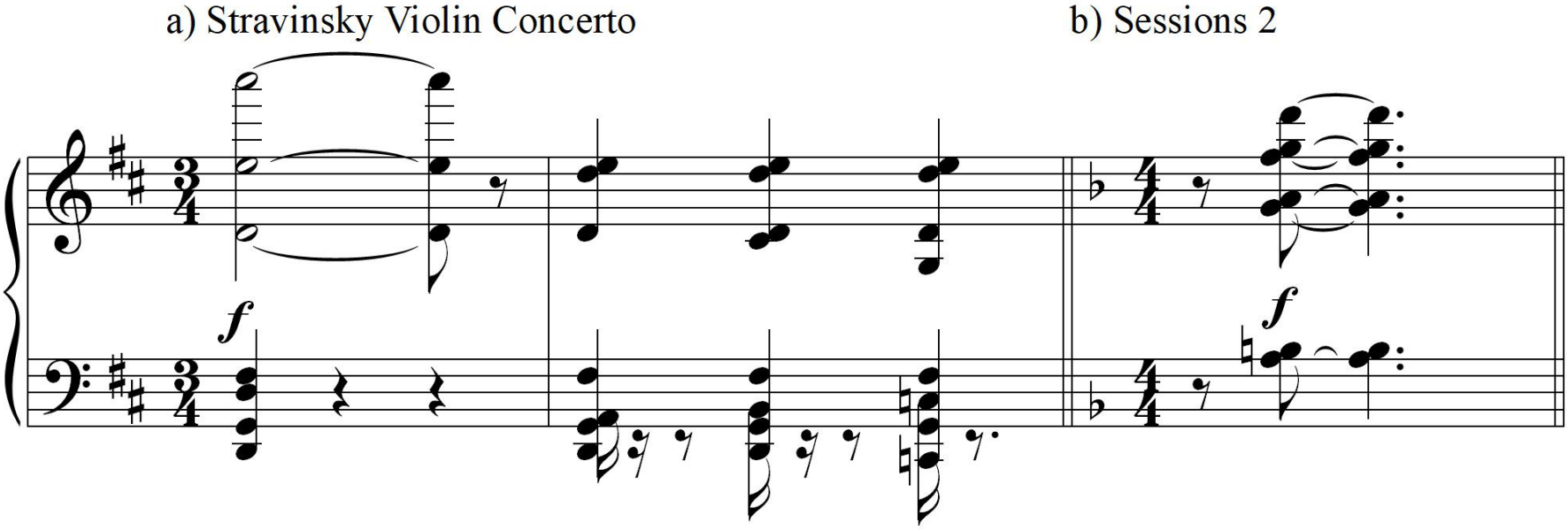
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

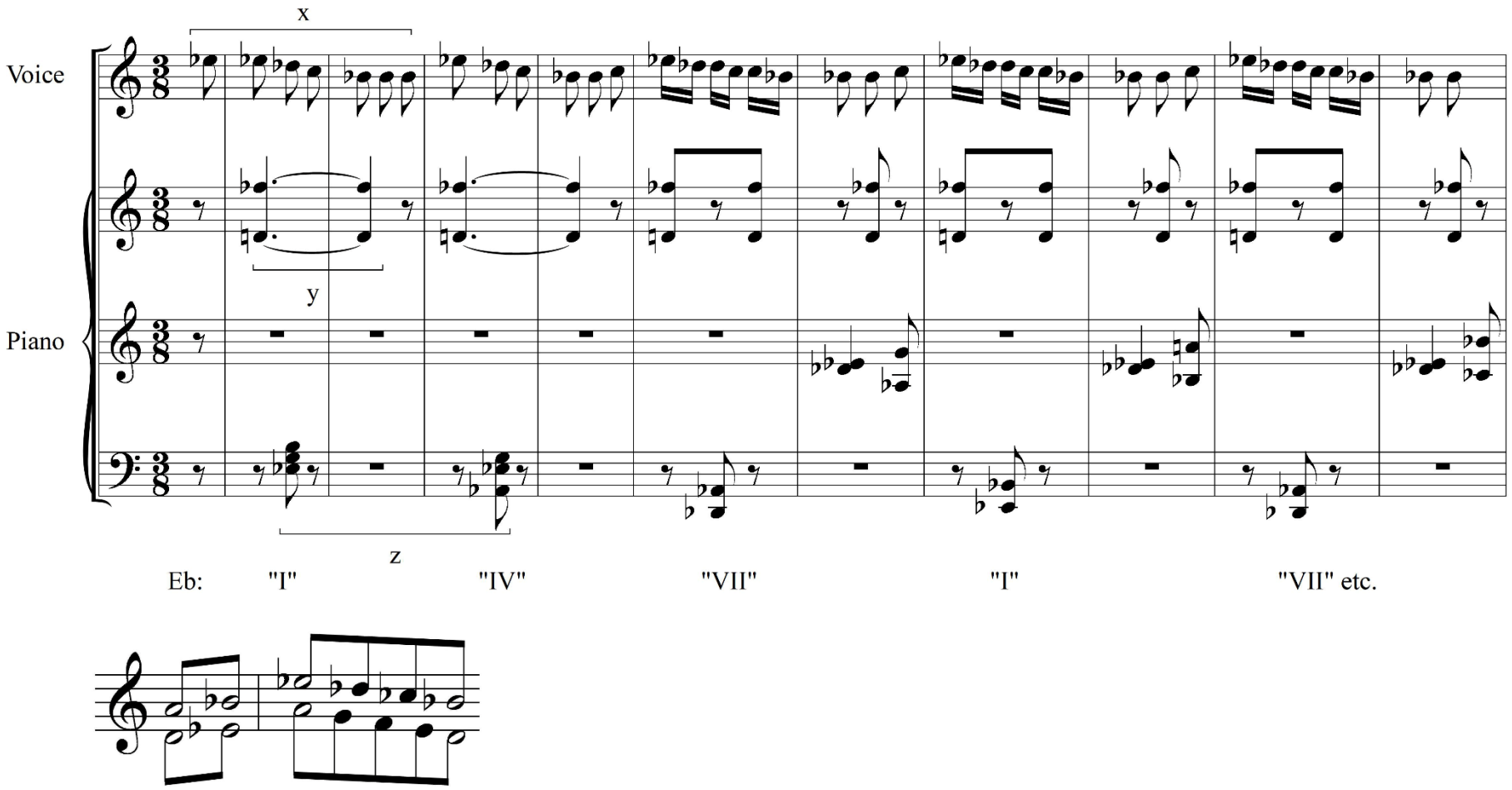
MTO 32.1 Examples: David Hier, Pluralism in Roger Sessions's Second Symphony

(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

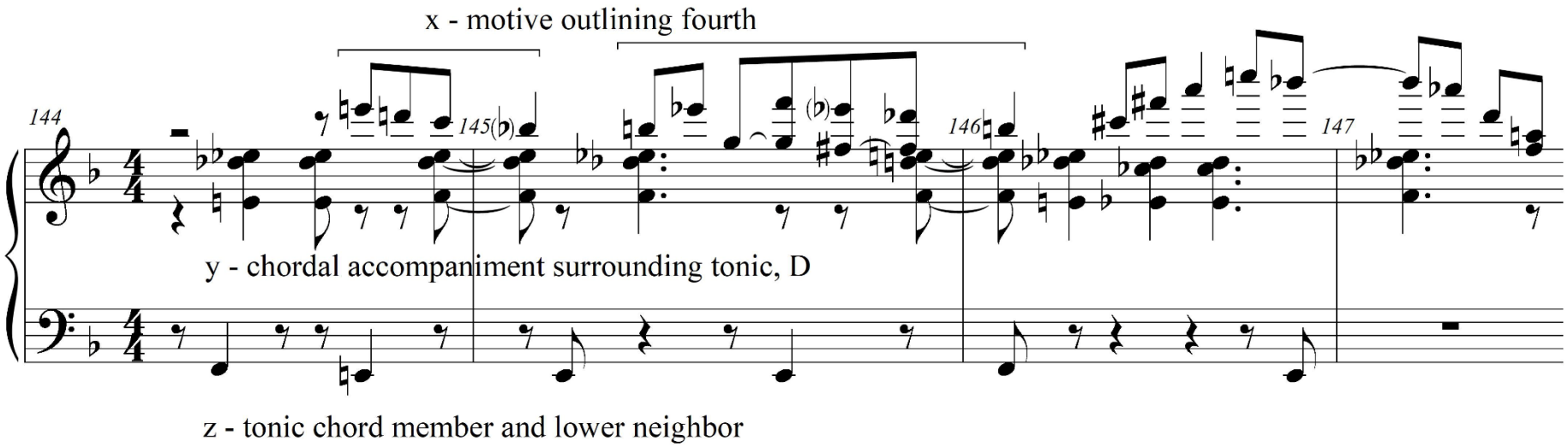
Example 1. Comparison of signature chords in Stravinsky's Violin Concerto and Sessions's Second Symphony



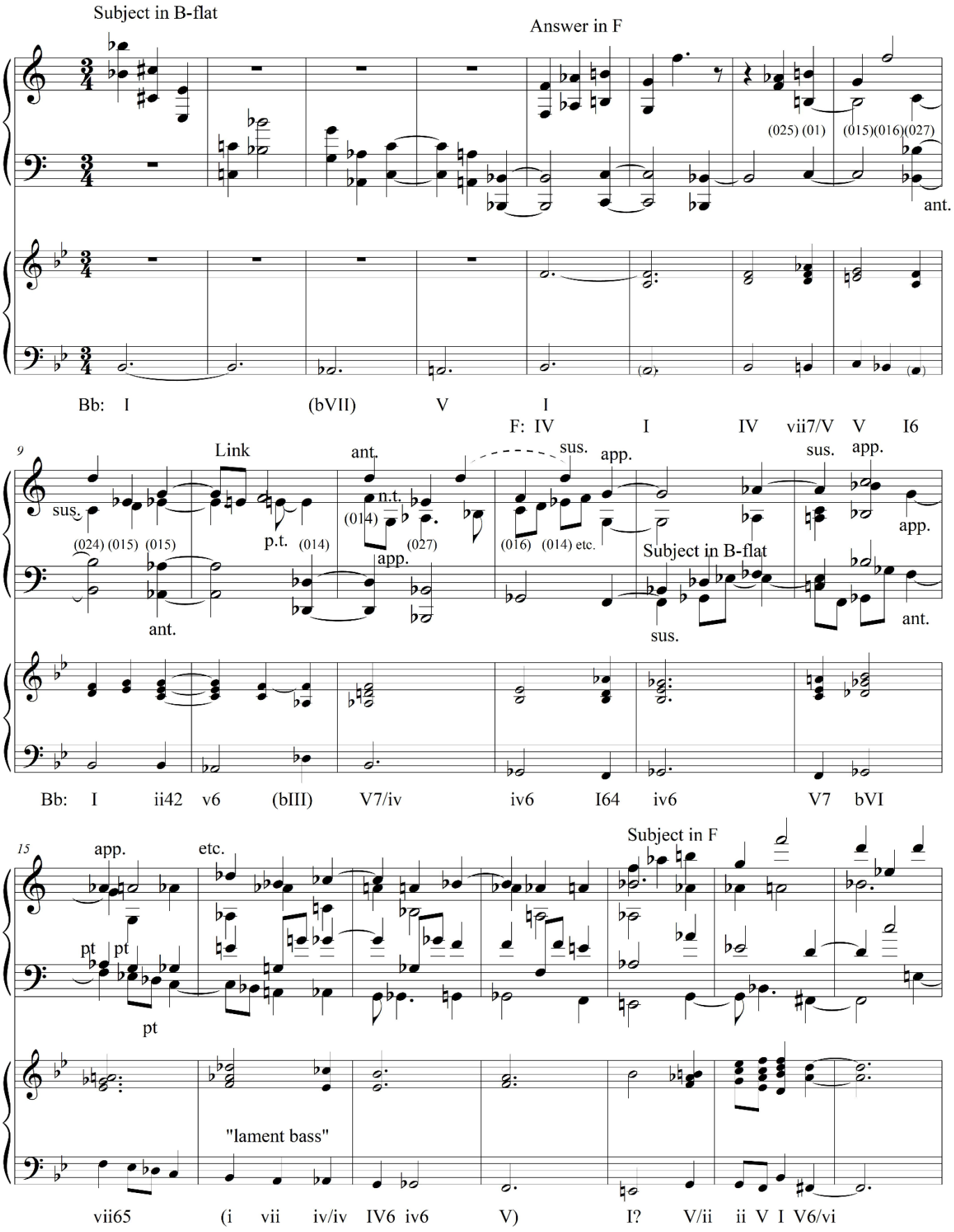
Example 2. Stravinsky, *Pribaoutki*, measures 1–10; Straus's analysis—bi-quintal structure and three layers



