



A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

### MTO 32.1 Examples: David Hier, Pluralism in Roger Sessions's Second Symphony

(Note: audio, video, and other interactive examples are only available online)

<https://www.mtosmt.org/issues/mto.26.32.1/mto.26.32.1.hier.html>

Example 1. Comparison of signature chords in Stravinsky's Violin Concerto and Sessions's Second Symphony

a) Stravinsky Violin Concerto

b) Sessions 2

The image displays a musical score for piano, divided into two sections: (a) Stravinsky Violin Concerto and (b) Sessions 2. Section (a) is in 3/4 time with a key signature of one sharp (F#). It features a treble clef staff with a melodic line and a bass clef staff with a bass line. A dynamic marking of 'f' (forte) is present. Section (b) is in 4/4 time with a key signature of one flat (Bb). It also features a treble clef staff with a melodic line and a bass clef staff with a bass line. A dynamic marking of 'f' is present. The score is written in black ink on a white background.

Example 2. Stravinsky, *Pribaoutki*, measures 1–10; Straus's analysis—bi-quintal structure and three layers

Voice  
 Piano  
 Eb: "I" "IV" "VII" "I" "VII" etc.  
 x  
 y  
 z

Example 3. Sessions, Symphony No. 2 in D minor, measures 144–47: three textual layers

x - motive outlining fourth

144 145(b) 146 147

y - chordal accompaniment surrounding tonic, D

z - tonic chord member and lower neighbor

The image shows a musical score for three layers of a passage in D minor, 4/4 time. The top staff (treble clef) contains the 'x' layer, a melodic line with a bracketed 'motive outlining fourth' from measure 145 to 146. The middle staff (treble clef) contains the 'y' layer, a chordal accompaniment. The bottom staff (bass clef) contains the 'z' layer, a single-note line. Measure numbers 144, 145(b), 146, and 147 are indicated above the top staff.



(Example 4, continued)

22

vii7/vi    V/vi    vii65/ii    ii6    vii43/ii

30

V of Bb and G

**Example 5.** Analysis of Schoenberg, op. 19, measures 1–6 from Hier 2023: closure in atonal music

Thematic Unit 1 opening/medial function bars 1–3	closing function bars 3–4	Thematic Unit 2 epilagic function bars 4–6
		
incomple emergent closed cadence (IECC)	complete emergent closed cadence (CECC)	incomplete reversed closed cadence (IRCC)



**Example 8.** Form of the first movement of Sessions's Second Symphony (tragic/reversed sonata form)

<b>Large Formal Section</b>	<b>Small Formal Section</b>	<b>Smaller Formal Section</b>	<b>Bar Numbers</b>
First Subject	Antecedent	A	1–10
		B	11–21
Transition	Consequent	A	22–33
		B	34–45
		Liquidation	46–55
Second Subject	Compound Presentation	A	55–61
		A'	62–68
		B	68–75
Development	Antecedent	A	76–89
		B (to stretto)	90–99
	Consequent	Combinations of A and B	99–125
		Climax and Liquidation	A motives
Recapitulation of Second Subject	Transitional Introduction		144–147
	Compound Presentation	A	147–154
		A'	155–159
		B	160–163
Coda/Recapitulation of First Subject	Transitional Introduction		164–170
		A	171–180
		B	181–197
		Liquidation	198–212

**Example 9.** The first movement's principal thematic material

Bar 1, First Subject      Bar 22, Transition      Bar 55, Second Subj.      Bar 78, Development

Symmetrical around D      around B      around Gb/G      around F/F#

Bar 131, Climax      Bar 171, Recap 1st Subj      Bar 211, Coda

around F      around Gb/G      around D

**Example 10.** Other appearances of the signature chord in Sessions's Second Symphony

First Subject--A--principal motives

I.a.1 (signature chord)      I.a.2      I.a.3      etc.

First Subject--A--subsidiary/accompanimental figures

First Subject--B--principal motives

I.b.1      I.b.2      etc.

Second Subject principal motives

II.1      II.2      etc.

Second Subject--Subsidiary/accompanimental figures

Example 11. Tonal evocations in the first subject of Sessions's Symphony No. 2, measures 5–10

