

Abstracts for the 34th Annual Meeting of the Society for Music Theory

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Thursday afternoon, 27 October

LISZT AND KURTÁG

Ramon Satyendra, University of Michigan, Chair

Liszt's Music, Leipzig's Theory

Christoph Hust, University of Music and Theater, Leipzig / Bern University of the Arts

This paper examines the music of Liszt and his circle with regard to trends in theory and aesthetics that are largely associated with the Leipzig Conservatory. Cornelius, von Bülow and Raff all studied Hauptmann's *Die Natur der Harmonik und der Metrik* and tried to incorporate his thoughts into their compositions and aesthetics. They also explored Hauptmann's philosophical foundations in the works of Hegel and Feuerbach, although the degree of approval differed between Cornelius' enthusiasm, von Bülow's pragmatism and Raff's ever-growing skepticism. The paper concentrates on traces of this dialogue in some of Liszt's compositions and their critical reception. In two different versions, Liszt's song "Du bist wie eine Blume" shows the exploration of *Tonnetz* progressions in the quest to define a culminating effect of triadic beauty, whereas the "Gothic horror" of his melodrama *Der traurige Mönch* foreshadows the desolate world of his late piano pieces with augmented triads and distorted sonorities. Their structural role can be understood as a means to express "the ugly" as defined in Rosenkranz's post-Hegelian *Asthetik des Häßlichen*. Cornelius' reading of Liszt's *Eine Faust-Symphonie* links the piece to Hauptmannian terminology, whereas Raff's *Die Wagnerfrage* dismisses Hauptmann's approach in favor of Weitzmann's conception of tonal regions.

Experimental Types and Weakening Devices in Liszt's Late Experimental Works

Stefanie Dickinson, University of Central Arkansas

In 1861, Liszt left Weimar, center of the New German School, for Rome, a musically underdeveloped city. This marked a significant turning point in his compositional style as experiments in form and genre were replaced by experiments in harmony and tonality. Many of these late works remained unpublished until the mid-twentieth century. A first wave of scholarship followed, emphasizing radical surface features. A second wave included methodologies as diverse as dissonant prolongation, pitch-class set analysis, Schenkerian analysis, and neo-Riemannian modeling.

These diverse approaches often focus on a small subset of the repertoire and foster the misconception that there is one experimental type. In reality, Liszt's "experimental style" is difficult to define due to its variety of harmonic languages. There appears to be no chronological progression from tonality to atonality.

This paper offers an approach to understanding the stylistic diversity and tonal anomaly of Liszt's late experimentation by proposing five categories based on chord inventory and functional weakness. Categories are unified through shared "weakening devices," structural deviations from common-practice norms that create tonal anomalies. These include chord rotation, rhythmic displacement, transference of the Urlinie to the bass voice, and "centralized cadences," structural cadences placed near the exact center of a piece.

Does Nature Seek Closure? Sigfrid Karg-Elert (1877-1933) on “Equal” Divisions, Enharmonicism, and Tonal Unity in a Song by Liszt

David Byrne, University of Cincinnati College-Conservatory of Music

Our most familiar paradigms embrace tonal unity as a fundamental precept. The Schenkerian *Ursatz* is the quintessential example, likened to the natural process of growth from a seed. Schenker's contemporary Sigfrid Karg-Elert makes an opposite claim: “Nature does not always seek circular closure”. Karg-Elert's theoretical work extends Riemann's function theory, operating within a three-dimensional just-intonation space. The focus here is on equal divisions of the octave, which require temperament. What can a method rooted in just intonation reveal about works that appear tonally closed, and whose progressions seem to divide the octave equally?

In each verse of Liszt's song “Wieder möcht' ich dir begegnen” (1860), triadic sequences outline cycles of minor or major thirds, before returning to the E-major tonic. A typical “global” analysis would begin by asserting tonal unity, based on the notated returns to the opening key. Karg-Elert's analysis takes a more “local” approach, assessing the functional meaning of each chord within its immediate context. From his perspective, the first verse actually ends in F-flat major. Karg-Elert proposes that while the individual verses are tonally open, their divergent harmonic processes ensure that the song is tonally unified. Though our “natural” mode of hearing may tend toward infinity, artistic choices can impose circular closure.

Kurtág's Syntax and Bartók's Vocabulary in the “Quartetto per archi,” Op. 1

José Oliveira Martins, Eastman School of Music

Written in 1959 shortly after his return from Paris to Budapest, György Kurtág's “Quartetto per Archi,” op. 1 has acquired a striking symbolic meaning comparable to a psychological metamorphosis, becoming the major compositional turning point in the composer's quest of finding a distinct voice. This paper examines the relationships between chord vocabulary and tonal syntax in the quartet by advancing an appropriate pitch framework that reconciles surface discontinuities with potential larger-scale relations. In light of the pervasive influence the music of Béla Bartók exerted on the younger Hungarian composer, the paper locates Bartók's main influence at two extreme levels of the musical structure: at the multi-movement symmetrical scheme, and at the intervallic construction of Kurtág's compositional “matchsticks” or chord vocabulary. In contrast, Kurtág's formal processes often lack the teleological quality characteristic of Bartók's music. Accordingly, I argue that chordal syntax is better seen in reference to a “modulatory” network of pitch relations, which structures syntactical relations of Kurtág's angular and discontinuous surface, connecting different moments in the first movement and between movements. The paper also engages with other analytical accounts that examine the dodecaphonic procedures in the second and fifth movements, and that propose the existence of a secret program for the quartet based on Kafka's *Metamorphosis*.

FORMAL MATTERS

Frank Samarotto, Indiana University, Chair

A Framework for Describing Linkage Technique in Tonal Music

Michael Baker, University of Kentucky

Investigation into motivic relationships in Schenker's view of musical structure has generally focused on motivic parallelisms, where a motive is expressed on two or more structural levels. However, Schenker also discussed another type of motivic device in his writings called *Knüpftechnik* or “linkage technique,” a situation in which a new musical phrase or section takes as its initial idea the end of the immediately

preceding idea and then continues independently. Whereas the concept of motivic parallelism has been widely discussed in the Schenkerian literature, linkage technique has largely escaped analytical curiosity, with very little of a systematic demonstration of the multitude of ways in which this phenomenon can occur in tonal music.

This paper examines Schenker's concept of linkage technique using a nine-fold framework that simultaneously tracks relationships in pitch and rhythm between different motive-forms. While the framework is concerned primarily with pitch and rhythmic aspects of motivic connections, composers often draw upon changes in dynamics, articulation, and instrumentation, which can either support or compete with the linkage technique. The resulting competition between parameters often intensifies the distinct sense of motivic repetition despite large-scale sectional change characteristic of linkage technique in tonal music.

Formal Functions and Retrospective Reinterpretation in the First Movement of Schubert's String Quintet D. 956

Nathan John Martin, Harvard University,
and Steven Vande Moortele, University of Toronto

The first movement of Schubert's String Quintet D. 956 is among the early nineteenth-century repertory's clearest examples of what Janet Schmalfeldt has called "form as the process of becoming." Our paper shows how the governing formal principle of the movement's exposition is the conflation of distinct and typically consecutive formal functions. Each of the exposition's large formal units fuses distinctive features of sections that are normally adjacent: mm. 1-32 fuse introduction with main-theme function, 33-60 main theme with transition, 61-99 transition with subordinate theme, and 100-137 subordinate theme with closing material. The result is an extraordinary chain of form-functional overlaps, requiring the analyst to engage in a process of constant retrospective reinterpretation that ends only with the unambiguous closing group at m. 138.

We begin by presenting a form-functional overview and cadential plan of the exposition and then zoom in on two passages that pose particular analytical challenges: the introduction=>main theme (mm. 1-32) and the transition=>subordinate theme (61-99). Our aim is not only to revisit some familiar analytical questions about Schubert's Quintet from a form-functional perspective, but also to provide a test case showing the applicability of form-functional thinking to early nineteenth-century music.

Tonicizing the Tonic: Home-Key Insurgencies in Sonata Expositions from Mozart to Brahms

Boyd Pomeroy, University of Arizona

This paper explores the phenomenon of tonic allusion in foreign tonal contexts, specifically its compositional dramatization in (generically) "post-tonic" expositional territory. The approach is Schenkerian, with a variety of other perspectives brought to bear, including markedness, tonal pairing, and Sonata Theory's emphasis on hermeneutic interpretation of unusual compositional choices.

Depending on context, the significance of these plays on harmonic double meaning can be restricted to the associative domain or have deeper structural implications. Associative techniques come in two kinds: motivic/thematic, and (orchestral-) timbral—ranging from short tonic flourishes to extended tonic "insurgencies," and encompassing many variants, extensions, translation to other mediums, etc. These are illustrated by examples from Haydn to Bruckner.

I identify three kinds of structural technique: 1) backward-looking, involving the tonic's resurgence in the later stages of TR, including the extreme possibility of its pushing forward into post-MC space (Beethoven, *Fidelio* Overture); 2) forward-looking, where the tonic's insurgency in the course of S/C anticipates its return down the road (Mozart, *Masonic Funeral Music*); 3) in "three-key" expositions, the insurgent tonic as a way station within the larger directional progression over the exposition's second half, and as a participant in tonal pairings with both secondary keys (Brahms, *Symphony No. 1*, iv).

The Reprise Constraint: Reconsidering Schenkerian Interruption

William Marvin, Eastman School of Music

The concept of harmonic interruption was one of the last major refinements to Heinrich Schenker's theory, first appearing in *Der Meisterwerk in der Musik III* (1930). While the secondary literature on interruption is vast, questions remain.

The paper unfolds in three parts. In Part One, under-articulated aspects of Schenker's explanation of interruption are enumerated. Close reading separates Schenker's use of the terms *Gliederung* (division), *Unterbrechung* (interruption), and *Teiler* (divider). Part Two offers more rigorous definitions of interruption and rules for its application. The most notable of these is The Reprise Constraint: a requirement that interruption should not be invoked without both harmonic and melodic reprise. The paper also resolves apparent theoretical contradictions by proposing two simultaneously sounding V chords within an interrupted ABA form, making sense of the early placement of the interruption sign within Schenker's own practice. Part Three explores the implications of the proposed definitions and constraints through analysis. By offering alternative readings of published analyses, along with sketches of other works, the theoretical and pedagogical benefits of the more rigorous definitions will emerge. The paper concludes with speculation on how much variation is permissible within a reprise.

ANALYZING JAZZ

Steven Strunk, The Catholic University of America, Chair

Metrical Properties of Fusion Drum Solos

Fernando Benadon, American University

This paper provides a framework for the study of drum solos over accompaniment ostinatos. Analyses of improvised solos by Steve Gadd, Jojo Mayer, Dave Weckl, and Trilok Gurtu show how these drummers sustain high levels of metrical dissonance by minimizing alignment points with respect to the ostinato (the low-sync property) and preventing clear metrical constructs from forming (the high-blur property).

