

Essays published on the Texas ScholarWorks platform, 2012-2022

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§ 1. Essays on ascending and upper-register cadence gestures

§ 1.1. The *New Historical Survey* series

NB: In §1.1, the order is according to the numbering of the series files.

Neumeyer, David. 2019 May. [Ascending Cadence Gestures, New Historical Survey, Part 1: Introduction.](#)

This new documentation of traditional European and European-influenced music with ascending lines and cadence gestures includes compositions from the fifteenth through the early twentieth century. The work is gathered in five parts, published separately. The present Part 1 contains the general introduction and a bibliography. Parts 2a-c cover music to 1650, Part 3 from 1650 to 1780, Part 4 1780 to 1860, and Part 5 1860 to the US copyright barrier, which is currently the end of 1923.

*[Part 2 is complete.]

2019 May. [Ascending Cadence Gestures, New Historical Survey, Part 2: European Modal Music \(to 1650\).](#) (Parts 2a, 2b, and 2c; index in 2d)

This is a documentation of traditional European music with ascending lines and cadence gestures. Part 2 covers the fifteenth century through 1650. The content is spread across three files: Part 2a from a variety of sources and genres, Part 2b from vocal music, Part 2c from instrumental ensemble music. Part 2d is an index.

2019 October. [Ascending Cadence Gestures, A New Historical Survey, Part 2e: to 1650, addendum.](#)

This is Part 2e of a multi-part essay gathering compositions with ascending lines and cadence gestures in European and European-influenced music. Compositions include psalm settings by Le Jeune and Schütz, sacred songs by Henry and William Lawes, music from Felipe Pedrell's historical anthology of Spanish organ music, keyboard music by Trabaci, instrumental ensemble music by Buonamente, Merula, and Turini.

2020 June. [Ascending Cadence Gestures, A New Historical Survey, Part 2f: to 1650, addendum 2.](#) Includes Part 2f1, Part 2f2, and Part 2f3.

This is Part 2f of a multi-part essay gathering compositions with ascending and upper-register cadence gestures in European and European-influenced music. Compositions include instrumental and vocal music by Arcadelt, Banchieri, Cazzati, Hammerschmidt, Marenzio, Quagliati, and Rusca (among others), as well as music from volumes published by the houses of Gardano and Vincenti. The document is in three files, Parts 2f1, 2f2, and 2f3.

2020 June. [Ascending Cadence Gestures, A New Historical Survey: Index to Composers and Compositions in Part 2.](#)

This file is a complete index to Part 2. It adds to Part 2d's index all items in Parts 2e, 2f1, 2f2, and 2f3.

*[Part 3 is complete.]

2022 June. [Ascending Cadence Gestures, A New Historical Survey, Part 3a1: Italian Instrumental Music, 1650-1675.](#)

Part 3 of a multi-part essay gathers compositions with ascending lines and cadence gestures in

European music from 1650 to 1780. The focus in Part 3a1 is on Italian instrumental music in the third quarter of the seventeenth century. Composers are Cazzati, Falconieri, Legrenzi, Marini, Merula, and Uccellini.

2022 June. [Ascending Cadence Gestures, A New Historical Survey, Part 3a2: English Vocal and Instrumental Music, 1650-1670.](#)

Part 3 of a multi-part essay gathers compositions with ascending lines and cadence gestures in European music from 1650 to 1780. The focus in Part 3a2 is on English vocal and instrumental music in the third quarter of the seventeenth century. Composers are Thomas Cross, John Gamble, John Jenkins, Henry Lawes, and Christopher Simpson..

2022 June. [Ascending Cadence Gestures, A New Historical Survey, Part 3a3: French and Italian Vocal Music, c1650-1680.](#)

Part 3 of a multi-part essay gathers compositions with ascending lines and upper-register cadence gestures in European music from 1650 to 1780. The focus in Part 3a3 is on French and Italian vocal music in the third quarter of the seventeenth century. Composers are Aux-Cousteaux, Berthod, Cazzati, Legrenzi, Lully, and Macé. A publisher is Robert Ballard III.

2022 June. [Ascending Cadence Gestures, A New Historical Survey, Part 3a4: French and French-Influenced Instrumental Music, 1650-1700.](#)

Part 3 of a multi-part essay gathers compositions with ascending lines and upper-register cadence gestures in European music from 1650 to 1780. The focus in Part 3a4 is on French and French-influenced music in the latter half and particularly the last quarter of the seventeenth century. Composers are Boyvin, Clérambault, Louis Couperin, Kusser, LeBègue, Mayr, Nivers, and Vitali. An appendix is included on Pachelbel's Magnificat Fugues..

