International Journal of the Dutch-Flemish Society for Music Theory

Volume 5, # 1 – APRIL 2018

MUSIC THEORY & ANALYSIS

LEUVEN UNIVERSITY PRESS

Table of Contents

MUSIC THEORY & ANALYSIS | VOLUME 5, # 1, APRIL 2018

ISBN 978-94-6165-267-6

COLOPHON

Music Theory & Analysis (MTA)
International Journal of the Dutch-Flemish Society for Music Theory
VOLUME 5, NUMBER 1, APRIL 2018

Music Theory & Analysis (MTA) is a peer-reviewed international journal focusing on recent developments in music theory and analysis. It appears twice a year (in April and October) as an online journal with a print edition. MTA takes a special interest in the interplay between theory and analysis, as well as in the interaction between European and North-American scholarship. Open to a wide variety of repertoires, approaches, and methodologies, the journal aims to stimulate dialogue between diverse traditions within the field.
MTA is the official journal of the Dutch-Flemish Society for Music Theory (Vereniging voor Muziektheorie). It is the successor to the *Dutch Journal of Music Theory* [*Tijdschrift voor Muziektheorie* (Founding Editors: Barbara Bleij & Henk Borgdorff)].

EDITORIAL ADDRESS
Music Theory and Analysis
Leuven University Press
Minderbroedersstraat 4
3000 Leuven
Belgium
email: mta@lup.be
Editorial guidelines: mtajournal.be

ADMINISTRATION AND SUBSCRIPTION
Leuven University Press
Minderbroedersstraat 4
3000 Leuven
Belgium
tel: +32 16 32 53 45
fax: +32 16 32 53 52
email: orders@lup.be

Online journal with a print edition
Biannually (April/October)
Print ISSN: 2295-5917
Online ISSN: 2295-5925
Online available via ingentaconnect.com

For more information, visit the website www.mtajournal.be

Book Reviews

Abstract

Nathalie Meidhof. *Alexandre Étienne Chorons Akkordlehre: Konzepte, Quellen, Verbreitung*. Olms: Hildesheim, 2016. ISBN 978-34-87-15349-0. 282 pp. €39.80.

Steven Vande Moortele. *The Romantic Overture and Musical Form from Rossini to Wagner*. Cambridge: Cambridge University Press, 2017. ISBN 978-11-07-16319-5. 302 pp. £64.99.

David Bard-Schwarz and Richard Cohn, eds. *David Lewin's Morgengruß: Text, Context, Commentary*. Oxford Studies in Music Theory. New York and Oxford: Oxford University Press, 2015. ISBN 978-01-998-4478-4 ix + 206 pp. $55.00.

Keywords

Choron, Fétis, tonality, Rameau, harmonic theory, overture, sonata form, grand sonatina, formenlehre, sonata deformation, analysis, methodology, phenomenology, Schubert

MUSIC THEORY & ANALYSIS

International Journal of the Dutch-Flemish Society for Music Theory

VOLUME 5, # 1, APRIL 2018, 90–114

https://doi.org/10.11116/MTA.5.1.5

David Bard-Schwarz and Richard Cohn, eds., *David Lewin's Morgengruß: Text, Context, Commentary*

Oxford Studies in Music Theory. New York and Oxford: Oxford University Press, 2015. ISBN 978-01-998-4478-4. ix + 206 pp. $55.00.

The trick is to hear all of this at once

David Lewin's unpublished essay on Franz Schubert's song "Morgengruß" (from *Die schöne Müllerin*, D. 795) is likely the most famous item in his *Nachlass* at the Library of Congress.[1] Written in Paris in 1974, used by Lewin in his graduate teaching, and subsequently circulated among scholars and students, the essay is one of contemporary music theory's best-known but least-read documents. As Nathan Martin has noted, references to both the unpublished essay and at least one public presentation of it in the early 1980s appear fleetingly across forty years of footnotes;[2] the contents of the document, however, were available only to those in the know. The publication of *David Lewin's Morgengruß: Text, Context, Commentary* makes the essay widely available for study and continues Lewin's rapid canonization not only as a major figure in contemporary theory, but as an important touchstone in its still-unfolding history.[3] Edited by David Bard-Schwarz (who opens the volume by recounting his own acquisition of a mimeograph of *Morgengruß* in the 1980s) and Richard Cohn, *David Lewin's Morgengruß* combines the text of Lewin's 1974 essay with a short critical introduction, an appendix containing relevant correspondence, and a trio of essays by Brian Kane, Henry Klumpenhouwer, and Cohn himself that respond to and contextualize the title essay.