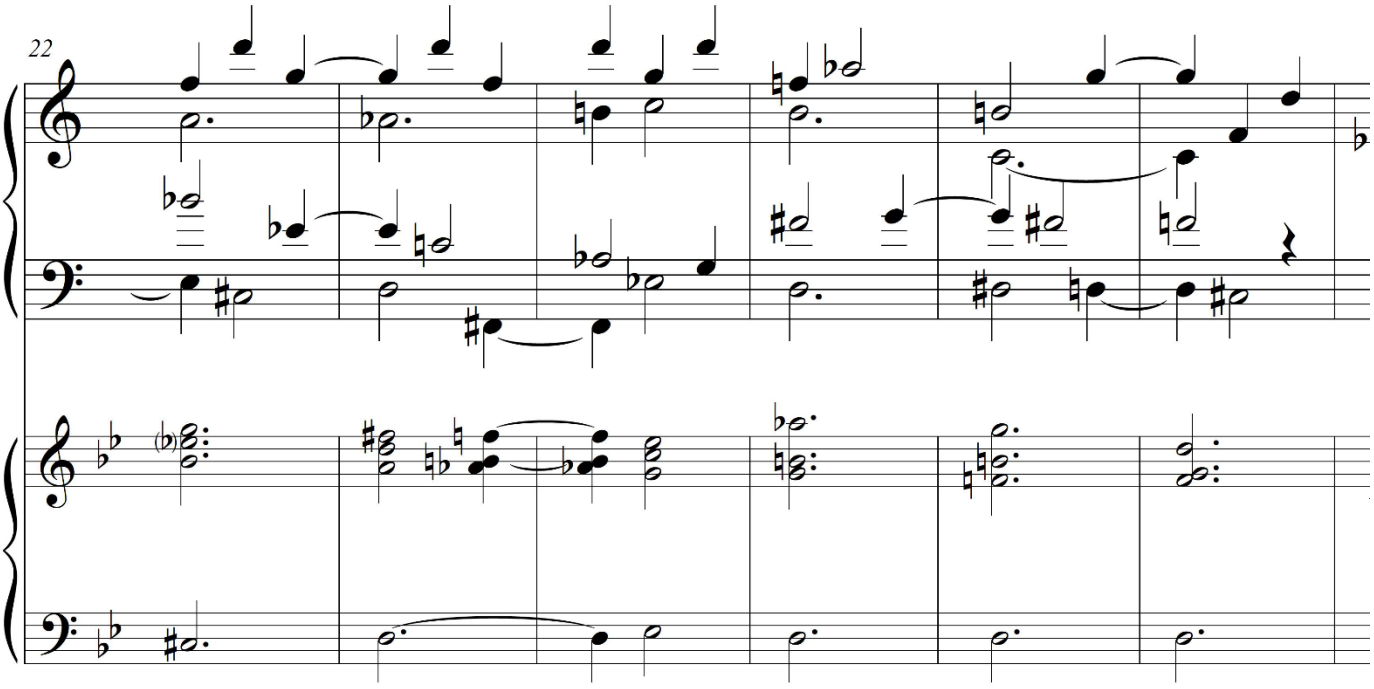
Example 3. Sessions, Symphony No. 2 in D minor, measures 144–47: three textual layers

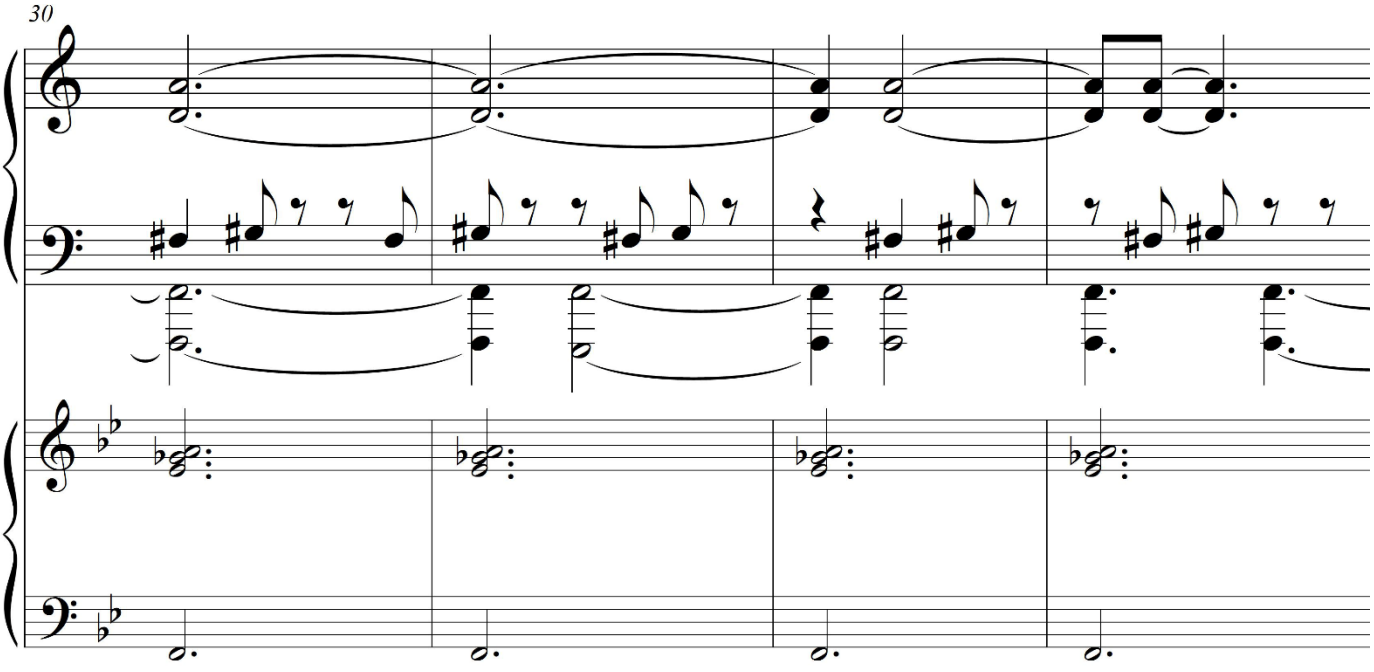


Example 4. Implied tonal harmonies in the fugal interlude from Stravinsky's *Orpheus*

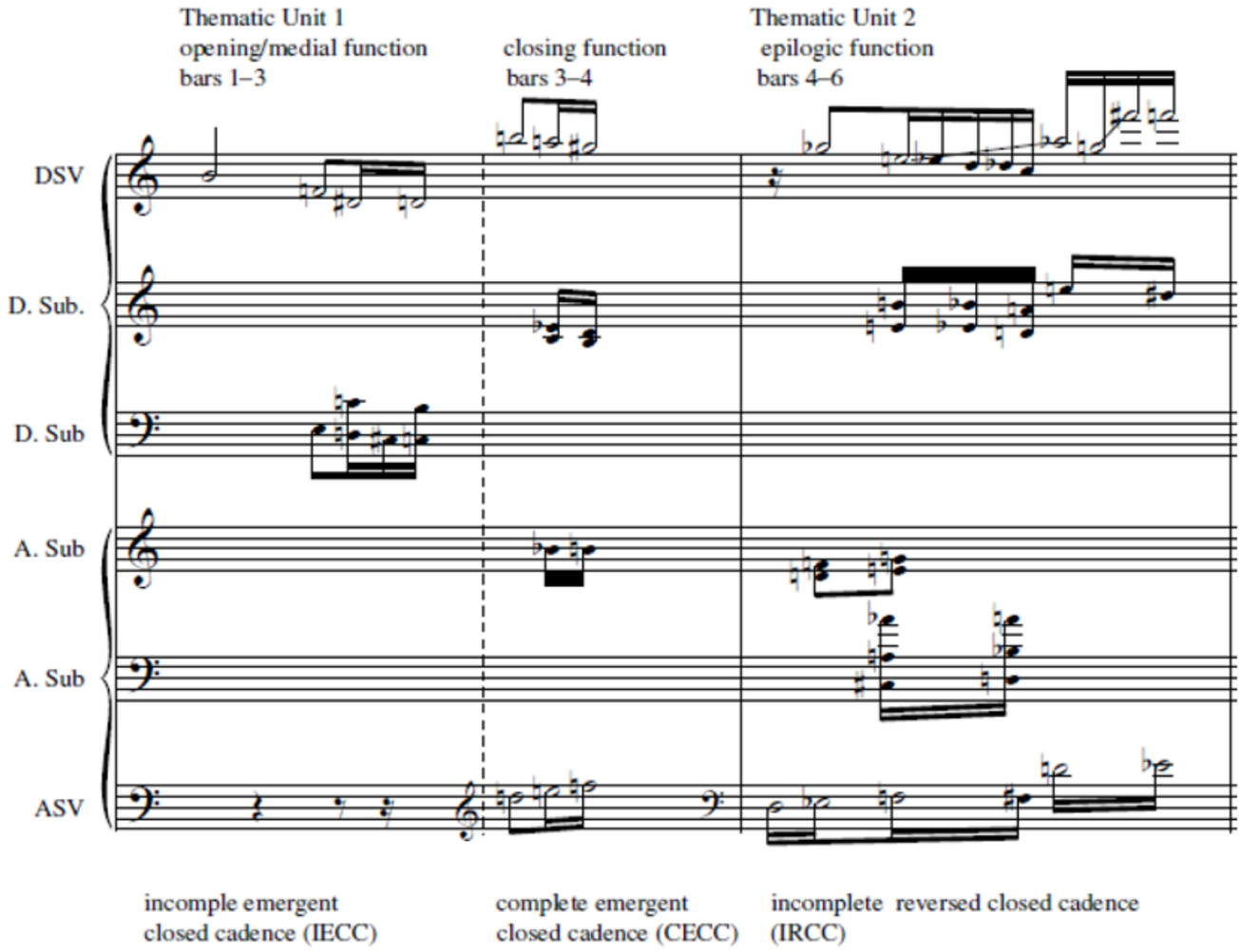


(Example 4, continued)