2022 June. [Ascending Cadence Gestures, A New Historical Survey, Part 3b: 1700-1780.](#)

This is Part 3b of a multi-part essay gathering compositions with ascending lines and cadence gestures in European and European-influenced music. Composers include, among others, Archimbaud, J. S. Bach, Boismortier, Fux, Kirnberger, Le Roux, Mouret, Mozart, Schulz, Tartini, and Telemann. A publisher included is Gerhard Fredrik Witvogel.

*[Additional essays in Part 4 are under preparation.]

2020 September. [Ascending Cadence Gestures, A New Historical Survey, Part 4a1: 1780– 1815.](#)

This belongs to a multi-part essay series gathering compositions with ascending lines and upper-register cadence gestures in European and European-influenced music. Part 4 covers the period 1780–1860; this section is 1780–1815. Composers include, among others, Beethoven, Doche, Hummel, Mozart, Paisiello, Pecháček, J. A. P. Schulz, and Sterkel. Organ music compiled by Kaspar Ett concludes.

2020 January. [Ascending Cadence Gestures, A New Historical Survey, Part 4b: 1780-1860, Polkas.](#)

This is Part 4b of a multi-part essay gathering compositions with ascending lines and cadence gestures in European and European-influenced music. The repertoire here is polkas published in Europe or the United States between 1840 and 1861. Composers include, among others, Barili, D'Albert, Dodworth, Dressler, Grieg, Grobe, Lumbye, Rziha, Smetana, Johann Strauss, jr., Johann Strauss, sr., Valentini, Viereck, and Zawadzki. An appendix lists polkas mentioned in other publications of mine.

A separate file contains data on form design in fifteen published polkas.

2021 June. [Ascending Cadence Gestures, A New Historical Survey, Part 4b2: 1780-1860, Polkas \(2\).](#)

This essay supplements the Historical Survey Part 4b, which covered ascending cadence gestures in polkas between 1840 and 1861. Most items come from the Library of Congress collection *Music for the Nation: American Sheet Music, ca. 1820 to 1860*.

2022 September. [Ascending Cadence Gestures, A New Historical Survey, Part 4b3: Polkas, A Second Supplement.](#)

This supplement has additional polkas from the 1840s and 1850s. Composers include, among others, Charles d'Albert, János Gungl, Charles Lenschow, Hans Christian Lumbye, and Johann Strauss, jr. An appendix is a list of all polkas discussed in this and previous essays.

2022 September. [Ascending Cadence Gestures, A New Historical Survey, Part 4c1: Music for Home, Salon, and Concert.](#)

This continues Part 4 of a multi-part essay gathering compositions with ascending lines and upper-register cadence gestures in European and European-influenced music. The time period covered in Part 4 is 1780-1860. In Part 4c1 is instrumental music by, among others, Louis Adam, Chopin, Czerny, F. David, Heller, C. Schumann (Wieck), and R. Schumann.

*[Additional essays in Part 5 are under preparation.]

2020 July. [Ascending Cadence Gestures, A New Historical Survey, Part 5b: Music from Hymnals, 1893-1909.](#)

Part 5b of this multi-part essay gathers compositions with ascending and upper-register cadence gestures in European and European-influenced music is given over to examples from Shaker and Mormon hymnals published in the United States between 1893 and 1909.

2022 May. [Ascending Cadence Gestures, A New Historical Survey, Part 5b1: Hymnals by Augustus and Frederick Fillmore, 1847-1893.](#)

Part 5b1 is a supplement to Part 5b of the *New Historical Survey*. Where Part 5b offered examples from Shaker and Mormon hymnals published between 1893 and 1909, Part 5b1 covers six earlier hymnals compiled and partly written by the Fillmores and published in Cincinnati between 1847 and 1893. The earliest of them, *The Christian Psalmist*, was co-authored by Silas W. Leonard and Augustus D. Fillmore; it combined standard notation with two other formats and was one of the commercially most successful American hymnals of the 19th century.

2020 August. [Ascending Cadence Gestures, A New Historical Survey, Part 5d: After 1860.](#)

This is Part 5d of a multi-part essay gathering compositions with ascending lines and cadence gestures in European and European-influenced music. Composers include, among others, Chaminade, Benjamin Cutter, Edward German, Grieg, Kéler, Sousa, Tchaikovsky, and Waldteufel. Additional examples come from folk song and dance collections by Elizabeth Burchenal.