Yet despite the attention lavished upon the text by a quartet of distinguished scholars, both Kane and Klumpenhouwer open their commentaries with questions that evince a certain skepticism, which might be echoed by some contemporary readers of *Morgengruß*:

1 I will follow Bard-Schwarz and Cohn's practice of referring to Schubert's song itself in quotation marks, and Lewin's essay about that song in italics.

2 Nathan John Martin, "Morgengruß," *Music Theory and Analysis* 1/1–2 (2014), 141–42, https://doi.org/10.11116/MTA.1.8.

3 See, among others, Steven Rings, review of David Lewin, *Generalized Musical Intervals and Transformations: Musical Form and Transformations* (Oxford University Press, 2007); Lewin, *Musical Form and Transformation: Four Analytic Essays* (Oxford University Press, 2007); and Lewin, *Studies in Music with Text* (Oxford University Press, 2006), *Journal of Music Theory* 50/1 (2006), 111–27, https://doi.org/10.1215/00222909-2008-010; Henry Klumpenhouwer, "In Order to Stay Asleep as Observers: The Nature and Origins of Anti-Cartesianism in Lewin's *Generalized Musical Intervals and Transformations*," *Music Theory Spectrum* 28/2 (2006), 277–89, https://doi.org/10.1525/mts.2006.28.2.277; Julian Hook, "David Lewin and the Complexity of the Beautiful," *Intégral* 21 (2007), 155–90; Brian Kane, "Excavating Lewin's Phenomenology," *Music Theory Spectrum* 33/1 (2011), 27–36, https://doi.org/10.1525/mts.2011.33.1.27; and Maryam Moshaver, "Telos and Temporality: Phenomenology and the Experience of Time in Lewin's Study of Perception," *Journal of the American Musicological Society* 65/1 (2012), 179–214.

"Why should we be interested in an essay that Lewin himself did not bother to publish?" asks Kane (132); Klumpenhouwer wonders, "[D]oes it have anything to teach us today?" (180). While Cohn does not ask this question directly, both his essay and the very existence of the *Morgengruß* publication implicitly add his voice to the chorus that emerges from the volume: yes, there is much to be learned. *Morgengruß*'s significance revolves primarily around Lewin's distinction between theory and analysis (and the relationship between the two), the relationship between *Morgengruß* and Lewin's other writings, and the model the essay offers for the discipline of music theory itself.

Morgengruß was meant to be the first chapter of a book tentatively titled *Four Schubert Songs: Analytic Studies at an Introductory Level*. It would have been followed by treatments of "Ihr Bild" (from *Schwanengesang*, D. 957) "Auf dem Flusse," and "Einsamkeit" (both from *Winterreise*, D. 911).[4] Lewin's "Auf dem Flusse" analysis saw print in the early 1980s, while "Ihr Bild" was published in the posthumous *Studies in Music with Text* (2006). There is no evidence that Lewin ever began the chapter on "Einsamkeit," though his archives indicate that when he taught the song, he asked students to write an essay entitled "Images of Stasis and Change in *Einsamkeit*," which may indicate the direction of his interest in the piece.[5]

In presenting *Morgengruß* to a contemporary audience, Bard-Schwarz and Cohn have employed a light editorial touch, allowing Lewin's words to stand on their own as much as possible. Yet, if the essay is to exist as a piece of music theory in its own right—as its commentators, we will see, argue it should—the editorial contributions are far too sparse. The text is riddled throughout with artifacts of the essay's original status as the first chapter of a book. Various references to later chapters or additional songs are innocent enough. Lewin's references to a "sequel" (25, 58, and 114), however, are less clear: does he mean an intended later chapter or some section later in *Morgengruß* itself (as he seems to mean on p. 25)? The editors offer no interpretation. And while the typos in Lewin's original have been fixed, a few awkward phrases slip through uncorrected (24, 78), as do some unclear descriptions (what, for example, does Lewin mean by "the rhythmic *exfoliation* of the b-motif" on p. 32?). Most of the volume's small handful of footnotes remind the reader of typographic issues clarified in the introduction; only two explanatory footnotes

4 See Lewin, letter to Oliver Neighbour, 12 July 1974 (Box 42, Folders 3–6, David Lewin Papers, Music Division, Library of Congress, Washington, DC).