Generally, low-sync and high-blur are separable properties, since it is not necessarily the case for any musical surface that these properties must occur together: two voices could be metrically stable while aligning infrequently with each other, as in classical models of grouping dissonance; or one voice could be metrically unstable while aligning frequently with the stable one, as in jazz expressive timing. The heightened and simultaneous presence of both properties is a central feature of fusion drum solos. The process requires two outer boundaries and rhythmic stuff between them — the goal is to keep the boundaries far apart and their content metrically ambiguous.

Referential Set Theory: Harmonic Analysis in Contemporary Jazz

Scott Cook, University of British Columbia

As jazz becomes more integrated into academia, the repertoire that is commonly examined is becoming outdated and often restricted to the 1950s-60s. But jazz writing has continued to evolve, particularly with respect to harmony. Though many rooted chords can be heard in succession, the relationships between adjacent chords are obscure, and successive chords often belong to different generating sets.

Since the inception of modal jazz, priority has been given to groups of notes and the ways that they can interact, as opposed to specific chords, keys, and function. This presents a challenge for harmonic analysis and for improvising on these changes in performance. Nevertheless, pitch-class organization can promote a hierarchical ranking amongst the harmonies, resulting in strong points of reference.

This paper develops and applies a theory of referential sets, for analyzing and improvising over these sorts of chord changes. Briefly, it provides a way to hear successions of seemingly unrelated harmonies with respect to a single collection supporting a global referential tonic, by treating pcs outside the collection as alterations. This is analogous to traditional, hierarchical ways of hearing secondary dominants and other chromaticism, but with different restrictions on the types of alterations allowed. It therefore describes more variegated progressions while still providing the traditional benefits of harmonic analysis.

How “Free” is Free Jazz? Musical Interaction in Ornette Coleman’s “Peace”

Garrett Michaelsen, Indiana University

Although containing many similarities with the preceding jazz style of hard bop, Ornette Coleman’s music of the late 1950s dispensed with a repeating harmonic framework, known as the “chord changes,” during improvised solos. Despite this significant change, the ensemble improvised using a largely tonal musical language containing numerous hard-bop conventions such as chromatic linear motions and descending-fifths progressions. The lack of predetermined chord changes and formal outline increased the interactional demands on the musicians as well. In this paper, I will analyze Coleman’s performance of his composition “Peace,” from the record *The Shape of Jazz to Come*, in light of a new theory of musical interaction in jazz improvisation. In this theory, interaction refers to the influence the improvisers have on each other’s projected futures. Beyond this moment-based interpersonal level, musicians also interact with three larger-scale temporal domains: interaction with a pre-composed tune, interaction with archetypal ensemble roles, and interaction with the musical style of a performance. The analysis will show how Coleman and his ensemble converge with and diverge from each other during their improvisations, revealing the extent to which the musicians were truly “free” from prior stylistic conventions in this early recording of “free jazz.”

Formulas, Search Strategies, and the Craft of Bill Evans

Austin Gross, Lancaster, Pennsylvania

The models used in jazz improvisation have a long and storied history. While standard tunes provide the jazz musician with a tonal plan, local licks provide a way to navigate these plans. Paralleling this dichotomy, analysts have drawn upon both global and local patterns in studying the work of jazz pianist Bill Evans. This paper suggests that Evans’s performances contain melodic frameworks that mediate between these two poles, delineating the tonal motion of individual phrases, thereby providing a melodic logic for each phrase and offering a scaffold for embellishment through the use of licks.

Codifying melodic frameworks in this way provides an alternative understanding of the “formula” in the jazz tradition, reconfiguring it as a more flexible melodic model. Rather than simply functioning as an analytical metaphor, these “formulas” capture stages in the development of search strategies by improvisers. While search strategies have been invoked to consider composition as a form of problem-solving, positing their use in improvisatory traditions provides a superstructure in which to situate formulas, which encapsulate stages of the pre-performance process that an improviser draws upon during performance. These flexible models offer the aspiring improviser a structural tool toward the development of a unique voice.

MUSICAL GEOMETRIES

Rachel Wells Hall, Saint Joseph's University, Chair

Pumping the All-Interval Tetrachords: Some Algorithms for Generating the Z-Related Sets

Jeremiah Goyette, Eastman School of Music

Drawing on work from crystallography, recent theorists have demonstrated that z-related sets can be represented by algebraic formulas involving subset unions. Such formulas are powerful, in that they are generalizable for all moduli and can generate z-related sets with real numbers; yet at the same time they describe in simple terms how sets of a z-related pair relate. Unfortunately, formulas such as these can only be constructed for about half of the z-related sets. However, by considering all of the pairs of z-related sets as “pumped” AITs—that is, AITs with systematically added pitch classes—more z-related sets can be represented algebraically. The proposed method, which combines the algebra of Callender and Hall (2007) with the notion of “pumping” from O'Rourke et al. (2008), yields new formulas by revealing an underlying family structure among the z-related sets based on the inclusion of a common pair of z-related subsets. This paper will consider specifically the z-related sets that include the AITs as subsets, introducing two new pumping algorithms that transform the AITs to various z-related supersets.

Constructing a Voice Leading Metric for Chord Space

James Sullivan, Eastman School of Music

Distance is essential to voice leading. Much recent work in mathematical music theory has been devoted to modeling voice leading, and any complete model must include distance as a requisite component. Same-cardinality voice leading and corresponding notions of distance have already been successfully modeled by theorists. But different-cardinality voice leading remains somewhat elusive, especially when one attempts to model voice-leading distance.

We will tackle the problem of modeling intercardinality voice-leading distance by constructing a metric for chord space. This requires preparatory work. We will (1) define pitch space and endow it with a metric, (2) apply equivalence relations to pitch space to generate pitch-class space, multiset space, and chord space, and (3) use a single process to generate a pitch-class metric and a multiset metric from our pitch metric. It turns out that the process used to generate the other metrics does not generate a metric for chord space. Instead, we will turn to the multiset metric and modify it to generate a chord metric. We will conclude by examining how this metric does and does not correspond to our intuitions of voice-leading distance, and we will see how all of our metrics can be generalized to an entire class of metrics.

Thinking in Thirds: Exploring a New Metric for Describing Distance between Chords

Brent Auerbach, University of Massachusetts Amherst

This paper explores the conceptual and pedagogical advantages of conceiving harmonic motion in diatonic third-space. Clough (1994) examines this space, his complementary series s_2 and s_5 , as a subset of the mod7 diatonic. Tymoczko (2009) declares that it offers an “accurate, if approximate view of functional harmony, one that is largely independent of contrapuntal considerations.” This intuition is further fleshed out by a new speculative investigation of third-space that considers both its essential characteristics and some of its implications for abstract voice leading.

I first establish an ad hoc priority of third-space over step- and fifth-spaces for describing harmonic motion. Since all three of those spaces are equivalent under the M operator, changing perspective reshuffles which root motions and voice-leading appear closest. I delineate three basic triadic transformations in this space—SHIFT, HINGE, and LEAP—that enfold all chord motions. These are enlisted to produce a new classification of all 2-chord harmonic sequence types; this occurs as the transformations are depicted in linear third-space and on the diatonic *Tonnetz*. Further demonstration into

the value of thinking in thirds takes the form of brief analyses of unusual sequence-like passages in works by Mozart, Beethoven, and Bach.

Descending Stepwise Voice Leading as a Structural Motif in Schubert's *Quartett-Satz*

Dmitri Tymoczko, Princeton University

Theorists have debated whether 19th-century chromaticism is continuous with functional tonality or whether it represents a distinct “second practice.” My paper revisits this issue, drawing on theoretical techniques introduced in *A Geometry of Music*. Proceeding by way of a new analysis of Schubert's *Quartett-Satz*, I argue that the binary opposition between continuity and discontinuity has been misplaced: Schubert's chromaticism is continuous with his diatonic writing at the level of fundamental technique yet discontinuous at the level of scalar and geometrical structure. (A similar point holds for other familiar 19th-century pieces, including Chopin's A-minor Prelude.) Along the way, I suggest a new way of understanding the familiar “rule of the octave.”

Thursday evening, 27 October

REACHING BEYOND THE FIELD

Sponsored by the Professional Development Committee

Alfred Cramer, Pomona College, Moderator
 Walter Everett, University of Michigan
 Sumanth Gopinath, University of Minnesota
 Elizabeth Hellmuth Margulis, University of Arkansas
 Dmitri Tymoczko, Princeton University

This session on professional development explores the topic of how to communicate music theory to those outside the field. Although at times it may seem, in the words of an anonymous internet contributor, that “a music theorist has no audience except other theorists,” there have been recent instances in which music theory has received wide exposure. These illustrate ways to engage with the larger public, and they may also serve as a starting point for thinking about how to engage with other kinds of audiences, including those in one's own institution.

Becoming known for one's intellectual work is relevant to people at all career levels; they can benefit professionally from exposure on campus or in the outside world. It is certainly relevant to those in early career stages who may have to speak or write to scholars and administrators who know little about music theory—or even about music—when they search for jobs or seek promotion and tenure. Also, thinking about how we communicate about our field is important to the professional health of our discipline as a whole. Music theorists may wish to share their work and the work of their field in highly public venues (such as mass print or broadcast media), or in more intimate, smaller-scale settings such as communications with colleagues and administrators, faculty newsletters, alumni magazines, and so on.

During the first half of the session, a series of questions will be addressed by four panelists representing various kinds of experience and various perspectives on music theory. The panelists include scholars at various career stages whose approaches to music theory embrace perception and cognition, mathematics, rock music, philosophy, and cultural studies. They have found exposure for their work in news media, radio broadcasts, scientific journals, cross-disciplinary study groups, bookstore displays, and other venues. Topics to be discussed include the benefits of getting one's work known outside the field, the kinds of music-theoretical questions that may interest a non-theorist audience, the process of identifying larger intellectual or artistic discussions to which one's work might contribute, the behind-

scenes work involved in gaining media attention, and strategies for making technical music theory accessible to the public.

During the second half, those attending the session will be prompted to engage in small-group discussions. The session will conclude with sharing of particularly interesting, workable, or creative ideas coming out of the group sessions, as well as general discussion.