2021 July. [Ascending Cadence Gestures, A New Historical Survey, Part 5d2: 1860-1900, Polkas.](#)

This essay continues from the Historical Survey Parts 4b & 4b2, which covered polkas between 1840 and 1861, to document ascending cadence gestures in more than fifty polkas after that, to c. 1890. Composers represented, among many others, are Gonzaga, Kéler, Johann Strauss, jr., Sullivan, and

Ziehrer. An appendix discusses the *Clarinet Polka* and *Modřanská Polka* (“Beer Barrel Polka”).

§ 1.2. Other essays on ascending and upper-register cadence gestures

NB: In §1.2, the order is reverse chronological.

Neumeyer, David. 2022 March. [On the “Wedge” Figure in Cadences of European and European-influenced Music, c1600-1930.](#)

The wedge is a figure in which the principal voiceleading elements approach or diverge from each other, usually by step. These can be separate voices or two strands within a single melody. Working within the context of linear analysis, I study structural cadences—main cadences at or near the end.

2022 January. [Text and Music in Two Songs by Charles K. Harris.](#)

In 2021, *SMT-V*, an online journal of the Society for Music Theory, published a video essay by Michael Buchler, Professor of Music in the College of Music, Florida State University. It’s titled *I Don’t Care if I Never Get Back: Optimism and Ascent in “Take Me Out to the Ball Game.”* In this essay I examine similar songs from the era: Charles K. Harris, “*After the Ball*” (1892) and “*The Last Farewell*” (1903).

2021 June. [Register and Cadence Gesture \(2\): Gershwin’s “Embraceable You.”](#)

This is a companion piece to an essay on Jerome Kern’s “All the Things You Are,” where an alternative ending with a rising melodic gesture is written into the published sheet music. The survey of Gershwin’s “Embraceable You” here was inspired by a similar figure in an early recorded performance by Sarah Vaughan.

2021 June. [Register and Cadence Gesture \(1\): Jerome Kern’s “All the Things You Are.”](#)

Some cadences in European and European-influenced tonal music show a contradiction in direction between registral stasis and linear movement, the example being alternative endings written into a song by Jerome Kern. The topic is explored through analysis of 51 recorded performances.

2020 March. [Schubert, Deutsche Tänze, D. 128 \(1812?\): Scale Degree ^6, the Dominant Ninth, and Ascending Cadence Gestures](#)

The 12 German dances, D. 128, are the earliest extant set of dances by Franz Schubert. This set is studied for figures that appear commonly in his later dance music: a free and expressive treatment of ^6 in the major key, ascending gestures in cadences, and V9 harmonies. The conclusion is that Schubert’s treatment of these figures in D. 128 is more conservative than it is in certain of his dances from the 1820s. In an appendix, comparisons are made with two later sets: 8 Ländler, D. 378 (1816), and 16 Deutsche Tänze, D. 783 (1825).

2020 March. [Index to Ascending Cadence Gestures in Essays Published on the Texas ScholarWorks Platform: Update 2020.](#)

This file updates the Index published in January 2019. There are two sections. The first is a progress report on the project *Ascending Cadence Gestures, A New Historical Survey*. The second is an updated list of all compositions with ascending or upper-register cadence gestures, as mentioned in my article *The Ascending Urlinie* (1987), in essays published on the Texas ScholarWorks platform, and in work files prepared for remaining numbers in the new historical survey.

2019 July. [Offenbach, Rising Melodic Gestures in La belle Hélène \(1864\).](#)

Jacques Offenbach's *La belle Hélène* (1864) was the successor to *Orphée aux Enfers* (1858; 1874) in both its send-up of Greek myth and its production triumph. Four other mature and now well-known operettas followed: *Barbe-bleue* (1866), *La Vie parisienne* (1866), *La Grande-Duchesse de Gérolstein* (1867), and *La Périochole* (1868). All of these—along with *La belle Hélène*—were composed to libretti by Henri Meilhac and Ludovic Halévy.

2019 June. [Index to the Blog Ascending Cadence Gestures and to Related Publications on the Texas ScholarWorks Platform](#)

This is an index to musical compositions discussed in essays published on this platform since 2010, through 12 January 2019. Many but not all of the pieces listed were also discussed on my blog *Ascending Cadence Gestures in Tonal Music* (on Google's blogspot platform). Taken together, these essays and blog posts document rising cadence figures and some melodic archetypes in a broad range of European music from roughly 1500-1900, including music for social uses (dance and song), for domestic and public performance, and for the musical theater.

2019 March. [Offenbach, Rising Melodic Gestures in Orphée aux Enfers \(1858; rev. 1874\)](#)

Orphée aux Enfers was Jacques Offenbach's first success with a full-scale operetta and remains for many the quintessential representative of the genre. This essay discusses ascending cadence gestures in the original two-act version (1858) and the expanded, four-act version (1874).