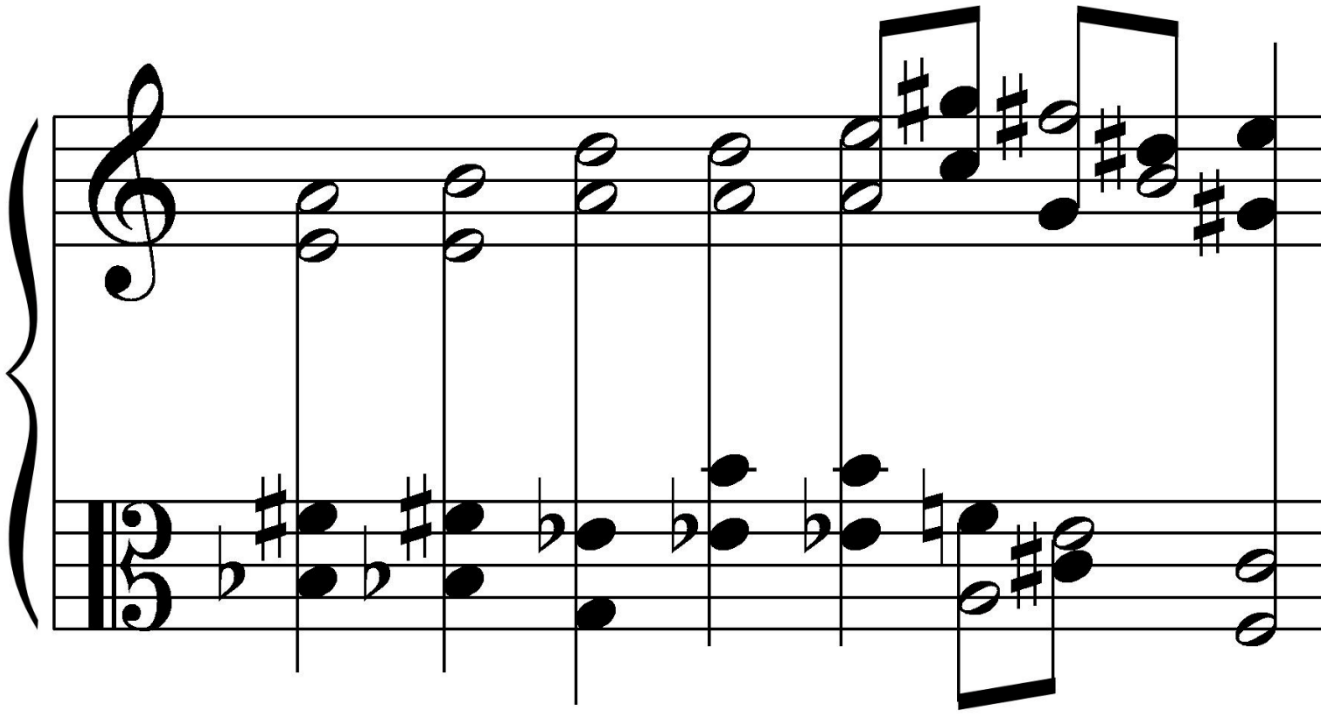




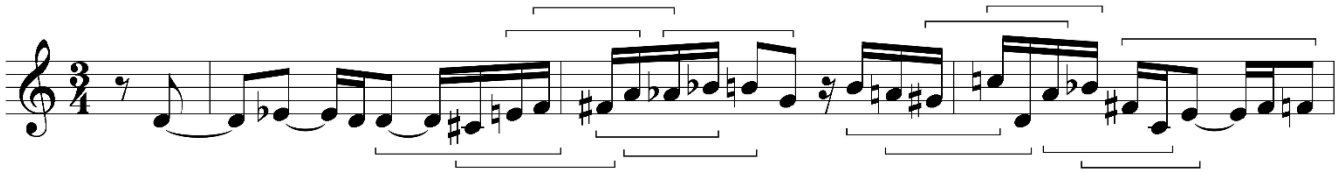
Example 5. Analysis of Schoenberg, op. 19, measures 1–6 from Hier 2023: closure in atonal music



Example 6. David Lewin's analysis of the chorale from Schoenberg's op. 11, no. 2



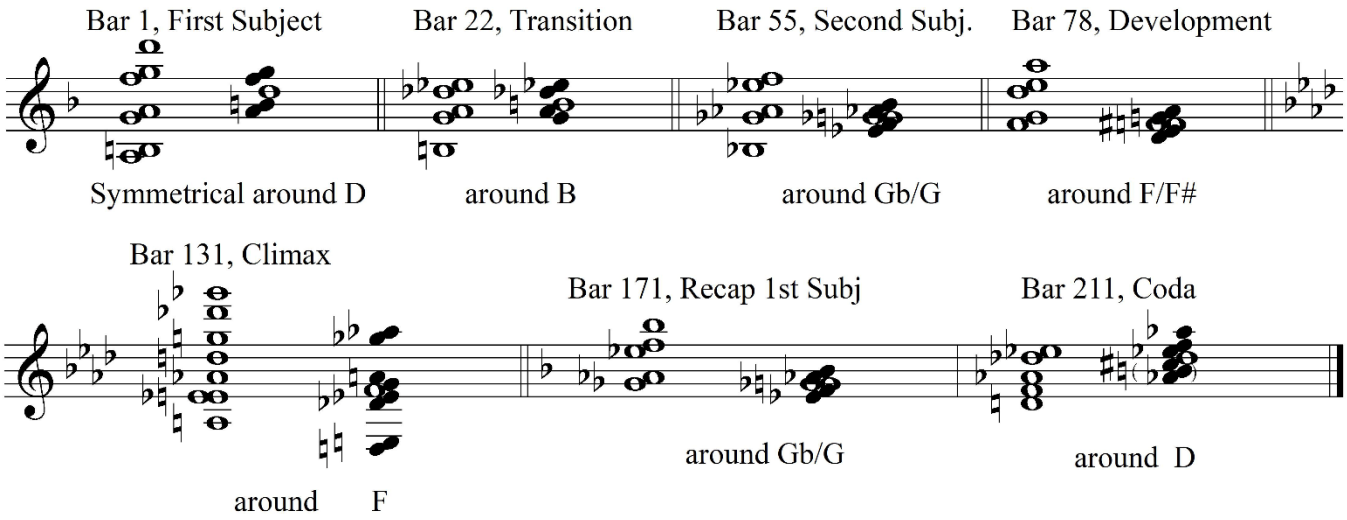
Example 7. Jack Boss's analysis of a melody's tetrachordal motives from Schoenberg's op. 22, no. 1, "Seraphita"



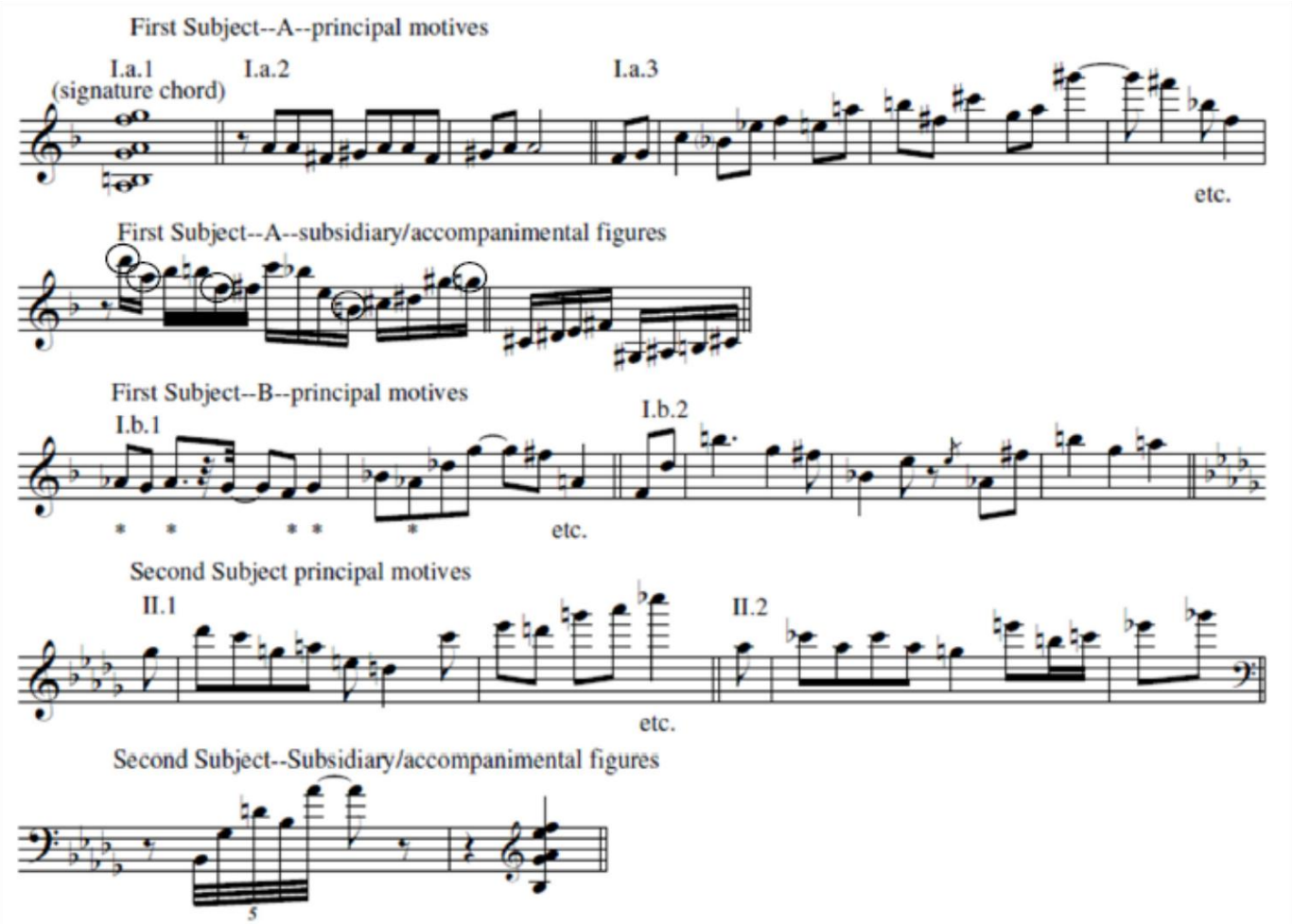
Example 8. Form of the first movement of Sessions's Second Symphony (tragic/reversed sonata form)

