelve, consider CHROMATIC and DUODECUPLE (or the more common DODECUPLE). Though both the chromatic and dodecuple scales subdivide the octave into twelve equal semitones, they are not identical. The chromatic scale is a series of perfect fifths with functional implications—the fifth being a referential interval to which various tonal relations are defined and located. A product of "Schoenberg's democratization of the chromatic scale,"⁸ the twelve-tone (dodecuple) scale contains no special interval of stability. (Inasmuch as the notes are equivalent in potential structural importance, the scale denies a traditional hierarchy.) Hence, the two scales are alike only with respect to their basic material or pitch elements. Twelve-tone music is not based on the chromatic scale!⁹

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Misleading by name, the words just cited were saved by viable substitute terms. Many terms of vocabulary in need of clarification have no acceptable substitute and perhaps should be dismissed entirely. Let us re-examine the word CHROMATIC. The term has two additional meanings: in its loosest sense, it refers to any pitch alteration by an accidental to the same letter name. Because the chromatic scale exhibits the full array of the most commonly altered or "inflected" notes, it demonstrates such usage. Though the chromatic scale is useful as a reference source for common pitch alterations, it unfortunately furthers a misconception concerning it and diatonic. The problem lies in the advancement of the word "chromatic" to the scale of the same name. The latter is almost always introduced before the diatonic scales in beginning music theory. This inculcates early in a student's mind the notion of associating accidentals-to-chromaticism (and thus, by inference, lack of accidentals-to-diatonicism). Yet beginners soon learn to their dismay that there is a second meaning to chromatic: a pitch that lies outside of (foreign to) the diatonic scale of a major or minor tonality. For instance, in the key of B-flat major, B-natural and F-sharp are chromatic; so, similarly, in the key of G-sharp minor are A-natural and C-natural. Viewed from a student's perspective from a keyboard diagram (or to a piano that is close by), white keys are not necessarily diatonic and black keys are not necessarily chromatic—a realization difficult for many! There would be less confusion if, when first introduced, sharps, flats, and naturals were not referred to as chromatic signs, but rather simply called accidentals, or signs of pitch alteration, or signs of mutation. Chromatic is not equivalent to non-diatonic, and diatonic and chromatic are not comfortable opposites.¹⁰

The two notational arrangements of the chromatic scale provide a further opening for obfuscation. We learn it in two forms—ASCENDING (sharps only) and DESCENDING (flats only). Yet in actuality either form can begin on a sharped or flatted tone; even a mixture of accidentals can occur. Presenting the two in this manner may have a pedagogical advantage for demonstrating how accidentals raise and lower pitches, but it incorrectly suggests that all melodic lines favoring semitonal movement conform to one of the two arrangements. This is an untrue assumption and a clear instance of pedagogical intent distorting musical reality.

The same scenario exists for the ASCENDING and DESCENDING FORMS of the MELODIC MINOR SCALE, in addition to their companion, the so-called HARMONIC FORM. We are taught that songs (and, by inference, complete compositions) in a minor tonality are based on some form of minor scale. Such a way of thinking, however, once again rings false. Recall that scales are standardized theoretical constructs, having evolved as preferred pitch determinations extracted from existing music for the purpose of codification. As handy "arrays of convenience," they suit our

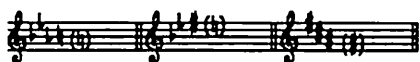
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need to impose some sort of organization onto our musical materials.¹¹ Just as the modes were eventually reduced to two (major and minor), we can reduce the minor scale to one. The case for minor is essentially no different from major: a *single* form exists—a nine-tone inventory of pitches from which various arrangements will be made, according to the compositional need, context (historical and musical), and whims of the composer. With no iron-clad rules for deciding how this selection is to be made (which “form” of the minor is to be adopted), it remains best to simply view all of the so-called forms “as variants of a single scale, one which has optional sixth and seventh degrees.”¹²

In this regard, we should also re-consider how key signatures are presented. We are taught that the simplest way to determine KEY SIGNS FOR MINOR KEYS is to relate them to the signatures for major keys. This unfortunately is to disregard alterations to the submediant and leading tone. In recognition of this lapse, Figures 4a-c present more workable alternatives for the keys of C minor, G minor, and B minor. However new or strange in appearance, such formulations prove useful in the classroom at the most elemental levels of instruction, especially during ear-training sessions in melodic dictation where the full complement of pitch possibilities for minor must be recognized. More than conventional signatures, such novel signs provide a much-needed exactness to the problem of pitch categorization.

Figure 4

C minor. G minor. B minor.



Misnomers also are found lurking in concepts germane to the teaching of musical form. Consider “FIRST-MOVEMENT FORM” and “SONATA-ALLEGRO FORM.” Most movements in sonata form *are* first movements played at moderate or faster speeds. Still, there are many slow movements in sonata form and many opening movements not cast in the sonata design. The sonata structure is neither confined to first-movement stature nor restricted to particular tempos.

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A further salvo can be aimed at the misnomers that improperly characterize the second thematic subject of a sonata as "SECONDARY," "SUBSIDIARY," or as "SUBORDINATE." To say that a theme arrives secondly in presentation is not to say that it is secondary or subsidiary in importance! In many sonata forms the second theme is greater in length and more complex than the first, containing multiple components or more than one melody. (Almost without exception, the second subject contains two or more distinct themes.) Such melodic components typically receive much of the weight of the development. Too, in some sonata movements (mostly of the last two centuries), the second subject returns before the first in the recapitulation to capture most of the interest and subsequent musical treatment.