5 app pt pt pt ant app

6 pt pt pt ant app pt

7 pt ant app pt

D: VII43/III III V42 I6 II V43 I VI6 V/VII V/III + A6/III

G: V V VI6 V/VII V/III + A6/III

8 et pt pt pt app

9 nt nt

10 nt pt app pt<sub>II</sub>

G: V/iv bII64 V9 I F: II d3 VII6/V A6 I64

+ III

### Example 12. Tonal-evocative and motivic analysis of the first subject's melody

5 app pt pt pt ant app app pt

6 ant pt pt ant

7 app pt

D: VII43/III III V42 I6 II V43 I VI6 V/VII V/III + A6/III

G: V VI6 V/VII V/III + A6/III

8 pt

9 et pt

10 app nt

11 nt pt app pt

G: V/iv + III bII64 V9 I F: II d3 VII6/V A6 I64

Example 13. Bi-quintal structure of the first subject's second phrase

The musical score is organized into two systems, each containing three staves. The top staff of each system is labeled 'Biquintal Structure' and shows six blocks of music, labeled 'Block 1' through 'Block 6'. The bottom two staves are labeled 'Biquintal Layer 1' and 'Biquintal Layer 2'. Block 1 (measures 11-12) is in 4/4 time. Block 2 (measures 12-13) is in 4/4 time. Block 3 (measures 13-14) is in 3/4 time. Block 4 (measures 14-15) is in 3/4 time. Block 5 (measures 15-16) is in 4/4 time. Block 6 (measures 16-17) is in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. Dashed lines and arrows indicate connections between notes in the layers and the structure blocks.

(Example 13, continued)

Musical score for Example 13, continued, measures 17-19. The score is in 3/4 time and B-flat major. It features a piano accompaniment and a vocal line. The piano part consists of a right-hand melody with a dashed slur over measures 17-18 and a solid slur over measures 18-19, and a left-hand accompaniment. The vocal line has notes in measures 17, 18, and 19. A box highlights a chord in the piano right hand at the beginning of measure 17. Lines connect the notes in the piano right hand to the notes in the vocal line.

Block 7

Musical score for Block 7, measures 20-21. The score is in 4/4 time and B-flat major. It features a piano accompaniment and a vocal line. The piano part consists of a right-hand melody with a dashed slur over measures 20-21 and a solid slur over measures 21-22, and a left-hand accompaniment. The vocal line has notes in measures 20 and 21. A box highlights a chord in the piano right hand at the beginning of measure 20. Lines connect the notes in the piano right hand to the notes in the vocal line.

Example 14. Atonal voice-leading analysis of measures 5–10: incomplete closed cadence

The image displays a musical score for Example 14, focusing on an atonal voice-leading analysis of measures 5 through 10. The score is organized into several systems:

- Piano Accompaniment:** The top system shows the piano part with measures 5 through 11. Measure 11 is marked with a double bar line, indicating the end of the analyzed section.
- ASV (Antiphonal Soprano Voice):** The first vocal staff below the piano part. It features a melodic line with a note in measure 5 that is annotated as "(missing opening semitone motion)".
- Subordinate Voices (not exhaustive):** Two staves below the ASV, representing other vocal parts. These staves show various melodic fragments and rests.
- DSV (Downbeat Soprano Voice):** The bottom vocal staff, which shows a more active melodic line with several notes.

Key features of the voice-leading analysis include:

- Dashed Lines:** These lines connect notes across different staves, illustrating the voice-leading paths between the piano accompaniment and the vocal parts.
- Annotations:**
  - "(missing opening semitone motion)" points to a specific note in the ASV staff.
  - "(registral shift)" points to a change in register in the ASV staff, indicated by a dashed line connecting notes across an octave.

Incomplete Closed Cadence (ICC)

Example 15. Atonal voice-leading reductions of the first subject's B section: incomplete closed cadence

Bars 11-21

Incomplete Closed Cadence

(c.d.)

(c.d.)

(c.d.)

(c.d.)

Example 16. Weak tonal evocations in the second subject's melody

vn. 55

8va

56

57

58

Bb: I IV V IV

Example 17. Two-staff reduction of the second subject's continuation phrase, measures 65–75

This musical score is a two-staff reduction of a continuation phrase, spanning measures 65 to 75. The piece is in a key with three flats (B-flat major or D-flat minor). The notation is as follows:

- Measures 65-67:** The music is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes and rests.
- Measures 68-69:** The time signature changes to 6/4. The right hand continues with a melodic line, and the left hand has a steady eighth-note accompaniment.
- Measures 70-71:** The time signature changes to 3/4. The right hand has a melodic line, and the left hand has a steady eighth-note accompaniment.
- Measures 72-73:** The time signature changes to 2/4. The right hand has a melodic line, and the left hand has a steady eighth-note accompaniment.
- Measures 74-75:** The time signature changes to 3/4. The right hand has a melodic line, and the left hand has a steady eighth-note accompaniment.

The score includes various musical notations such as slurs, ties, and dynamic markings, indicating a complex and expressive continuation phrase.

Example 18. Tonal evocation in the second subject's continuation phrase, measures 65–69

65 n.t. ant. 66 n.t. n.t. n.t. n.t. n.t. n.t. n.t.

"pedal V" n.t. n.t. p.t. ant. p.t.