COMPUTATIONAL APPROACHES TO MUSIC THEORY AND ANALYSIS: OVERVIEW AND HANDS-ON TUTORIAL

Jason D. Yust, Boston University, Session Chair <jason.yust@gmail.com>

Sponsored by the Mathematics of Music Interest Group

Christopher Ariza, Massachusetts Institute of Technology
 Michael Scott Cuthbert, Massachusetts Institute of Technology
 Morwaread Farbood, New York University
 Panayotis Mavromatis, New York University
 Richard Plotkin, University at Buffalo, SUNY
 Kris Shaffer, Yale University

The advantages of algorithmic approaches to theoretical modeling and analysis are both practical and methodological. On the practical side, computer-aided analysis can alleviate the burden of tedious but necessary preliminary processing. On the methodological side, this style of analysis is important for both model building and validation. The formal structure of computation requires theorists to render explicit all their premises, including hitherto unstated assumptions. The process helps create more complete and better articulated theories, and may make it possible to see patterns that would not be easy to detect otherwise. In addition, computational modeling is important for testing music theories empirically, in that it allows one to evaluate theoretical premises against data in a consistent and complete way.

This workshop, intended to be accessible to both novice computer users and experts, explores the benefits of computer assisted music research in three parts. For Part III of the session, participants should bring their laptops and download material provided for the workshops beforehand. For links, see the Mathematics of Music Interest Group webpage, <http://societymusictheory.org/societies/interest/mathematics>.

Part I: Resources and Applications (8:00–8:45) explores a diverse range of applications that are relevant to music theorists. These include tools for corpus analysis, statistical analysis of empirical data, and intelligent tutoring systems.

Part II: General Programming Concepts (8:45–9:30) covers basic programming principles, provides an overview of the general types of programming paradigms available for musical applications, and discusses some of the general concerns associated with sharing computational tools and software.

Part III: Hands-on Tutorials (9:30–11:00) provides two hands-on tutorials. In the first, participants will extend and modify a set-theory calculator. Building on a pre-existing application (available for download before the session), workshop participants will be guided in simple modifications of the calculator and its user interface. Novice programmers will walk away from this portion with a sense of how to achieve small, important research results without an overwhelming amount of overhead. We will also demonstrate how a large project should be structured to provide reusability and extensibility.

In the second tutorial, participants will analyze music using the `music21` open-source framework. `music21` is a framework that greatly simplifies the task of asking questions about musical data. Participants with laptops (Mac, PC, or Unix) will use the framework to test several theories about tonal harmony in Beethoven's string quartets, creating visualizations of harmonic change according to both Schenkerian and Rameauian models. The tutorial will conclude with an examination of how

automated analysis works in tandem with—and enhances—conventional pencil-and-paper analysis, by evaluating aspects of meter and dissonance resolution in 400 fourteenth-century *ballate*. All repertoire for analysis is included in the music21 score database. Participants are encouraged to download and install the free software before the workshop from <http://web.mit.edu/music21>.

THE CURRENT STATE OF FEMINIST SCHOLARSHIP IN MUSIC THEORY

Patricia Hall, University of California, Santa Barbara, Session Chair

Sponsored by the Committee on the Status of Women

Musical Experience and Power

Fred Maus, University of Virginia

Accounts of music in relation to gender and sexuality sometimes focus on power relations. I have in mind not the literal power relations among composers, performers, critics, audiences, and so on, but relationships that take place in fantasy, as part of musical experience. At the beginning of feminist music criticism, Susan McClary homed in on such relationships in her account of violence in Beethoven's music. Soon after, Suzanne Cusick explored musical power in relation to intimacy and pleasure.

McClary, Cusick, and others have often seemed to appeal to a position on love and sexuality that favors a norm of reciprocal relationships among equals. Thus, a particular position on sexual behavior provides norms for the evaluation of musical experience. My own work has sometimes explored the pleasure and excitement of differences of power in musical experience, and the present paper develops this further. In particular, I explore Leo Bersani's account of the loss of identity in overwhelming experiences; Alan Sinfield's general questioning of the norms of reciprocity and equality in sexual relationships; and Ann Cvetkovich's precise, complex account of femme subjectivity and receptivity, as possible models for musical experience.

Between Music and Listener

Marion A. Guck, University of Michigan

My writing has, usually implicitly, explored some of the aspects of listening that can be read as feminine, specifically private—even in public performances—, individual and subjective, experiences of music. Typically I have written in interpersonal terms, as if the music were a human other. The composer plays no significant role; the actors are sounding music and listener. “Between” is the crucial word in my title. Among the questions I might have in mind are: How does some particular music solicit attention and relationship? What relationship might a listener seek in it? How is it designed to do things to or with a listener and how might he respond and use the music? For what kinds of experiences? What human qualities might she hear in it?

Is this feminist work, or is it—merely—feminine, work one might expect of a woman? How might one tell? Does it matter?

These are the issues I will address, in part through consideration of musical passages, some beloved, some not.

No longer in its place – gender and listening in the grain

Marianne Kielian-Gilbert, Indiana University

In her pioneering 1994 essay “Feminist Theory, Music Theory and the Mind/Body Problem,” Susan Cusick argued that a feminist discourse about music must recover the body, but not a body (or music) abstracted from social/cultural understandings of gender and sexuality. If performing music figures gender and sexuality, how is this potential socially-culturally, materially, and musically enacted?

In response to this question, I explore moments of musical *foreignness* as performative “echoes” of “the feminine subject with agency”—“difference” out of place with nowhere to go. I consider how some music may subvert or play upon a listener’s aesthetic impulse to voyeurize (i.e., to consume or possess musical experience as observer, or as representation).

Often unclassifiable, performative moments can break or focus the aesthetic gaze, asserting the potential of what they tell us with a self-consciousness in “performing” that gives notice to that doing. These “subjects” create *inbetween* spaces, fitting neither native categories nor ones that are their opposites (Fraser 2008; Meltzer 2011). In examples that figure female characters in music of Mexican composer Gabriela Ortiz, the tangible differences of experiencing and construing music sound as active performative becoming in contrast to a spectator’s observation makes a world of difference.

“Now that Difference is in Vogue...”

Judy Lochhead, Stony Brook University

In its earliest manifestation, feminist research focused on how gender and sexuality produce different behaviors and modes of engaging the world. Scholars set out to demonstrate how differences of gender and then sexuality are manifest in various sorts of pervasive social hierarchies. Such research depended on opposing an “oppressed” or minor group against a dominant culture. Nowadays, difference has been explored and valorized in various channels of research in philosophy, gender and sexuality, and sociology, to name just a few. Now that difference is in vogue, the organizing premise of feminist scholarship has been challenged.

The philosopher Elizabeth Grosz discusses the dilemmas for feminist thought posed in particular by Giles Deleuze’s refiguring of identity through the concept of difference. Two of her writings are of particular relevance: “A Thousand Tiny Sexes” and her book *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. Grosz’s discussion provides a springboard for considering the challenges posed by this epistemological valorization of difference for feminist music scholarship. I’ll discuss these challenges with respect to the methodologies of music theory and analysis, focusing on Sofia Gubaidulina’s Second String Quartet.

Friday morning, 28 October

EMBODIED PERFORMANCE

Diane Urista, Cleveland Institute of Music, Chair

The Gracious Rhythm of the Body: Chopin, Whiteside, and Expressive Timing

Daniel B. Stevens, University of Delaware

How do musicians’ bodies influence the expressive timing of a performance? Building on studies by Rothstein, Pierce, and Hatten, this paper uses the pedagogical principles of Chopin and pianist Abby Whiteside to develop a theory of expressive timing that takes into account what Whiteside called “the gracious and sensitive rhythm in the body.” Whiteside’s method, developed through her study of Chopin’s etudes, explains how to use the body to coordinate physical gestures of different time spans. It also provides a basis for understanding how the body influences expressive timing and how temporal shaping results from a confluence of layered expressive gestures. Thinking of expressive timing as a composite of different gestural layers allows musicians to conceive expressive effects like rubato in a nuanced manner, rather than as a simple push or pull of tempo. Expressive timing can also convey additional shades of meaning, since the physical gestures that shape time may work together or against one another in various ways. This paper considers performances by Whiteside protégé Robert Helps of

Chopin's *nouvelle étude* in A-flat major and Godowsky's first study of this etude to explore this generative quality of physical gestures in compositions and their expression.

Metrical Entrainment and Disorientation in Renditions of Chopin's Mazurkas

Mitch Ohriner, Shenandoah Conservatory

Recent work focusing on phenomenal aspects of meter by authors such as Christopher Hasty, Harold Krebs and Justin London understate the distinctions between rhythmic notation (“musical time”) and performed durations (“clock time”). In this presentation, I will engage performed durations in a novel way through a discussion of entrainment, the synchronization of a listener to viable periodicities in the environment. Because entrainment facilitates cooperative behavior and reduces mental processing demands, enabling or resisting entrainment can be a powerful expressive tool for performers and composers. By attending to the durations of performed renditions, rather than notated proportional representations, I hope to demonstrate that the contrast between entrainment and disorientation (i.e. “metric dissonance”) is a feature not of exceptional pieces by certain composers, but rather an affordance of the unique durations of events in individual renditions. Recent decades of music scholarship have seen a broad move towards accepting performers as co-producers of musical meaning, and in this presentation I hope to continue that trend by formulating more precisely how and when performers afford metrical entrainment.

Elongated Downbeats

Brent Yorgason, Marietta College

A beat is something that we feel rather than hear—something that originates within ourselves as we follow along sympathetically with performed rhythms. But how do we feel it? Is it an immediate, durationless instant in time, or a palpable sensation that can have finite duration? Experience suggests that beats do not all feel the same—that they may have different qualities, deriving from the manner in which we place them. This placement need not be precise. Just as the ictus points in a conducting pattern can be deliberate and crisp or gentle and nuanced, our placement of the beat as listeners may involve different degrees of certainty and deliberateness.

The way that we place beat events internally might cause us to experience an elongated downbeat—one that takes up a small but noticeable amount of time. This sensation is particularly common in contexts involving expressive asynchrony. Elongated downbeats can “separate out” downbeat functions that typically happen concurrently (arrival, fulfillment, and initiation) and allow us to linger at important structural moments. If we were to position ourselves in a boat, riding atop Zuckerkandl's metric wave, such downbeat events would not be “durationless timepoints,” but very real moments of hovering.

