

GLOSSARY

Italics call attention to terms defined elsewhere in the Glossary.
Passing citations of terms are not italicized.

Acceleration—the effect of speeding up the thematic and tonal events of the composition.

Acceleration is accomplished by the temporary *contraction* of the basic pace; it obtains mainly in the cadential areas of the composition, and in the *Epilog* part of ritornello themes. See also *suspensions and pacing* and *unexpanded sequence*.

Afterbeat—the metrically or submetrically weak beat on which many figures, motives, and themes of the common-practice period begin. In the Baroque repertoire, the afterbeat is often preceded by both a rest and a *pedal call* or the effect of a pedal call; these in turn acquire a strong thematic profile through their participation in the emerging rhythmic formation.

Afterbeat displacement—the displacement of the thematic material to a metrically or submetrically weak beat when the displacement is occasioned by a motivic afterbeat. Mid-bar afterbeat displacement is particularly common in the simple 4/4 and the fugal 4/4; second-beat afterbeat displacement is comparably common in the compound 4/4 and in 3/4 time. The beginning of an afterbeat displacement is usually marked by a rest or by a *pedal call*. See also *nested afterbeats* and *metrical displacement*.

Afterbeat theme—a theme in which afterbeat displacement is a conspicuous motivic feature.

Ancillary step—in sequential expansion, the time span of the ancillary chord that extends the time span of the principal chord (which in turn carries the basic pace). See also *basic step*.

Apparent expansion—a seeming expansion that simulates the idioms of expansion, especially those of sequential expansion. The would-be expansion serves not to enlarge the time span of a pre-existing model but to fill in the time slot of the periodic grid at a given level, or to carry out some other specific duty. Unlike some *essential expansions*, apparent expansions cannot be reduced out at any level.

Apparent periodic grid—a nearly symmetrical periodic grid whose components are not exactly equal. See also *approximate periodicities*, *hidden periodicities*, and *subliminal periodicities*.

Applied ritornello scheme—a three-part ritornello formation that underlies a theme, a section, a reprise, or a complete movement in a solo or chamber composition. Applied ritornello schemes are particularly common in the allemandes, courantes, and gigues of the dance suite, and in Domenico Scarlatti's keyboard sonatas, whose thematic design often resembles that of allemandes and courantes.

Approximate periodicities—periodicities that are almost but not quite foursquare in their outlines: pairs of 2 + 2 subphrases, 4 + 4 or 4 + 5 phrases, 8 + 9 phrases, 16 + 18 phrases and periods, and the like. See also *hidden periodicities* and *subliminal periodicities*.

Archetype—a long-range rhetorical pattern established by the development of the movement’s design on the basis of similar patterns in earlier works. Among the most common archetypes are the *elevation archetype* (the alteration of material borrowed from the middle style or the low style to fit the norms of the high style), the *enlargement archetype* (the enlargement of a motive over the span of a complete movement), the *fusion archetype* (the successful fusion of compatible borrowings from other compositions in the course of a movement), the *troping archetype* (the attempted fusion of incompatible borrowings in the course of a movement), and the *reversal archetype* (the closely worked transformation of a movement’s character about halfway through). In the high style, the archetype in question shapes the tonal, durational, and structural evolution of the piece.

Auxiliary cadence—a cadential progression that introduces and tonicizes an upcoming key area (either a new key or the returning tonic). Strictly speaking, the progression may begin on any chord except the impending tonic in root position. Schenker allowed for auxiliary cadences that began with the tonic in first inversion, and some of his followers

(including Roger Kamien [2004] and me) allow for auxiliary cadences that begin with a relatively weak tonic in root position. See also *nested auxiliary cadence*.

Basic length—the underlying length of a phrase, a period, or a complete movement. It appears that such a length would emerge once the various expansions have been reduced out, but the basic length is a hierarchic, not an absolute, phenomenon. Since not all expansions—not even repetitions, prefixes, and suffixes—take place at the same level or play the same structural role, the basic length at each level is unique to that level.

Basic pace—the even, largely stepwise motion of the outer voices that flows just under the surface. The basic pace becomes apparent when the outer voices are *normalized* during contrapuntal reduction. In the compound 4/4, the basic pace progresses in quarter notes; in the large, the fugal, and the simple 4/4, it proceeds in half notes. In the triple meters the basic pace may show some unevenness within the measure when its progress is faster than a one-to-the-bar pace; see *composite basic pace* and *uneven pacing*.

Basic pace reduction—a contrapuntal reduction that brings out the fundamentally even progression of the outer voices at the deeper levels of structure. Besides revealing the *basic pace*, the reduction discloses its expansions and contractions. It reflects the second and most important of the three levels of *pace reduction*. See also *figural pace reduction* and *obbligato pace reduction*.

Basic phrase—the short, nuclear phrase that remains when a phrase of the composition is reduced to its basic length or basic lengths (depending on the level of the reduction, and on the number of the levels the analysis employs). The length of the basic phrase may vary with the level of the reduction, since it is a hierarchic, not an absolute phenomenon.

Basic segment—a segment whose frequent repetition, with or without thematic modification, renders its length—as such—an important temporal and thematic unit of the composition. Although many different segments are repeated frequently in the course of a single movement, it is usually possible to identify one segment as the movement's basic segment. Two-bar basic segments are very common, but one-bar and three-bar segments appear frequently as well. One-and-a-half-bar segments, though common, are rarely basic. See also *segment*.

Basic step—the underlying time span of each chord that realizes one step of the basic pace.

Bass composition—a term coined by the composer Conrad Pope and employed in Burnham 1995 to denote a long-range emphasis on the composition's bass line, as opposed to a comparable emphasis on the composition's thematic design. See also *soprano composition* and *outer-voice polarity*.

Borrowed displacement—the importation of a displacement that is characteristic of one type of meter (say, quarter-note displacement, characteristic of the compound 4/4) into a different meter (say, the simple 4/4).