Large Formal Section	Small Formal Section	Smaller Formal Section	Bar Numbers
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
	Continuation	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	126–143
Recapitulation of Second Subject	Transitional Introduction		144–147
	Compound Presentation	A	147–154
		A'	155–159
	Continuation	B	160–163
Coda/Recapitulation of First Subject	Transitional Introduction		164–170
		A	171–180
		B	181–197
	Liquidation		198–212

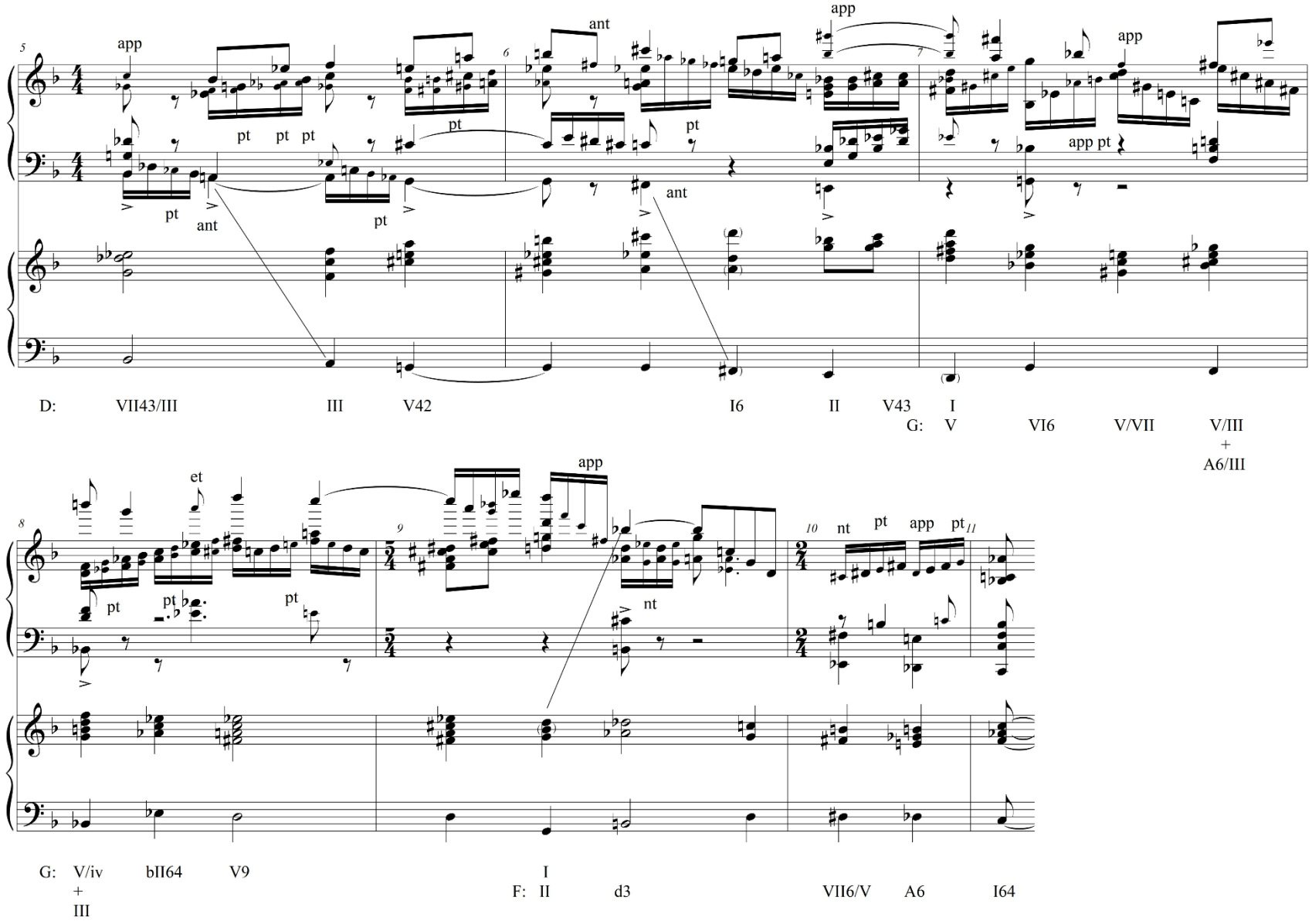
Example 9. The first movement's principal thematic material



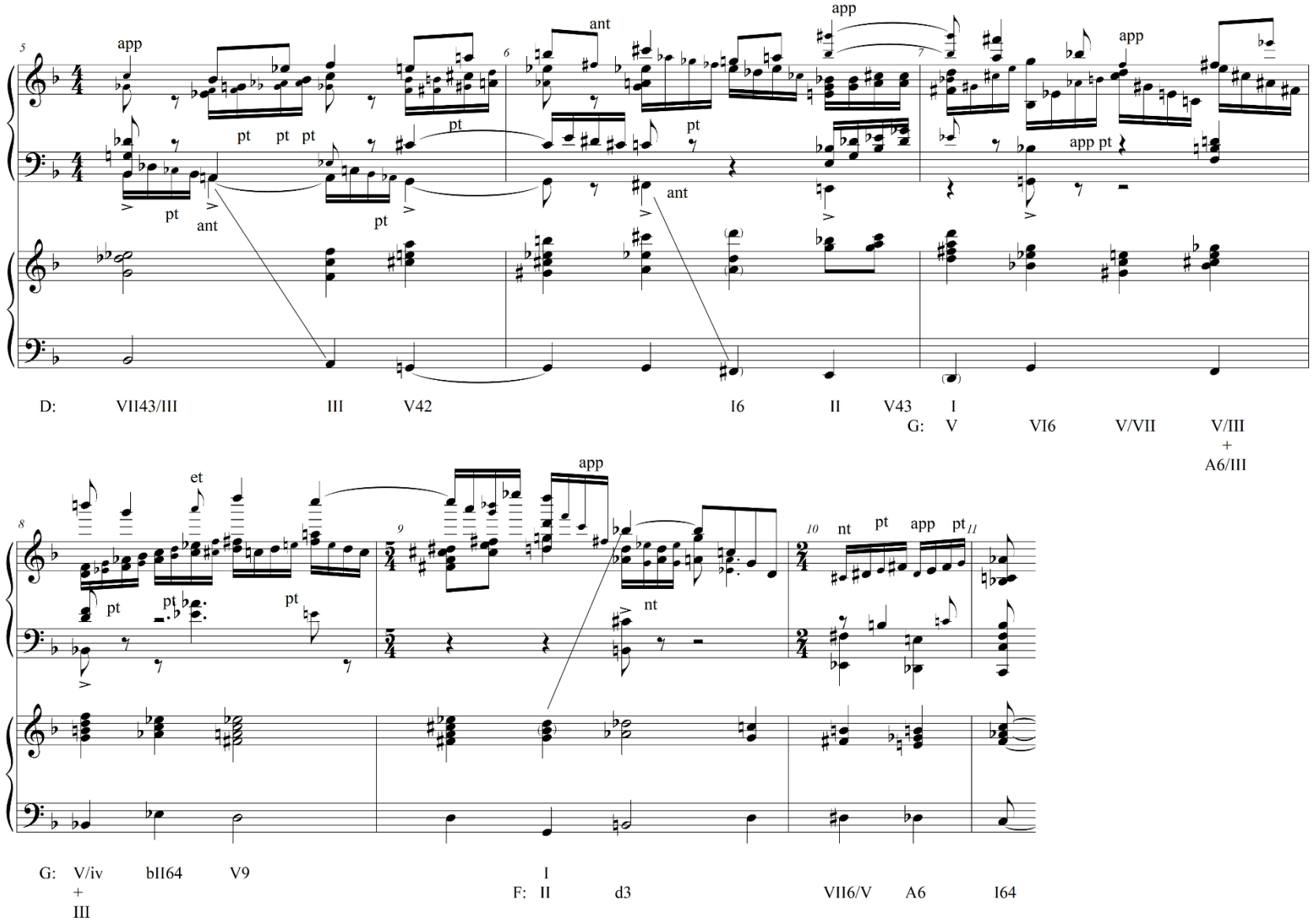
Example 10. Other appearances appearances of the signature chord in Sessions's Second Symphony



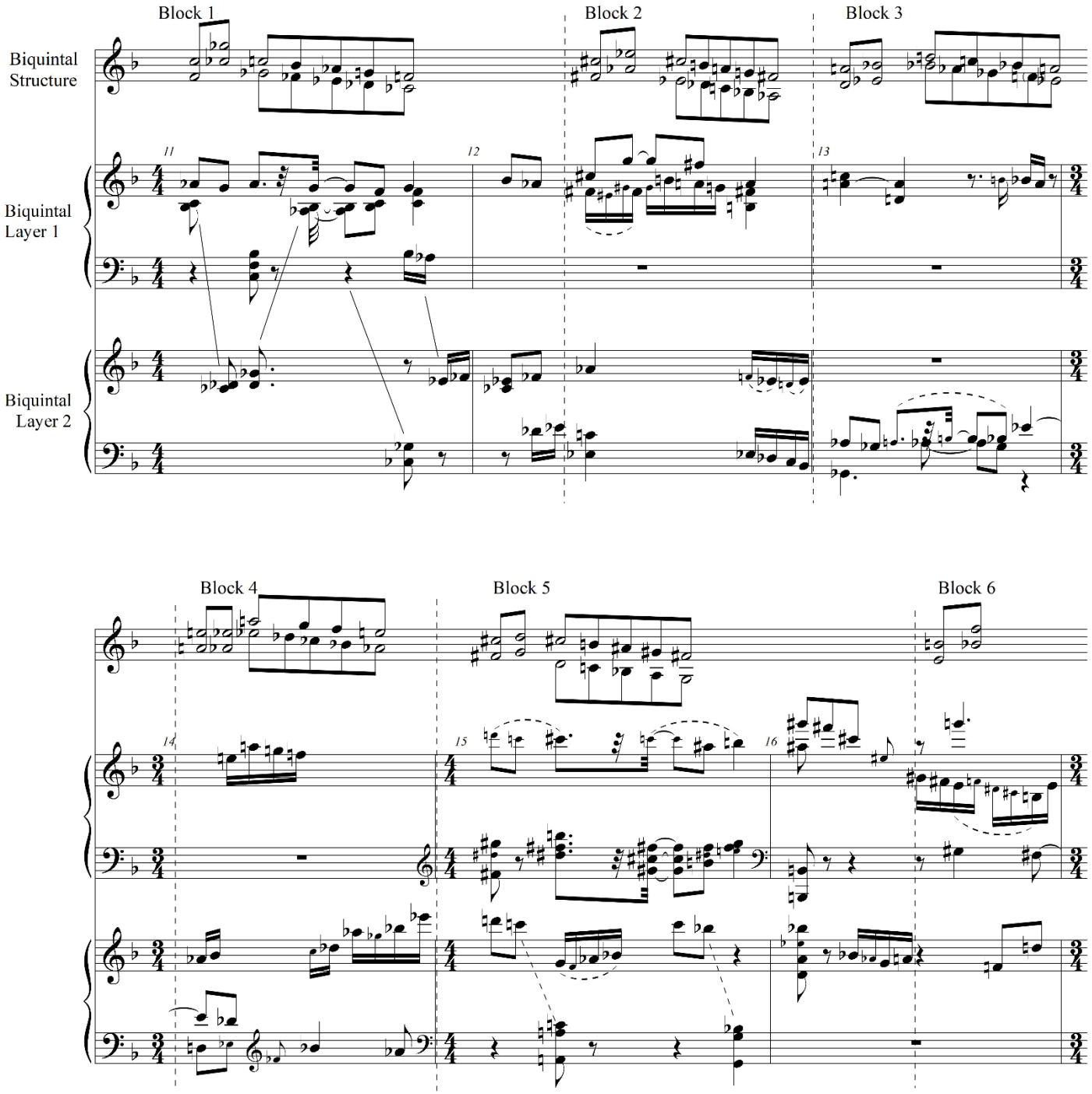
Example 11. Tonal evocations in the first subject of Sessions's Symphony No. 2, measures 5–10