Interior Choreography in a Bach Corrente

James Bungert, University of Wisconsin—Madison

Putnam Aldrich (1966) understands the baroque *corrente* in terms of rhythmic grouping and physicality: four-bar phrases, fast triple meter, and some corresponding series of arsis and thesis dance steps. More generally, Lawrence Zbikowski (2008) characterizes music as a *sonic analogue* that represents “dynamic processes” such as dance. In the Corrente of J. S. Bach's keyboard Partita in E minor, BWV 830 (1730), we find similar agreement between grouping and dance. However, rather than traditional dance, this paper examines the *Klavierspieler's* physical performance actions. But there's a twist: Bach almost never suggested fingerings for — never “choreographed” — his keyboard pieces. Any individual performance therefore only articulates one possible “dance,” whether the performer's own, or that of a third-party editor. Heinrich Schenker (1925) staunchly opposes third-party interpretations, advocating total adherence to the original manuscript, which allows the middleground to emerge autonomously. Leslie Blasius (1996) regards this middleground as a “presence,” calling it the *interior performance*. This paper seeks a similar presence,

but expands Blasius' interior performance to include the performer's physical actions: the *interior choreography*. Rather than emanating from the score, we find that the interior choreography arises from the performer's *action potential*, which arises from every performer's — your, my, Bach's — physical body.

HISTORICAL SOURCES

David E. Cohen, Columbia University, Chair

A Major Step Forward: Changing Conceptions of Whole Tone and Scale Step in Ancient and Medieval Theory

Caleb Mutch, Columbia University

The first two millennia of speculative music theory witnessed a gradual transition in the relationship between the interval of the whole tone and the concept of the scale step. The changing interaction of these two basic elements of musical structure within speculative theory, from Greek antiquity to the Renaissance and beyond, played a crucial role in a theoretical development of great significance: the sixteenth-century reconceptualization of the relative importance of the “horizontal” and the “vertical” dimensions of music. A longstanding medieval-era conflation of the whole tone and the scale step had suited monophonic music of the early medieval period. Yet this conflation prevented the theorizing of a consonant major third, since the sum of two 9:8 whole tones is the aurally and conceptually dissonant Pythagorean ditone and consequently was problematic during the development of polyphony. It was only by rejecting this tradition and utilizing different sizes of scale steps, a practice which Zarlino linked to Greek Antiquity, that theorists were able to respond fully to contemporary harmonic developments. Most notable among these was the increasing prominence and structural stability of what one now calls the triad, a change of practice which is still vital to music these many centuries later.

Fragile Texts, Hidden Theory

Thomas Christensen, University of Chicago

Music theory, we usually presume, is dependent upon the written texts in which it is disseminated: the published treatise and monograph, the scholarly article, the conference paper. Yet is the book or essay necessarily the only or most reliable means by which the “content” of music theory is expressed? In my paper, I hope to nudge the role of the text in the history of our discipline a bit off its central axis and thereby complicate many of our intuitive notions as to what constitutes theoretical knowledge of music.

Using Boethius's *De institutione musica* as an example, we can see how instable even the most monumental of texts may be when their compilation and reception histories are studied. More importantly, perhaps, it is hardly obvious that “music theory” is to be found only on the printed page (or manuscript codex). Music theory might just as profitably be seen as a social act in which expertise eludes the fixation of textual codification. Recent disparate studies in historical music theory that I will discuss suggest how much more pervasive such “hidden” music theory may be in our discipline.

The Contrapuntal Correctness of Lassus' Prologue to the Prophetiae Sybillarum

Timothy Chenette, Indiana University

Orlandus Lassus' Prologue to the Prophetiae Sybillarum sounds strange and provocative, with abrupt changes of accidentals. It is surely in part for this reason that Lowinsky (1961), Mitchell (1970), Berger (1980, 1985), Lake (1991), and Adams (2006) have sought to make sense of it. There is tension in these analyses, however, between the apparent need to talk about triads and diatony and the desire for historical sensitivity. This presentation will present an alternative approach to the piece based on methods and techniques of sixteenth-century counterpoint.

The first part of the presentation will argue that the contrapuntal must trump what might be termed a “diatonic” view that most modern scholars bring to this music; the second will creatively derive an analytical method from sixteenth-century tables of consonances and rules of composition; and the final section will examine how these rules and procedures are followed and broken in the Prologue to the *Prophetiae Sybillarum*. Throughout, it is my main thesis that accepted rules of counterpoint were central to Lassus’ compositional approach, though they are sometimes broken for rhetorical or pictorial effect; and that correct counterpoint can sometimes create, rather than ameliorate, strange chromaticism.

Victoria the Progressive: The Cadential Formula as Historical Nexus

Kyle Adams, Indiana University

This paper will use Tomás Luis de Victoria’s *Officium Defunctorum* (1603) to illustrate some connections between *prima prattica* and *seconda prattica* styles. While the *seconda prattica* is characterized by its free treatment of dissonance, Victoria’s music is considered conservative, exemplifying the polyphonic style codified by Zarlino. This paper will not contradict these claims, but will show how Victoria’s cadential elaborations position his music as a link between the two styles. I will demonstrate that Victoria’s cadential formulae are typically more elaborate than those in Jacopo Peri’s *Euridice* (1600), and that the cadence serves as a meeting point between the more progressive side of the *prima prattica* and the more traditional side of the *seconda prattica*.

This paper will compare elaborations of a single cadential figure in Victoria’s and Peri’s works, with an aim towards a stylistic generalization: Victoria’s work, with its generally more homogeneous texture, elaborates the figure in order that its heightened expressivity might more clearly mark its cadences. Conversely, Peri uses the same figure to better mark his own cadences by their lack of expressivity. Thus, the paper will define the early seventeenth-century cadence as a historical nexus, a meeting point between the most progressive features of the sixteenth century and the most conservative aspects of the seventeenth.

VIVE LA FRANCE!

Rebecca Leydon, Oberlin College Conservatory of Music, Chair

“*Sous le rythme de la chanson*”: Rhythm, Text, and Diegetic Performance in French Opera

Andrew Pau, Oberlin College Conservatory of Music

In a letter dated July 1905, Richard Strauss asked Romain Rolland: “Why do the French sing differently to the way they speak?” The issue of “bad declamation” in French opera has drawn much critical attention from composers and scholars in the nineteenth and twentieth centuries, with writers such as Castil-Blaze, Saint-Saëns, and d’Indy noting down perceived faults in French text setting by composers from Grétry and Rossini to Auber and Offenbach. This tradition has persisted with present-day scholars, with Susan Youens, for example, writing that “French opera and song are replete with examples of mistreated tonic accents.”

In this paper, I examine examples of “mistreated accents” in various numbers from French operas written in the *opéra comique* tradition. Building on the work of Carolyn Abbate and Andreas Giger, I argue that French composers from Grétry to Bizet used rhythm and text setting as a way to differentiate between two different kinds of operatic music: non-diegetic music (singing as speech) and diegetic music (singing as song). I suggest that when characters engage in diegetic performance in French opera, the impulse towards proper versification often succumbs to the influence of the regular and repetitive rhythms of diegetic song.

Debussy, Ravel, and the Faun
Michael J. Puri, University of Virginia

Throughout his life Maurice Ravel (1875-1937) exalted Debussy's Prelude to "The Afternoon of a Faun" for its unparalleled "perfection." The Prelude often receives credit for initiating French musical impressionism but has never been considered for its formative and lasting influence on Ravel, who, at the time of its premiere in 1894, had just embarked on a career as a composer. In this paper I meet this challenge by developing a notion of "faun music" in Ravel: pieces that, due to their formal characteristics and literary contexts, seem to be in dialogue with Debussy's Prelude, as well as with the Mallarmé poem on which it is based. Complementing recent work by Gurminder Bhogal on metrical gesture and Roy Howat on rhythm and harmony in this repertoire, this paper highlights form and instrumentation to make a new contribution to the growing study of intertextuality between Debussy and Ravel, ultimately suggesting that one cannot be adequately understood without the other.

A Triple Collision: Debussy's *La boîte à joujoux*
Gregory J. Marion, University of Saskatchewan

Exploring Emile Vuillermoz's 1936 "cinéphonie" rendition of *Children's Corner* prepares the ground for quite another topic: Debussy's concealed agon in *La boîte à joujoux*, for Vuillermoz's storyboard bears a striking resemblance to André Hellé's scenario for the ballet pantomime upon which Hellé and Debussy collaborated in 1913-14 but never fully realized. Thus Vuillermoz's visual chronicle casts an intriguing light on *La boîte*; more pointedly, however, I establish the connection in order to expose a darker undercurrent in *La boîte*, one intent on discrediting the Ballets Russes and its meteoric ascent in Debussy's Paris.

La boîte's roster of stock-in-trade commedia dell'arte figures openly references *Petrushka* (1911)—as others have noted. My hypothesis, however, is that Debussy challenges the affective design of *Petrushka* in parallel locations in *La boîte* in order to reduce to the level of absurd any affiliation with high art ascribed to the Nijinsky-Diaghilev-Stravinsky axis. In this way, the inner world of *La boîte* focuses its penetrating gaze on *Petrushka*, a point that is exposed on multiple levels ranging from moments when direct musical quotation is subversively treated through collage and other means, to forms of negation achieved by Debussy's misalignment of characters and mise-en-scènes in the two ballets.

Composing Voices and Ravel's *L'Heure espagnole*
Jessie Fillerup, University of Richmond

Carolyn Abbate notes that characters in Edward Cone's operatic world "allegorize the master-figure of the Composer." Recent challengers to Cone have instituted new hierarchies of musical agency in place of old ones, positioning performers and listeners as the creators of musical meaning. In such theories, what remains of the composer's voice?

The enduring figure of the master-composer arises in tandem with a self-consciously performative model of professionalism: the composer plays the role of master-figure. Similarly, the character who diegetically composes occupies an artistic space that overlaps, rather than borders, that of the composer.

In Maurice Ravel's opera *L'Heure espagnole* (1911), Torquemada and Gonzalve illustrate the interactivity of composing and performing voices. Torquemada, a clockmaker, leaves the stage early to regulate the town clocks. Both his absence and his role as an architect of time recommend him as a double for the composer. But Torquemada's status as a performer puts him in dialogue with other characters and limits his control over the scenario. Gonzalve, the composing singer, serenades Torquemada's wife in tempos asynchronous with hers, creating a variable temporal fabric that unfolds in ways Torquemada cannot anticipate or regulate. These characters complicate Cone's and Abbate's formulations of the composer as master-figure, suggesting a duality of function for composing voices.

"YOUR OLD-FASHIONED MUSIC, YOUR OLD IDEAS": PRINCE, MINNEAPOLIS, AND THE SOUNDS OF DIVERSITY

Christopher Doll, Rutgers University, Session Chair

Sponsored by the Committee on Diversity and the Popular Music Interest Group

With the Society's national meeting taking place in one of America's most important production sites for popular music, Minneapolis, the SMT Committee on Diversity and the SMT Popular Music Interest Group have put together a joint special session on the most famous of Minneapolis's musical progeny, crossover superstar and enigmatic pop-culture icon Prince. This session comprises four papers that provide a window into the Minneapolis music scene in general and the centrally important recordings of Prince in particular, by addressing issues of diversity as they relate to musicians' personal ethnic, gender, and sexual identities as well as to Prince's provocative integrations of disparate musical styles. The session's main title, a lyric from Prince's 1990 song "New Power Generation," speaks to the focus on contemporary social attitudes—and their musical representations—that is shared among the four papers. The authors shed much-needed light on issues of social and musical diversity in the work of one of the most prolific and well-respected recording artists in recent history.