Cadential pace—the *composite pace*, often accelerated, that underlies thematic and rhythmic intensification during the approach to cadences.

Cadential unfolding—an extension of V-I through a rising arpeggiation (partial or complete) of V and a falling arpeggiation of an intervening IV or II⁶, which generates the neighbor-note motion V-IV/ II⁶ -V. The two arpeggiations are followed by a stepwise a return to the dominant and by the arrival at the tonic. A common progression on different levels of structure, the unfolding extends the space between the dominant and the tonic in order to reinforce the arrival at the tonic both tonally and durationaly.

The bass tones and intervals most often traversed are $\hat{5}-\hat{7}$, $\hat{8}-\hat{4}$, and $\hat{5}$; the appearance of $\hat{8}$ suggests—misleadingly—a return to the tonic that in fact only anticipates the tonic’s upcoming time-span. The neighbor-note motion V-IV-V or V- II⁶ -V takes place a little closer to the surface than does the more inclusive V-I, but because the levels are so close there seems to be an overlap between V-IV-V or V- II⁶ -V on the one hand and IV-V-I or II⁶ -V-I on the other. See *voice leading overlaps*.

Chromatic paces—ancillary, ornamental paces that are added on to the composition’s hierarchy of paces (*figural paces*, *obbligato paces*, and the *basic pace*) when chromatic passing tones are interposed between the diatonic tones of the pace hierarchy.

Composite basic pace—in triple meter, the uneven movement of the basic pace (half notes and quarter notes in 3/4 time), which alternates unpredictably with a slower, even movement (dotted half notes in 3/4 time).

Composite borrowings—borrowings that are fused to create a single theme, a single thematic complex, or a unified thematic design spanning a complete movement. Also known as *hybrid borrowings*.

Composite pace—the rapidly changing pace that emerges when several underlying paces and foreground rhythms proceeding at different levels of durational structure are collapsed one atop the other, especially during thematic and cadential intensification. See also *composite pacing* and *cadential pace*.

Composite pacing—the hybrid of underlying paces and surface rhythms that supports durational intensification or retardation at thematic or cadential areas in the high style. Owing to the high style's preference for durational equilibrium, the rapid and uneven movement of a characteristic Baroque theme and its progressions requires a compromise between the theme's and the composition's pacing. The result is an amalgamation of paces that operate separately and on different levels elsewhere; the amalgamation facilitates the absorption of the theme's rhythms in the composition's temporal fabric. Long stretches of composite pacing occur mainly in the fugues, gigues, and sarabandes of the high style, where the foreground's fast-changing idiomatic requirements destabilize

the underlying paces. A different situation altogether prevails throughout the middle style, where composite pacing is an important stylistic norm. See also *uneven pacing*.

Compound 4/4—a species of 4/4 time marked by a four-to-the-bar basic pace and by a frequent (if not pervasive) fusion of two bars of 2/4 time in a single measure. Mid-bar displacements are common but brief; quarter-note displacements to the second beat are more common and much more extensive, often remaining in force for the duration of a complete movement.

Contraction—the doubling (more rarely, quadrupling) of the basic pace in the developmental or cadential phases of the composition. Contraction is most conspicuous in the *Epilogs* of short ritornellos in both chamber and orchestral works. In solo instrumental movements, the *Fortspinnung* often shows contraction as well. See also *acceleration*.

Counterstress—a term coined by William Rothstein (1995b) to describe a dynamic, textural, or rhythmic intensification of a metrically weak tone. Such intensification challenges the metrical framework within which it occurs.

Deceleration—the gradual or precipitous retardation of the basic pace, achieved through the enlargement of the pace. Unlike expansion of the basic pace, which usually follows several measures that define the pace, deceleration comes about after the basic pace has accelerated through *contraction* during either cadential or developmental activity.

Dehnung—Schenker’s term for the enlargement of a tonal and metrical model. The model can be either explicit or implicit: It may be introduced earlier in the composition, or it can be suggested tacitly by the voice-leading and the metrical design. Unlike *Vergrösserung*, *Dehnung* emphasizes the preservation of the model’s durational outline, and the retention of its skeletal *basic length*.

Developing variation—a term coined by Arnold Schoenberg (1975) to describe the subtle modifications that alter some aspects of a motive in the course of thematic development while leaving other aspects unchanged.

Diminution—within a pacing hierarchy, diminution emphasizes the movement, as such, of the short tones that make up the brief ornamental figures of the surface. Unlike motives, which are sufficiently long and varied to reduce to slower-moving *figural paces* of eighths and quarter notes, diminutions consist largely of fast-moving sixteenths and thirty-second notes and lack sufficient tonal or durational autonomy to reduce to a slower pace.

Displaced hypermeter—the shifted hypermeter we infer when extensive displacement moves the design as well as the grouping structure away from the notated meter for a substantial length of time. Like all early eighteenth-century hypermeter, displaced hypermeter may appear, disappear, and resurface without advance warning. See also *notated hypermeter*.

Displaced thematic downbeat—the downbeat realized by the thematic design when the design is displaced to the second, third, or (very rarely) fourth beat of the measure.

Displacement—see *metrical displacement*.

Double sequential expansion—sequential expansion in which the underlying length of both the principal chord and the ancillary chord is doubled.

Downbeat—see *notated downbeat*, *thematic downbeat*, and *displaced thematic downbeat*.

Durational expansion—the enlargement in time of an explicit or implicit model, marked by distinct, often idiomatic durational features. See *Dehnung*, *Vergrösserung*, *sequential expansion*, and *tonal expansion*.

Durational reduction—a procedure established by Carl Schachter (1980/1999b) that removes the ancillary tonal and durational detail of the surface and at the same time reduces and *normalizes* the length of the remaining, underlying tones. The reduction cuts the length of the underlying tones by a factor of two or four and, if more rarely, by a factor of 1.5 or 3 (in the smaller triple meters).