5 See "Auf dem Flusse: Image and Background in a Schubert Song," *19th-Century Music* 6/1 (1982), 47–59, https://doi.org/10.2307/746231; and *Studies in Music with Text* (New York and Oxford: Oxford University Press, 2006), 135–49, https://doi.org/10.1093/acprof:oso/9780195182088.001.0001. Lewin also presented on "Auf dem Flusse" at the 1981 meeting of the Society for Music Theory in Los Angeles. He writes in his 10 June 1974 letter to Neighbour that he began writing "Ihr Bild" even as he was typing up his *Morgengruß* manuscript (David Lewin Papers, Box 42, Folders 3–6). On "Einsamkeit" in Lewin's teaching, see David Lewin Papers, Box 24, Folder 12 and Box 25, Folder 1.

(pp. 106 and 110), which clarify Lewin's notation for hypermeter, attempt to add context or interpretation within the body of Lewin's text.[6]

The *Morgengruß* typescript combines hand-drawn diagrams (such as the metric outline of Müller's text on p. 28 of the edition, and the extensive table on p. 31) with dozens of notated examples. In the original, these are mostly consigned to an appendix and referred to by number. Given the density of Lewin's examples and their integration within the text (with snippets of notation often appearing right in the middle of sentences), the experience of reading the typescript is a frustrating ordeal of flipping pages (whether analog or digital) back and forth. Bard-Schwarz and Cohn have restored these examples to the main text, simplifying the notation-heavy passages and facilitating the fluent reading experience that Lewin intended. While many of the examples are well integrated, several suffer from sizing issues: some pages (such as 46–47 and 86) feature related diagrams presented at radically different sizes, while others (61 and 143) render brief fragments of voice leading comically large. In the most egregious case, a figure on page 68 has been made almost unreadably small in order to fit within a line of text.

Aside from a single orphaned caption ("1. Introduction and Preliminary Remarks" on p. 13), *Morgengruß* lacks conventional signposts or section divisions, and the editors offer no specific paths through the sprawling text. I would delineate the essay's primary topics as shown in Table 1, below.

As this table shows, *Morgengruß* may be roughly divided into two halves. In the first, Lewin lays out much of his evidence: he reads the song's text closely, weighs the poetic and musical factors that point toward interpreting the song in either two parts or three, and parses the "peripatetic" harmonies of the provisionally identified B phrase. The second half includes a tutorial on Lewin's own method of reductive sketching, an analysis of rhythmic and metric issues, and a too-brief set of concluding remarks.

Although Lewin claims that *Morgengruß* is aimed at a general audience of musicians and music lovers (13), the text makes extraordinary demands of its readers. Much of the essay is explicitly methodological in a way rarely seen even in writings for specialists, to say nothing of those pitched for the general public. Lewin's virtuosity emerges not through dazzling, rabbit-pulling revelations, as it might from some lecturers or writers—including Lewin himself in other contexts—but instead by continuously complicating the situation. He rarely lets a statement stand unchallenged, nor is he willing to subscribe passively to the tools of music theory and their results. Constantly undermining the certainty that

6 In *Morgengruß*, Lewin uses greater than (>) and less than (<) signs to indicate when a given hypermeasure has been expanded (i.e., 3 > 2) or contracted (3 < 4) from the song's contextually articulated norm. He later updated this notation in "Auf dem Flusse," using "3 *from* 2" and "3 *from* 4" to represent this phenomenon.