B-flat minor: ii43 vii42 or V9 in 3rd inv. ii43 vii7 43

67 sus. n.t. 68 app. p.t. ant. 69 n.t. ant.

n.t. n.t. n.t. app. ant. app. n.ts. app. p.t. n.t. ant.

ant. ant. p.t. "p.t."

V65/iv IV vii7 VII7 vii65/iv 7 IV + iv V/VI 65 VI+ V43 vii65 43 [i6]

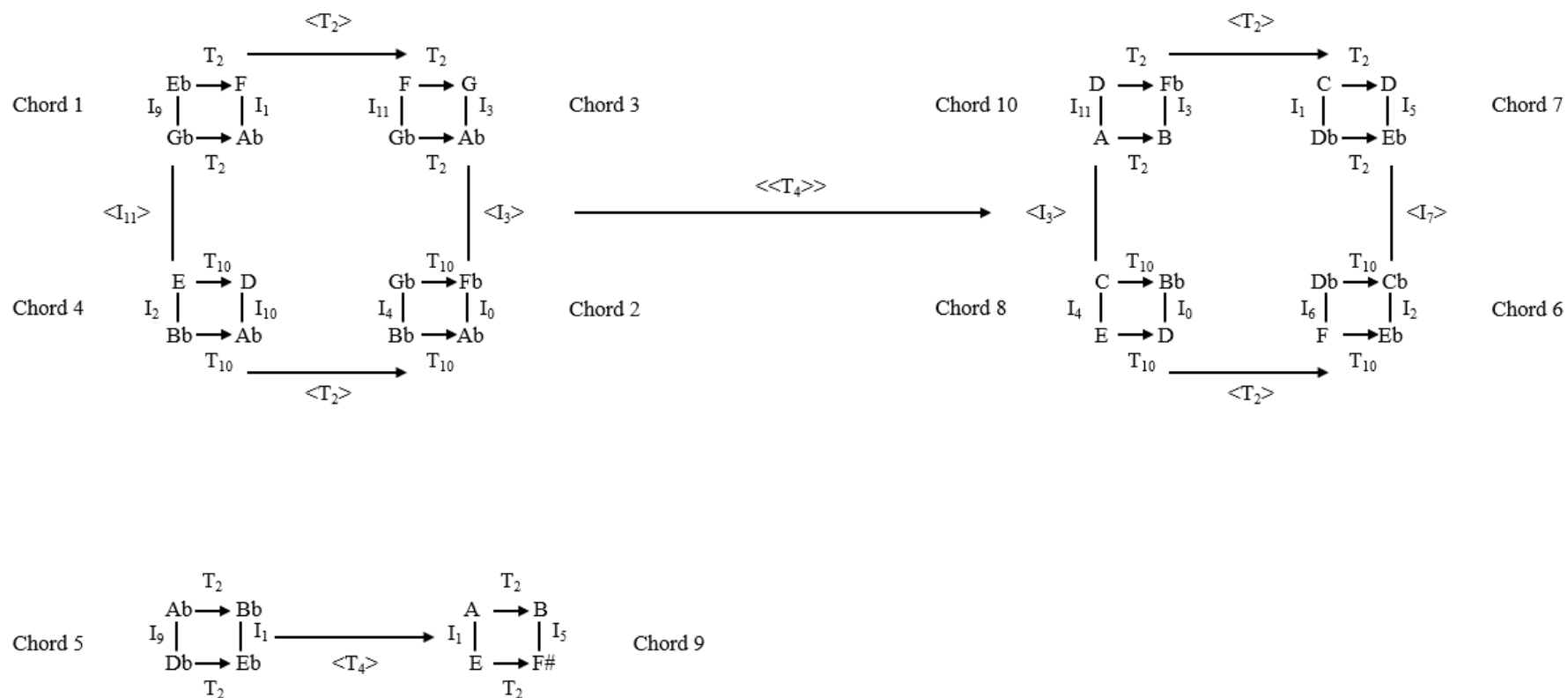
Example 19. Chordal accompaniment to the second subject's presentation phrase, measures 56–61

The musical score consists of two staves in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The first staff (measures 56-61) is for the flute (fl) and horn (hn). The second staff (measures 59-61) is for the horn (hn) and strings (str). Measures 10 and 11, and 12 and 13 are bracketed together. Measure 61 ends with a fermata.

Measure numbers 1 through 7 are positioned above the first staff. Measure numbers 8 through 14 are positioned above the second staff. Measure numbers 56, 57, 58, 59, 60, and 61 are positioned at the beginning of their respective measures.

Instrument abbreviations: fl, hn, str.