2018 February. [Offenbach, two one-act operettas: Les deux aveugles \(1855\) and Pomme d'Api \(1873\)](#)

Ascending cadence gestures are common in the repertoire of the operetta and in some early opéras comiques. Composers altered traditional dramatic cadence figures beginning in the mid-1830s, but it was multiple instances in Jacques Offenbach's one-act stage pieces in the mid-1850s that popularized them and turned them into clichés of the musical theater. *Les deux aveugles* (1855) was the composer's first undisputed success. Offenbach returned to the one-act format much later in his career with *Pomme d'Api* (1873). An afterword provides a table of theatrical cadences that bring attention to the upper register.

2018 December. [Rounds, Catches, and Canons: Interval Frames and Ascending Figures.](#)

The play of register in the compact designs of vocal rounds sets up a structure that is quite amenable to rising cadence figures. Repertoire presented here comes from two general groups of sources: (1) nineteenth-century amateur and school collections, which include both traditional and contemporary rounds; (2) seventeenth-century publications by Thomas Ravenscroft, John Hilton, and Henry Purcell.

2018 May. [Johann Strauss, jr., Die Fledermaus: Ascending Cadence Gestures on Stage.](#)

Die Fledermaus (1874), today the best-known operetta by Johann Strauss, jr., is also a treasure trove of ascending cadence gestures. This article documents and interprets those multiple instances and their effects.

2017 October. [The Ascending Urlinie \(Journal of Music Theory, 1987\): Studies of Music from the Endnotes.](#)

In the endnotes to an article published thirty years ago, I list about thirty compositions as representative examples of different forms of the ascending *Urlinie*. This document provides analyses and discussion of all those pieces, as well as additional discussion of two pieces from the article's main text: Bach, Prelude in C Major, BWV 924 (as compositional exercise); Beethoven, Piano Sonata in Bb

major, op. 22, III (rising *Urlinie* and register).

2017 September. [*English, Scotch, and Irish Dance and Song: Supplement 2*](#)

Another supplement to the essay *English, Scotch, and Irish Dance and Song*, which is primarily a documentation of rising cadence figures in dances, fiddle tunes, and songs from late eighteenth and early nineteenth century published sources. Gathered here are an additional 70 examples taken from files downloaded in May and June 2017.

2017 July. [*Seventeenth-Century Germany and Austria: Ascending Cadence Gestures*](#)

The seventeenth century in Europe was a particularly rich time for experimentation in musical performance, improvisation, and composition. This essay, meant as an addendum to *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas ScholarWorks, July 2016), documents and analyzes characteristic instances of rising cadential lines in music by composers active in Germanophone countries--and, as it happens, particularly in the cities of Hamburg in the north and Vienna in the south.

2017 June. [*English, Scotch, and Irish Dance and Song: Supplement*](#)

A supplement to the essay *English, Scotch, and Irish Dance and Song*, which is primarily a documentation of rising cadence figures in dances, fiddle tunes, and songs. Gathered here are another 50 examples found in files downloaded on 2 May 2017. These were the coincidental result of a search for more information on Nathaniel Gow, the son of the famous Scottish fiddler Niel Gow.

2017 May. [*English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures*](#)

This is a documentation of ascending cadence gestures in some 260 songs and dances from the British Isles, taken from eighteenth and nineteenth century sources, with some emphasis on collections for practical use published between about 1770 and 1820 and on the later ethnographic collections of P. W. Joyce and the anthology of Francis O'Neill.

2017 June. [*A Gallery of Simple Examples of Extended Rising Melodic Shapes, Volume 2.*](#)

This second installment of direct, cleanly formed rising lines offers examples from a variety of sources, ranging from a short early seventeenth century choral piece to Prokofiev's Classical Symphony, and from Scottish fiddle tunes to Victor Herbert operettas.

2017 March. [*A Gallery of Simple Examples of Extended Rising Melodic Shapes.*](#)

Prevailing stereotypes of formal cadences and arch-shaped melodies were especially strong in the eighteenth century, but they did not prevent European musicians from occasionally introducing rising melodic figures into cadences and sometimes connecting those figures abstractly in lines with focal notes earlier in a composition. This essay presents a few of the most direct, cleanly formed rising lines in music from the eighteenth and nineteenth centuries.

2017 March. [*Addendum to the Historical Survey, with an Index*](#)

This is an addendum to the essay *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas ScholarWorks, July 2016), consisting of posts since that date to my blog "Ascending Cadence Gestures" (on Google blogpost). This is also an index to musical compositions discussed in essays published or re-published on this platform since 2010, through 03 March 2017.