Uptown Controversy: Genre, Location, and Confrontation in Prince's Early Guitar Music

Griffin Woodworth, MakeMusic Inc.

When the popular recording artist Prince began his career in the late 1970s, the structure of the American recording industry was quite segregated, with musical genres "rock" and "R&B" serving as markers of white and black racial identities, respectively, with the electric-guitar standing as a symbol of the former. Yet Prince's "crossover" success was not based simply on combining the monolithic categories "mainstream rock" and "R&B," but rather on the specific musical styles of disco / funk and punk / new-wave that were prevalent in his home city of Minneapolis at the time. By focusing on the generic legacy of punk / new-wave in Prince's music, I argue that the androgynous gender-play in which Prince engaged was influenced by the political provocations of punk, and served primarily as a demand for racial mobility within a segregated music industry.

By analyzing guitar-heavy songs from Prince's albums *Dirty Mind* and *Controversy*, I demonstrate how Prince interpolates timbral and rhythmic markers of punk into song forms influenced by disco and funk, using the punk values of shock and aggression to complicate the identification of black masculinity and disco rhythm, thereby strategically challenging the dominant construction of black masculinity.

"If You Can Describe It, It Ain't Funky": Prince, Improvisation, and the Concept of "Genre Works" in Musical Performance

Matthew Valnes, University of Pennsylvania

Prince has garnered both popular and scholarly press throughout his career due to his gender-bending visual representations and vocal abilities. Often neglected, however, is his overall musicianship. In this paper I examine the musical interactions between Prince and his band through my theoretical framework of "Genre Works," which examines live performances to posit genre as process. While genre studies place "purely musical" elements within broader social settings through myriad methodologies, they often create ahistorical descriptions—frozen "texts"—by focusing on studio recordings (and often only one recording). Examining live performances of the same song by the same performer alongside the studio recording provides a useful alternative. My framework accepts as fundamental the importance of various social groups' interpretations in generic designations, but expands to include the interactions between

musicians during live performances. By comparing multiple versions of the same song, we can begin to understand the processual nature of musical genres, both in real time—as the musicians manipulate the rhythmic and harmonic structure through improvisation—and conceptually, as these historical versions differ, due in part to the performing musicians' interactions.

Let a Woman Be a Woman and a Man Be a Man: On the Conditions Facilitating Liberatory Themes in Prince's Music

Dana Baitz, York University, Toronto

The challenging and subversion of musical conventions runs a number of risks. Music may not communicate successfully if its innovation greatly exceeds the audience's aesthetic boundaries. Yet if the music matches the receptive capacities of the audience, its potential to provoke and enrich may also be lost. The popular musician, Prince, is widely recognized for accomplishing a wide range of socio-musical advancements (including stylistic ruptures and implications of a fragmented subject). Despite being challenged by these radical changes, however, many listeners have remained committed to his music and appreciate its implications. A sustained "productive tension" exists between the text and the audience. In my paper, I identify the conditions that facilitate these "liberatory" aesthetics in the earlier part of Prince's career. The relationship between structural and contextual elements is examined phenomenologically and semiotically. By doing so, I locate some of the characteristics necessary for a "productive tension" to be sustained musically. The means by which progressive musical themes are communicated and received is clarified.

Prince and the Postmodern Politics of Stylistic Promiscuity in "Willing and Able"

Emily M. Gale, University of Virginia

Throughout his career, Prince has exhibited complex relationships with notions of identity. In his scant and often confusing interactions with the press, Prince has attempted to refuse categorization, eschewing labels of both the racial and musical sorts and striving for some kind of post-identity utopia. Most scholarly accounts claim Prince "as a quintessentially 'post-modern' figure," celebrating him as binary-blurrier and transcender of social categories.

"Willing and Able" demonstrates musical practices at odds with postmodern interpretations and Prince's post-identity proclamations. This analysis demonstrates that Prince's stylistic references—from the gospel-inspired choir to "South African township" to Tony M.'s closing rap—thoroughly foreground African and African-American musical references. In this song—and much of his music—Prince borrows extensively from recognizable idioms of African-American musics, illustrating that not just any sound will do.

Friday afternoon, 28 October

CHROMATICISM

Kevin Swinden, Wilfrid Laurier University, Chair

Anachronism, Abstraction, Analysis and the Challenges of Chromaticism

Jill T. Brasky, University of South Florida

This talk critiques how we discuss chromaticism in progressive tonal music by composers after Wagner. Chromatic analysis is challenging because we are seldom sure of what musical materials are essential. Consequently, we often take for granted that the most recognizable moments—most often the diatonic ones—are important, leaving chromaticism to fall away unnoticed. Thus, we consider post-Romantic

music in fundamentally diatonic terms, emphasizing triadic structure, cadences, diatonic shape, and a linear role for chromaticism that does not always recognize the reality of the musical landscape.

While others have addressed similar complications, the problems go deeper than identifying chords by roots (Deathridge-Dahlhaus 1984, Kinderman-Krebs 1996, Smith 2008), or the enharmonicism that Harrison (2002) discusses in illuminating fashion. I propose a series of common assumptions we make when analyzing highly chromatic music, briefly situate their antecedents in historical theories, then consider ways around the challenges these assumptions pose. My conclusion ponders the roles that contradiction and rigor play in theory and analysis.

SLIDE: Illuminating a Shadow Progression

Frank Lehman, Harvard University

As a triadic transformation and absolute progression, Lewin's chromatic SLIDE stands out in any context. This "exotic" motion, which holds the triadic third in place while displacing ic_5 , has few opportunities to manifest in diatonic music, but its parsimonious bent and striking affect lead to bold usage in nineteenth- and especially twentieth-century harmony, where it has become a regular, if never quite abundant, aspect of the tonal vocabulary in late-Romantic, film, and popular repertoires.

SLIDE serves as a question mark for theorists of chromatic harmony, with different interpretations coming from Riemann, Lewin, and Kopp. Examination of a large number of SLIDES in a variety of tonal settings reveals certain patterns of occurrence, including as extremely local mode mixture and as the result of tritone substitution. The evolution of its ambivalent associative profile is shown to stem from the progression's unique blending of extreme tonal distance and extreme pitch and voice-leading proximity. Symphonic examples from Rachmaninoff and Vaughan Williams, as well as rock and contemporary film music, illustrate SLIDE's structural and illustrative utility. SLIDE's characteristic voice-leading can even be generalized to a small class of other trichords ($\{013\}$, $\{025\}$, $\{016\}$), with "SLIDE-leading" no longer limited to just triadic music.

The Common Third Relation in Russian Music Theory

Christopher Segall, The Graduate Center, CUNY

The triads C major and C-sharp minor share in common a chordal third, the pitch E. English-speaking theorists will recognize this as the SLIDE relation of neo-Riemannian theory. Likely unfamiliar to these same theorists, however, is the decades-long discussion of this relation among Russian music theorists, beginning in the 1950s. Writings by theorists Lev Mazel', N. F. Tiftikidi, S. D. Orfeyev, and Yuriy Kholopov—writings not previously translated into English—deal with the concept of *odnotertsovost'* (the "common third" relation) from a perspective quite different from that of neo-Riemannian theory. Three features in particular differentiate the Russian approach from the neo-Riemannian: the interpretation of the relation within a tonal functional framework, the understanding that common-third-related harmonies can substitute for one another, and the extension of the relation beyond triadic harmonies to key areas, melodies, scales, and individual scale degrees. These features suggest a broader understanding of SLIDE, directing our attention to non-adjacent SLIDE-related harmonies and themes, scalar SLIDE-based music, and the harmonic contexts of SLIDE-related harmonies. This paper will show how Russian theory allows us to rethink certain ideas about neo-Riemannian theory, demonstrating that the concept of SLIDE may be more complex than previously thought.

Harmonic Function within Semitone Progressions in Prokofiev's Early Compositions

David Heetderks, Oberlin College Conservatory of Music

My presentation complements previous analytical approaches to chromatic passages in Prokofiev by exploring how semitone-related triads substitute for fifth-related triads and evince harmonic function. This method builds on the work of Stephen Brown, who devised an interval space built from

fifths and semitones. Unlike Brown, I focus on the fifth–semitone exchange in key-defining progressions and within deeper levels of harmonic reduction.

In Prokofiev’s “March,” op. 3, no. 3, a number of altered dominant-functioning chords result from altering the root relation from fifth to semitone. Semitone-related triads provide dominant preparation in the first section of Prokofiev’s “Gavotte” from *Four Pieces*, op. 32: each cadential dominant is prepared by a different semitone-related triad.

Similar analyses could be repeated for some of Prokofiev’s later works (op. 39; op. 82, ii; op. 94, i and ii), so my presentation provides a foundation for a broader understanding of the functional potential of semitone-related triads in Prokofiev’s music. The analyses also provide insight into Prokofiev’s droll musical humor, which often inverts what is perceived as normal and abnormal harmonic syntax.

FORM AND FUNCTION

Michael Cherlin, University of Minnesota, Chair

Thematic Syntax and First-movement Form in the Post-classical Piano Concerto

Julian Horton, University College Dublin

While the syntactic features of High Classical instrumental forms have received considerable attention in the recent literature (seminally in Caplin 1998), the thematic syntax of the post-Classical instrumental music has attracted less interest. Theorists have more often concentrated on the ways in which nineteenth-century forms depart from a typology of more-or-less reified Classical norms, an approach developed most influentially in the sonata deformation theory of James Hepokoski and Warren Darcy (for example in Hepokoski 1993, Darcy 1997, and Hepokoski and Darcy 2006).

Adapting Caplin’s theory of formal functions, this paper develops an approach to post-Classical thematic syntax, focusing specifically on first-movement forms in the early nineteenth-century piano concerto. Drawing on a survey of 60 concerti, from Dussek’s op. 14 (1791) to Schumann’s op. 54 (1845), it pays close attention to two issues: techniques of functional expansion, especially the tendency for grouping structures to proliferate within a broader intra-thematic or inter-thematic context; and the changing role of the cadence as an agent of closure, notably as it affects the markers of the ‘Essential Sonata Trajectory’ as construed by Sonata Theory. Ultimately, I argue that changes in large-scale design reflect the need to accommodate novel syntactic characteristics as much as they evince a dialogue with codified formal schemes.