With our next consideration, we have the ideal illustration of a concept that is easily explained, yet the accompanying term is just as easily misunderstood. RETARDATION is the term given to the displacement tone of a conventional suspension formula that—contrary to its customary movement of direction—*ascends* rather than descends at the point of resolution. Suspension and retardation differ only in the direction of the resolution tone. The expected note of resolution in each circumstance is re-articulated or "suspended" (literally tied over) and "retarded" (arrested or rhythmically withheld). Hence, the two terms are meaningless in pointing to the differences of what they supposedly signify. As a term, "retardation" remains a puzzlement.¹³

While on the topic of nonharmonic tones, view next the brief illustrations in Figure 5. Here some patience for a rather lengthy explanation is required. The example is intended to bring out a curious inconsistency in labeling of two specific nonharmonic tone idioms. Shown are two possible interpretations for the DOUBLE PASSING TONE and DOUBLE NEIGHBORING TONE. Moving across the page, Row A (top) presents a pair of passing-tone idioms, and Row B (bottom) presents two neighboring-tone situations. Though the setting in each of the two excerpts of each row is not the same, their designations are the same by name. Conversely, in each of the two columns the pair of examples contain different idioms by name, but are associated in fundamental ways. Moving down the page, Column A (left) shows each sounding two dissonant tones simultaneously, and Column B (right) shows each with two adjacent dissonant tones moving consecutively.

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Figure 5. Passing Tone and Neighboring Tone Interpretations.

	Column A	Column B
Row A		
Row B		

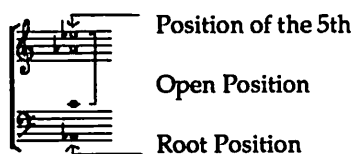
The confusion (and contradiction) lies with the choice of idiom within each category to receive the prescribed designation. The customary interpretations are enclosed in boxes. As shown, the conventionally accepted double passing tone and double neighboring tone lie in different rows and thus are non-associated musically. What is normally accepted as a legitimate double passing tone is marked by two tones sounded simultaneously in rhythmic conjunction. What is normally called a double neighbor (the familiar idiomatic figure from the past) is a single tone ornamented by two auxiliaries sounded on either side in succession. The illogic is laid bare.

In moving away from words that are inferentially wrong or misleading to words that hold two or more meanings or applications, we find that numerous examples fill the latter category. Most examples of such "lingual duplicity" are harmless enough and result in a minimum of confusion when properly explained. INVERSION perhaps is the most notorious; applicable to intervals and chords, it also refers to the device of contrary motion (applied to one or more melodic voices), and to the complete interchange or reversal in position of two melodic lines (termed "invertible counterpoint" or "interchangeable counterpoint").¹⁴ Thus as a concept, inversion can apply to melody, interval, harmony, or texture.

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Chord inversion relates to the concept of POSITION (Figure 6). Depending on which chord member is in the bass, a harmony is said to be in root position, first position, second position, etc. A second meaning to position follows from the chord member that lies in the soprano: "position of the octave" means the root is the top tone, "position of the third" means the third of the chord is the top tone, etc. Finally, a third meaning to position relates to distance. If the registral span between the tenor and soprano voice is more than an octave, the chord is said to be in "open position"; if less, the chord is in "close position." These distinctions are useful but must be carefully explained to avoid confusion.

Figure 6. Meanings to the Concept of Position.



Let us re-examine the common adjectives, "open" and "closed." The terms can be understood and used in three additional contexts in reference to: 1) texture; 2) tonality; and 3) motivic-thematic treatment. Texture can be described as open, meaning a thin disposition of sounds in a relatively wide area of musical space, or as closed, meaning a thick dense disposition of sounds in a small area of space. A formal unit (phrase, period, etc.) is said to be open if the key that is in effect at the unit's close is not the primary tonality; the reference to some formal unit being closed is to suggest that the piece's primary tonality is in effect. As to thematic-motivic control, a closed form is one that concludes with a salient restatement of a prominent (form-engendering) idea presented earlier; an open form lacks such a conclusive restatement. Of the three meanings, the final two bear on the determination of a work's structure or formal design, and, as such, are subjected to daily pounding by music theory instructors. Such distinctions are with an obvious difference, but must be fully understood before the analytical situation to which they might conceivably apply is discussed.

Returning to harmony and to Figure 6, we should recall that such sonorities may function as CADENCES or at CADENTIAL POINTS. Cadence has a double meaning. It refers to either the cadence tone or chord per se—the sole point of termination (resolution) on which a musical phrase

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concludes—or to the notes and chords of the immediate context which identify the *area* of termination—that which immediately precedes such a terminal point (the momentary pause before the resolution). It is the latter understanding of the term that has given rise to various cadential patterns or formulas in use since the common-practice period.

Cadential points are a primary area of aim when deciding if a MODULATION has occurred. Here, too, two meanings exist. Not only does it refer to an actual change of key, but refers to the *process* by which that change is made. By process, I mean the methods used in eliminating the past prominence of one tonic and establishing the new authority of another. In its complete sense, modulation is *both* the change of key *and* the changes made in digressing to that key. If, within an unexpected change of tonality, no transition occurs, it is then possible to speak of a change of key without reference to modulation as a controlling principle.¹⁵ However one uses the term, the distinction in usage and concept must be brought out and made apparent.

Within the area of form, some hazy distinctions apply to CODETTA. (I will avoid staking out a position on clarifying our understanding of the meaning of the companion term, CODA.) A codetta defines the material that: 1) forms a lengthy closing passage of a section (other than the *final* section that concludes the work); or 2) forms a shorter less significant closing passage of a piece. This interpretation, I concede, is open to endless revision and debate. More important is to recognize that the term also is frequently adopted to designate 3) the intervening bars between the subject and answer of a fugue! (Here the term is confused with “episode.” Episodes that occur before the end of the fugue exposition are called codettas; the transitional passages of counterpoint that occur elsewhere are called episodes.) So it is that the two interpretations to codetta remain completely out of sync, applied to two unrelated categories of musical structure.