2017 January. [*Ascending Cadence Gestures in Waltzes by Joseph Lanner.*](#)

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Lanner is the focus of this essay, with waltz sets ranging from prior to 1827 through 1842.

2017 January. [Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.](#)

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Strauss is the focus here, through twenty five waltz sets published between 1827 and 1848.

2016 November. [Ascending Lines in the Minor Key.](#)

The minor key poses obstacles to rising cadence gestures, and the number of compositions with convincing linear ascents is small. This essay assumes a mostly traditional Schenkerian point of view and studies that limited repertoire of pieces, which includes 17th and early 18th century music relying on the Dorian octave, and compositions by a variety of composers from Johann Walther and Thomas Morley, through François Couperin and Beethoven, to Brahms, Hugo Wolf, and Carl Kiefert.

2016 September. [Rising Gestures, Text Expression, and the Background as Theme.](#)

Walter Everett's categories for tonal design features in nineteenth-century songs fit the framework of the Classic/Romantic dichotomy: eighteenth-century practice is the benchmark for progressive but conflicted alternatives. These categories are analogous to themes in literary interpretation; so understood, they suggest a broader range of options for the content of the background than the three Schenkerian Urlinien regarded as essentialized universals. The analysis of a Brahms song, "Über die See," op. 69/7, provides a case study in one type, the rising line, and also the entry point for a critique of Everett's reliance on a self-contradictory attitude toward the Schenkerian historical narrative.

2016 July. [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century.](#)

Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.

2016 June. [On Ascending Cadence Gestures in Adolphe Adam's *Le Châlet* \(1834\).](#)

Adolphe Adam's one-act opéra comique *Le Châlet* (1834) is a milestone in the history of rising cadence gestures and, as such (combined with its popularity), may have been a primary influence on other composers as rising cadence gestures proliferated in opera bouffe and both French and Viennese operetta later in the century, and eventually in the American musical during the twentieth century.

2016 April. [Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert](#)

Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical ^6; (2) pastoral ^6; and (3) non-classical ^6. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly 1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture

by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

2015 December. [Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay.](#)

This essay provides background on dance in the nineteenth century and then focuses on characteristic figures in the polka, especially those linked to rising cadence gestures. The polka became a popular social dance very quickly in the early 1840s. Its music was the first to introduce rising melodic frames and cadence gestures as common features. This essay provides a series of examples with commentary. Most pieces come from the 1840s and early 1850s. Variants of the polka—polka-mazurka, polka française, and polka schnell—are also discussed and illustrated.

2015 April/2018 October. [Kingsbury Hymns of Praise: Rising Lines.](#)

Pieces with rising cadence gestures in *Hymns of Praise: For the Church and Sunday School*. Compiled by F. G. Kingsbury. Chicago: Hope Publishing Co., ©1922. A hymn book from my father's collection. Because of their largely nineteenth century origins, it seemed reasonable to think that hymns in the evangelistic tradition would be more likely than older tunes to have rising cadence gestures.

2014 March/2015 March. [Rising Lines in the Tonal Frameworks of Traditional Tonal Music](#)

This article supplements, and provides a large amount of additional data for, an article I published nearly thirty years ago: "The Ascending Urlinie," *Journal of Music Theory* 31/2 (1987): 275-303. By Schenker's assertion, an abstract, top-level melody always descends by step to \wedge^1 . I demonstrated that at least one rising figure, $\wedge^5\text{-}\wedge^6\text{-}\wedge^7\text{-}\wedge^8$, was not only possible but could be readily found in the repertory of traditional European tonal music.

2012 August/2015 March. [Carl Schachter's Critique of the Rising Urlinie](#)

A detailed critique of two articles by Carl Schachter (1994; 1996), this study is concerned with some specific issues in traditional Schenkerian theory, those connected with the rising Urlinie—these can be roughly summarized as the status of \wedge^6 and the status of \wedge^7 . Sixteen of twenty three chapters in this file discuss Schachter's two articles directly, and the other seven chapters (2, 4, 5, 17-20) speak to underlying theoretical problems.

2012 August/2015 March. [Analyses of Schubert, Waltz, D.779no. 13](#)

This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous A-major waltz, no. 13 in the Valses sentimentales, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted "diversity" standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

2012 August/2015 March. [Proto-backgrounds in Traditional Tonal Music.](#)

This article uses an analogy between "theme" in literary studies and "background" in linear analysis (or other hierarchical analytic models) for music to find more options for interpretation than are available in traditional Schenkerian analysis. The central construct is the proto-background, or tonic-triad interval that is understood to precede the typical linear background of a Schenkerian or similar hierarchical analysis. Figures typically or potentially found in a background, including the Schenkerian urlinie, are understood to arise through (informal) transformations, or functions, applied to proto-backgrounds.