Durational pacing—even and consistent pacing that affects the durational design of the entire piece, namely its meter, hypermeter, and phrase rhythm.

Durational rhythm—a term coined by Carl Schachter (1976/1999b) to describe rhythmic features that are temporal in origin. *Tonal rhythm*, by contrast, describes rhythmic features that are tonal in origin.

Elevation archetype—the transformation of material borrowed from or characteristic of the middle style and the low style, in accordance with the norms of the high style, across a complete movement. The transformation assumes the quality of an archetype when it affects every aspect of the design and in so doing emphasizes its similarity to comparable transformations in other compositions.

Ellipsis—the unexpected omission or abandonment of a tone, a chord, a registral plane, or any other conspicuous element of the design, with the tacit understanding (secured through the assertion of the high style) that it will reappear, worked out more tangibly and more thoroughly, at a later stage of the composition. The expectation of reappearance remains in effect only as long as the composition sustains the high style; ellipses in the middle and the low styles do not necessarily elicit a later response from the design.

Common examples are the initial failure of $\hat{4}$ and $\text{II}^\#$ to lead to $\hat{5}$ and V, and the drastic disappearance of the high or low registers (chromatic and registral extremes lend themselves readily to the frustration of implications that are eventually realized).

Elongation—the plastic extension of one tone's or several tones' underlying or expected time span within the well defined framework of a motive or a theme. Coined by

Kirnberger (1776-79/1982), the term has recently been put to good use by Frank Samarotto (1999b), Wayne Petty, and William Rothstein (1989).

Enlargement archetype—the characteristic *progressive enlargement* of a motive across a complete movement, affecting the movement’s rhythmic, periodic, and hypermetric design. In calling attention to itself the archetypal enlargement emphasizes its similarity to comparable enlargements in other compositions. See also *motivic enlargement* and *thematic enlargement*.

Epilog—a term employed by Wilhelm Fischer (1915) to describe the closing, cadential part of the ritornello. The *Epilog* usually prepares for the arrival of the tonic, or else it confirms the establishment of a new tonic. Because it is the shortest, densest, and most elliptical of the ritornello’s three parts, the Epilog promotes a *composite* pace, reflecting an acceleration over the pace of the preceding *Fortspinnung*, and the expository *Vordersatz*. See also *cadential pace*.

Equalization—a term coined by William Rothstein (1981 and 1990) to denote the even realization, close to the surface or at the very foreground, of tones that are not equal in length at the deeper levels of durational structure.

Equilibrium—the tendency of underlying tones to assume equal length at the deep levels of structure. The deeper the level, the more nearly equal the length; hence the quality of species counterpoint that the rhythms of the deep levels assume.

Essential expansion—expansion that turns out, in the long run, to be necessary for the establishment or maintenance of the periodic grid. See also *nonessential expansion* and *apparent expansion*.

Essential repetition—repetition that turns out, in the long run, to be necessary for the establishment or maintenance of the periodic grid. See also *nonessential repetition*.

Expansion—see (1) *durational expansion*, *essential expansion*, *nonessential expansion*; (2) *Dehnung*, *Vergrösserung*, *elongation*; (3) *sequential expansion*, *double sequential expansion*, *quadruple sequential expansion*; (4) *tonal expansion*. See also *apparent expansion*.

Figural pace—the pace that directly underlies the motives and motivic figures of the foreground. Often more than one figural pace operates: In the simple 4/4, for instance, both eighths and quarter notes realize a distinct figural pace. Figural paces are not structural paces because they unfold at the bottom of the pace hierarchy and do not bind to long-range counterpoint. They operate as close to the surface as an underlying pace can, and no other pace intervenes between them and the foreground.

Figural pace reduction—a contrapuntal reduction that brings out the figural paces, usually eighth notes and quarter notes, which flow just below the surface. Although it reflects the

first and simplest level of *pace reduction*, it is less significant analytically than the reduction at the second level, *basic pace reduction*. See also *obbligato pace reduction*.

Figural repetition—the incessant, even obsessive repetition of the same figure many times over no matter how gratuitous or even trivial the repetition may at first appear to be. More often than not the repetition is in fact necessary for filling in the time slots of the periodic grid. Awareness of its purpose lends it expressive meaning. See *essential repetition*.

Fortspinnung—a term employed by Wilhelm Fischer (1915) to describe the developmental, often sequential middle part of the ritornello. The *Fortspinnung* usually aims at the dominant of the home key or at the dominant of a newly established key. In orchestral compositions it usually expands the basic pace; in solo and chamber works, it is likely to accelerate the pace instead.

Fugal 4/4—a term I use to describe Handel’s light transformation of the stately, archaic *large 4/4* in his fugal genres. The fugal 4/4 resembles the *simple 4/4* with its characteristic two-to-the-bar basic pace, but it introduces contrapuntally dense sonorities on the metrically weak second and fourth beats of the measure. It is these sonorities, rather than the formality of the old-style fugal genres, that lends tonal weight to Handel’s fugal textures. Awareness of the sonorities’ linear and durational origins helps forestall a metronomic and ponderous performance of those textures.

Fugal pacing—see *polyphonic pacing*.

Fusion archetype—the characteristic fusion of compatible materials borrowed from two or more compositions across a complete movement. By affecting all aspects of the design, the fusion emphasizes its similarity to comparable fusions in other pieces. See also *elevation archetype* and *troping archetype*.

Gavotte displacement—the generic displacement of the gavotte’s entire musical contents to the middle of the measure, which takes place even though the dancers follow the notated meter. Using the present terminology, one might say that the player emphasizes the gavotte’s displaced *thematic meter*, while the dancers emphasize its *notated shadow meter*. According to Edward Aldwell (private communication), the gavotte’s *thematic displacement* is essentially hypermetrical, following a 2-3-4-1 pattern at the half-note level throughout. This is probably the most persuasive explanation for the gavotte’s seeming durational anomalies.