Another term that exists in a continuing state of elasticity is “SONATA-RONDO FORM.” The term is applicable to that which not only follows a sectional rondo pattern of A-B-A-C-A-B-A, but which displays certain essential traits of sonata form. (Such a piece is a hybrid, a cross-breed, with features common to both traditional forms.) The difficulty lies in the attempt to agree on the conditions critical to differentiating between a seven-part rondo and a true sonata-rondo. To the question, what traits are necessary in elevating a seven-part rondo to the status of a sonata-rondo, the second “B” section must be in the home tonality, and the central “C” section must contain traits of development. As to the extent to which such developmental tendencies must be present to warrant the sonata-rondo designation, countless borderline cases exist.¹⁶

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Some terms adhering to a dual meaning have little connection to the actualities of the situation to which they supposedly refer. DOUBLE FUGUE denotes a polyphonic arrangement consisting of two independent subjects. As the relationship of the second subject to the first may vary, several contrasting arrangements are possible: the two subjects must appear together 1) after the first subject completes its own expositions, or 2) after *both* subjects have completed an exposition, or 3) at the outset, combined in a double exposition. In transmitting a false image, the term is a misnomer for it implies a reference to a piece that contains two fugues; in actuality, the reference is to one that contains two separate melodic statements and two separate fugal expositions (or the aforementioned double exposition). In effect, at any given moment the polyphony will be no more complex than what is expected in a "single fugue" that contains a subject and countersubject.

The final item in the category of double-meaning words bears on the contradictory methods of labeling row-forms hypothetically available in a work of pitch-serialization. Upon examining a serial composition for potential transpositions and permutations, it is useful (if not necessary) to list all possible forms for reference in a row box (matrix). Figure 7 shows such a matrix to a pitch series.¹⁷ This convenient labor-saving device displays each of four set-forms at each of twelve transposition levels. Prime forms (P) are read from left to right, inversions (I) from top to bottom, retrograde forms (R) from right to left, and retrograde inversions (RI) from bottom to top. The set-label for each replica is further associated with an index-number—a numerical subscript advanced sequentially to indicate each succeeding transposition level. The original prime row is designated "P-Zero," the prime row a semitone higher is designated "P-One," etc. In a similar manner, the procedure is done for all inverted rows.

For FORMS R and RI, however, two methods of set-designation exist. I refer to each in turn as Method 1 and Method 2. Under Method 1, the index number is determined by examining the *last* pitch of the row. The retrograde of "P-Zero" concludes on F-sharp, the same as the initial note of the prime row. With Method 1, it is designated "R-Zero." (The last pitch of "R-Zero" is the first pitch of "P-Zero.") "R-One" is the retrograde of "P-One," "R-Two" is the retrograde of "P-Two," and so forth. Similarly, "RI-Zero" is the retrograde of "I-Zero," and "RI-One" is the retrograde of "I-One." This method has the advantage of tying together the "P" and "R" forms and the "I" and "RI" forms.

Figure 7. Labelings for "R" and "Rl" Forms.



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Under Method 2, however, the "R" and "RI" forms are indexed by relating their first note to the first note of the prime row. This means that "P-Zero," "R-Zero," "I-Zero," and "RI-Zero" all begin with the same pitch—here F-sharp.

As no value judgement is placed on either method of labeling (since each has some advantage over the other), my only advice is to be wary of each. Both methods are valid and have been admitted into the main stream of current theoretical literature. (Method 2 appears in sources prior to about 1960; Method 1 dates from the period after.¹⁸) Though Method 1 is more commonly in use, Method 2 is still the preferred choice by some. Thus to the unsuspecting researcher who might encounter two twelve-tone analyses of the same work by two different theorists, each of whom adopts the other method, the resultant confusion can prove to be considerably annoying.

Unlike the eight terms and one word-pair offered above, which contain two or more meanings or uses, each of the six words introduced below illustrates an association with another word to incorrectly infer the same meaning—what could be called a "mistaken interchange." A rather trivial example is THEME and MELODY. That a distinction exists between a theme and a tune is obvious to all who have had recourse to discuss music's linear dimension. Whereas a melody is self-sufficient, a satisfactory entity complete in itself, a theme must contain certain formal properties that can be expanded on with a view towards development.

Likewise, POLYPHONY and COUNTERPOINT should never be aimlessly mixed. Polyphony is a textural distinction made in regards to style; counterpoint is a reference to the technique or compositional means employed to achieve a polyphonic texture. Further, counterpoint assumes some sort of harmonic background (traditional or otherwise) as a guiding factor; polyphony assumes no reference to music's vertical dimension (beyond intervals).

Equally troublesome are two terms borrowed from the area of acoustics, AMPLITUDE and VOLUME. Amplitude refers to the depth of a sound wave and the extent of its back-and-forth motion. Such a series of vibrations we normally call loudness. But loudness is not the same as volume. Volume, strictly speaking, refers to the "bigness" of the sound—an aspect of how sound projects or displaces a three-dimensional area through or within registral space. Analytically, then, volume (or voluminosity) is an aspect of texture, and product of the way musical sounds distribute thickly or thinly in textural density. (An acoustician would make a further, finer distinction between volume and voluminosity!)

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These are perhaps frivolous distinctions to some, but to the discerning analyst who must demonstrate melodic developmental procedures, discuss sixteenth-century polyphony, or measure the strength of vertical relations, such verbal clarifications are obligatory. Along those same lines, PULSE and BEAT rate the same consideration. As listeners, we tend to organize sound durationally by seeking out accented points of differentiation that periodically recur at uniform points in time. Such recurring points are heard at different rates of speed—at different rhythmic levels of regularity. From amongst several levels of felt regularity, we typically choose the one that is moderate in speed and we designate it as the beat level, or, simply as the beat. It is the felt unit of counting and (as we tell students) that which we associate with those movements designated by a conductor's hand. Hence, the need exists to differentiate between pulse—a generic term meaning *any* perceived stimuli—and beat—a specific term meaning a particular type of pulse that is referential, perceived as the normal felt unit of counting. Once again, the distinction is hardly overdrawn.¹⁹