Table 1: Proposed section division for *Morgengruß*

Pages	Contents
13–21	Introduction; examination of text's dramatic and lyric qualities, and the song's "projection of simplicity"
21–34	Aspects of two- and three-part form
34–49	Analysis of B phrase (mm. 12–15)
49–53	Summary and reflections up to this point
53–82	Tutorial on sketching
82–104	Large-scale rhythm/meter and the importance of hearing
104–123	Metric expansion/contraction and large-scale structure
123–127	Final reflections on MG's over-arching construction, and re-examination of the text's dramatic content

might be expected in an introductory text, Lewin exposes the machinery behind the curtain early and often, laying bare certain methods and assumptions that too often pass unexamined. This is precisely its value for contemporary professional readers, and, as Klumpenhouwer argues, its major corrective intervention in the field of music theory (185–86). As Klumpenhouwer also admits, however, this constant methodological circling back also has the effect of making the text seem "tedious and laborious" to less experienced readers (such as the undergraduates whom he has assigned to read the essay), likely undermining Lewin's attempts to reach a broad audience (183–84). And while *Morgengruß*'s conspiratorial tone is often inviting, it is not always pitch perfect: Lewin sometimes employs straw men (27 and 98), and his near-constant ventriloquizing of the reader's imagined objections (18, 24, 33, 38, 45, 83, and 99) becomes tiring, if not patronizing.

Lewin's purported orientation toward a non-expert audience yields several theoretical successes. His explanation of Riemannian function theory (34–37), for example, which uses a chain of substitutions—from the "expected" IV to iv and eventually iv^6—to explain how related chords can stand for one another, is remarkably clear and makes little recourse to technical language.[7] Viewed from a scholarly perspective, however, the absence of

7 To forge yet another connection with Lewin's later writings: both the explanatory process and the underlying argument—that function theory operates through a series of x-for-y substitutions—are much the same as the method

footnotes in such discussions is disappointing. As Kane notes (141–42), Lewin strenuously avoids mentioning Rameau and the concept of *double emploi*, writing only that "[t]hese matters have been investigated in generality by theorists since the early eighteenth century, and terminology has been developed to discuss them. For present purposes, though, we need not know the jargon" (37).[8] To write so clearly in an introductory manner, without recourse to jargon, is certainly both praiseworthy and useful in music theory; yet the lack of references also precludes readers new to the field from identifying avenues for further study, should Lewin's analyses pique their interest—to say nothing of historically minded readers who may be hoping for insight into Lewin's activities in the 1970s, or his encounters with such major figures as Rameau and Schenker. Furthermore, Lewin's worst failures to direct his audience to further reading feel like a breach of his analytical ethics: he exhorts us to mistrust any impulse to stop listening yet is all too quick to shut down questions about context or to explore the opinions of other writers. "This is a major topic, but it's not important right now," Lewin seems to say too many times. In such cases his desire to be straightforward and introductory backfires.

Kane's commentary is directly connected to his previous work on Lewin's project: "The Madeleine and the Rusk" is something of a companion piece to a 2011 essay that investigated the philosophical underpinnings of Lewin's well-known essay "Music Theory, Phenomenology, and Modes of Perception" (hereafter, as in the volume under discussion, *MTP*).[9] Using his titular metaphor—which refers to the way that the piece of dry toast eaten by the protagonist in a precursor text to Marcel Proust's *In Search of Lost Time* was replaced in the final version by the now-iconic teacake—Kane tracks the "subtle but significant changes" (132) that occurred in Lewin's thinking between the writing of *Morgengruß* in 1974 and the publication of *MTP* in 1986. The changes, Kane argues, are not merely cosmetic: just as the first draft's rusk led to very different reflections on time and memory than did the madeleine, so too must *Morgengruß* be read as its own text, and not simply a weak precursor.

Cohn's essay, "Lewin's Listeners Listening: The Beholder's Share," addresses the questions of the imagined audiences of *Morgengruß*, of Lewin's later writings, and of contemporary music theory writ large. Cohn expertly situates Lewin's essay within its broader context by exploring how it engages with the notion of a listener—a relative

---

and argument found in Lewin, "Amfortas's Prayer to Titurel and the Role of D in *Parsifal*: The Tonal Spaces of the Drama and the Enharmonic C♭/B," *19th-Century Music* 7/3 (1984), 336–40 and 344–45, https://www/jstor.org/stable/746386.