The "Continuous Exposition" and the Concept of Subordinate Theme

William E. Caplin, Schulich School of Music, McGill University

James Hepokoski and Warren Darcy’s recent “sonata theory” promotes a fundamental distinction between sonata expositions that are either two-part or continuous. I contend that this binary opposition misconstrues the commonality of formal procedures operative in classical sonata form. Advocating a form-functional approach, I argue that all expositions contain a subordinate theme (or, at least, sufficient functional elements of such a theme), even if the boundary between the transition and subordinate theme is obscured. I illustrate three categories of such a blurred boundary: (1) the transition lacks a functional ending, but the subordinate theme still brings an initiating function of some kind; (2) the transition ends normally, but the subordinate theme lacks a clear beginning; and (3) both the transition lacks an end and the subordinate theme lacks a beginning, thus effecting a complete fusion of these thematic functions. I conclude by examining some of the key conceptual differences that account for the divergent views of expositional structures offered by sonata theory and a theory of formal functions, focusing especially on the status of the medial caesura as a necessary condition for the appearance of a subordinate theme.

Solid and Liquid Forms: Schoenbergian Coherence and the Stable-Loose Complementarity

Áine Heneghan, University of Washington

Musical form, for Schoenberg, was premised on contrasts: “contrast in mood, character, dynamics, rhythm, harmony, motive-forms and construction should distinguish main themes from subordinate, and subordinate themes from each other” (Schoenberg 1967). The differentiation of construction, which permeated his writings, was crystallized in 1934 as “stable” versus “loose” formation [*fest* vs. *lockere/lose Formung*]. This paper aims to elucidate these generic shaping principles in the context of coherence [*Zusammenhang*], a concept that has been rendered something of a shibboleth in recent scholarship. Schoenberg’s conception thereof invites us to refine our understanding and recognize the gradations or “degrees of coherence” that were later subsumed into the categories of stable and loose construction.

I begin with a contextual reading of Schoenberg’s writings, tracing the development of terminological concepts (in German and English) in order to demonstrate the manifold ways in which these shaping principles were conceived. Given the distinction between process and object, I show how “establishing” [*Aufstellung*] and “loosening” [*Auflösung*] give rise to the antipodes of stable/loose, *fest/locker*, and solid/liquid (Langlie), and, ultimately, how graded degrees of stability and looseness collaborate to engender musical form. Finally, I highlight the flexibility of this complementarity, suggesting how it might operate in different settings.

Beethoven and the Erosion of the Medial Caesura

Mark Richards, University of Toronto

The changes in musical style that took place over Beethoven’s career profoundly affected his treatment of the medial caesura (MC), James Hepokoksi and Warren Darcy’s term for the break in texture that occurs in a sonata form immediately before the secondary-theme zone (S). William Horne has recently observed a “wearing away” of the MC’s textural break in some of Beethoven’s early works and a complete elimination of it in the Eroica Symphony. By investigating the MC across Beethoven’s entire career, we find that he radically transformed this crucial feature of the exposition, favoring clear caesuras in the early period, then partially obscured and absent caesuras in the middle period, and almost entirely absent caesuras in the late period. In this paper, I give statistical evidence for the frequencies of each caesura type and discuss specific examples from such well-known pieces as the first movements of the Fifth Symphony and the Piano Sonata in C minor, op. 111. Finally, I argue that this gradual erosion of the MC fits into Beethoven’s broader stylistic changes toward an increasingly continuous musical discourse as a result of the fusion of influences that began to emerge with his middle-period works.

AGENCY AND NARRATIVE

Joseph Kraus, Florida State University, Chair

Multiple Agency in Mozart’s Chamber Music: a New Angle on Sonata Theory

Edward Klorman, The Juilliard School / The Graduate Center, CUNY

Since Classical chamber music was originally played (or sight-read) in domestic settings, often with little audience present, many musicians since the 1770s have compared it to an impromptu conversation among cultured individuals (Sutcliffe 2003). Building on this metaphor, this paper introduces a new analytical method that views each instrumental part as a distinct, quasi-autonomous persona engaged in social intercourse. A performance constitutes the enactment of this social engagement. Within the work’s fictional frame, each player assumes the position of the author of personal utterances, like an operatic character (Cone 1974).

This “multiple agency” perspective creates new interpretive possibilities for Sonata Theory analysis. Whereas Hepokoski and Darcy’s “sonata game” focuses on choices that the composer makes, multiple agency emphasizes the actions of individual characters as enacted, moment to moment, in performance. This perspective places the analyst within the ensemble, rather than the more typical outside, “omniscient” perspective. This study examines two movements (from Mozart’s K. 304 and 498) in which barriers to cooperation threaten the ability to achieve a successful EEC. The multiple agency method synthesizes studies of musical narrative, form, genre, and performance to create interpretations that capture the spirit of social interaction that players may experience in performance.

Music and the Agents of Obsession

Blake Howe, Louisiana State University

Formed in the late eighteenth century and popularized during the development of psychiatry in the nineteenth, medical theories of obsession divide the mind into two conflicting agents: a rational, mobile agent, and a stubborn, fixed agent. Contemporaneous with the emergence of this medical model of mental pathology, an evocative musical topic—in which a note or group of notes is stuck, repeating itself within a shifting harmonic context—has been used by composers to depict these obsessional spaces in musical terms. The resultant conflict between the mobile and fixed agents of obsession creates stories that are familiar from other expressive trajectories used to accommodate disability. Three model analyses, each positioned at different moments within the history of obsession, will demonstrate the most common scenarios: the obsessive agent may be rehabilitated (as in Gaetano Brunetti’s programmatic symphony *Il maniático* [1780], from an era before psychiatry’s radical reconceptualization of the mind), the rational agent may accommodate the obsessive agent (as in Peter Cornelius’s “Ein Ton” [1854], a reflection of the nineteenth century’s “democratization of madness”), or the obsessive agent may assume total control of the musical discourse (as in Britten’s *Rejoice in the Lamb* [1943], a tale of madness for a Freudian age).

Action and Agency Revisited

Seth Monahan, Eastman School of Music

In “Music as Drama” (1988), Fred Everett Maus shows (1) that musical events may be regarded either as agents or as actions of imaginary agents; and (2) that these agents are often evanescent and indeterminate, arising on an ad hoc basis as repositories for “psychological” states that the listener ascribes in an effort to render its event-successions “intelligible.” This multivalent and unstable image of action and agency seems to be at odds with more centralized metaphors for musical volition, such that famously offered in Cone’s *The Composer’s Voice* (1974)—i.e., a unified, obligatory, monological “persona.” This study aims to reconcile these divergent viewpoints by proposing a single unified model that accounts for all of the agent-types generated by conventional analytical writing, using Maus’s idea of action/agency relations as a generating principle. I posit four distinct orders or classes of personae, arranged in a hierarchical matrix: the “Analyst”; the “Fictional Composer”; the “Work-Persona”; and the “Individuated Element.” The model ascribes agent and/or action status to the various personae in relational rather than absolute terms, such that any of the four classes can be understood as agents in their own right or “actions” of higher-ranking personae.

Defying Sound Design Conventions: Narrative and Symbolic Entailments

Juan Chattah, University of Miami

Traditional sound design within film aims for a discrimination of acoustic components, orchestrating a harmonious balance between music, dialogue, and sound effects. A typical straightforward approach involves mixing the dialogue as focal point. Michel Chion addresses this voco-centric nature of soundtracks as an extension of human habitual behavior: “It is the voice that is isolated in the sound mix like a solo instrument—for which the other sounds (music and noise) are merely accompaniment” (Chion

2005). A small number of films, however, have achieved a higher degree of interaction between music, dialogue, and sound effects, breaking free from standard formulas. Yet, no existing analytical framework is uniquely suitable for the analysis of innovative sound design practices.

This paper introduces a formalized methodology to describe, categorize, and therefore more deeply understand the ways a film soundtrack navigates the various sonic spheres while creating meaning in non-traditional ways. Building on a taxonomy that traces constituent elements of a soundtrack as lying either inside or outside the diegesis, this paper proposes three techniques that operate among categories. The resulting model provides a taxonomical shell that examines musical (and sonic) representation while articulating a unique perspective on symbolic and narrative processes within film.

PEDAGOGY: HISTORICAL AND EMPIRICAL

Nancy Rogers, Florida State University, Chair

“A Comparison of Contemporary Systems of Musical Composition”: Henry Cowell as Music Theory Instructor

John D. Spilker, Nebraska Wesleyan University

Housed in the Henry Cowell Papers at the New York Public Library are Jeanette B. Holland’s notes from Cowell’s 1951 “Advanced Music Theory” course offered at the New School for Social Research. The information that Holland recorded illuminates some of the contents of Cowell’s course: musical exercises that use dissonant harmony, polychordal harmony, and secundal, tertian, and quartal harmonies, along with instructions for creating the exercises, information about these techniques, and examples of representative composers, musical works, and written publications. Additionally, the new source contains guidelines for dissonant counterpoint and exercises that use the method, all of which date from thirty-five years after Cowell participated in its early development. Finally, Holland’s notes suggest a much wider dissemination of dissonant counterpoint than previously thought. Rather than limiting the teaching of the technique to private lessons, Cowell included it in his college course for advanced studies in music theory, where dissonant counterpoint was presented not only as a method in and of itself, but also used as a step toward writing polychordal harmonies. This recently discovered archival source, which has not yet been discussed in scholarly literature, broadens our understanding of dissonant counterpoint and demonstrates Cowell’s tireless efforts to propagate the method.

Schenker’s First “Americanization” in the 1930s (or, Schenker Meets the “Appreciation Racket”)

David Carson Berry, University of Cincinnati College-Conservatory of Music

Years ago, William Rothstein wrote about the “Americanization of Schenker,” with a focus on activities following the Second World War. But the earliest attempt at “Americanizing” Schenker was in process by the 1930s, and it came from an American-born pedagogue with no connection to Schenker or his pupils: George Wedge, a teacher at New York’s Institute of Musical Art. He took Schenker’s ideas and filtered them for the “capacity for the average [person].” He and Olga Samaroff Stokowski then spread this agenda through “appreciation books” and at the Juilliard Summer School. Thus, Schenker’s route to Americanization took some previously unrecognized and “home-grown” turns.

In this paper, after an introductory overview of the “Americanization” topic, I first explore Wedge’s writings, in order to discern their Schenkerian influences. Second, I focus on his pedagogical agenda, and how it related to both trends of the time and the refocusing of Schenker’s ideas required by American educational philosophies. Finally, I summarize what the preceding meant for the Americanization of Schenker that was to follow in the academy. In considering how Wedge set the stage for a more “democratized” view of Schenkerian pedagogy, I consider also its ultimate product: the rise of the “individualist” Schenkerian, who essentially remade Schenker in his or her image.