Grouping modulation—the long-range process that transforms a periodic group (say, a four-bar subphrase) into a larger group (a six-bar or an eight-bar phrase) or a smaller group (a two-bar or a one-bar segment). Although similar to *metrical modulation*, grouping modulation describes only the modulation from one periodic group to another. See also *incremental grouping* and *incremental periodicity*.

Grouping pace—the steady pace established by the repetition of groups of measures that are equal in length but not necessarily identical in content: one-bar and two-bar segments, three-bar segments and subphrases, four-bar subphrases, and six-bar and eight-bar phrases (the last named in extended orchestral works). In periodic settings, several grouping paces coexist in hierarchic fashion; the design defines one of them as the *principal grouping pace*.

Guiding idea—a dialectic, often dialogic feature of the design whose instability is worked out by the composition across the span of an entire movement. The guiding idea is usually a motivic, rhythmic, or chromatic gesture or quirk that challenges the design and requires elaboration in the form of a narrative discourse before the tension it has provoked can be released and dissipated. See also *rhetorical structure*.

Harmonic rhythm—a term coined by Walter Piston (1941) to denote the rate at which the harmonies (or, more accurately, the chords) of the composition move. Chords at different levels project different harmonic rhythms, hence the need for a more precise terminology and analytical apparatus in dealing with the phenomenon. See *basic pace*, *figural pace*, and *obbligato pace*.

Hidden bass—an idiomatic bass progression at the deeper levels of structure, of which a substantial stretch must be inferred from the conduct of the voice leading. Most such bass lines leave two or three tones implicit, and many revolve around the large-scale application of the *prefix progression*, the *Schrock cadence*, and *cadential unfoldings*.

Hidden periodicities—a term coined by Carl Schachter (1987/1999b) to denote periodicities that are hidden by the design. These periodicities become apparent only after tonal and durational reductions have been performed. See also *approximate periodicities* and *subliminal periodicities*.

Hidden triple meter—see *unnotated triple meter*.

Hidden voice exchange—a large-scale voice exchange that is implied by the idiomatic conduct of the larger voice leading but is incompletely realized at the foreground.

Hierarchy of enlargements—the tiered relationship between the composition’s *primary enlargements*, which shape the rhetorical structure of the piece, and its *secondary enlargements*, which do not.

High style—in early eighteenth-century instrumental music, an approach to composition marked by contrapuntal voice leading and by the even pacing of the outer voices. The underlying equilibrium of soprano and bass—the *basic pace*—is perceptible aurally despite the wealth of figuration at the surface; it becomes apparent visually upon reduction, when the outer voices appear in their *normalized* state, with most diminutions and figural passagework simplified or left out. The high style projects the basic pace, its expansions, and its contractions across complete movements as its principal tonal and durational feature. The steadiness, dependability, and consistency of the basic pace in

turn links the high style of the Baroque to the high style of the classical Viennese composers, and to the organicism that was emphasized by the early twentieth-century analysts. Incorporation of the *stile antico*, by contrast, is a feature not of the high style as such but of the genres that borrow idioms from earlier compositional practice.

Hybrid borrowings—see *composite borrowings*.

Improvisation—the simulation of unpremeditated tonal, thematic, and durational play, and the further simulation of dramatic and theatrical effects characteristic of extempore virtuoso display.

Incremental grouping—the means by which groups of measures become progressively larger as the composition proceeds, often resulting in *incremental periodicity*. See also *grouping modulation* and *metrical modulation*.

Incremental periodicity—a growing periodicity that constructs the composition’s periodic grid from the ground up by articulating segments, phrases, and periods of ever greater length by means of *grouping modulation*, *incremental grouping*, and *metrical modulation*.

Internal upbeat—an alternative name for *simulated upbeat*.

Irregularity—see *metrical irregularity*.

Isorhythmic pacing—even pacing, at several durational levels, of linear progressions and arpeggiations that support the repetition of figures, motives, and themes at the surface. The interaction between the isorhythmic repetition of thematic entities and the isorhythmic repetition of their underlying progressions accounts for the motoric quality of Baroque phrase rhythm.

Large 4/4—Kirnberger’s term (1776-79/1982) for the solemn, grave, and stately 4/4 time of those fugal genres that employ the *stile antico*. I use the term *fugal 4/4* to describe Handel’s lighter realization of this meter.

Large ritornello form—an aggregate of extended *Vordersatz*, *Fortspinnung*, and *Epilog* sections that spans a complete reprise (in binary form) or a complete movement (in through-composed form). Each of the three extended sections typically contains *nested ritornellos* of intermediate length, and each section of these nested ritornellos contains still shorter ritornellos. Such hierarchies are as typical of allemandes, courantes, and gigues as they are of long-range orchestral and vocal movements.

Low style—in early eighteenth-century music, an approach to composition marked by extensively sustained harmonies, incessantly repeated simple figures, and extremely simple voice leading. These features combine to generate humorous or theatrical effects, for instance in Kuhnau’s Biblical Sonatas and Couperin’s battle pieces (from the *Pièces*

de clavecin). Many compositions employ the low style briefly, as an idiomatic import, not for the duration of a complete movement.

Lower descent—see *lower Urlinie*.

Lower *Urlinie*—a term I use interchangeably with *lower descent* to describe the lower of the two *Urlinien* in David Neumeyer’s formulation of the three-part *Ursatz* (1987b). See also *upper Urlinie*.

Malleability—a term coined by Justin London (1991) to describe the flexibility of Baroque phrase rhythm at both the metric and hypermetric levels.

Marked—an adjective borrowed from semiotic linguistics that describes special as well as unidiomatic elements of the design. Marked elements call attention to themselves by standing out from among more idiomatic and more conventional *unmarked* elements.

See also *markedness*.

Markedness—a noun borrowed from semiotic linguistics that refers to the unconventional and unidiomatic qualities or features unique to a piece. Used as an adjective, it refers to the theory encompassing this approach, *markedness theory*.