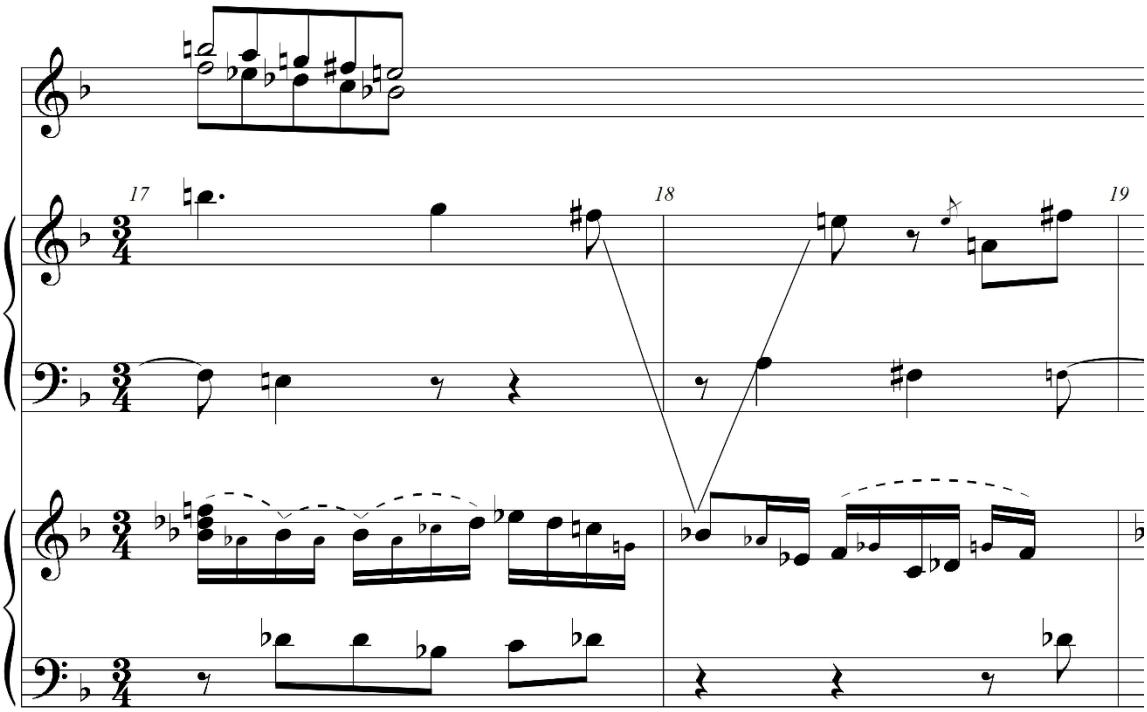
Example 12. Tonal-evocative and motivic analysis of the first subject's melody

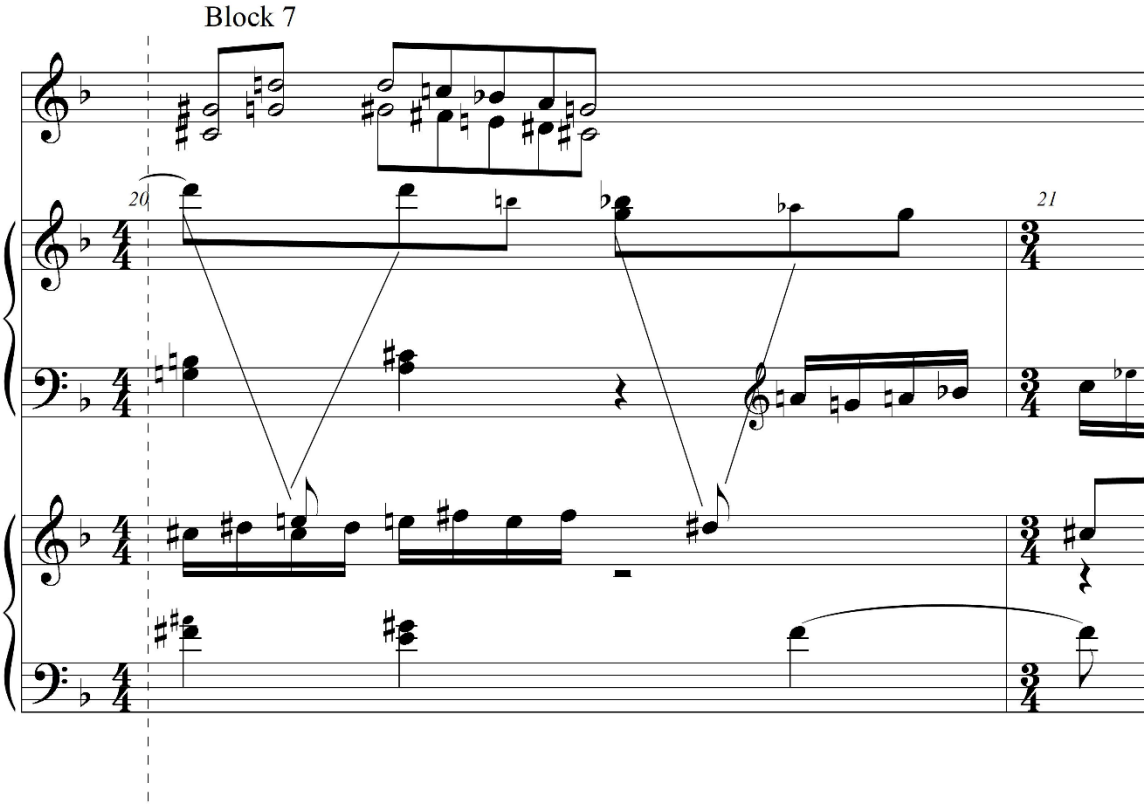


Example 13. Bi-quintal structure of the first subject's second phrase

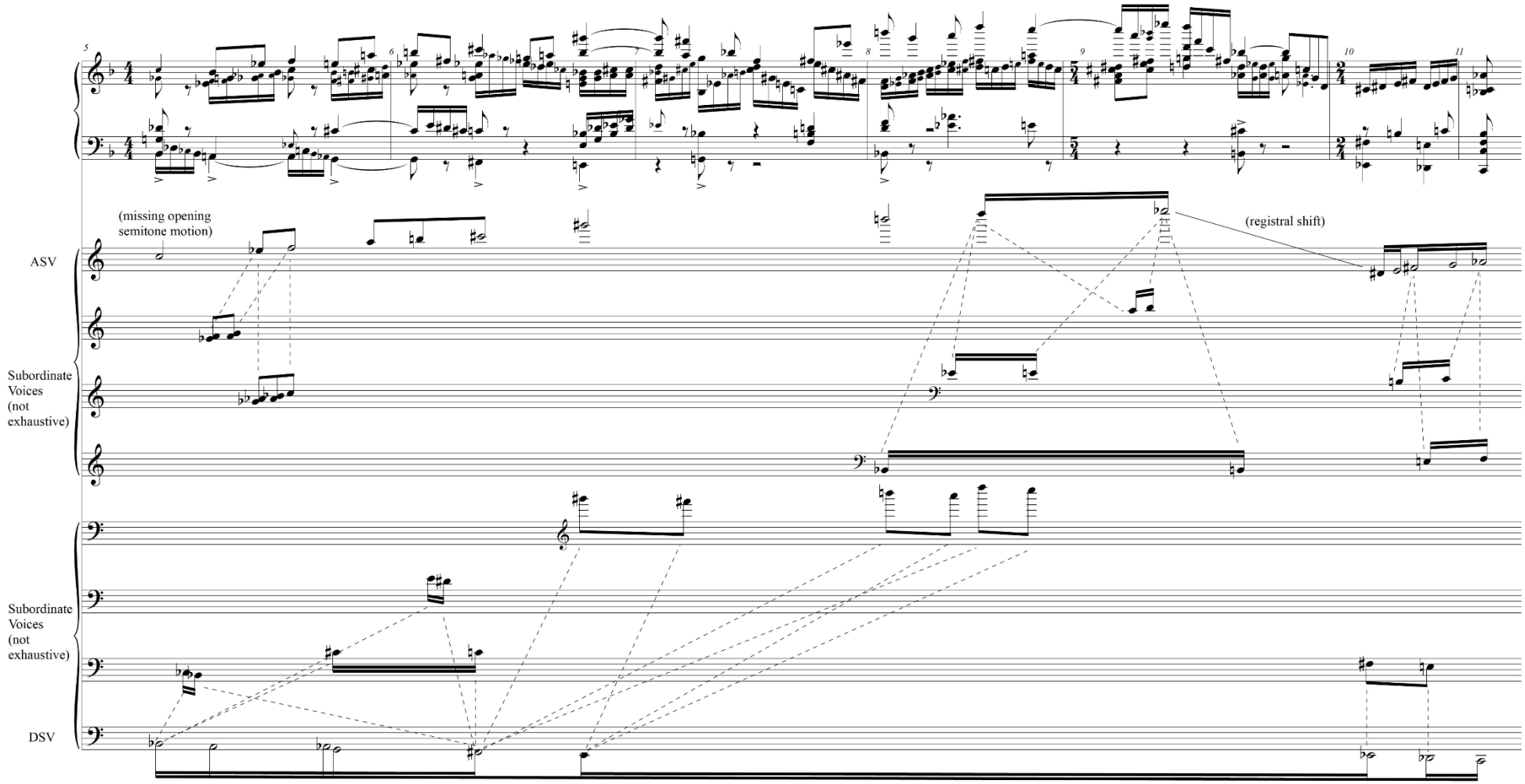


(Example 13, continued)