8 On p. 141 Kane cites a passage about the corresponding measure in a later treatment, in which Lewin does mention Rameau's *double emploi*. See Lewin, "Music Theory, Phenomenology, and Modes of Perception," *Music Perception* 3/4 (1986), 353, https://doi.org/10.2307/40285344; reprinted in *Studies in Music with Text*, 75.

9 Kane, "Excavating Lewin's Phenomenology."

rarity in the 1970s—in contrast to writings both historical (Gottfried Weber's famous account of Mozart's "Dissonance" Quartet) and contemporary (Edward T. Cone, Leonard Meyer). Cohn also convincingly establishes the importance of Lewin's Berkeley colleague Andrew Imbrie, who seems to have influenced both Lewin's sketching technique and his methodological comfort with ambiguity and flux (153–57). Additionally, Cohn draws on Lewin's side of a voluminous correspondence with the British musicologist and librarian Oliver Neighbour (his letters to Lewin are unfortunately lost). The two scholars frequently discuss Arnold Schoenberg—Neighbour's principal interest—but Lewin also shares updates on his personal life, comments on the progress of his own work, and his thoughts on the state of American musical academia. The letters shed some light on the process by which a pair of projects written and shelved in the 1970s (*Morgengruß* and an abandoned book on mathematics and music)[10] would lead to Lewin's most productive period: what we might think of as his "long 1980s," stretching from 1977's "Forte's Interval Vector" all the way to 1993's *Musical Form and Transformation*.[11]

Finally, Klumpenhouwer's contribution, "Technology, Methodology, Theory, and Analysis in Lewin's *Morgengruß*," explores the reception of Lewin's work, turning the frequent tendency to speak of two Lewins—one mathematical, the other humanistic and interpretive—back to reflect an "unresolved dichotomy" within the field of music theory itself. Developing further the distinction between technology and methodology that he first proposed in a 2006 essay,[12] Klumpenhouwer reads *Morgengruß* as "a particular image of the discipline entire, with its various activities organized and contextualized in a particular way" (180), whose value lies in defamiliarizing the labor of music theorists and carefully distinguishing between "the philosophy of music analysis" (182) and the tools used to carry it out.

Along with their many comparisons to *MTP*, all three commentaries contextualize *Morgengruß* retrospectively, through reference to Lewin's 1969 essay "Behind the Beyond," which contains his famous distinction between theory and analysis. Theory, for Lewin, "attempts to describe the ways in which, given a certain body of literature, composers and listeners appear to have accepted sound as conceptually structured, categorically prior to any one specific piece."[13] The goal of analysis, on the other hand, "is simply *to hear the*

10 The Neighbour correspondence includes information about an introductory text on mathematics and music on which Lewin was working during his sabbatical in Paris from 1973 to 1974. Although a partial typescript of the work is held in the David Lewin Papers, the book was never published. See *David Lewin's Morgengruß*, 3–4.

11 Klumpenhouwer cites Lewin's "Forte's Interval Vector, My Interval Function, and Regener's Common-Tone Theorem" as the beginning of the work that led to *GMIT*; see "In Order to Stay Asleep," 277.

12 See Klumpenhouwer, "In Order to Stay Asleep," 277.

13 David Lewin, "Behind the Beyond: A Response to Edward T. Cone," *Perspectives of New Music* 7/2 (1969): 62, https://doi.org/10.2307/832293.

piece better. The task of the analyst is 'merely' to point out the things that strike him as particularly important [...] and to arrange his presentation in a way that will stimulate the musical imagination of his audience."[14] All three authors supplement this distinction by citing the "methodological rule-of-thumb" that Lewin proposes halfway through *Morgengruß*. The credo will be familiar to those who have read *MTP*. It states: "Every valid analytical statement is of the basic form: 'I hear this about this specific piece,' as qualified by an implicit 'and I think you can too'" (97). This rubric serves as a guiding principle for *Morgengruß*, demanding that analytical statements be both descriptive and prescriptive: that they arise from the music (not from *a priori* theorizing) and return directly to it as an injunction to the reader.