Metrical displacement—the relocation of thematic material from its proper beat within the measure to another beat. In the simple 4/4 and the fugal 4/4, displacement most often

transplants the material to the middle of the measure; in the compound 4/4, it moves the material to either the second or the third beat, more rarely to the fourth; in the triple meters, it moves the material to the second beat, sometimes to the third. See also *afterbeat displacement* and *thematic displacement*.

Metrical expansion—see *Dehnung*.

Metrical irregularity—the deliberate alteration of durational norms established by the meter, hypermeter, and design of the composition, in defiance of expectations set up by these norms. The alteration affects meter and rhythm in equal measure.

Metrical modulation—the durational maneuvers that allow a group of measures (say, a two-bar segment) to be replaced by a larger or a smaller group (a three-bar subphrase or a one-bar segment). Although similar to *grouping modulation*, metrical modulation also encompasses modulations between aperiodic groups. See also *incremental grouping* and *incremental periodicity*.

Metrically consonant hemiolas—hemiolas that despite their local metrical dissonance emerge as metrically consonant in the larger scheme of things because they assert and emphasize the notated meter in the face of extensive afterbeat displacement to the second or third beat of the measure.

Mid-bar displacement—in all types of 4/4 time, as well as in 6/8 and 12/8 time, the wholesale displacement of the thematic content (though not necessarily of its metrical or hypermetrical structure) to the middle of the measure. Similarities notwithstanding, such displacement is expressed differently by—and assumes different meanings in—the various types of 4/4 time, and in the various compound meters.

The middle style—in early eighteenth-century instrumental music, an approach to composition marked by the uneven pacing of the outer voices in their *normalized* state, as opposed to their even pacing under comparable circumstances in the high style. The voices' fundamentally uneven conduct is perceptible aurally even though it becomes apparent visually only upon reduction. Despite stretches in which a *basic pace* seems to emerge, frequent changes in texture, thematic design, and foreground rhythms militate against the formation of a close association with strict counterpoint and organic coherence, the kind of association that characterizes the high style.

Motivic rhythms—see *isorhythmic pacing*.

Narrative discourse—the story-like chain of tonal, thematic, and durational events that works out the *guiding idea* of the movement. See also *rhetorical structure*.

The natural—a cumulative compositional quality that encompasses elegant lyricism, mild sentimentality, tonal simplicity, uncomplicated rhythms, and thematic directness. As an

emblem of eclecticism and stylistic mixture in moderately demanding instrumental music, the studied restraint of “the natural” requires considerable facility for the music to flow without affectation. The chamber works of Quantz and Telemann exemplify this quality most readily.

Nested afterbeats—small motivic *afterbeats* (sixteenths or eighths, sometimes dotted eighths) that reside within larger afterbeats (quarter notes, dotted quarter notes, and half notes). Together, the two groups form an elusive hierarchy of afterbeats. See *afterbeat displacement* and *afterbeat theme*.

Nested auxiliary cadence—an auxiliary cadence embedded within a larger auxiliary cadence and leading to the same upcoming tonic. Several auxiliary cadences frequently nest one within the other, hierarchically, all reinforcing the arrival at the prospective tonic.

Nested ritornello—a ritornello embedded within the *Vordersatz*, *Fortspinnung*, or *Epilog* of a larger ritornello. See *large ritornello form*.

Nonessential expansion—an expansion that is ancillary to the durational structure of the piece. The expansion is required for neither the establishment nor the maintenance of the composition’s periodic grid; it serves a thematic or rhetorical purpose instead.

Nonessential repetition—a repetition that is ancillary to the durational structure of the piece. The repetition is needed for neither the establishment nor the maintenance of the composition’s periodic grid; it serves a thematic or rhetorical purpose instead.

Normalization—a term coined by William Rothstein (1981 and 1990) to denote the metrical and hypermetrical adjustment of the underlying counterpoint’s note values during reduction. The reduction consequently reflects the voice leading’s slower and more even movement at the deeper levels.

Notated downbeat—the official downbeat of the measure, signaled by the time signature and by the prevailing meter. In both the duple and the triple meters, and above all in the simple 4/4, the notated downbeat most often retains its metrical status even though much of the music—along with the *thematic downbeat*—is displaced to another beat of the measure.

Notated hypermeter—the hypermeter we associate with the time signature of the piece. Although such hypermeter is often established and supported by the grouping structure (when no displacement occurs), it remains an occasional, not a consistently maintained feature of the composition. Inferred hypermeter becomes a predictable element of the design only as the galant style matures, around the middle of the eighteenth century. See also *displaced hypermeter*.

Notated meter—the meter indicated by the time signature of the piece, along with the paces and the displacements characteristic of that meter.

Notated shadow hypermeter—a seeming anomaly characteristic of gavottes and of allegro movements in the simple 4/4 whose contents are consistently displaced to the middle of the measure. Owing to the displacement, any emphasis on the notated meter or on duple groupings within the notated meter prompts us to infer a shadow hypermeter that underlines the notated meter, however deceptively. See also *gavotte displacement*, *shadow meter*, *notated shadow meter*, and *shadow hypermeter*.

Notated shadow meter—the deceptive assertion or suggestion of the notated meter in gavottes and in those allegro movements in the simple 4/4 whose contents are displaced wholesale to the middle of the measure.

Obbligato pace—a slow, often periodic pace established by the composition's underlying harmonies and sustained chords. More than one obbligato pace may operate at any time, or there may be no obbligato pace apparent for long stretches. A single step of an obbligato pace can occupy anywhere from one to eight measures, and can therefore span a segment, a subphrase, or even a complete phrase.

Obbligato pace reduction—a contrapuntal reduction that brings out the on-again, off-again movement of the composition's obbligato paces. The reduction reveals various degrees of periodicity, equilibrium, and durational continuity that may not be

immediately apparent. It represents the third level of *pace reduction* and it accounts for durational phenomena that are very different from those targeted by *basic pace* and *figural pace* reductions.