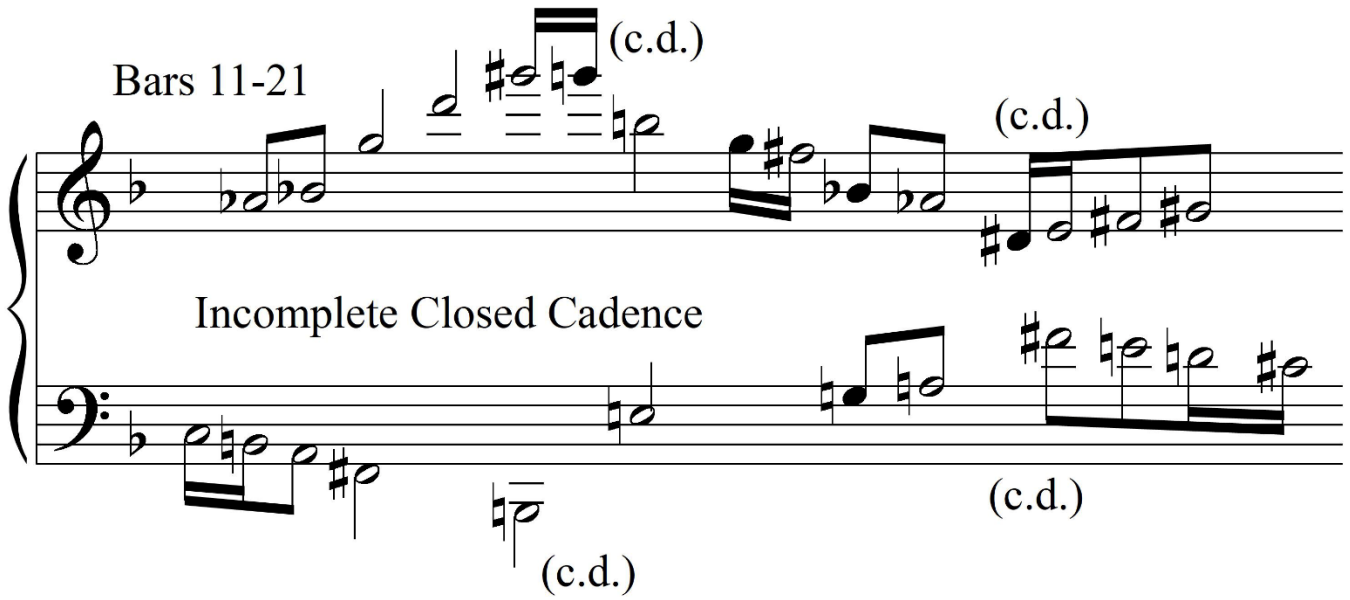




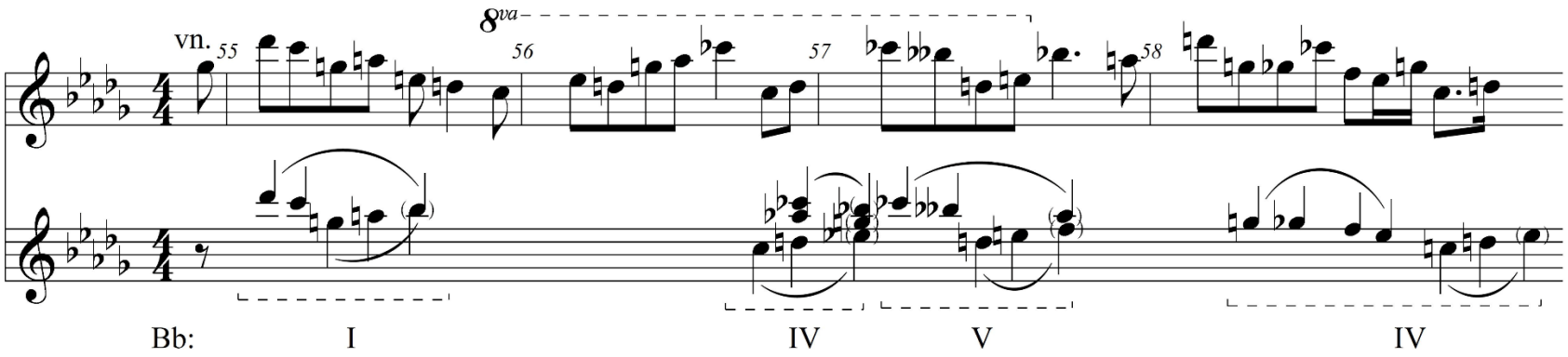
Example 14. Atonal voice-leading analysis of measures 5–10: incomplete closed cadence



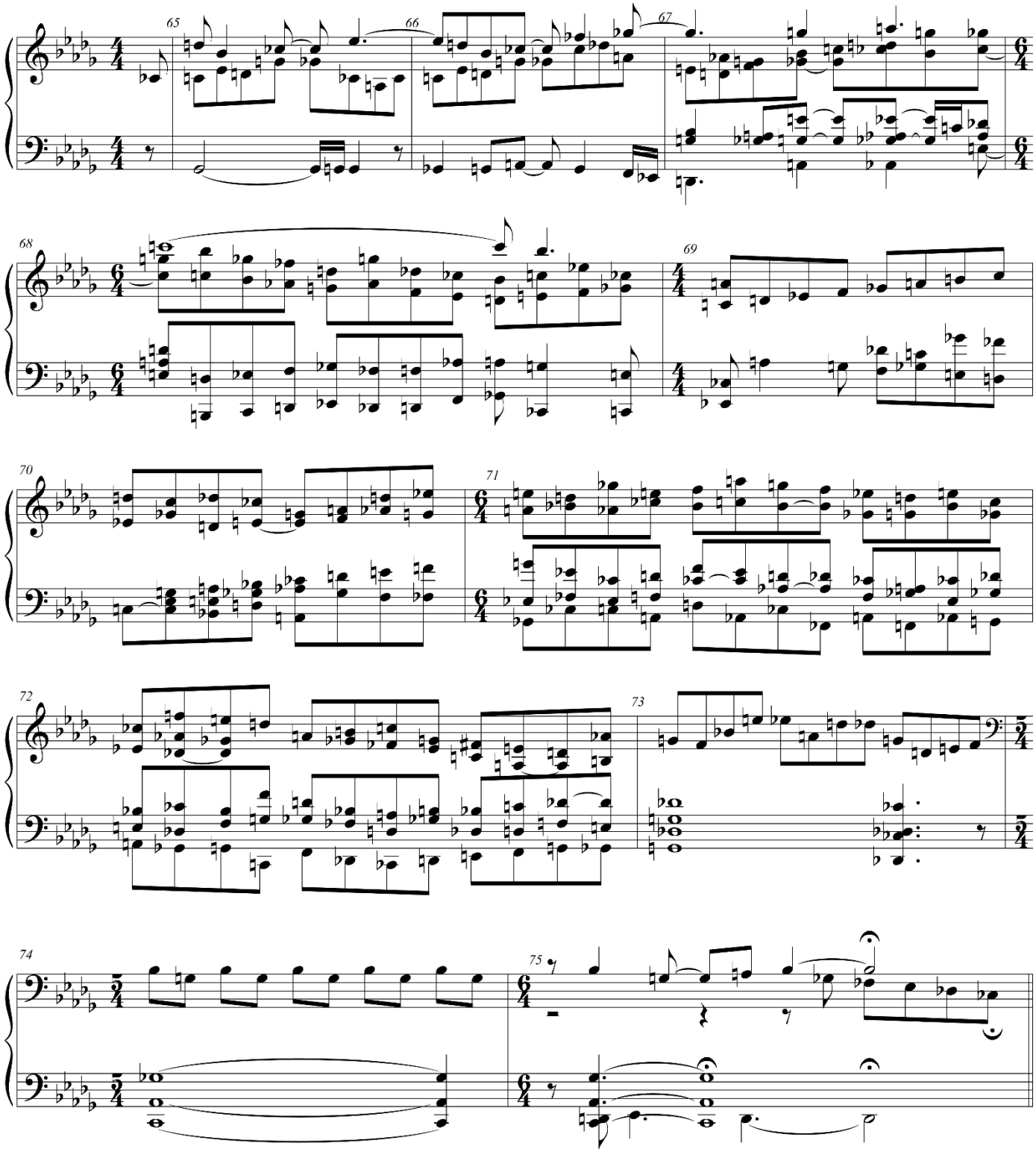
Example 15. Atonal voice-leading reductions of the first subject's B section: incomplete closed cadence



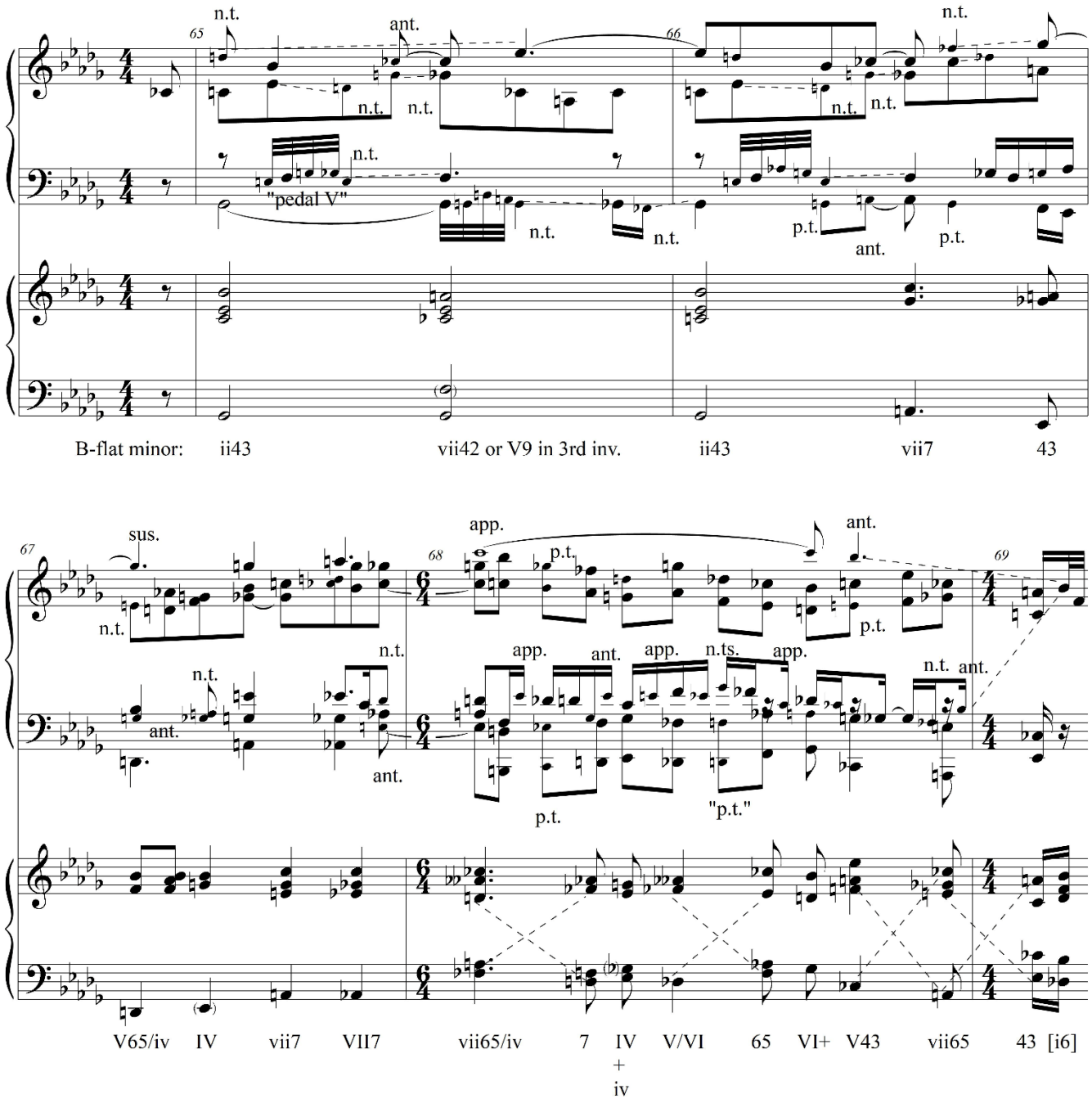
Example 16. Weak tonal evocations in the second subject's melody