Unclear terminology continues to find its way into discussions on musical form. Witness the case of ROUNDED BINARY versus INCIPIENT TERNARY, two terms applicable to countless simple song forms as well as to larger form. "Binary" acknowledges the apparent division created by the double bar and repeat signs; such a design *looks* to be in two parts. "Rounded" refers to the point of restatement at the end of the contrasting central section; the reprise in effect "rounds off" the form. "Incipient" admits the presence of the brief middle section; the effect is one of a primitive three-part design in the making. "Ternary" acknowledges the return of the first part in the tonic key in the final phrase. As suspected, theorists disagree on the criteria to be adopted in deciding what must be present to establish a true three-part structure. Though most agree that pieces which display the above formal properties are ternary in effect, both terms continue to exist side-by-side, interchanged in everyday analysis.²⁰

Two words, related in meaning but frighteningly vague in usage, are TRANSFORMATION and CYCLIC. Of the two, the one with the clearest application (though not necessarily clearest meaning) is cyclic. As a label, it refers to an extended composition whose formal parts (movements) are identified at some location by the same motive or theme. The theme occurs at least once in each of two (or more) movements; it most often occurs at the very beginning but may occur near the middle or end. As the number of thematic statements will vary from piece to piece, the extent to which coherence is achieved will fluctuate wildly. Unity is further generated by the amount of variation accorded each subsequent announcement. When such events are subjected to development and change, the label "transfor-

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mation" is invoked as a referent to the overall compositional process. The themes then are said to be transformed, having occurred within a cyclical context.

Suffice it to say that the sort of variation just described is not the same as that which occurs in a traditional theme-and-variations form. There, the variations are successive or else periodically delivered and spaced apart at pre-chosen locations. In contrast, transformations are non-successive and occur irregularly within wider arcs of time.

Unfortunately, in today's usage the term transformation extends to cover a diverse group of musical possibilities outside of cyclical procedure. Indeed, the settings in which motives and themes undergo change are many. Just to mention some, modification can occur: 1) systematically in a context of organic development; 2) freely in a nondevelopmental context; 3) throughout a single section or movement; or 4) within separate and unrelated (or nonadjacent) movements. Change can be subtle or obvious, ranging from a mere passing reference to fixed material to a genuine development of ideas previously presented. (The orchestral repertoire of the late Romantics is especially exemplary of the final three listed formal tendencies.)²¹

In summary, transformation has several meanings in formal description, is used indiscriminately with its two companion terms, variation and development, and often appears with cyclic in reference to large-scale constructional unity. Such terms exist mainly to acknowledge the mere observation that parts or movements of a composition are identified by derivatives of the same theme. And the extent to which unity and continuity are achieved in two works designated cyclic will vary considerably.

The final two word-pairs to be discussed are distinct from those above, often grouped together in discussion to infer an opposite meaning. Let us first consider MODAL-TONAL and MODAL-DIATONIC. Viewing the latter first, each of the traditional seven modes (Ionian through Locrian) is a different incarnation of the others, based on an ordering of whole-and-half steps unique to one family of scales only—what is called the diatonic scale system. Wedded by the same immutable intervallic organization, diatonic and modal scales are inherently more alike than unlike. The true distinction lies with compositional usage: music which is described as modal typically carries a stylistic connotation in which the usual tone hierarchies of the major-minor scale forms are absent. (For instance, in modal jazz, the outstanding feature is not the use of non-diatonic scalar patterns but rather the suppression of traditional harmonic root movement over long durational stretches.)²²

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In this connection, MODALITY and TONALITY are terms that likewise deny mutual exclusivity. Each mode impacts the attribute of tonality in the sense that in actual practice one of the seven tones of the scale emerges as a preferred, aurally recognizable pitch. However different the technique or compositional means chosen to achieve such an effect may be, and regardless of stylistic circumstances, the basic principle of conferring a superior status to a single pitch remains common to both major-minor and modal music. As John Vincent so aptly puts it: "All the modes possess tonality; it [tonality] is no longer considered to be uniquely an attribute of major-minor."²³ The confusion in regarding such terms as antithetical follows from the distinction made between music of the diatonic major-minor period and earlier (or later) music that conforms to strict modal usage. The terms "modal" and "tonal" are associated with those contrasting eras—thus the tendency to consider the terms as opposites. But again, individual stylistic differences seldom transcend those fundamental and more general principles by which tones interact and tonics are established.²⁴

Let us next consider PHRASE and PERIOD. Both have precise meanings, but their application as formal descriptors is largely uneven. To illustrate, refer to the initial eight bars in Figure 8; the piece is the scherzo from Beethoven's *Piano Sonata No. 15* in D Major, Op. 28. The question is to decide whether the basic phrase length is four or eight bars. Two interpretations are possible: 1) the passage is a two-phrase period with phrase one (mm. 1-4) followed by phrase two (mm. 5-8); or 2) the passage is a single phrase with no further structural divisions. The dual interpretation is possible due to the lack of standard criteria for determining such formal groupings. We are taught that a phrase must "terminate at either a point of full or partial repose," and that it must "convey a more or less complete musical thought."²⁵ Do bars 1-4 fulfill these two conditions? Is "point of repose" synonymous with cadence? Must a traditional cadence be present to have a legitimate phrase? Such troublesome questions persist when we search for the meaning of period. Traditionally, a two-phrase period conveys an antecedent-consequent relation: some sort of a clear two-part structure. Usually (though not always) the antecedent effect of the opening phrase is created by a point of harmonic incompleteness (usually a half-cadence) that delineates the two parts. Do bars 1-8 fulfill these questions? Must the question-answer effect be generated by *both* harmonic and melodic contrast? Does the lack of a half cadence in bar 4 argue against it being a period? And what about rhythm: should tempo be considered a main criterion in this decision? (In a fast tempo, a phrase can consist of eight bars and a period can consist of sixteen.) Clearly there is plenty of space for argument, and the situation will continue where one musician's phrase will be another musician's period.²⁶

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Figure 8. Phrase Structure in Beethoven's Sonata Op. 28.