2014 March. [Complex upper-voice cadential figures in traditional tonal music](#)

Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from \wedge^5 , the other from \wedge^3 . Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

2012 August. [Tonal Frames in 18th and 19th Century Music](#)

Tonal frames are understood here as schemata comprising the "a" level elements of a time-span or prolongation reduction in the system of Lerdahl and Jackendoff, *Generalized Theory of Tonal Music* (1983), as amended and extended by Lerdahl (*Tonal Pitch Space* (2001)). I use basic forms from these sources as a starting point but call them tonal frames in order to make a clear distinction, because I have a stricter view of the role of register.

2010/2016 November. [John Playford Dancing Master: Rising Lines](#). A revised version of this was published in 2016: [link](#).

Musical examples with rising cadence gestures from John Playford's *Dancing Master* (1651). This set was extracted from the article "Rising Lines in Tonal Frameworks of Traditional Tonal Music."

2004/2014 April. [Table of Compositions with Rising Lines](#).

[A table that gathers more than 900 examples of musical compositions with cadences that use ascending melodic gestures.]

§ 2. Essays on other topics

NB: In the three sub-sections of §2, the order is reverse chronological, with the exception of the sub-sub-section under §2.3: "2017-18: Series, Formal Functions in Menuets by Mozart," where the order is according to the series parts.

§ 2.1. On the Dominant Ninth

Neumeyer, David. 2022 August. [Dominant Ninth, Index to blog and essays](#).

This file has three lists: (1) List of posts to the blog, On the Dominant Ninth Chord; (2) List of essays published on the Texas ScholarWorks platform; (3) Repertoire list for the essays.

2022 August. [The Dominant Ninth in Music from 1900 to 1924, Part 3](#).

This essay continues documentation of major V9 chords. Many examples have traditional resolutions, but some show more complex treatments in advanced styles of the period. Composers are Marion Bauer, Gabriel Dupont, Eleanor Everest Freer, Jerome Kern, James Scott, and Florent Schmitt. Five other pieces are from series intended for cinema performance. One song by Bud de Sylva and Gus Kahn is also included

2020 June. [The Dominant Ninth in Music from 1900 to 1924, Part 1.](#)

By about 1890, the major dominant ninth harmony had become firmly established in compositional and improvisational practice. After 1900, this harmony was routinely used in many musical genres. The two parts of this essay sample a few of these occurrences in repertoires ranging from those that are surprisingly conservative (American marches and ragtime) to those that are remarkably adventurous (French Impressionists and the English and American musicians influenced by them). Composers represented in Part 1 include Costa Noguera, Friml, Hageman, Herbert, Joplin, Kern, Lehar, Lincke, MacDowell, and Sousa.

2020 June. [The Dominant Ninth in Music from 1900 to 1924, Part 2.](#)

This continues the study of the major dominant ninth harmony in European and European-influenced music after 1900. Composers represented in Part 2 are Claude Debussy, Lili Boulanger, and Charles Griffes. Scholarship by Taylor Greer, Keith Waters, and Deborah Williamson is summarized and discussed. Composers whose stage works are discussed in the introduction are Herbert, Lehar, Mozart and Wagner.

2020 April. [The Dominant Ninth and Tonic Seventh in the Upper Tetrachord of the Major Key.](#)

Pieter van der Merwe, Derek B. Scott, and Norbert Linke have all written about the freedom with which nineteenth-century composers—especially those writing music for social dance and repertoires influenced by social dance—treated the upper tetrachord of the major key, an essential factor in the history of extended tertian chords and more generally in the history of still more complex harmonies. Examples total about 60; theirs and most of mine come from the 19th century waltz repertoire.

2019 July. [Dominant Ninth Harmonies in American Songs around 1900.](#)

Among many changes in creative practices in music during the nineteenth century was the freer treatment of the ninth above the dominant, including independent V9 harmonies. This essay discusses songs composed, performed, and published in the United States from roughly 1890 to 1920. Composers include, among others, Beach, Hageman, Herbert, MacDowell, Nevin, Rogers, and Sousa.

2020 June. [The Dominant Ninth in Music from 1900 to 1924, Part 2.](#)

This continues the study of the major dominant ninth harmony in European and European-influenced music after 1900. Composers represented in Part 2 are Claude Debussy, Lili Boulanger, and Charles Griffes. Scholarship by Taylor Greer, Keith Waters, and Deborah Williamson is summarized and discussed. Composers whose stage works are discussed in the introduction are Herbert, Lehar, Mozart and Wagner.