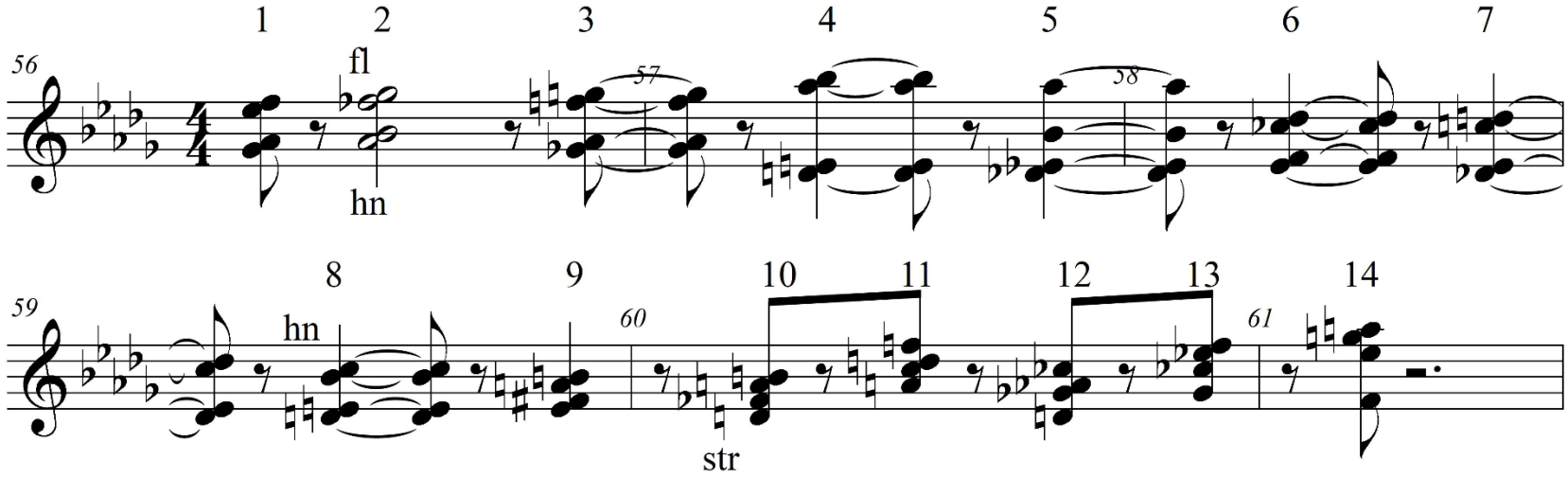
Example 17. Two-staff reduction of the second subject's continuation phrase, measures 65–75



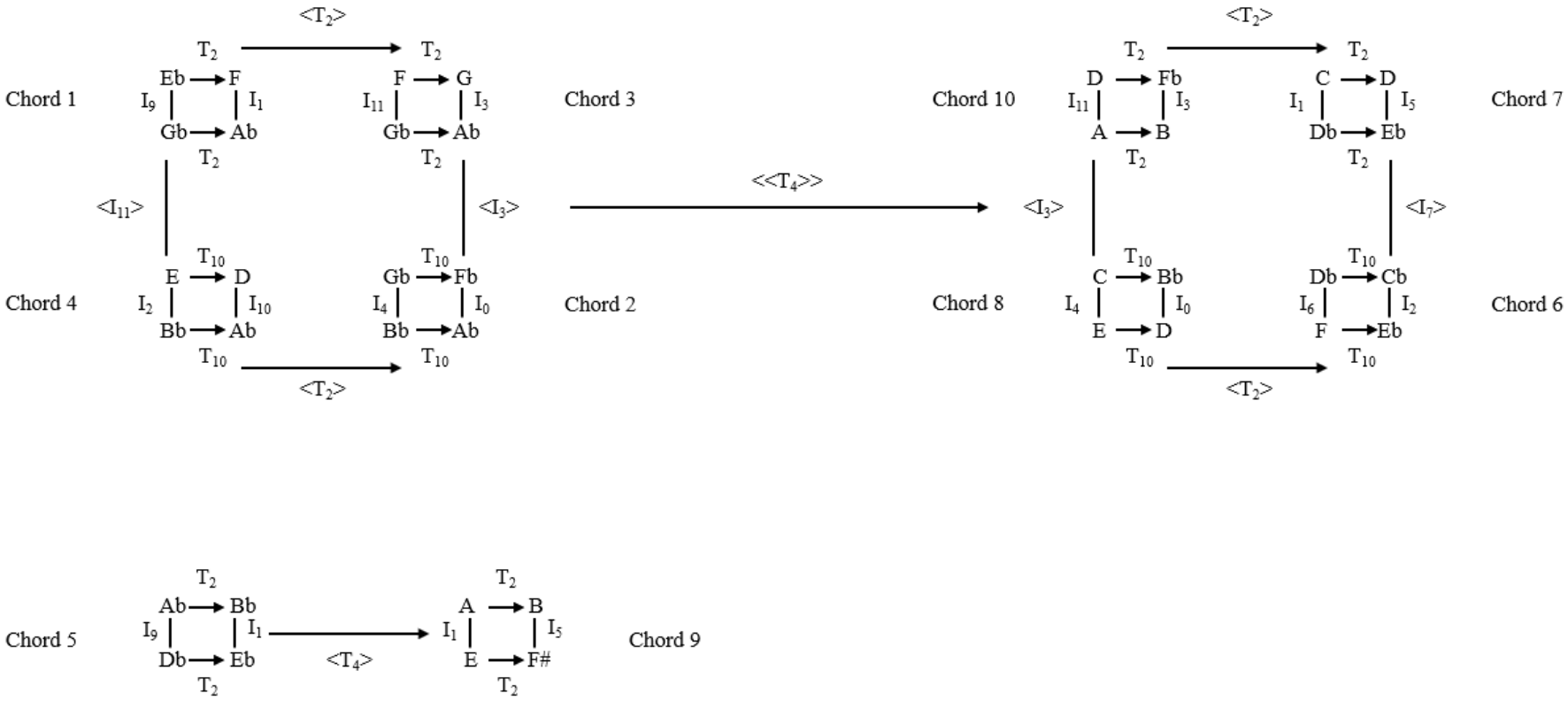
Example 18. Tonal evocation in the second subject's continuation phrase, measures 65–69



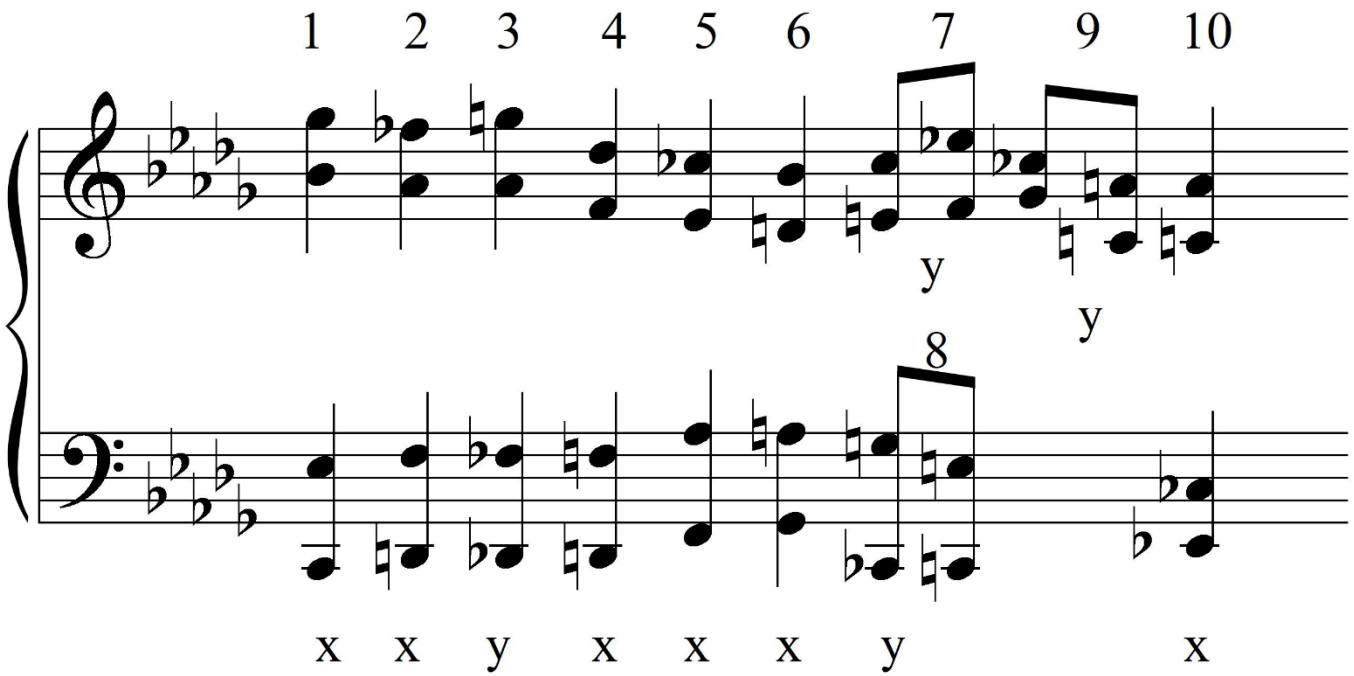
Example 19. Chordal accompaniment to the second subject's presentation phrase, measures 56–61



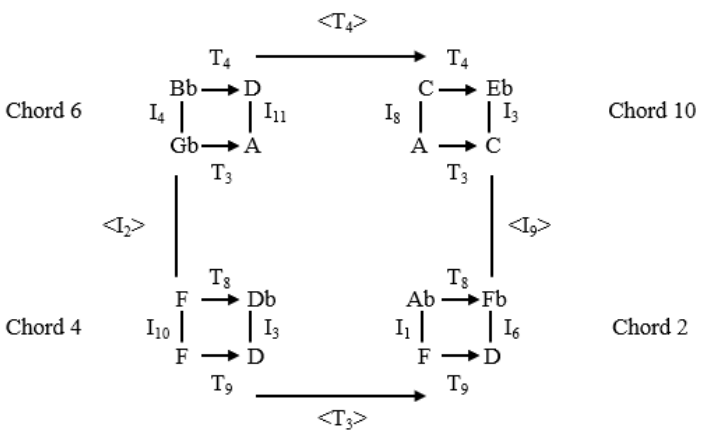
Example 20. Chordal structure of the second subject's accompaniment, measures 56–61