The words introduced in the final classification stem from concepts or theoretical situations in need of a concrete term—principles for which no term of description presently exists. For instance, consider the accepted descriptors for compound time (Figure 9). “Six-eight” time is designated duple-compound: six secondary beats of pulsation (“subbeats”), two primary beats of pulsation, each primary beat divisible into a group of three. Similarly, “nine-eight” time is designated triple-compound; “twelve-eight” time is designated quadruple-compound (usually reduced to duple-compound). Remaining is “THREE-EIGHT” time, almost always mistakenly expressed by the misnomer “triple-compound.” Following the reasoning of the earlier designations (according to the beat-subbeat premise), it is illogical to follow this classification. Comprised of three subbeats, “three-eight” time contains a single accented beat of pulsation. As labels, “SINGLE-COMPOUND” or “UNI-COMPOUND” more accurately reflect the quality of accentuation and pulse division. (Or, as in the case for “three-four” time, TRIPLE-SIMPLE can be adopted to indicate the further subdivisions of each of the three notes into two shorter notes.)

Figure 9. Compound Time Designations.

Triple-Compound	$\frac{9}{8}$ 	3 Beats, 9 Sub-beats
Duple-Compound	$\frac{6}{8}$ 	2 Beats, 6 Sub-beats
Single- (Uni-) Compound	$\frac{3}{8}$ 	1 Beat, 3 Sub-beats

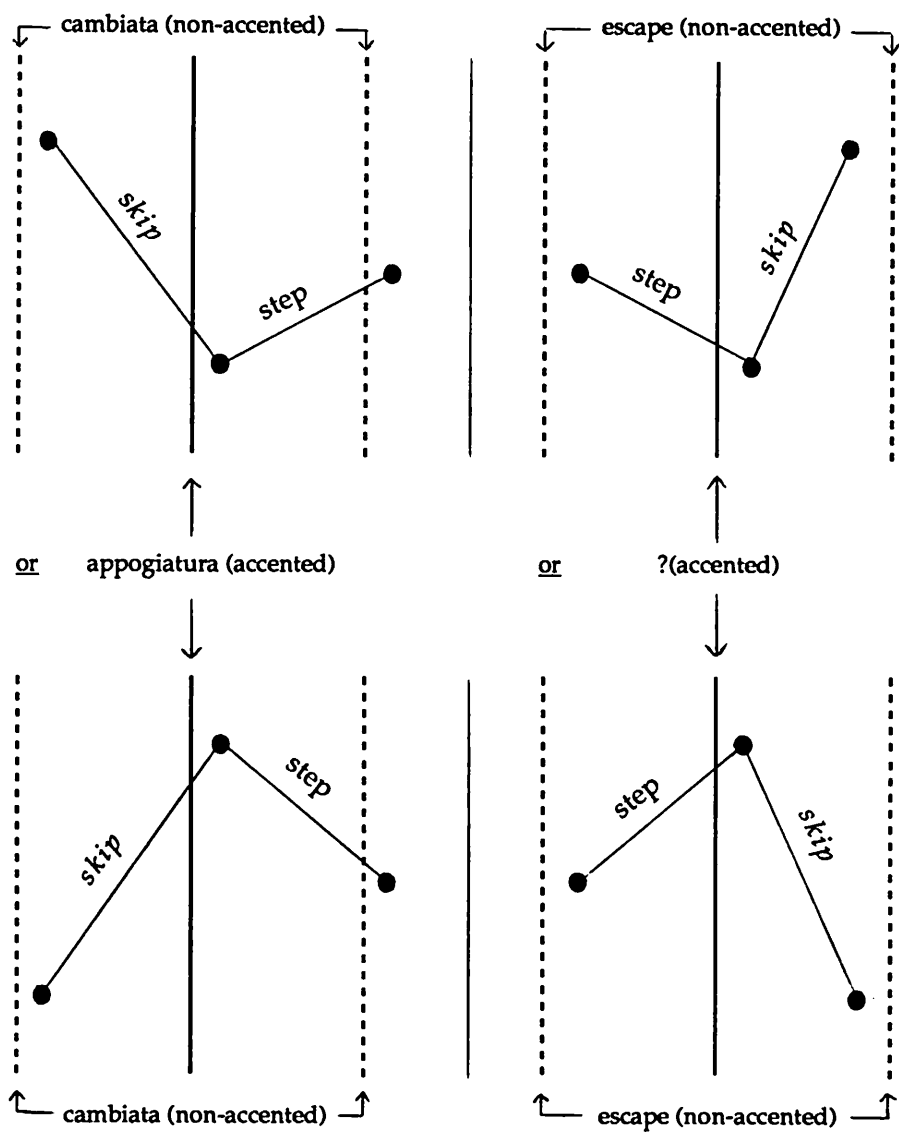
In the final four illustrations, attention is directed to kinds of motion encountered in melodic writing. The models presented in Figure 10 are based on the premise that non-harmonic tone idioms are best identified and understood by three criteria: 1) order of intervallic change; 2) registral position; and 3) metric location. For instance, in viewing the *cambiata-appoggiatura* (Figure 10a), note that each follows a skip-step sequence in support of the line's overall movement (whether it be an ascent or descent). The difference lies in the location within the bar where the dissonant tone occurs (note the shifted barlines): whereas an *appoggiatura* is metrically stressed (occurring on a strong beat), a *cambiata* is not. The distinction is logical and clear, allowing for the recognition and labelling of two distinct metric patterns.

By corollary, a second model can be proposed (Figure 10b). The escape tone and companion idiom are alike in that each follows a step-skip sequence in opposition to the direction of the line. Once again their dissimilarities are drawn on the basis of metrical placement. Yet, as it happens, no name or descriptive label (other than "free tone") exists for the strong-beat dissonance. This is so because the dissonant "free tone" is abandoned by skip on an accented portion of the bar—by no means a common occurrence within traditional melodic-harmonic-metric practice. Still, the musically improbable is the theoretically obtainable; this dissonance deserves a more concrete classification beyond its present overlooked status.

