

**IX CONGRESO NACIONAL**  
de la Sociedad Española  
de Musicología



**M**usicología  
**en el siglo XXI:  
nuevos retos,  
nuevos enfoques**

Universidad Autónoma de Madrid,  
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# Musicología en el siglo XXI: nuevos retos, nuevos enfoques

IX Congreso Nacional de la Sociedad Española de Musicología

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**Oliveira Martins, José.** *Reframing the theorizing and analytical activity on twentieth-century multi-layered harmony*

Twentieth-c. polytonality is one of the most “under-theorized” and contested labels for a compositional practice, attributed to significant passages or movements

in music of Bartók, Stravinsky, Milhaud, Falla, among others. Despite recent investigations into the structure of polytonal compositions, the reception of the contested label reflects the tension between the constructionist and inclusive aspects of the style, in which composers combine distinct layers resonant with tonality vs. interpretative and exclusive claims, in which listeners-as-analysts resist and argue for perceptual and logical limitations of split and concurrent tonal systems or centers. A more serious challenge posed by polytonality lies in inviting distinct conceptual entities into a composition, whose diverging systemic forces undermined the coherence and completeness of “masterworks.”

In contrast, this paper approaches polytonality by revisiting theoretical and analytical discourse by e.g., Koechlin, Milhaud, Casella and Bartók in the 1920s to 40s, which has subsequently been either dismissed or appropriated by the post-Schenkerian and set-theoretical analytical approaches developed in the later part of the 20th c. It is argued that notions of polytonality draw from inclusive compositional phenomena, which originally explored new multi-layered arrangements and listening strategies. The paper inventories early accounts of the practice (transpositions, modal combinations, extended harmonies, layered dissonances, modulation in simultaneity), proposes a geometrical analytical method (called scalar dissonance), and argues that polytonality casts a much wider net on compositional practice than traditionally granted, which could be applicable to works of composers such as Lutosławski.

Palabras clave: Theory and analysis of Polytonality; Scalar Dissonance; Listening to multi-layered harmony.



# Curriculum Vitae

Ordenación alfabética  
de congresistas

**Oliveira Martins, José** (Universidade Católica Portuguesa)

(Ph.D. in Music History and Theory, University of Chicago) is currently FCT- and Principal Investigator at the Research Center for Science and Technology of the Arts (CITAR) at Catholic University of Portugal. Previous full-time faculty at the Eastman School of Music of the University of Rochester and a research fellow at Princeton University. His research interests include the modeling of musical systems, scale and transformational theory, and the music of Bartók, Milhaud, Lutoslawski, and Kurtág. His current and forthcoming publications appear in the *Journal of Music Theory*, *Perspectives of New Music*, *Theory and Practice*, *Bridges*, *Mathematics and Computation in Music*, and the *Portuguese Journal of Musicology*.

He has given talks at various conferences, symposia, and meetings such as the Society for Music Theory (US), American Musicological Society (US), European Music Analysis Conference (EU), Society for Music Analysis (UK), *Convegno Internazionale di Analisi e Teoria Musicale* (IT), *Mathematics and Computation in Music Conference* (US-EU), *Encontro Nacional de Investigação em Música* (PT) and has given invited talks at institutions such as the University of Washington, Yale University, University of Cincinnati, Cornell University, Indiana University, Jagiellonian University, and delivered a Keynote address at *Encontro de Teoria e Análise Musical* (BR).

José has been a recipient of the Arthur J. Komar award (Music Theory Midwest Society), and the Patricia Carpenter Emerging Scholar award (Music Theory Society of New York State), he is on the editorial board of *Music Theory Spectrum* (USA), *OPUS* and *TeMA* (Brazil), and has been co-organizer of the 2016 Porto International Conference on Musical Gesture as Creative Interface (PT).