Some New Data, Suggestions, and Implications re Key-Finding as a Cognitive Pedagogical Task
Art Samplaski, Ithaca, NY

Metrically-weighted distributions of scale degrees (SDs) and counts of SD pairs from 487 diatonic fugue subjects and melody incipits from Scarlatti, Bach, and Mozart keyboard movements were analyzed for compositional cues having pedagogical implications; and possibilities for reconciling Krumhansl's (1990) tonal hierarchy (TH) and Brown & Butler's (1989) intervallic rivalry (IR) models for tonic inference investigated. Multiple compositional strategies apparently were employed, whose SD distributions variously accorded with TH, IR, or seemingly neither; when aggregated by mode, distributions accorded with TH. Semitone frequencies were consistent with IR; tritones almost never occurred. While both inflections of 6 and 7 in minor were considered diatonic, *la* and *te* almost never occurred, i.e., these melodies use "harmonic" minor. The vast majority of melodic activity occurred in the *do-sol* pentachord plus *ti*. Distributions in initial measures overweighted *do-sol* and underweighted *re-fa*. Other tonic-disambiguating intervals not considered by either model, e.g., *sol* leaping to *fa*, occurred, but results of these were unclear due to multiple continuations. Several tactics appear to identify tonic immediately, e.g., Scarlatti often begins compositions by a solo tonic followed by another some octaves higher—Vos (1999) earlier identified initial ascending/descending 4ths/5ths as extremely reliable *do-sol* indicators.

Does Absolute Pitch Require Musical Training? Converging Evidence for an AP Continuum and Incipient AP without Labeling

Elizabeth W. Marvin, Eastman School of Music,
and Elissa L. Newport, University of Rochester

Musicians tend to view absolute pitch (AP) as an all-or-none proposition. Recent tests reveal a different picture, suggesting that AP exists instead along a continuum. This paper reports new data from 254 participants who took a brief "traditional" AP naming test and a pitch-memory test that requires no musical training. After three minutes' exposure to a melody that contains structured internal repetitions of three-note pitch patterns, the test asks listeners to discriminate these patterns from minor-third transpositions (and from other patterns heard with lower probability in familiarization). Listeners with AP or "incipient AP" (enhanced memory without labeling) perform well above chance, and results for the traditional pitch-naming test show distributions for musicians that are relatively flat rather than bimodal. In non-AP listeners, the implicit learning pitch-memory test shows no significant difference between professional music theorists, pre-professional music students, and liberal arts students; performance is not improved by intensive musical training. Individual scores reveal 12 participants scoring in the AP range for the implicit learning test who were unable to name pitches. The concluding discussion teases apart factors that may contribute to AP by testing pitch acuity (microtonal pitch discrimination), nonmusical memory (digit span), and musical memory (a musical digit-span analog) in these participants.

POSTER SESSION

Choose Your Own Cadenza: Tonal Composition for Virtual Auditory Realms

Bennett Samuel Lin, University of Washington

In the virtual auditory realm, a listener wearing headphones navigates a sonic landscape by means of wireless tracking or a graphical user interface. Since audio output differs from one region to the next, a single musical piece may unfold into any number of different narratives based on the listener's chosen path of movement. In this poster, I propose a method of tonal composition in which such realms are mapped from geometric voice-leading models, ensuring that smooth, tonal transitions are always heard during a passage between adjacent regions.

Using a circular room with six voices equidistantly placed along its periphery, I show that every arrangement of pitch classes resulting in a consonant, augmented, or diminished triad heard in any three consecutive voices is isomorphic to a closed path along an extended model of Jack Douthett's Cube Dance (1998). Similarly, every possible distribution of local key signatures resulting in the placement of each triad in a diatonic, acoustic, or harmonic major or minor key is isomorphic to a closed path along Dmitri Tymoczko's seven-note Pressing scale lattice (2004). A brief musical piece set in this circular room, representing one possible realization of this method, will be available for participants to explore.

Composing by Numbers: Metric Theory and Practice in Kircher's *Musurgia*

Matthew S. Royal, Brock University

At the beginning of book 8 of his 1650 treatise, *Musurgia Universalis*, Athanasius Kircher promises a new art of rhythmic composition by which even musical neophytes can quickly attain skill in setting Latin verse to music. Kircher's method entails the reader combining pre-determined pitch and rhythm patterns from tables, giving the would-be composer little actual choice in the compositional process. The mechanistic nature of Kircher's method meant that it was soon rejected, even in the author's own lifetime. However, in this paper it is argued that book 8 of *Musurgia* is more profitably read as an early-modern theory of rhythm. Kircher identifies three quantities of accent: note/syllable duration, pitch height accent (*intensiva tenoris*) and what might be called acoustic accent (a mixture of resonance and reverberation). He then summarizes classical metrics, reducing all meters to two categories based on whether the penultimate note of a rhythm is long (*mesomacric*) or short (*mesobrachic*). This simplification allows Kircher to classify and compare a wide variety of rhythmic patterns, including some interesting examples of non-European provenance. In view of these ideas, Kircher compositional tables can then be read as examples of his theory, rather than as truly generative devices.

Striking Similarities: Quantifying Melodic Copyright Infringement

Guillaume Laroche, Schulich School of Music, McGill University

The outcomes of music copyright infringement lawsuits have become notoriously difficult to predict. This is in part because, possessing relatively little musical training, judges admit that their decisions are largely based on intuition rather than an understanding of the musical issues at hand. Since legal professionals experience difficulty predicting outcomes, how reliably might music theorists do so? This paper investigates the possibility of mathematically modeling the legal standard of music copyright infringement, based on the musical works and the legal outcomes of nineteen previously tried cases. This study's chosen similarity metric, adapted from computational studies of musical similarity, compares the pitches and rhythms of two melodies. It flags none of the tested non-infringing cases and 85% of the infringing cases as demonstrating a high degree of similarity. The results suggest it is possible to design mathematical models that could accurately sort infringing works from non-infringing ones. Furthermore, the standard of music copyright infringement is perhaps better defined and better definable than legal practitioners have generally believed until now. The study holds many implications for both law and music theory, the latter in areas ranging from cognitive measures of musical similarity to theorists' traditional conceptions of same and different in music.

Modeling Tonalities with Musical Statistics

Christopher White, Yale University

This presentation investigates aspects of tonality and musical style by undertaking one of the largest computational analyses of musical data to date. Through processing tens-of-thousands of MIDI files, I explore how composers communicate key centers in their compositional choices. By articulating these choices in terms of statistical usage, I analyze the strength of key centers within particular musico-

historical contexts, quantifying different ways disparate repertoires communicate key. In effect, this process models the different “tonalities” used throughout music history.

To this end, my algorithm processes MIDI files from some repertoire, and trains itself to “hear” probable key centers by compiling statistics associated with scale-degrees. The algorithm uses these statistics to assess tonal centers in some yet-unseen music by treating the chord/note progressions as Markov chains that assign probabilities to each possible key. The program returns measures of “Uncertainty” (the ratio between key probabilities), “cross entropy” (a measurement of how well training data determines test data) and the correlation between the pitch-class frequencies of the training and testing repertoires.

By manipulating the training corpus, the algorithm “hears” music in different contexts, allowing us to not only to compare and contrast the different “tonalities” used throughout music history, but also to speculate on the relationship between musical norms and the perception of key.

Touch-Tone Counterpoint in the Aural Skills Curriculum

Evan Jones, Florida State University

This paper outlines the pedagogical rationale for incorporating the study of "touch-tone counterpoint" into an aural skills curriculum. Introduced at the 1962 World's Fair, the touch-tone telephone has since become a ubiquitous presence in daily life, yet its musical character is rarely cited. Every key on the keypad has two pitches associated with it: the higher pitch is inflected as one's finger moves horizontally, while the vertical axis controls the inflection of the lower pitch. The intervals between these tones are in every case slightly smaller than an equal-tempered whole tone. Any succession of key depressions realizes a contrapuntal pattern that can be transcribed in dictation.

In a classroom setting, my strategy has been to begin with warm-up exercises involving whole-tone trichords and tetrachords, and then to initiate students into the arrangement of tones on the keypad via an explanatory handout. I then explore Bartók's "Diminished Fifths" and "Whole-Tone Scale" along with other selections that juxtapose two stepwise melodic voices in similar fashion. The study of touch-tone counterpoint reinforces a number of crucial musical skills, including the awareness of register as a criterion of aural segmentation, the perception of melodic and harmonic interval size, the exercise of short-term musical memory, and the strengthening of contour-based contrapuntal dictation skills.

Modeling Groove with Syncopation

Peter Martens, Texas Tech University

Musical groove has always been associated with bodily movement. Recently, theorists such as Zbikowski (2004) and Butler (2006) have linked aspects of metric structure with bodily movement, and thus with groove. This presentation details the construction of an analytical model, the output of which matches listeners' assessment of groove in 14 excerpts of real music, classified as High, Medium, or Low Groove by previous experimentation with physically-engaged human subjects.

The model's input are those features of musical time most readily transcribed and analyzed, and least variant across time and genre, namely metric structure and syncopation (as broadly construed, following Huron and Ommen 2006). The model encodes syncopations as violations of metric expectation in two ways: (1) given an established metric hierarchy, where attacks are expected in the abstract (zeroth-order expectations), and (2) given any specific attack, where the next attack is expected (first-order expectations).

The model succeeds at its task; its quantification of groove closely mimics listeners' numerical groove ratings. Given that this approach ignores many features of music typically associated with groove, however (e.g. musical style, instrumental and vocal timbre, expressive timing, production value), these results suggest that the perception of groove in music may be over-determined, and could be drawn from multiple musical parameters independently.

Friday evening, 28 October

VOICE: MEDIUM OR MEDIATION

Marion A. Guck, University of Michigan, Chair

Sponsored by the Music and Philosophy Interest Group

Beyond Mechanics: Voice as Mediator in the Harmonie Universelle

André Redwood, Yale University

Marin Mersenne's *Harmonie Universelle* (1636) has long enjoyed a secure and well-deserved place in the history of music theory, a position achieved largely thanks to its author's pioneering scientific inquiries into the mechanical nature of sound. Yet as one of the seventeenth century's great polymaths, his interests prove far more wide-ranging: his voluminous output—approximately 20,000 pages of writing in treatises and letters—touches on theology, philosophy, mathematics, physics, optics, and musical practice as well as music theory. At the intersection of these many interests lies a largely unexplored fascination with the voice.