Now let us proceed to Figure 11, a scheme making a plain analogy between sequence and melodic inversion. As the basic source of criteria in deciding how a melodic sequence is to be classified, the distinction between interval quantity and quality is curiously lost in reference to mirror inversion. Beyond the observation that "free inversion" correlates to "modified sequence," the similar correlation to "real" and "tonal" sequential imitation exists in principle only. Like "sequence," "mirror-symmetry" is too broad in meaning to account for all the nuances in melodic expression. As shown, the proposed qualifiers stemming from the analogy—"REAL INVERSION" and "TONAL INVERSION"—easily refer to the twofold distinction, thus directing the way to greater clarification.

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Figure 10. Non-harmonic tone models.



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Figure 11. Melodic Sequence-Mirror Inversion Analogy.

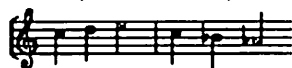
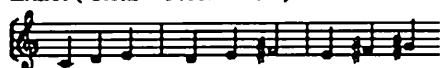


SEQUENCE:

MIRROR-SYMMETRICAL INVERSION:

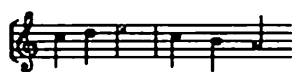
Exact ("Real"- "Non-tonal").

"Real (Non-diatonic)."



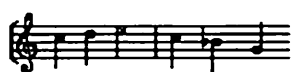
Tonal ("Diatonic").

"Tonal (Diatonic)."



Modified.

Free.



The point I wish to make next also relates to spatial motion and likewise follows from analogical thought. Consider the association between parallel and contrary motion (Figure 12). The diagram is explanatory: like the twofold distinction for inversion, a comparable distinction holds for similar motion. Analogous to "tonal" and "free" inversion are "TONAL SIMILAR MOTION" and "FREE SIMILAR MOTION." (Whereas "parallel motion" holds the intervallic relation between both lines throughout, the two proposed types of "similar motion" allow for a varying degree of modification.)

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Figure 12. Similar-Mirror Motion Analogy.

LEVELS OF CONGRUENCE for Parallel-Similar Motion:



Parallel Motion.



"Tonal (Diatonic)" Similar Motion.



"Modified" or "Free"
("non-diatonic") Similar Motion.

LEVELS OF OPPOSITION for Inversional Motion:



Real or Exact ("Non-diatonic") Inversion.
(*reflective symmetry*)



Tonal ("Diatonic") Inversion.
(*distorted symmetry*)



Free ("Non-diatonic") Inversion.
(*non-reflective symmetry*)

Whether these particularities of spatial motion will be accepted for widespread use remains to be seen. Extended to their logical extreme, such concepts are perhaps too specific and limiting to be of any real instructional value. Too, perhaps I, like others, have unnecessarily stumbled into the domain of theoretical jargon in my choice of new descriptive terminology such as "real inversion" or "free non-reflective symmetry!" Nevertheless, in analysis the situation often dictates the sort of descriptive language we adopt. To that end, the distinctions made here are reasonable and merit some small consideration. To punctuate this point, my final example will carry this way of thinking a bit further. In its inclusion of the word "parallel," the principle of PARALLEL OCTAVES AND FIFTHS has led to much misunderstanding, not to mention frustration and student suspicion. The predicament arises from a near-blanket disapproval by theorists on the use of forbidden parallel octaves or fifths in traditional part-writing. The misleading inane description by early American theorist, Percy Goetschius, of consecutive octaves or fifths creating a "blundering impression"²⁷ is emblematic of the still-prevailing opinion unfortunately held by many that such a pitch arrangement is to be avoided in a voice-leading context because it somehow sounds bad, and thus simply is wrong. Dismissing the assertion that parallel fifths sound bad (most musicians claim the converse—indeed, early and recent compositional practices bear this out), the reasons for their prohibition are clear enough: "The perfect octave and perfect fifth are the

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most [acoustically] stable of intervals, and to link two voices through parallel motion at such intervals interferes with their independence much more that would [say] parallel motion at thirds or sixths."²⁸ The perfect fifth presents a further special case in "its ability to define a triad and, by extension, to suggest a key."²⁹ Two (or more) in succession not only weaken the effect of independence between parts but create a momentary impression of tonal ambiguity. (Such is the *special* significance of the fifth as a strong key-defining interval.)

Figure 13. Levels of Distinction for Parallel Motion.

Least objectionable

	Nonadjacent: Nonsuccessive Strong/Weak Beats (1 and 4) ("syncopated 5ths")
	Nonadjacent: Successive Weak Beats (2 and 4) ("afterbeat" of "nonaccented 5ths")
	Nonadjacent: Successive Strong Beats (1 and 3) ("accented 5ths")
	Adjacent: Successive Strong/Weak Beats (2 and 3 or 4 and 1) ("syncopated 5ths")
	Adjacent: Successive Weak Beats (2 and 4) ("afterbeat" or "nonaccented 5ths")
	Adjacent: Successive Strong Beats (1 and 3) ("accented" or "open 5ths")

Most objectionable

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Still, to maintain that parallel fifths or octaves cancel or ruin the independence of voices is—to quote Arnold Schoenberg—“surely a pedantic exaggeration.”³⁰ The objection lies not so much in the pitches themselves as in their *placement* within the bar. The concept is more easily explained and much more clarifying when approached from the viewpoint of metric accentuation. The series of citations in Figure 13 illustrates. For sake of clarity and for purposes of comparison, each illustration shows the uppermost voice carrying the weight of the melodic activity, with both voices approaching the objectionable interval (here, a perfect fifth) from the same direction. As evidenced, the concern is more with metrical stress than with pitches and intervals.

In concluding this discussion on bogus musical terms and terminological miscues, I must answer to a general skepticism that undoubtedly will arise in some quarters. This doubt will perhaps take the form of three objections: 1) that the overall explanation was cursory and too limited in scope (too few examples); 2) that my style of presentation was discursive and unstructured; and—most important—3) that the ramifications of what was said were (and remain) of less consequence than intimated. I shall briefly respond to each objection, and then finish with some closing comments.

1) To the charge that my critique did not probe deeply enough, my only response is that I consciously and deliberately chose to limit myself to only a few remarks on each item. At the same time, having tapped only a small number of issues relating to the topic, the account necessarily was selective and limited to a modestly small number of examples but one which I believed was properly illustrative of the problem.

