

(pp. 43–44). De Barra suggests that “rarely in advance of putting pen to paper does [Boyle] seem to have inquired what kind of composition might best stand a chance of gaining a hearing. The systematic identification of existing or likely performance opportunities and tailoring her work accordingly was not really part of her thinking, and this led to the expenditure of a great deal of energy on the creation of scores, often quite substantial scores” (p. 62). In addition to her unconventional approach to composition, whether or not intentionally unsystematic, and her isolation, there were a number of other obstacles Boyle faced as a composer, including her gender, family obligations, lack of a good music publisher, and recurring social, political, and economic unrest during this period in Ireland.

De Barra’s essay also presents a survey of Boyle’s (largely unknown) compositions, accompanied by forty-two music examples. He clearly presents each analysis and engages the reader further by providing contextual details about Boyle’s works, including *The Magic Harp*, *Colin Clout*, *From the Darkness*, and *Maudlin of Paplawick*. He asserts that while “critical re-evaluation of her creative achievement has long been overdue, it is only committed, sympathetic performances of her music that can truly reveal Ina Boyle as a composer of greater range and significance than has

hitherto been imagined” (p. 128). Supplementing these texts are several appendices, including a family genealogy, list of primary sources, catalog of compositions, summary of performances of her works during her lifetime, discography, and select bibliography. Many of the items in the appendices are also available online at <http://www.inaboyle.org> (accessed 1 September 2019).

About Boyle, Vaughan Williams wrote, “I think it is most courageous of you to go on with so little recognition. The only thing to say is that it sometimes *does* come finally” (p. 28, quoting a 4 May 1937 letter). Beausang and de Barra’s work delivers this recognition that Boyle never fully received during her lifetime. This book will appeal to music students and scholars interested in Irish music studies as well as studies of Boyle’s contemporaries or mentors, including Vaughan Williams and Maconchy. It is more broadly recommended to general readers interested in Irish music, women composers, and nineteenth- and twentieth-century music. It is sure to spark curiosity and further exploration of Ina Boyle’s collection at Trinity College as well as her published works and recordings.

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#### MUSIC THEORY

**Organized Time: Rhythm, Tonality, and Form.** By Jason Yust. (Oxford Studies in Music Theory.) New York: Oxford University Press, 2018. [x, 423 p. ISBN 9780190696481 (hardcover), \$125; ISBN 9780190696504 (e-book), varies; ISBN 9780190696511 (Oxford Scholarship Online).] Music examples, diagrams, bibliography, index of works, general index.

In “Musicalische Logik: Ein Beitrag zur Theorie der Musik,” Hugo Riemann argued for a “logic” of musical structure that brings together harmonic and metrical considerations in

attempt to capture the temporal experience of music, which he conceived as a dialectical process (Hugibert Ries [Hugo Riemann], “Musical Logic: A Contribution to the Theory of Music,”

trans. Kevin Mooney, *Journal of Music Theory* 44, no. 1 [Spring 2000]: 100–26). The same inclination to articulate temporality has been reflected more recently in different strands of music theory: Christopher Hasty grounds his theory of meter in its ability to project from a given duration to another (Christopher Hasty, *Meter as Rhythm* [New York: Oxford University Press, 1997]); Fred Lerdahl develops a model of pitch space to trace the tonal journey manifested over time (Fred Lerdahl, *Tonal Pitch Space* [New York: Oxford University Press, 2001]); and Janet Schmalfeldt considers romantic form as characterized by the process of “becoming” (Janet Schmalfeldt, *In the Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music* [New York: Oxford University Press, 2011]). Situating *Organized Time* in this context, Yust’s work stands out by taking up Riemann’s initiative with yet another renewed approach to integrate studies of rhythm, tonality, and form under a concept of structural time.