For Kane, the fundamental difference between *Morgengruß* and *MTP* is that the former is primarily analytical in orientation, while the latter is theoretical. As he explores the rule of thumb's claims to analytic non-falsifiablility and its reliance on perception, Kane shows that the earlier essay constructs its argument in an entirely different manner. While *MTP*'s focus on recursion allows for multiple, incomplete perceptions so long as they do not contradict one another, *Morgengruß* often argues that contradiction poses no problem: ambiguous hearings persist, in the earlier essay, through an analytical apparatus that renders them on progressively higher levels of perception. The perceptual contradictions and ambiguities so strongly associated with the contexts and perception-relation lists of *MTP*, Kane thus demonstrates, were handled in a completely different way in the earlier text. Cohn places the many implications of the rule of thumb at the center of his essay, further exploring how the personae of the analyst and listener are either unified or kept separate by their perceptual experiences and demonstrating the precise ways that theory may permissibly influence analysis (158–67). Applying the rule as it was formulated in 1974 would invalidate many of the activities carried out in *MTP*, not least of which is the later essay's declaration that analyses can serve as "goad[s...] to musical action, ways of suggesting what *might* be done, beyond ways of regarding what *has* been done."[15] Finally, while Klumpenhouwer doubts the usefulness of the methodological rule of thumb, his fundamental distinction between methodology and technology mirrors Kane's analysis/theory dichotomy (189). For Klumpenhouwer, Lewin's *Morgengruß* is admirable as a deep, sustained engagement with a single piece of music, the detail and intensity of which is rarely seen in music theory today.

14 Ibid., 63; Lewin's emphasis.
15 Lewin, *Studies in Music With Text*, 96.

Taken together, the three commentaries are primarily concerned with contextualizing Lewin's essay within the rest of his output. Even beyond these methodological connections, the analysis contained within *Morgengruß* has much to offer to contemporary theorists. Perhaps its most significant contribution is a detailed explanation of Lewin's personal style of reductive sketching, which appears in several of his other articles.[16] Most of *Morgengruß*'s second half walks the reader through the process of creating, and more important for Lewin, *using* such a sketch. His sketching method, he asserts repeatedly (37, 42–43, 58–59, 122–23), is not meant to represent musical structure; rather, his sketches are meant to direct readers in listening. He often refers to them as "frames," rather than reductions or voice-leading sketches, and frequently reminds the reader to sing and/or play through the sketches until they are understood. This outlook leads Lewin into an excellent tutorial on long-range hearing (41–49), which should convince even the most hardened skeptic of the efficacy of prolongation. Despite distancing himself from both Schenker's writings and those of his American acolytes (explicitly on 51–53, and implicitly on 62–63),[17] Lewin delivers a compelling defense of an essentially Schenkerian way of hearing, and the considerations laid out here will be extremely useful for students of Schenkerian analysis.

While the commentaries help establish the relevance of *Morgengruß* for various aspects of Lewin's work, there are still more connections to be made. Taken together with those posed in "Ihr Bild" and "Auf dem Flusse," the questions that animate *Morgengruß* begin to emerge as distinctively Lewinian concerns. The constituent essays of the abandoned Schubert project gain their coherence from the very particular view of text-music relations that they espouse. In each essay, Lewin ties a harmonic or formal problem to an ambiguity that he detects within the poetry. The central question of "Auf dem Flusse" is whether the frozen river observed by the singer (and, by metaphorical extension, the singer's heart) is also frozen solid beneath its surface, or whether liquid water (blood, and the capacity to love again) still flows underneath. In "Ihr Bild," Lewin asks whether the present-tense outburst at the end of the mostly past-tense text represents the singer's anguished denial over his lost love or his resigned acceptance. In both cases he maps these questions onto tonal problems. The ultimate meaning of "Auf dem Flusse" hinges on the song's projection of a "false" E major image in its outer voices, concealing the "true" E minor image in an inner voice; and that of "Ihr Bild" on whether the Schenkerian *Urlinie* should be heard to

16 See, for example, the essays on "Auf dem Flusse," 119–22; "Ihr Bild," 140–42; "Clara Schumann's Setting of 'Ich Stand'," 155; and "Amfortas's Prayer," 185 (all in *Studies in Music with Text*).

