

The *Einleitung* Recapitulated: The Conclusion of *Tristan und Isolde*, Act One And the Double-Tonic Complex Reconsidered

William Marvin

Analyses of the *Einleitung* to Wagner's *Tristan und Isolde* are numerous, yet questions about key, closure, and establishing tonic are still debated. Many authors prefer monotonal readings in A, while Burstein's 1983 reading proposes C as tonic. Bailey's 1985 non-Schenkerian interpretation of the work advocates for A/C as a double-tonic background. The theoretical implications of two tonics existing at the same voice-leading level remains under-explored.

Burstein's work compares Wagner's *Einleitung* to the end of act one. I also see direct correspondence between these passages, but I draw different conclusions. Instead of reading a background in C major, I interpret A as the global tonic for both passages, with closure occurring in m. 1826 of the act. The ensuing C major music represents external forces in a non-tonic coda. The thwarted final cadence in A followed by an off-tonic coda is more true to the drama than interpreting closure at the end of the act.

I also explore Wagner's approaches to formal and tonal closure more generally, systematically describing Wagnerian cadential gestures in relation to *Ursatz* prototypes. My interpretations are placed in dialogue with "linking cadences" (Lorenz 1924) and "scenic cadences" (Bivens 2018).

Reconsidering Schenker's Views on Mode: An Exploration of Modal-Tonal Properties in Three Fugues by Dmitri Shostakovich

Sarah Marlowe

In *Harmonielehre* (1906) and his other writings, Schenker demonstrates the full range of chromatic chords derivable primarily through the processes of mixture and tonicization, albeit with some inconsistencies in his logic. In this paper, I will reexamine Schenker's writing on mode, adding to details previously discussed on this topic. I will then apply these concepts in analysis of select modal-tonal works by Dmitri Shostakovich. Through discussion of three fugues from Shostakovich's Op. 87 that range from the purely diatonic to the highly chromatic, I show how the interaction between modality and tonality impacts both surface and large-scale details in Shostakovich's music.

Schenker's Melodic Bass Line and the Legacy of Caccini and Peri

Matthew Brown

In §88 of *Harmonielehre* (1906), Schenker offered an important insight about the origins of triadic tonality: he credited Giulio Caccini and Jacopo Peri with overcoming the "struggle" between the vertical and the horizontal, a struggle that had occupied music for centuries. He repeated his claim in *Kontrapunkt 1* (1910), *Der Tonwille 2* (1922), *Das Meisterwerk in der Musik 3* (1930), and *Der freie Satz* (1935). His reasons remained the same: by grounding their melodies triadically and supporting them with figured basses, Caccini and Peri opened the door

to tonal prolongation. Those innovations allowed them to develop their melodies in a new quasi-improvised manner: “The melody had to be unfolded and to become ever richer; [...] uninhibited by any overburdening; it was to learn how to run.” In so doing, they balanced “the pleasure the ear derived from repetition,” an essential feature of Renaissance polyphony, with “the ever stronger desire for music to follow its own course, to strive towards an expansion of content.” It also allowed them to emancipate their bass lines: “Thus the bass, too, becomes melody, and its projection undergoes the influence of the harmonic principle no less than the melody.” Since they are now constrained triadically, individual bass notes can now support long “series of [melodic] tones,” thereby reducing the “overabundance” of surface chords. After reconsidering what Schenker actually knew about monody, this paper explores the implications of his claims and analyzes representative works by Giulio and Francesca Caccini and their colleague Peri.

Gradience in Prolongation

Davy Temperley

I will argue that it is useful to view prolongation in a *gradient* fashion: a passage may prolong a harmony with varying degrees of *strength*. The strength of a harmonic prolongation is affected by the same factors that affect decisions as to whether the harmony is being prolonged at all: factors such as the sheer prevalence of the harmony (within the span at issue), its metrical and phrasal placement, its inversion and quality (triad versus seventh), and its functional status (is it the local tonic?). These factors are brought out by considering what I will call “harmonic foot pairs”—patterns of I-V-I-V or V-I-V-I, in various metrical and phrasal configurations—and examining our intuitions about prolongation in different cases. I will argue that distinctions of prolongational strength serve formal functions: in sonata form, for example, strong prolongation of tonic harmony is characteristic of closing zones, while thematic areas (e.g. first and second themes) tend to feature weaker tonic prolongations; passages that are almost equally balanced between tonic and dominant prolongation are often found in the middle part of the second theme area, or in the “contrasting middle” of a small ternary form.