2020 June. [The Dominant Ninth in Music from 1900 to 1924, Part 1.](#)

By about 1890, the major dominant ninth harmony had become firmly established in compositional and improvisational practice. After 1900, this harmony was routinely used in many musical genres. The two parts of this essay sample a few of these occurrences in repertoires ranging from those that are surprisingly conservative (American marches and ragtime) to those that are remarkably adventurous (French Impressionists and the English and American musicians influenced by them). Composers represented in Part 1 include Costa Noguera, Friml, Hageman, Herbert, Joplin, Kern, Lehar, Lincke, MacDowell, and Sousa.

2018 November. [Dominant Ninth Harmonies in the 19th Century: A Gallery of Simple Examples Drawn from the Dance and Theater Repertoires.](#)

In European music, freer treatment of the sixth and seventh scale degrees in the major key encouraged the use of independent V9 chords, which appear already early in the nineteenth century, are common by the mid-1830s, and are important to the process by which the hegemony of eighteenth-century compositional, improvisational, and pedagogical practices were broken down. This essay provides multiple examples of the clearest instances of the V9 as a harmony in direct and indirect resolutions.

2016 April. [Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert.](#)

Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical ^6; (2) pastoral ^6; and (3) non-classical ^6. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly 1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert.

§2.2. Some theoretical and methodological issues

Neumeyer, David. 2022. [Themes and Lines: On Practices in Linear Analysis of Music.](#)

The mechanics of a linear analysis practice informed by the theme/thesis pair are explored with the help of three Mozart contredanses and Haydn, Symphony No. 51, IV. The theme and thesis pair is an analogy, not a mapping of a literary concept or theory onto music in the manner now very familiar in the music studies literature. There are features, strategies, or processes common to close reading of music and close reading of literature; the comparison illuminates—and makes readily available—certain of those strategies or processes in the practice of music analysis. The structure of a "double thematic layer" provides a framework to separate and relate systemic and contextual theme and thesis statements.

Neumeyer, David. 2022. [Analytic Diversity and Institutional Discourse: Views of Beethoven, String Quartet in A Minor, Op. 132, I.](#)

As part of a larger project to show how a critical anti-foundationalism can be reconciled with the hegemonic biases of music analysis based on simple hierarchies, this essay examines multiple analyses and disciplinary discourse in published readings of Beethoven, String Quartet, Op. 132, first movement (Agawu, McClary, Chua, and Morgan, along with responses). Paul B. Armstrong's model for literary criticism intervenes in this proliferation to provide a framework for comparison and evaluation

2016. [Rising Gestures, Text Expression, and the Background as Theme.](#)

Walter Everett's categories for tonal design in nineteenth-century songs fit the framework of the Classic/Romantic dichotomy: eighteenth-century practice is the benchmark for progressive but conflicted alternatives. These categories are analogous to themes in literary interpretation; so understood, they suggest a broader range of options for content of the background than the three Schenkerian *Urfurten* regarded as essentialized universals. A Brahms song, "Über die See," op. 69/7, provides a case study in one type, the rising line, and also the entry point for a critique of Everett's reliance on a self-contradictory attitude toward the Schenkerian historical narrative.

2015. [*Proto-backgrounds in Traditional Tonal Music.*](#)

This article uses an analogy between "theme" in literary studies and "background" in linear analysis (or other hierarchical analytic models) for music to find more options for interpretation than are available in traditional Schenkerian analysis. The central construct is the proto-background, or tonic-triad interval that is understood to precede the typical linear background of a Schenkerian or similar hierarchical analysis. Figures typically or potentially found in a background, including the Schenkerian urlinie, are understood to arise through (informal) transformations, or functions, applied to proto-backgrounds.

Citation: Neumeyer, David. 2009. "Thematic Reading, Proto-backgrounds, and Transformations." *Music Theory Spectrum* 31/2: 284-324.

2015. [*Analyses of Schubert, Waltz, D.779n13.*](#) (See also [*Analyses of Schubert, Waltz, D. 779n13: Guide to the Readings*](#) [2022].)

This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous A-major waltz, no. 13 in the Valses sentimentales, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted "diversity" standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

2014. [*Complex upper-voice cadential figures in traditional tonal music.*](#)

Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from \wedge^5 , the other from \wedge^3 . Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

2012. [*Tonal Frames in 18th and 19th Century Music.*](#)

Tonal frames are understood here as schemata comprising the "a" level elements of a time-span or prolongation reduction in the system of Lerdahl and Jackendoff, *Generalized Theory of Tonal Music* (1983), as amended and extended by Lerdahl (*Tonal Pitch Space* (2001)). I use basic forms from these sources as a starting point but call them tonal frames in order to make a clear distinction, because I have a stricter view of the role of register.

