

JOURNÉES D'ANALYSE MUSICALE – JAM 18 – SIXIÈME ÉDITION

La Société Française d'Analyse Musicale (SFAM),  
le Conservatoire Darius-Milhaud d'Aix-en-Provence,  
le SFERE-Provence, l'ESPE d'Aix-Marseille Université

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**C. Debussy, F. Couperin  
et la musique française :  
analyses, théories, interprétations**

**C. Debussy, F. Couperin and French music:  
analyses, theories, performances**



**vendredi 23  
et samedi 24  
novembre  
2018**

COMMUNICATIONS  
ATELIERS  
CONCERT

**AU CONSERVATOIRE À RAYONNEMENT RÉGIONAL  
DARIUS-MILHAUD**

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VENDREDI 23  
17h  
SALLE VILLETTE

## ***Multi-Layered Harmony, Polymodality, and Scalar Dissonance in Early-Century Music and Theoretical Accounts***

The paper approaches polytonality by revisiting the theorizing activity on the subject in the 1920s to 40s by proponents such as Koechlin, Milhaud, as well as Casella and Bartók, which has subsequently been either dismissed or appropriated by the post-Schenkerian and set-theoretical approaches developed in the second part of the century. The paper examines aspects of the debate on polytonality along two sets of theoretical tensions: (1) *constructionist* vs. *interpretative* claims about the nature of the layered harmony; and (2) *exclusive* vs. *inclusive* (or *literal* vs. *loose*) views about the implied presence of full-fledged keys. It is argued that modernistic notions of polytonality draw from a number of inclusive compositional phenomena, which actively explored compositional arrangements that engaged new listening strategies for the interaction of layers. It is also argued that detractors of polytonality—the dominant position throughout the century—often devalued and dismissed the *constructionist* and *inclusive* aspects of polytonality and adopted mostly exclusive and interpretative views.

In addition to this theoretical/historical framework, the paper also proposes an analytical model called *scalar dissonance* (measuring the mismatch and friction between scalar layers), which is explored analytically in music of Milhaud, Bartók, Koechlin, and Ravel, arguing that polytonality/modality casts a much wider net on compositional practice than traditionally granted.

*José Oliveira Martins (PhD Univ. of Chicago) is currently Principal Researcher and Vice-Director at CITAR, the Research Center for Science and Technology of the Arts at Universidade Católica Portuguesa. Previous faculty member at the Eastman School of Music of the University of Rochester and research fellow at Princeton Univ. His work appears in journals such as the Journal of Music Theory, Perspectives of New Music, Theory and Practice, Mathematics and Computation in Music, Portuguese Journal of Musicology and explores the conceptualization of musical systems and the analytical modeling of multi-layered pitch organizations in music of Bartók, Stravinsky, Milhaud, Casella, Falla, Lutoslawski, Kurtág, and others. Currently writing a book on multi-layered harmony in twentieth-century music.*