Obbligato voice—a term coined by William Rothstein (1990) to denote a subsidiary but important part of the voice leading’s internal texture. Obbligato voices emerge when tonal and rhythmic reductions are undertaken.

Outer-voice polarity—the tension between the thematic design and the long-range progression of the bass, and the fluctuations in emphasis that accrue to either one at the expense of the other. See also *soprano composition* and *bass composition*.

Overlapping hemiolas—adjacent hemiolas that span a total of three rather than four measures because the second measure of the first hemiola coincides with the first measure of the second hemiola.

Pace hierarchy—the complex of all paces in each movement of a piece, ranging from the figural paces just under the surface, through the basic pace at the principal beats within a measure, to the obbligato paces that cut across the borders of measures, segments, and phrases.

Pace reduction—the reduction of the foreground to one of three levels of pacing. The first level reveals the music’s *figural paces*, the second its *basic pace*, and the third its *obbligato paces*.

Pedal call—the bass tone that appears on the notated downbeat and announces the afterbeat with which a movement and its ritornello theme may begin. Though introductory in nature, the pedal call’s effect is replicated by the supporting voices of the texture in comparable locations throughout the movement.

Period—a thematic unit of the composition that is tonally complete, beginning on a stable or a newly stabilized tonic and closing with an authentic cadence, often one that confirms the tonicization of a new key. See also *phrase*.

Permutations—see *ritornello permutations*.

Phrase—the shortest thematic and durational unit whose autonomy is marked by a tonally stable opening and by a substantial thematic caesura as well as a substantial closing cadence. In the Baroque instrumental repertoire, that closing cadence is most often a half-cadence, whereas in later music it is an authentic cadence. See also *period*.

Phrase rhythm—the cumulative durational design of the piece, comprising the articulation of its paces, its meter, its hypermeter, and its grouping structure.

Plasticity—see *temporal plasticity*.

Plot archetype—see *archetype*.

Polyphonic pacing—the misleading impression of a one-beat basic pace (e.g., four-to-the-bar in 4/4 time) generated by fugal textures. These textures typically engage contrapuntal or chromatic voice leading on the weaker beats of the measure, in the capacity of passing or neighboring sonorities. The consistent appearance of the principal harmonies on the stronger beats of the measure indicates that a slower *basic pace* (e.g., two-to-the-bar in 4/4 time) is in fact at play here.

Prefix progression—a bass ascent from I^6 or III to V via IV, II^6 , or II_5^6 (e.g., I^6-II^6-V). The ascent intervenes parenthetically between IV and V during cadential progressions, at levels ranging from the foreground to the deep middleground (e.g., IV-[I^6-II^6 -]V). When preceded by V_2^4 , the progression acquires the distinct sound of the *Schrock cadence*.

Primary enlargements—motivic enlargements that play a central role in realizing the *rhetorical structure* of the piece. See also *secondary enlargements*.

Primary periodic span—the basic building block, usually a segment or a subphrase, that serves as the foundation for the *incremental periodicity* of the composition. The span's initial length, between one and four bars, is gradually doubled, tripled, and often

quadrupled in stages as the composition’s periodic grid grows. See *incremental grouping*, *grouping modulation*, and *metrical modulation*.

Principal grouping pace—the grouping pace that is most prominent at any one time among the paces that make up the composition’s hierarchy of grouping paces. The principal grouping pace tends to become larger and larger (i.e., slower and slower) as the movement proceeds, only rarely smaller (i.e., faster). Rarely, too, does it remain unchanged.

Progressive enlargement—a term employed by Roger Kamien (1983) to describe the ever-growing enlargement, in stages, or a motive in the course of a complete movement. See also *enlargement archetype* and *thematic enlargement*.

Quadruple sequential expansion—sequential expansion in which the time span of both the principal chord and the ancillary chord is enlarged by a factor of four. Owing to figural and motivic play at the foreground, the time span of each chord becomes apparent only upon *rhythmic reduction* or *pace reduction* (and occasionally upon *durational reduction*)—the reductions that *normalize* the time span.

Quasi-sequential expansion—a progression that mimics or simulates the idioms of *sequential expansion* without outlining a *bona fide* sequence, sometimes without even generating genuine durational enlargement. Progressions of this type are most common in the measures following the central double bar in binary form.

Registral ceiling—a term coined by Kevin Korsyn (1993) to describe the upper limits of the composition’s register.

Rests and reduction—when disposing of rests in durational, rhythmic, and pace reductions one assumes they are extensions of the preceding notes or anticipations of the notes that follow, depending upon circumstances. Exceptions are made for rests that mark the opening of fugal subjects and rests that lead into afterbeat themes: The meaning of these is determined on a case-by-case basis.

Reversal archetype—the drastic but idiomatic change in the nature of a movement’s thematicism and *rhetorical tone* that takes place about halfway through the piece in some compositions of the high style. The transformation assumes the quality of an archetype when it affects every aspect of the design, through which it emphasizes its similarity to comparable transformations in the middle style (where they are more common).

Rhetorical structure—the hierarchic complex of *guiding idea*, *narrative discourse*, and *strategic scheme* which shapes the voice leading and the durational structure of pieces composed in the high style.

Rhetorical tone—a term coined by Elaine Sisman (1997) to describe the dramatically expressive effects generated by the composition’s stylistic narrative.

Rhythmic reduction—a foreground reduction involving only the elimination of the composition’s diminutions and ancillary chords, and the simplification of its durational intricacies.

Ritornello—the succession of expository *Vordersatz*, developmental *Fortspinnung*, and cadential *Epilog* that underlies not only many Baroque themes (across the entire spectrum of genres and textures) but also, at deeper levels, long stretches of vocal and instrumental music. See *ritornello cycle*, *ritornello hierarchy*, and *ritornello permutations*.