§ 2.3. Form functions in 18th and early 19th century minuets

Neumeyer, David. 2017. [*Formal Functions in Minuets by Johann Sebastian Bach.*](#)

The minuet entered into upper-class social dance, ballet, and opera no later than the 1660s, thanks largely to Jean Baptiste Lully. This essay charts formal functions (after Caplin) in named minuets by Johann Sebastian Bach, with additional commentary on his contemporaries in Germanophone countries.

2016. [*Form Functions in Minuets by Beethoven and Others, 1770-1813.*](#)

This article adds further documentation for the claim that dance musics in Europe at the end of the eighteenth century were not dominated by the classical symmetrical period but were in fact written in a variety of thematic types and frequently emphasized contrast between ideas (that is,

two-bar units). In order to fine-tune descriptions, the terminology for the second phrase in a theme is expanded beyond consequent and continuation (after William Caplin) to include two new categories: contrast and complement.

2015. [Dance Designs in 18th and Early 19th Century Music.](#)

A study of harmony and formal functions in dance music of the 18th and early 19th centuries. The data and analyses are also intended to supplement the form theory presented in William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998). *Classical Form* discusses the different movement types one encounters in the Classical sonata, quartet, and symphony, but because of the meticulous attention given to small-scale, theme units, the theory is also very well-suited to style studies of dance musics.

2017-18: Series, Formal Functions in Menuets by Mozart

Neumeyer, David. 2017. [Part 1: Orchestral Works and Independent Sets.](#)

A study of formal functions (after Caplin) in named menuets by Mozart, the larger goal being to historicize more fully form-design practices in European music during the second half of the eighteenth century, especially emphasizing the importance of the “galant theme” or anticipation + continuation/contrast model. The essay includes a table of data along with comprehensive musical examples drawn from the orchestral compositions and from the independent sets of menuets, many of which are either orchestral or keyboard reductions of ensemble pieces.

2017. [Part 2: Sonatas and Chamber Music.](#)

Continuation of a study of formal functions (after Caplin) in named menuets by Mozart. A table of data and comprehensive musical examples cover the trios, string quartets, string quintets, quartets and quintets with other instrumentation, piano sonatas, and violin sonatas.

2018. [Part 3: A Comparison with Johann Christian Bach.](#)

This essay charts formal functions (after Caplin) in named menuets by Johann Christian Bach (1735-1782) and compares them with menuets by Mozart. Bach is notable for exploiting the “galant theme,” presumably because of its ability to emphasize melody and to maximize contrast, in accordance with aesthetic ideals of the galant style.

2018. [Part 4: His Older Contemporaries, to 1770.](#)

This essay charts formal functions (after Caplin) in named menuets written during the second half of the eighteenth century. The repertoire includes menuets by Johann Stamitz, Johann Gottfried Mützel, Franz Joseph Haydn, Luigi Boccherini, Maddalena Laura Sirmen, and several other composers, as well as menuets in collections or compilations intended for performance, dancing, or pedagogy.

2018. [Part 5: More to Theoretical Issues.](#)

This essay considers some theoretical questions raised at the end of Part 4 in this series. William Caplin’s theory of formal functions in Haydn, Mozart, and Beethoven stipulates that themes are of two primary types (period, sentence) and several secondary types (“hybrids”). These need to be resorted in order to account for eighteenth-century practice more broadly, following from the results of the work in this series, Parts 1-4.

2018. [Part 6: Contemporaries, 1771-1780.](#)

This essay continues the documentation of formal functions (after Caplin) in named minuets from the eighteenth century, as begun in parts 1-4 of this series. In this essay, the focus is on minuets written by other composers during the middle decade of Mozart's life, 1771-1780. The repertoire includes music by Carl and Anton Stamitz, Franz Joseph Haydn, Luigi Boccherini, and several others, as well as minuets in collections or compilations intended for performance, dancing, or pedagogy.

2018. [Part 7: Contemporaries and Successors, 1780-1828.](#)

This final essay in the Mozart series charts formal functions (after Caplin) in named minuets written by other composers during the last ten years of Mozart's life, 1780-1791, and by three composers active in Vienna thereafter, through the death of Schubert (1828). The repertoire includes minuets by Carl and Anton Stamitz, Franz Joseph Haydn, Luigi Boccherini, Giovanni Viotti, and Adalbert Gyrowetz, and several others. The three later composers are Beethoven, Hummel, and Schubert. Concluding comments return to questions of musical form theory.