2) In choosing to chronicle my disfavor with ambiguous terms of description in piecemeal fashion, I was obliged to nitpick my way through an account that to some may indeed appear to have resembled an unplanned “shopping list” rather than an orderly disquisition. I would answer that since my intent was to present a large overview of the main issues pertaining to terminology, it proved useful, if not imperative, to place each term in a category based on abstract, conceptual similarities of classification rather than in generalized, concrete musical-analytic categories.

3) Finally, there is the inevitable objection that such quibbling over language is largely unnecessary and immaterial, that it deflects attention away from the real focus of concern, which is the music. Of course, I agree

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with others that "the label is far less important than the music itself," that since we are analyzing the music and not the label, the latter is ultimately inconsequential.³¹ To be pinned down to one classification or to a particular term of vocabulary is to gain little or nothing. I further admit that when seen in isolation, each topic of contention addressed here is only marginally problematic. Still, words carry a message all of their own; hence, the question of proper terminology is hardly an idle one. Taken as a whole, my remarks on the issues advanced here disclose a problem that is diffuse and of concern to anyone assigned to music theory instruction. When carelessly managed, much of the accepted "verbal baggage" and musical impedimenta in use today can easily curb or obstruct learning. Though it is true that theoretical concepts are easy enough to comprehend in many instances, it is equally true that many of the words and descriptors put forth in reference to such concepts take on an extended use, applicable to many situational possibilities. The hard fact is that many terminological distinctions remain blurry, begging to be resolved. Perhaps most important, my major point is that there is much to gain by weighing the question of which term is best suited for a specific classification. Like it or not, specific designations and labels will continue to be chosen and adopted for classroom discussion in musical description. By thoughtfully *considering* the term or label that *best* applies to a specific musical object, we will undoubtedly come to better understand that object.

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NOTES

¹How ironic that "nature's perfect shape" is used to visually show a quality or aspect of a system as imperfect as the scale forms representative of major-minor tonality!

²Cone's brief and often witty examination was an inspirational source for the present paper. See Edward T. Cone, "A Budding Grove," *Perspectives of New Music*, Vol. 3, No. 2 (Spring-Summer 1965): 38-46.

³The phrase "professorial gobbledygook" is from an entertaining and informative book by Donna Woolfolk Cross entitled *Word Abuse: How the Words We Use Use Us* (New York: Coward, McCann and Geoghegan, Inc., 1979), p. 59. As a descriptor for the verbal elitism allegedly practiced by "professional work abusers" in the ranks of academia, it is apt.

⁴Extracted intentionally from two disparate sources in which the accompanying written description in each makes direct use of the word "elliptical," the selection of the two musical examples is neither fortuitous nor original with me. Figure 2a stems from Edward Cone, "Analysis Today," in *Problems of Modern Music*, ed. by Paul Henry Lang (New York: W.W. Norton and Company, Inc., 1960), p. 37. Figure 2b originally appears in Wilfrid Mellers, *Man And His Music: The Story of Musical Experience in the West, Part Four: Romanticism and the Twentieth Century* (New York: Schocken Books, 1969), p. 38.

⁵Heinrich Schenker, *Der Freie Satz*: Vol. III of *New Musical Theories and Fantasies*, trans. and ed. by Ernst Oster (New York: Longman Inc., 1979). See *Supplement: Musical Examples*, Fig. 102, 1.

⁶This "semantic uncertainty" was (as far as I know) first acknowledged in writing by Rudolph Reti; it is noted parenthetically in the introductory remarks to his *Tonality in Modern Music* (New York: Collier Books, a division of the Crowell-Collier Publishing Company, 1962), p. 25. He surmises: "The word tonality was probably chosen merely as a linguistically pleasant abbreviation of tonicality (thus also presaging atonality instead of the tongue-twisting atonality)."

⁷Arnold Schoenberg, *Style and Idea: Selected Writings of Arnold Schoenberg*, trans. by Leo Black, ed. by Leonard Stein (New York: St Martins Press, 1975), p. 210.

⁸This memorable characterization is by Anthony Burgess. See his *This Man and Music* (New York: McGraw-Hill Book Company, 1982), p. 92.

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⁹The fact that the scales are considered dissimilar is a consequence of their adoption in two antithetical musical styles, each of which is based on a dissimilar constructional method. In recognizing the distinction between "tonal" and "atonal," some have chosen nonetheless to de-emphasize the divergent scalar applications: "Tonal music utilized the twelve existing tones from its beginning; and neither atonality nor the twelve-tone technique has added quantitatively to this material in any way. He who would insist on talking about the 'twelve-tone scale' must clearly understand that nothing but the chromatic scale, long since known, is identified by that term." See Ernest Krenek, *Music Here and Now* (New York: W.W. Norton and Company, Inc., 1939), p. 171.

¹⁰Identifying the problem, one noted theorist-musicologist suggests that the meaning of "diatonic" and "chromatic" should be limited 'to describe relationships among, rather than intrinsic qualities of, tones [scales, etc.]' (Italics mine.) See Lloyd Hibberd, "Tonality and Related Problems in Terminology," *Music Review*, Vol. 22, No. 1 (February 1961): 13. His comments on the "outmoded word-meanings" of tonality-atonality are further instructive. An interesting and recommended study.

¹¹This suitable phrase is from David Butler, "Music Theory, Theories of Music, and Systematic Musicology," *College Music Symposium*, Vol. 22, No. 1 (Spring 1982): 114. The brief passage from which the remark was drawn elucidates the topic of scale discovery and presentation as well as any. Butler's expression is reminiscent of one advanced years earlier by James L. Mursell: a scale "is simply an arbitrary array of pitch determinations, set up by social agreement." See his "Psychology and the Problem of the Scale," *Musical Quarterly*, Vol 32, No. 4 (October 1946): 568.

¹²Armand Russell and Allen Trubitt, *The Shaping of Musical Elements*, Vol. I (Honolulu, HI: By the Authors, University of Hawaii at Manoa, 1983), p. 165.