Ritornello cycle—the repetition of the ritornello’s three components in a chain of back-to-back ritornellos. Such chains are common in orchestral and solo works alike, and they are identified by the functional succession of *Vordersatz*, *Fortspinnung*, and *Epilog* or by some permutation thereof (but not necessarily by a repetition of the same music). While some of the ritornellos in each cycle lack a distinct thematic identity of their own, they preserve their cyclic quality because their functional outlines remain clear, and because each is preceded and/or followed by another ritornello of similar proportions at the same level of the *ritornello hierarchy*.

Ritornello hierarchy—the complex of shorter and longer *ritornellos*, *ritornello cycles*, and *nested ritornellos* that occupies a complete reprise or a complete movement.

Ritornello permutations—the presentation, out of sequential order, of the ritornello’s three components, namely the *Vordersatz*, the *Fortspinnung*, and the *Epilog* as *F-V-E*, *F-*

F-E, *V-V-E*, and even *E-F-V*. Such permutations, which include the omission of one part and/or the repetition of another, are particularly common in the vocal music of J.S. Bach, the concertos of Antonio Vivaldi, the keyboard works of François Couperin, and the sonatas of Domenico Scarlatti, but they appear frequently in Handel's instrumental music as well. The most dramatic permutations occur in the Scarlatti sonatas.

Saturation—a term employed by Leonard B. Meyer (1956) to describe an excessive density in one parameter of the design that affects the surrounding parameters and requires various adjustments in the realization of the foreground.

Schrock cadence—a *prefix progression*, so named by William Rothstein (1991) after Karl Schrock, who observed its frequency in J.S. Bach's organ music. The Schrock cadence is marked by the characteristic sound of a V_2^4 preceding the prefix progression (i.e., $V_2^4 - I^6 - II_5^6 - V$ or a variant thereof). It appears, along with many variants but no appellation, in C.P.E. Bach's *Versuch* (p. 256 in Bach 1949).

Secondary enlargements—motivic enlargements that play only a minor role in the *rhetorical structure* of the piece. They do not affect the *narrative discourse* of the composition. See also *primary enlargements*.

Segment—the shortest tonal and durational unit of the movement, most often two bars in length. Although the segment demonstrates some thematic and contrapuntal or harmonic

autonomy, by departing from and arriving at a miniature caesura and a resonantly stable harmony, it leads into the next segment with little interruption. See also *basic segment*.

Sequential expansion—the durational enlargement of a sequence through the addition of time to its ancillary chords. Each ancillary chord is allowed to take up a full *basic step* of the *basic pace*, even though the principal chord already occupies a basic step itself. The underlying durational equality of the chords in question may be verified through *pace reduction* or *durational reduction*, which both entail a normalization of each chord's time span, but it can be intuited aurally. See also *double sequential expansion*, *quadruple sequential expansion*, and *unexpanded sequence*.

Shadow hypermeter—the hypermeter formed by a *shadow meter* when the periodic grouping based on that shadow meter succeeds in realizing a hypermeter of its own with some consistency.

Shadow meter—a term coined by Frank Samarotto (1999a) to denote the sense of a subsidiary meter projected by the design. This secondary meter contradicts the prevailing meter without overthrowing it altogether. The difficulty of parsing shadow meter in early eighteenth-century music resides with the ever-present possibility that either the prevailing meter or the shadow meter—or, for that matter, both—may be displaced. It is thus entirely possible for the prevailing meter to be displaced and for the shadow meter to coincide with the notated meter; see *notated shadow meter* and *notated shadow hypermeter*.

Shadow *Urlinie*—a term coined by Brent Yorgason (2003) to describe a melodic line at the deeper levels that attempts to usurp the fundamental melodic line. See also *submerged Urlinie*.

Simulated upbeat—the misleading but highly characteristic effect of an upbeat that sometimes obtains between the beginning of an *afterbeat* and the downbeat of the following measure. This idiom is particularly common in gavottes (chapter 2) and in 3/4 time (chapter 3). The term *internal upbeat* may also be used to describe it.

Simple 4/4—a species of 4/4 time marked by a two-to-the-bar basic pace and by frequent *mid-bar displacement*. The displacement engages the entire design and often extends for the duration of a complete movement.

Small 4/4—see *simple 4/4*.

Soprano composition—a term coined by the composer Conrad Pope and employed by Scott Burnham (1995) to denote a long-range emphasis on the composition’s thematic design, as opposed to a comparable emphasis on the progression of its bass line. See also *bass composition* and *outer-voice polarity*.

Strategic scheme—the plan, unpremeditated as such by the composer, for choosing, realizing, and articulating the *guiding idea* of a movement through a variety of

developmental procedures across the movement's entire span. See also *rhetorical structure*, *narrative discourse*, and *archetype*.

Style—see *high style*, *middle style*, *low style*, *stylistic elevation*, and *elevation archetype*.

Stylistic elevation—the transformation of material borrowed from or associated with the middle style and the low style into material that displays the contrapuntal and durational earmarks of the high style. See also *elevation archetype*.

Subliminal periodicities—*approximate periodicities* that involve large numbers of measures at the level of the period, thereby veiling their own periodicity. See also *hidden periodicities*.

Submerged *Urlinie*—a term coined by Carl Schachter (1994) to describe a fundamental melodic line that traverses the central rather than the upper registers of the composition. Such a line is submerged under *obbligato voices* which run their course above the line, rather than below. See also *shadow Urlinie*.

Subphrase—the smallest tonal and durational unit of the movement that is relatively self-contained. Usually three to four bars in length, it is marked by a mild caesura or by modest changes in the design, and by stable harmonies or half-cadences at either end.

Superscripts—the superscripts “a” and “b” (^a and ^b) refer to the first and second halves of the measure in the duple meters, and to the first and second beats in the triple meters.

Suspensions and pacing—the addition of suspensions to a linear progression introduces an extra layer of pacing to the progression’s underlying paces and may therefore produce the effect of *acceleration*. See also *chromatic paces* and *polyphonic pacing*.