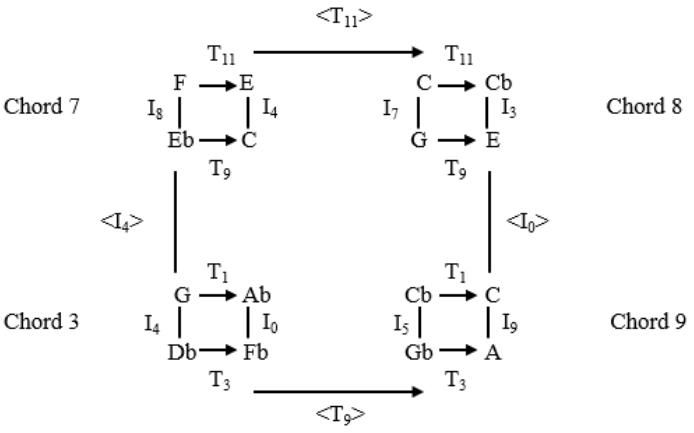
Example 21. Two different chord structures in the chorale, measure 68



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

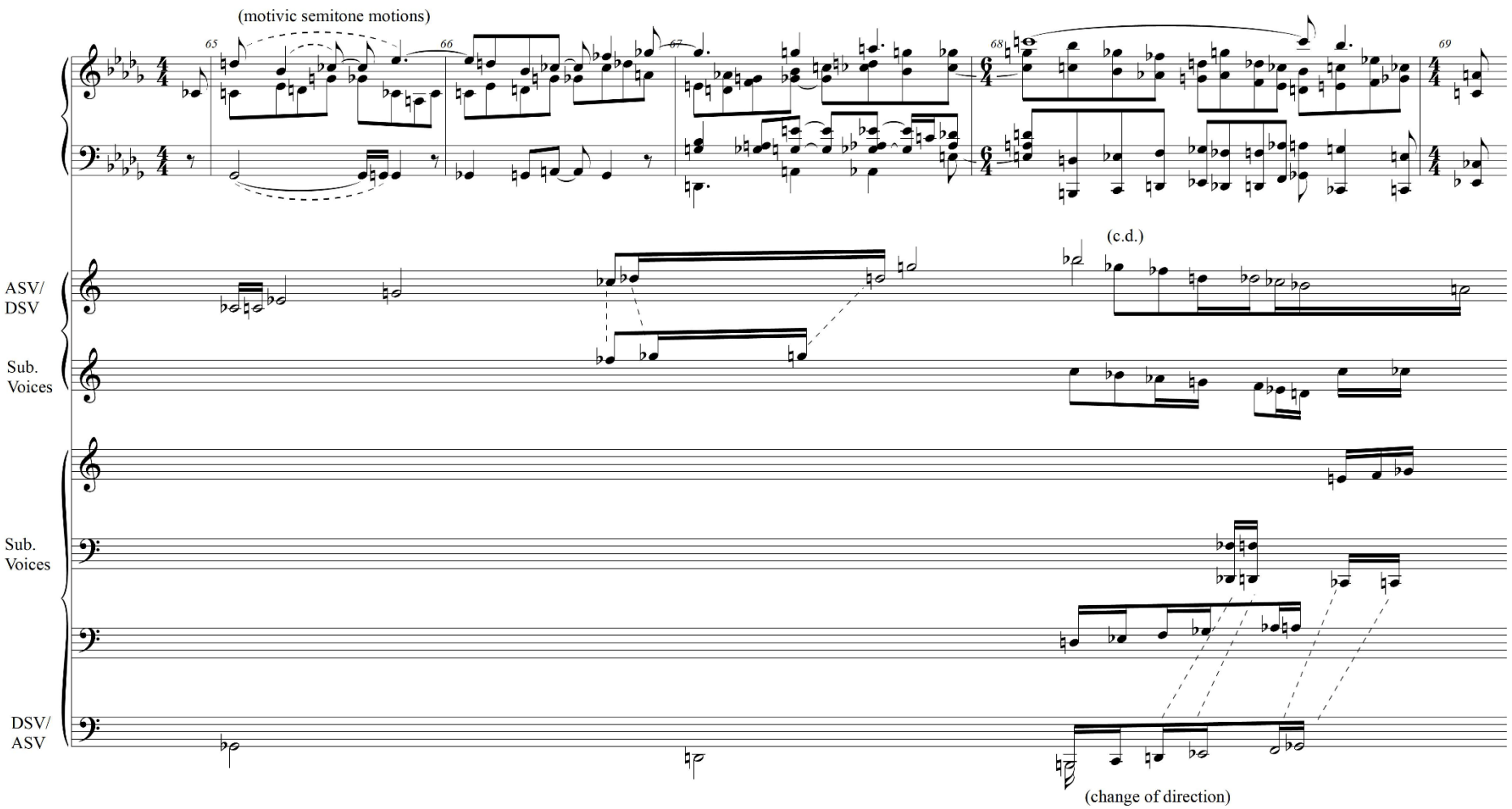


Chords with structure "X"

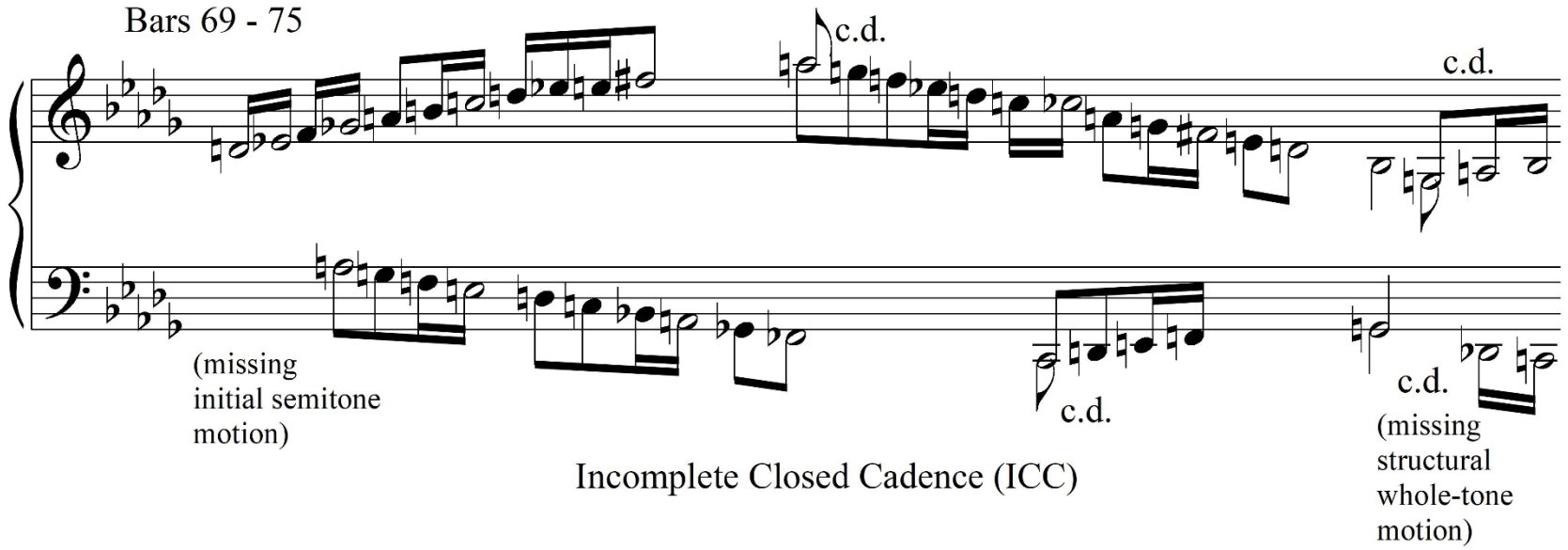
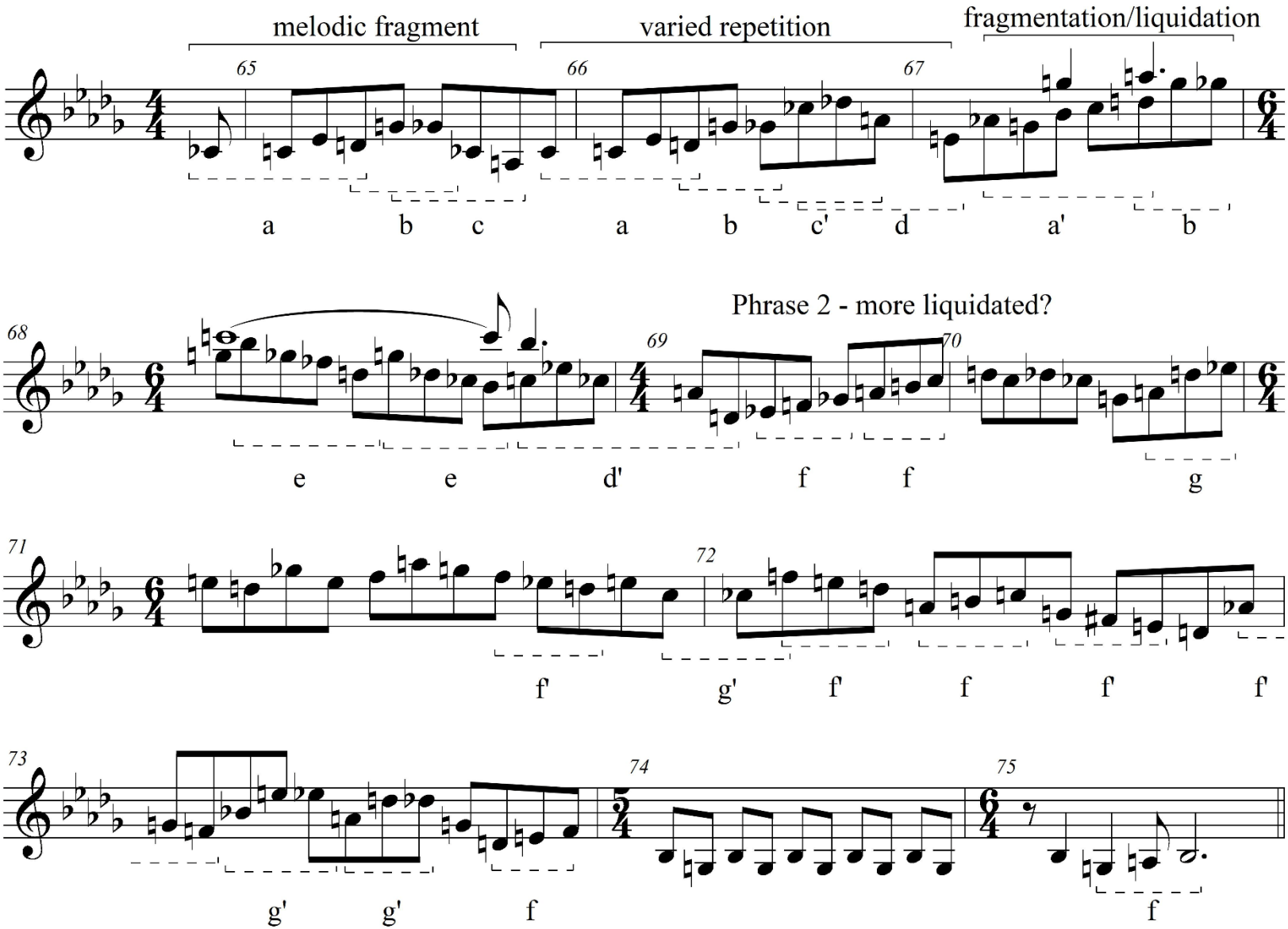


Chords with structure "Y"

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



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



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