17 On p. 53, Lewin writes: "I would feel strong distaste at the thought of adding myself to the ranks of the many who implicitly allow their readers to give them credit for ideas which were Schenker's, and who also allow their readers to attribute to Schenker, for better or worse, ideas which in fact were not his."

close with the denial of the singer's final B♭ major outburst ("I cannot believe that I have lost you!") or the piano's B♭ minor epilogue, which for Lewin intones the tragic truth: "but you *have* really lost her."[18]

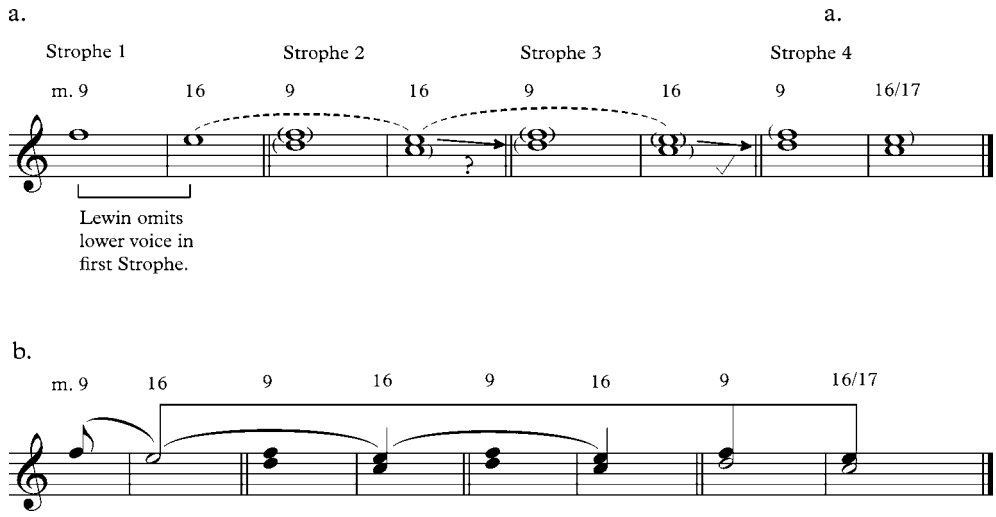
A similar central question structures *Morgengruß*: is the piece in two parts or three? Lewin initially hears the song as a simple ABA′ form, as dictated by its overt phrase structure. Having indicated this structure to the reader, Lewin immediately complicates it, sketching out a two-part interpretation based on the structure of each poetic strophe and the use of rhythm in the voice part. Moving on to the harmonic layout, Lewin unveils another tripartite structure (I–V–I), and the interpretive cycle begins anew. Explaining how his readers might overcome their discomfort with these contradictions, he writes:

> The trick to overcoming the problem is to realize that it is basically an intellectual and not an aural difficulty. There is no reason, that is, why the strophe must be "in" either three-part or two-part form. The mistaken notion to the contrary, propagated all too assiduously by all too many academics, is yet again a manifestation of a desire to stop listening at a certain point, shutting out the musical experience in all its richness rather than coming to grips with it. (30)

While Lewin's defiance of the "mistaken notion" that a binary choice must be made serves as a central platform from which most of the essay's arguments depart, the weakness of the related argument that spans both halves of *Morgengruß* (concerning the problem of strophic text setting) is perhaps the strongest indication of its unfinished status. A single time through the song, as already pointed out, develops a tension between various two-part and three-part structures. At the outset (17, 21) Lewin declares that tackling the strophic form of the song holds the potential to resolve those tensions; to that end, he intends to consider the song in its four-verse entirety rather than treating the first strophe as representative of the whole. As he explores other analytical avenues, the question of strophic form is continually deferred, and when it is finally addressed at the end of the essay, it receives some of Lewin's weakest arguments. He seems inexplicably to fall into the trap of trying to defend a pseudo-Schenkerian hearing, drawing on little evidence beyond an appeal to sheer repetition. The "big d" that controls mm. 10 and 11, Lewin argues, slowly takes on more and more weight, subsuming F from m. 9 and pointing retrospectively to "big e" in each of the *previous* mm. 16, now heard as the beginning of an extremely long gesture passing through "big d" and onward to a now theoretically articulated C in m. 17 of the final stanza: a pitch little different in structural weight in the final iteration than it was in the previous three. Example 1a reproduces a diagram of Lewin's (117; bar lines added), and 1b represents my own attempt to render it in pseudo-Schenkerian notation.