Tactus—the steady beat that holds each movement’s durational structure, along with its metrics and surface rhythms, together. Roughly equivalent to a heartbeat in length, it approximates quarter note = 80 in the allegros of the high Baroque (other things, including performance practice and acoustics, being equal).

Temporal plasticity—a term coined by Frank Samarotto to denote the rhythmic give and take through which the uneven rhythms of the foreground shape the relatively even metrics and paces of the deeper levels. The effect of plasticity is achieved by the elongation, anticipation, and delay of tones, and by the opportune alteration of expected metrics, paces, and rhythms.

Thematic displacement—the wholesale relocation, through *metrical displacement*, of the grouping structure and the thematic design to a part of the measure that contradicts the notated meter. See also *afterbeat displacement* and *mid-bar displacement*.

Thematic downbeat—the downbeat around which the grouping structure and the thematic material revolve. Very often the thematic downbeat is displaced to the middle of the measure in the duple meters, and to the second beat in the triple meters; other displacements are common too. When no displacement occurs the appellation “thematic” is not needed, but because displacement is so very common the appellation is more often than not required. See *thematic displacement*.

Thematic enlargement—the enlargement of a theme or a substantial part of a theme, as opposed to the more common enlargement of a figure or a motive. Depending on context, the term can also be used to describe the enlargement of a motive to the proportions of a theme (or more) within the larger context of the *enlargement archetype*, where enlargement as such is the principal issue of the piece. See *motivic enlargement* and *progressive enlargement*.

Thematic hypermeter—the hypermeter established by the grouping structure and the thematic design when displacement by one or two beats to the right (much more rarely to the left) takes place. When no displacement occurs, the appellation “thematic” is not needed. Until the galant style reaches its maturity during the central decades of the eighteenth century, thematic hypermeter—like all types of Baroque hypermeter—remains an occasional, not a consistently maintained feature of the design.

Thematic meter—the meter established by the grouping structure and the thematic design when the design is displaced by one or two beats to the right (more rarely to the left).

During displacement, the thematic meter exists side by side with the notated meter.

When no displacement occurs, the appellation “thematic” is not needed.

Time-span reduction—a procedure employed by Fred Lerdahl and Ray Jackendoff (1983) to uncover the durations that accrue to underlying tones and chords at various levels of structure. Although Lerdahl and Jackendoff do not use the term *normalization*, the abstract time spans which their analyses reveal are very drastically normalized, much more so than the time spans disclosed by a plain *rhythmic reduction*, a *pace reduction*, or in some cases even a *durational reduction*.

Tonal expansion—the enlargement in time of a tonal model. Unlike durational expansion, it cannot be reduced out. All the same, tonal expansion is by no means divested of temporal properties, nor does it give up its durational association with its model. See also *durational expansion*.

Tonal rhythm—a term employed by Carl Schachter (1986/1999b) and also by Robert P. Morgan (1978) to describe rhythmic features that are tonal in origin. *Durational rhythm*, by contrast, describes rhythmic features that are temporal in origin.

Troping archetype—The characteristic union of incompatible materials borrowed from different pieces across the span of a complete movement. Typically, the borrowed materials are stylistically diverse, originating in the middle style and the low style, but the

potentially irreconcilable confrontation between them takes place within the confines of the high style. See also *elevation archetype* and *fusion archetype*.

Uneven pacing—the alternation of long and short steps of the *basic pace* that characterizes many measures in the triple meters. Although *composite pacing* may at times appear to be similarly uneven, the freedom of its temporality is due to other causes, such as the intensity of thematic and cadential passages in the high style, and the more relaxed durational norms of the middle style.

Unexpanded sequence—a sequence in which each pair of principal and ancillary chords takes up one *basic step* of the *basic pace*. Because the two chords combine to form a single step, the sequence yields the impression of *acceleration*. That is why most Baroque sequence incorporate *sequential expansion*.

Unmarked—an adjective borrowed from semiotic linguistics that describes conventional as well as idiomatic elements of the design. Unmarked elements are so called because they are ubiquitous and therefore call less attention to themselves than do *marked* elements, which are special or unidiomatic. See also *markedness*.

Unnotated meter—the temporary and brief intervention of a new meter without a change in the time signature. Most often the term refers to short stretches of 3/2 within 4/4 time, less often to stretches of 3/4 within 4/4 or 2/4. Exceptional instances of unnotated

meter—the sudden appearance of 9/8 time in the Gigue from Bach’s G-minor English Suite, which is in 12/8 time—occur on an ad-hoc basis.

Unnotated 3/2—the temporary adoption of 3/2 within the confines of 4/4 time (usually the *simple 4/4* or the *fugal 4/4*) as articulated by the design of the piece and the progress of its basic pace. Hemiolas in 3/4 time also add a brief stretch of 3/2 onto the prevailing grid.

Unnotated triple meter—the temporary suggestion of triple meter within a duple context.

Upper descent—see *upper Urlinie*.

Upper *Urlinie*—a term I use, interchangeably with *upper descent*, to describe the upper of the two *Urlinien* in David Neumeyer’s formulation of the three-part *Ursatz* (1987b).

See also *lower Urlinie*.

Vergrösserung—Schenker’s term for the tonal enlargement of a figure, a motive, or a theme. Unlike *Dehnung*, such enlargement does not necessarily follow a predefined durational plan, and it is therefore likely to be assimilated into the composition’s *basic length*.

Voice leading overlaps—the superimposition of one progression over another at a level only slightly closer to the surface. The small distance between the levels of the two

progressions makes it appear as if the progressions overlap at one and the same level. For an example, see *cadential unfolding*.

Vordersatz—a term employed by Wilhelm Fischer (1915) to describe the opening, expository part of the three-part *ritornello*. The *Vordersatz* usually begins on the tonic and closes on a half-cadential dominant. Among its most important tasks is the definition and the establishment of the movement's *basic pace*.