

Thursday afternoon, 3 November

IL SEGRETO DELLA FORM DA GIACOMO PUCCINI
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PROGRAM

SOCIETY FOR MUSIC THEORY 17TH ANNUAL MEETING

NOVEMBER 2-6, 1994

FLORIDA STATE UNIVERSITY SCHOOL OF MUSIC
TALLAHASSEE, FLORIDA

The almost total neglect of Puccini's operas by theorists stands in sharp contrast to the multitude of volumes devoted to those of Wagner. In this respect and many others, no two composers might seem more different. Yet, research on *Tosca* has revealed similarities in the two men's compositional approaches to large-scale design through the composing-out of motives over long spans of music, a technique recently observed by David Lewin in his studies of *Parsifal*. (1) The correlation between Puccini's and Wagner's methods is not coincidental: fresh documentary evidence has shown that Puccini greatly admired Wagner's work, studied it profoundly, and consciously adopted several features of the elder man's technique including the manipulation of leitmotifs. Analysis of *Tosca* along these lines has proved fruitful, and its results have been applied rewardingly to other Puccini operas, such as *Manon Lescaut* and *La Fanciulla del West*.

The examination begins with the most striking of motivic expansions in *Tosca*: the opening motive (popularly referred to as "the Scarpia chords") paired with its transposition at the tritone forms a dominant prolongation expanded over Act I and throughout the length of the opera. Further expansions of primordial motivic material serve to organize whole acts.

(1) See David Lewin, *Generalized Musical Intervals and Transformations* (New Haven and London: Yale University Press, 1987).

HISTORIOGRAPHY OF MUSIC THEORY Thomas Christensen (University of Iowa), Chair

DEFENDING THE DODECACHORDON: IDEOLOGICAL CURRENTS IN
GLAREAN'S MODAL THEORY

Sarah Fuller

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Although Heinrich Glarean's assertion of a twelve-fold modal system is well known, ideological forces within his bold treatise have received little attention. An assessment of rationalist, religious, and humanist currents in *Dodecachordon* reveals a work that is more strongly marked by concern for religious orthodoxy than has hitherto been recognized. Glarean's interpretations (and misinterpretations) of ancient Greek theory and Latin plainsong alike stem from a universalist view of the subject matter treated in music theory. Glarean presents a noteworthy case study in the effects of cultural context on the writing of theory.