While similar efforts have been made by Kofi Agawu and James Webster, Yust sheds new light on not only the interrelationship between these musical parameters but also their respective properties (Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* [New York: Oxford University Press, 2009]; James Webster, “Formenlehre in Theory and Practice,” in *Musical Form, Forms & Formenlehre: Three Methodological Reflections*, ed. Pieter Bergé [Leuven: Leuven University Press, 2009], 123–39). He starts off by addressing the apparent phenomenological dilemma of temporality and structure with the idea of *temporal structure*—the hierarchical relationships between events unfolded over time. He contends that multiple temporal structures or dimensions, which include primarily rhythm, tonality, and form, constitute our experience of musical time. These structural

modalities, Yust maintains, are, however, independent of one another, and adopting such a perspective would allow us to discern both conflict and reciprocity between dimensions. Since “the basic formal properties of temporal structure are the same regardless of which dimension defines the structure” (p. 8), they are modelled throughout the book by maximal outerplanar graphs (MOPs), which can represent a hierarchy of timespans and therefore associate musical time with hierarchical depth.

Having laid out his conceptual framework, Yust proceeds to demonstrate how rhythmic, tonal and formal structures are individual “containment hierarchies of timespans” (p. 8) in the first three chapters, during which he also impressively reappraises theoretical concepts across all the three subfields in order to clarify the imperative independence of temporal structures. Chapter 1 unravels the intertwined connections between rhythm, meter, and tonality, positing meter as an inference drawn from rhythmic structure and foregrounding the conflict between tonal and rhythmic patterns to highlight their distinction. In his critique of the Schenkerian understanding of tonal structure, Yust reconstructs in chapter 2 the *Ursatz* as reflecting tonal structure’s preference for “a strong and stable directed progression” (p. 43) that outlines the tonic harmony, an exclusive criterion that separates tonality from dimensions of rhythm and form. Chapter 3 assesses formal structure based on “principles of melodic similarity and difference and grouping” (p. 60). Departing from the recent advances of “the new *Formenlehre*,” it utilizes concepts of repetition, contrast and fragmentation, and caesuras as chief analytical categories to describe formal process independent of rhythmic and tonal considerations.

The theoretical foundations set up in the initial chapters then lead to

broader discussion of the interrelationship between rhythmic, tonal, and formal structures as well as more meticulous investigation of their individual properties. In chapter 4, Yust first introduces mathematical tools and concepts for modelling different kinds of networks represented by the MOP. Such a mathematical approach is further developed in chapter 5, where operations are used to manipulate timespan intervals in relation to hypermeter. Yust continues this thread in chapter 6 by unpacking the epistemological grounds for existing hypermetrical analyses, calling for a perspectival shift from an accented/unaccented approach to a timespan-based one that treats hypermeter as an aspect of rhythmic structure. This opens up the possibility of hypermetrical irregularity, which is exploited by late eighteenth- and early nineteenth-century composers as a device that plays against the closural syntaxes of tonal and formal modalities to effect parametric noncongruence (exemplified notably by the case of elided cadence), as illustrated in chapter 7. In chapter 8, Yust turns to syncopation, appropriating the concept to hypermeter and broader musical contexts to embrace displacements of contrapuntal, tonal, and structural kinds. With a similar intent, chapter 9 extends the contrapuntal reasoning to noncoinciding structures in not only rhythmic but also tonal and formal domains. Picking up from chapter 2, chapter 10 interrogates voice-leading properties in tonal harmony, which brings about the formulation of a geometric *Tonnetz* that can help differentiate between neighboring, sequential, and cadential progressions. This naturally brings back the question of form in chapter 11, where Yust draws the distinction between the study of composers' conventions (recipes) and the underlying principles that guide formal practice (forms), asserting that mistaking the former as the latter would result in "a

lack of appreciation for [the recipe's] particular historical contingency" (p. 282). As a response, in chapter 12 Yust surveys the recipes of large-scale tonal-formal disjunctions in music by Beethoven and Schubert. The last two chapters return to the mathematical attributes of temporary structure evinced in chapter 4: chapter 13 explores the relevance of mathematical graph theory, the origin of MOP, for temporal structure, while chapter 14 builds on such a foundation and theorizes a geometric model, the *associahedra*, to relate complete/incomplete MOPs both within and across dimensions.