**Example 20.** Chordal structure of the second subject's accompaniment, measures 56–61

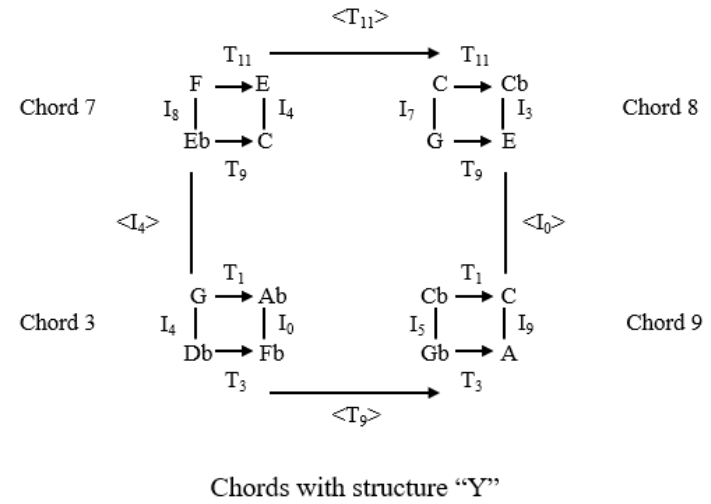
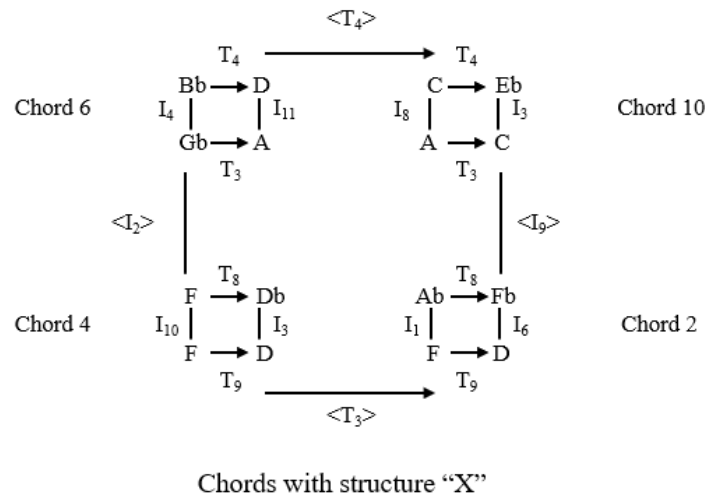


Example 21. Two different chord structures in the chorale, measure 68

The musical score consists of two staves, treble and bass clef, with a brace on the left. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4. The notes are as follows:

Measure	Treble Clef	Bass Clef	Annotation
1	G4, Bb4	F3, Bb3	x
2	A4, Bb4	G3, Bb3	x
3	Bb4, C5	A3, Bb3	y
4	C5, D5	B3, C4	x
5	D5, E5	C4, D4	x
6	E5, F5	D4, E4	x
7	F5, G5	E4, F4	y
8	G5, A5	F4, G4	y
9	A5, Bb5	G4, A4	y
10	Bb5, C6	A4, B4	x

**Example 22.** Hypernetwork of the chorale's chords, measure 68



**Example 23.** Atonal voice-leading structure of the second subject's continuation phrase, measures 65–69: incomplete closed cadence

The musical score for Example 23 consists of several staves. At the top, the piano accompaniment is shown in a 4/4 time signature with a key signature of three flats. Measures 65, 66, 67, 68, and 69 are indicated. A dashed line above measures 65 and 66 is labeled "(motivic semitone motions)". The vocal parts are arranged as follows:

- ASV/DSV:** A single staff in treble clef. It contains a melodic line with some rests in measures 65 and 66, and a phrase starting in measure 67 that continues through measure 69. A label "(c.d.)" is placed above the staff in measure 68.
- Sub. Voices:** Two staves, one in treble clef and one in bass clef. They contain vocal lines with some rests in measures 65 and 66, and a phrase starting in measure 67 that continues through measure 69. Dashed lines connect notes between the ASV/DSV staff and the Sub. Voices staves, indicating voice leading.
- DSV/ASV:** A single staff in bass clef. It contains a melodic line with some rests in measures 65 and 66, and a phrase starting in measure 67 that continues through measure 69. A label "(change of direction)" is placed below the staff in measure 68.

The piano accompaniment provides harmonic support, with chords and moving lines in both hands. The overall structure is atonal, as indicated by the key signature and the lack of a traditional tonal center.

**Example 24.** Atonal voice-leading structure of the second subject's continuation phrase, measures 69–75: incomplete closed cadence

Bars 69 - 75

(missing initial semitone motion)

Incomplete Closed Cadence (ICC)

c.d.

c.d.

c.d.

(missing structural whole-tone motion)

Example 25. Developing variation in the second subject's continuation phrase

Phrase 1

melodic fragment      varied repetition      fragmentation/liquidation

65      66      67

a      b      c      a      b      c'      d      a'      b

Phrase 2 - more liquidated?

68      69      70

e      e      d'      f      f      g

71      72

f      g'      f      f      f      f

73      74      75

g'      g'      f'      f