18 See Lewin, *Studies in Music with Text*, 122–23, 139.

Example 1: (a) Lewin, *Morgengruß*, second figure on p. 117; (b) Schenkerian reconstruction of Lewin's sketch



The pleasant pragmatism of the earlier treatment of V prolongation—which appeals to literal rather than metaphorical hearing—is absent from this valedictory discussion of strophic form. I doubt very much that Lewin earnestly heard an E persisting throughout the entire song, three and-three-quarters stanzas, before descending through D to C (in a manner resembling a Schenkerian *Ursatz*), even if such a delay corresponds to the "psychological action" that for Lewin "definitely and clearly continues" up to the end of the song (21). And I believe even less that he expected, in the words of his own methodological rule of thumb, that his readers could hear the same. Schenker certainly would not endorse such a hearing; in *Der freie Satz*, he writes: "The undivided progression of the fundamental line generates undivided form. Repetitions indicated by :||, or those written out in full, constitute neither an interruption of the fundamental line nor, consequently, a division of the form."[19] The final descent from E through D to C, then, should not be heard any differently than it was the first three times. In Schenkerian terms, the *Urlinie* that Lewin identifies already closed at the end of the first stanza; the final three stanzas would be written off with a simple "und so weiter." Despite Lewin's apparent desire to build on the "dialectical" mode of hearing described by Brian Kane—in which musical events build to a final perceptual synthesis that mirrors the structures that preceded it—this closing argument violates his methodological rule of thumb by allowing a "conceptually prior" sound structure—Schenker's, in form if not in name—to *dictate* rather than merely to

19 Heinrich Schenker, *Free Composition* (1935), ed. and trans. Ernst Oster (Hillsdale, NY: Pendragon Press, 1977), 130.

describe the experience of the piece. Whether this mistake tells us more about Lewin, his methodology, or the state of Anglophone music theory in the 1970s is up to the reader's interpretation.

Lewin's *Morgengruß*, as its commentators convincingly demonstrate, is not merely a precursor to the more famous *MTP*; rather, it is a distinctly different framing of similar ideas. While the final argument is weak, Lewin's many analytical and methodological interventions have already been made by the time the reader turns the final few pages. And as I have argued, it is a point of origin for various analytical techniques that connect Lewin's seemingly disparate mid-1980s essays in *19th-Century Music* together with *MTP*. Even independently of its place in Lewin's oeuvre, *Morgengruß* remains a useful text for music theorists, for it masterfully holds two of the discipline's major forces—empirically grounded hearing and abstract, intellectual theorizing—in productive tension. When reading *Morgengruß*, we are reminded that we can and should seek to ground our theoretical concepts—from prolongation to *double emploi*—in audible phenomena. And yet Lewin's missteps, as he attempts to do just that in the final pages of his essay, also remind us that every attempt to ground an observation in actual, acoustic listening simultaneously sacrifices some theoretical power. That is to say, the question "Yes, but can I hear it?" closes down as many avenues as it opens up—not because of the risk of a negative answer, but because the appeal to simple hearing is deceptive. As Lewin would later demonstrate in both *MTP* and *GMIT*—motivated perhaps in part by the instructive failures of *Morgrengruß*—our ears are more than passive receivers: they are implicated in complex phenomenological (as in *MTP*) and transformational (*GMIT*) processes that defy both the bottom-up construction of *Morgrengruß's* methodological rule of thumb and the top-down imposition on which the essay's final pages run aground. In this way *Morgengruß* both initiates and prefigures the contributions that Lewin would make later in his career, contributions that would help theorists from the 1970s to the present day expand the definition not only of what they can hear in music, but of what musical hearing actually is.

WILLIAM O'HARA

About the Author

William O'Hara is assistant professor of music at Gettysburg College. He holds a Ph.D. in music theory from Harvard University and taught previously at Tufts University. His research interests include the history of music theory, tonal analysis, and film and video-game music. He is currently at work on a monograph about recomposition in music theory.