¹³Since the twin actions of retarding and suspending are common to each idiom of the same name, perhaps "retardation" should be eliminated entirely since it misleadingly infers that rhythm is a critical factor. In those relatively few instances where the resolution tone enters *above* the suspension tone, a simple qualification—like that given for an "anticipation" that *ascends*—would suffice.

¹⁴The latter term originates with Kent Kennen. He observes: "In an effort to avoid confusion, some theorists have substituted 'interchangeable counterpoint' for 'invertible counterpoint.' Logical as the former term is, it has, regrettably, never come into general usage." See his *Counterpoint Based on Eighteenth-Century Practice* (third ed.; Englewood Cliffs: Prentice-Hall, Inc., 1986), p. 111.

¹⁵Here it is not irrelevant to note that contemporary composer John Adams refers to changes of tonality in his most recent full-scale work not as modulations but rather as "gates—abrupt transitional points of tonality." See liner notes on Nonesuch 79115, to *Harmonielehre* (San Francisco: Nonesuch Records, 1985).

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¹⁶A relatively well-known and often-cited example is the third and final movement of Beethoven's *Piano Sonata No. 8* in C Minor, Op. 13.

¹⁷The row is genuine. It is the pitch source and constructional basis of Song No. 1, "Wie bin ich Froh!" ("How Happy I Am!") of Anton Webern's *Drei Lieder* (*Three Songs*), Op. 25. See Bruce Benward, *Music in Theory and Practice*, Vol. 2 (3rd ed.; Dubuque, IA: Wm C. Brown Publishers, 1986), pp.343-350.

¹⁸This assertion is based on a single statement, but one that I am certain is credible. See Gary E. Wittlich, "Sets and Ordering Procedures in Twentieth-Century Music," in *Aspects of Twentieth-Century Music* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1975), p. 393.

¹⁹Several levels of regularity are normally felt in a performance of any traditionally composed music. In that only one can be designated the "beat level," therein lies the quandary. If the beat is the name given for the basic rhythmic pulse, what name shall be given to those pulses heard at faster and at slower rates of speed? There is no agreement on this. Wallace Berry suggests "intermensural," and "intramensural" as terms suitable in reference to "classes of structural level." See his *Structural Functions in Music* (Englewood Cliffs: Prentice-Hall, Inc., 1976), pp. 318-319. Another source cites "superior," "primary," "subprimary," and "inferior" as the names by which the various "architectonic levels" will be called. See Grosvenor W. Cooper and Leonard B. Meyer, *The Rhythmic Structure of Music* (Chicago: The University of Chicago Press, 1960), p. 2. Additional suggestions are found in other sources as well.

²⁰In reference to such pieces, the duple division that marks off the piece into two halves is a holdover from compositional practice of the past. Repeat signs customarily appear in most part-forms of the Baroque era as a standard, if not mechanical, practice. Though the second and third parts can be joined for purposes of repetition (when the repeats are observed in performance), the essential three-part pattern remains.

²¹Three quite dissimilar works (listed together on a hypothetical concert program) reveal these tendencies and make an instructive comparison. In Debussy's *Prelude to the Afternoon of a Faun*, several melodic-harmonic transformations are applied to the main theme at various times in a nondevelopmental setting. In Richard Strauss's *Horn Concerto No. 1*, the opening theme of Mvt. I is brought back once only in a transformed version to initiate Mvt. III. Cyclical treatment is demonstrated in the final two movements of Bruckner's *Symphony No. 4* when a pronounced reference in the horns is made to the main theme from the first movement.

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²²The manner in which the two terms are often presented together as topics for discussion furthers the impression that they are to be regarded as opposites or as a referent to two compositional procedures, one of which employs techniques exclusive to the other. A most recent case in point is a planned special session for last year's Society for Music Theory National Conference. As designated by the 1988 SMT program committee, the session is meant to air views relating to the general category of "modality and tonality."

²³John Vincent, *The Diatonic Modes in Modern Music* (Revised ed.; Hollywood, CA: Curlew Music Publishers, Inc, 1974), p. 51.

²⁴Upon listening to a modal work from the fifteenth or sixteenth centuries, the identification of a tonic is not always an easy matter. As one may not always be certain of which pitch is the tonic, the choice of mode likewise becomes problematic. In such circumstances, the conventional hierarchy of tone functions and scale degrees associated with traditional common-practice tonality may be absent. Though an analysis will usually disclose a preferred choice for tonic and mode, the listening experience is real and points to a felt stylistic difference between music of the two periods. Because of these *perceived* differences, the inclination to separate "tonal" from "modal" and mark them as contradictory in meaning is made in the minds of many.

²⁵John D. White, *The Analysis of Music* (Englewood Cliffs: Prentice-Hall, Inc., 1976), p. 34.

²⁶I believe the opening passage should be regarded as a phrase. Though a period relationship is manifest at a lower level, and though a two-part feeling is generated by melodic contrast, no clear-cut contrast in cadence exists. (Perhaps the material in bars 1-4 and in bars 5-8 should be called sub- or semi-phrases.) The rapid tempo further argues against *hearing* the passage as a period. At the tempo of a dotted-half equals 96, the passage gallops by in a mere five seconds. This furthers the impression that it be heard as one musical unit.

²⁷Percy Goetschius, *The Theory and Practice of Tone-Relations: An Elementary Course of Harmony* (New York: G. Schirmer, 1892), p. 21.

²⁸Stefan Kostka and Dorothy Payne, *Tonal Harmony With an Introduction to Twentieth-Century Music* (New York: Alfred A. Knopf, Inc., 1984), p. 75.

²⁹Felix Salzer and Carl Schachter, *Counterpoint in Composition: The Study of Voice-Leading* (New York: McGraw-Hill Book Company, Inc., 1969), p. 16.

³⁰Arnold Schoenberg, *Theory of Harmony*, trans. by Roy E. Carter (Berkeley and Los Angeles: University of California Press, 1978), p. 63.

³¹White, *The Analysis of Music*, p. 53.