Yust's insistence on the independence of rhythmic, tonal, and formal modalities yields illuminating results in explicating temporal qualities of individual dimensions and elucidating their respective theoretical concepts that might have previously been informed by elements of a different structure. His multivalent approach also effectively reveals how the decoupling of dimensions engenders ambiguity in musical syntax, attending in turn to the dispute over criteria for determining closure by acknowledging that "tonal, rhythmic, and formal closure are in principle independent processes" (p. 170). While such a view seems to diverge significantly from the long-standing tradition of formal analysis that rests on tonality, it might be worth reconsidering what constitutes Yust's formal modality before coming to a conclusion. To recap, Yust's conception of formal structure is founded on melodic similarity, difference, and grouping, which are expressed in analysis by notions of repetition, contrast and fragmentation, and caesuras. His formulation draws on the eighteenth-century rhetorical understanding of music, as seen in his reference to Johann Mattheson's analytical application of articulatory types (comma, semicolon, colon, and period) to instrumental music, a practice that is arguably a baroque inheritance

(pp. 61 and 66). It is thereby perhaps more appropriate and beneficial to describe Yust's formal dimension as rhetorical structure, which James Hepokoski and Warren Darcy defined as "thematic-textual" properties (James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* [Oxford: Oxford University Press, 2006], 16). The suggested designation not only is a rhetorical re-orientation but also has a significant impact on the understanding of the interactions between different structures in relation to formal functions. Taking the end of the expositional subordinate-theme (ST) group in the first movement of Beethoven's Violin Sonata, op. 47 ("Kreutzer") as an example (ex. 7.21, pp. 173–74), Yust contends that the elided PAC in m. 176 is a purely formal closure; the rhythmic closure marked by the completion of the four-measure hypermetrical units is deferred until m. 191, while the supposedly achieved tonal closure is obscured by the dominant ending of hypermetrical units throughout the closing section (C), which eventually lands on a dissonant V6-5/IV in mm. 190–91 that denies tonic resolution (p. 174). Although such an interpretation explains the ambiguity that form-functional labels fail to capture, the independence of modalities can be taken further to address form-functional practice at different formal levels by separating form from rhetoric (and also form from structure). Adopting this distinction, Yust's argument can be reformulated as follows: the elided PAC in m. 176 provides a rhetorical closure to the ST rhetoric, while the rhythmic closure does not take place until the end of the C rhetoric in m. 191, giving rise to a conflict between ST function and C function (ST $\rightleftharpoons$ C) at the interthematic level (see Nathan John Martin and Steven Vande Moortele, "Formal Functions and Retrospective Reinter-

pretation in the First Movement of Schubert's String Quintet," *Music Analysis* 33, no. 2 [July 2014]: 130–55); because there is no tonal closure by the end of the exposition rhetoric in m. 191, the exposition function can be construed as transforming into (or becoming) the development function (exposition $\Rightarrow$ development) at the large-scale level. The redesignation can thus avoid the confusion of form with rhetoric. It also enables a dialogue with form-functional theory in clarifying the dimension responsible for the instability of a given unit's formal function. This consequently leads to a reconsideration of formal functions as determined by the coordination of rhythmic, tonal, and rhetorical closures, a proposition that then resituates Yust's work in connection with the recent development of the new *Formenlehre*.

Overall, *Organized Sound* presents an original and rigorous attempt to reappraise theoretical concepts with judicious use of mathematical tools. It proposes novel ways of uniting our temporal experience of rhythmic, tonal, and formal structures, a contribution of which makes it a major work to engage with for any future research in these essential subfields.

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**Sonata Fragments: Romantic Narratives in Chopin, Schumann, and Brahms.** By Andrew Davis. (Musical Meaning and Interpretation.) Bloomington: Indiana University Press, 2017. [ix, 203 p. ISBN 9780253025333 (hardcover), \$80; ISBN 9780253028938 (paperback), \$35; ISBN 9780253025456 (e-book), \$34.99.] Tables, music examples, bibliography, index.

This study builds on the work of James Hepokoski and Warren Darcy in their *Elements of Sonata Theory: Norms, Types, and Deformations in the Late*