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Richard James Plotkin*, richardp@buffalo.edu. *The harmonious opposition of maximal displacement and voice-leading parsimony.*

A traditional parsimonious transformation must satisfy a single constraint: minimal change of pitch-class content. To limit this transformation within the chromatic universe, two further fruitful-but-arbitrary rules must be followed: set class preservation, and half- or whole-step voice-leading. An alternate formulation of parsimonious transformations, in which these two rules are replaced by constraints involving scales and maximally even distributions, can take us beyond a discussion of the chord cycles usually examined in neo-Riemannian theory. By way of iterated quantization and Fourier phase analysis, this reformulation allows *maximal displacement* to be clearly defined as the opposite of voice-leading parsimony. Further, the interaction of these two opposing types of transformations reveals interesting harmonic patterns in the works of Debussy and Chopin. (Received January 14, 2016)