Mersenne initially appears to be most interested in the voice's physiological and mechanical aspects. He begins by considering the ways in which the lungs, glottis, and muscles and nerves of the chest and larynx produce vocal sound. However, the full significance of voice emerges in his consideration of the human voice as an agent of musical and rhetorical efficacy. This paper argues that, for Mersenne, it is voice itself, put into action either through song or speech, that becomes the primary mediator between a host of phenomena, ultimately connecting music and rhetoric in far more subtle ways than commentators have previously noted.

Rousseau, Stiegler, and the Technical Mediation of Voice

Jonathan De Souza, University of Chicago

In his *Second Discourse*, Rousseau imagines a double origin for humanity: natural man without society or technology was corrupted by a fall into artifice. Bernard Stiegler responds that the technical mediation arising from this second origin actually produced human temporality and culture. Extending Stiegler's critique to Rousseau's treatment of voice, this paper suggests that human vocality emerged alongside technology.

According to Rousseau the originary voice was an instinctual, emotional cry. The second origin transformed this natural voice through social conventions to create speech and song. Song retained affective power by imitating primal, passionate voices, but it became technicized through musical instruments that liberated melody from voice and created harmony, which "shackles melody" and "separates song from speech." Rousseau's musical polemics, then, recapitulate his anthropological speculations: singing has its own double origin where the natural voice was corrupted by instruments.

Like Stiegler, I put Rousseau into dialogue with paleoanthropologists—those arguing that language co-evolved with tool-use. A common origin for technics, speech, and song indicates that the human ability to sing did not precede the ability to use instruments. This contextualizes Stiegler's radical claim that there is no music without instruments, that the singing voice is always technically mediated.

A Cinematics of the Lyric Song-Subject

Christopher M. Barry, University of Wisconsin-Madison

Extending David Lewin's supposition of an unnameable "someone *inside* the music," this paper exercises an analytical philosophy of a "song-subject," conceptualizing lyric song as a curious mediation of subjective utterance. This song-subject generates text and music as a representation of *itself* for and to itself and others. Literary critics such as Northrop Frye and Susan Stewart similarly acknowledge the lyric poetry in such songs—often stereotyped as spontaneous expression—as a constructed product, writing that a subject molds its self-reflection into a consumable form with poetic meter, line breaks, and rhyme.

Anton Webern's song "So ich traurig bin" (1908-09) casts these musical and poetic figurations of mediated mental and physical experiences in terms of song-making itself. Interpreted through Henri Bergson's temporal metaphysics and Antonio Damasio's neuroscientific studies of consciousness, musical transformations both obvious and subtle indicate and comprise sequences of the song-subject's perceptions, emotions, and memories; these elements crystallize into shifting sonic "images" like those suggested by Gilles Deleuze for cinema. Webern's song "cinematically" figures a finely grained, fluctuating subjective time; in a radical commentary on the nature of song itself, "So ich traurig bin" musically disproves its text's profession of desire, unveiling the fundamental narcissism of subjective utterance.

Rethinking the Intimacy of Voice and Ear: Intimacy, Affect, and Pleasure in the Discourse of Hysteria

Clara Latham, New York University

This paper traces the interrelated transformations of affect, intimacy, and voice in medical and musical discourses of hysteria in late nineteenth century Europe. I historicize the notion that the voice indexes the speaker's inalienable identity by examining how the relation of vocality and identity was mediated through psychoanalytic discourse. In particular, the haptic intimacy between voice and ear that is so prized in musical practice in the twentieth century can be productively understood by focusing on the intersection of the psychoanalytic treatment of hysteria and the techniques of vocal performance in the late nineteenth and early twentieth centuries.

The psychoanalytic technique, developed by Sigmund Freud and Josef Breuer in the 1890s, abandoned therapeutic methods that required physical touch—such as hydrotherapy, electro-therapy, and massage for the mechanical release of tension, or hypnosis, which used physical touch and voice to access the curative power of the hysteric's unconscious—in favor of the talking cure, in which unconscious minds of doctor and patient interact through an aural exchange of voices. I demonstrate that the shift from haptic to aural as the site of touch between hysterical and rational subjects is epistemic of the modern era, with implications for both medical and musical practice.

BEYOND THE BLACKBOARD: TECHNOLOGY IN THE MUSIC THEORY CLASSROOM

Daniel B. Stevens, University of Delaware, Chair

Sponsored by the Pedagogy Interest Group

The community of theory teachers within the *Society for Music Theory* boasts a rich array of effective pedagogical techniques. Yet, the rise of a "digital generation" of students presents these teachers with challenges and opportunities never before faced by this community. If the social and intellectual worlds of the digital generation are mediated by the technologies they employ to construct them, then we as a

music theory community have much to gain by learning how to use these digital tools. How might we embrace new technologies to make our classrooms more collaborative and interactive and to engage our students with new response and feedback techniques? What other benefits do these new technologies hold, and how could they facilitate teaching, learning, and assessment without interrupting the refined patterns of our pedagogical practices? This special session addresses these questions through two research presentations, a series of hands-on demonstrations of new technologies and their applications, and a follow-up conversation in which panelists and audience discuss the potential benefits and difficulties of incorporating technology into the classroom.

Embracing Cloud Technologies: Preparing the Classes of Digital Natives

Mark Lochstampfor, Capital University

While all technology is evolving quickly, the newest area of development is Cloud Technology (CT)—often called Cloud Computing. Essentially, CT is an internet-based working environment where the user can utilize resources, software, and all sorts of information that is stored on remote servers. The nature of the mobile working environment also lends itself to collaborative work and faster feedback among collaborative users or student(s) and instructor.

This presentation will focus on CT that pertains to music instruction, particularly with respect to the music theory classroom. Specific areas to be covered are music notation, simple audio production, and classroom presentation tools. Some initial discussion about Digital Natives (DN) and Digital Immigrants (DI) will serve as a prologue, enabling a direct interactive dialogue about the importance of DI faculty moving effectively into newer technologies to better meet the needs of our DN students.

‘Drawing’ Our Students In: Applications of the Graphic Tablet in the Music Theory Classroom

Susan Piagentini, Northwestern University

The Chronicle Research Services report that “The College of 2020” encourages us to address the changing learning styles of our students and to look towards the reality of delivering the majority of our course materials online. This presentation will focus on the inclusion of low-to-no cost technology tools as a means to begin meeting the recommendations of the report. It will provide an overview, demonstration, and sampling of classroom activities using the Wacom Intuos4 wireless graphic tablet and software applications such as Adobe Acrobat Pro, Apple PDF Annotator, Highlight and Camtasia.

Hands-On Demonstrations:

Modernizing Classroom Music Theory Instruction with SMART Boards

Brent Auerbach, University of Massachusetts Amherst

Engaging and Assessing Students with the Click of a Button: Clickers and the Theory Classroom

Philip Duker, University of Delaware

Facebook + Noteflight: Collaborative Web 2.0 Applications for the Theory Pedagogy Classroom

Brenden McConville, University of Tennessee

Designing Engaging Music Fundamentals Assignments in the Online Environment

Jenna Root, Youngstown State University

Apple Apps for Practicing Listening Skills

Gilbert DeBenedetti, University of Pittsburgh at Greensburg

Wikis and Blogs as Learning Tools in Undergraduate Music Theory Courses

Stephanie Lind, Queen's University

**THE GREAT THEORY DEBATE:
BE IT RESOLVED... COMMON-PRACTICE PERIOD REPERTOIRE NO
LONGER SPEAKS TO OUR STUDENTS; IT'S TIME TO FIRE A CANNON AT
THE CANON**

Brenda Ravenscroft, Queen's University, Moderator
Poundie Burstein, Hunter College and Graduate Center CUNY
Justin London, Carleton College
Peter Schubert, McGill University
Heather Laurel, The City College of New York, CUNY

The principles and practices of music theory are best conveyed to our students through the study of music from the common-practice period, a repertoire that has long been established as the finest music ever written. Or is it time to question this assertion? Does music written between 1650 and 1900 really engage twenty-first-century students? Has the time come for us to actively expand the repertoire, perhaps even to replace it?

This session will examine the controversial issue of music theory pedagogy and repertoire in an interactive and engaging manner by presenting opposing views in the form of a formal debate. With two speakers on the affirmative side and two on the negative, the focus of the presentations will be on persuasive argument, rhetoric, and wit. The audience will be invited to participate by contributing their views on the topic in mid-debate, and by voting for the resolution before and after the debate. Unlike most SMT sessions, there will be winners! Changes in the vote outcome will indicate how persuasive the two teams have been in convincing the audience of their positions.

Saturday morning, 29 October

MUSIC OF THE EIGHTEENTH CENTURY

William Renwick, McMaster University, Chair

Concepts of Modal Dualism in Tonal Theories of the Paduan School

Bella Brover-Lubovsky, Hebrew University, Jerusalem

The concept of modal dualism became one of the logical cornerstones of emerging harmonic tonality. Its main challenge was to explore the major and minor triads and modes as two equivalent facets of the same system, although differing in their degree of consonance, usage, and aesthetic implications.

My paper combines an exploration of musical works and tonal theories of Francescantonio Calegari, Francescantonio Vallotti, Giuseppe Tartini, Giordano Riccati, and Alessandro Barca, all working in Padua in the 1720-70s. Their theories address (1) the dialectics of the major and minor modes, (2) the polarity of major and minor thirds within the context of unequal temperaments, and (3) the expressive and technical aspects of various aspects of their pairing.

The Paduan theorists display a fascinating pluralism with respect to dualistic concepts, providing various explanations of the derivation of the minor triad from its generic major. I offer a hermeneutic approach to these theories (1) by addressing their idea of music as *armonia fisico-matematica*, where the grounding of any musical system is represented by the unity of physical and mathematical principles, and (2) by approaching their theories as mirroring the all-embracing impact of new scientific paradigms. My aim is to demonstrate the conceptual unity of the modal polarity within a practical and theoretical exploration.

The Second-Reprise V–I Schema in Bach’s Binary Dances and a New Subject Category for Fugal Gigues

Christopher Brody, Yale University

Conventionally, tonal structure in Bach’s binary dance movements is described as a first reprise modulating from I to V, followed by a second reprise modulating from V back to I. As this paper demonstrates, that stereotype is mistaken with respect to the tonal structure of second reprises, which, in fact, normally do not begin in a non-tonic key at all. Instead, second reprises usually begin with what I term the *V–I schema*, in which the reprise begins on an active dominant in the tonic key, which then proceeds without overt cadential rhetoric to a tonic chord. Only after this reiteration of dominant-to-tonic harmonic motion does the second reprise proceed with the tonicization of a secondary key area and an eventual cadence in tonic. Special attention is given to the schema’s varying prolongational contexts, which, I argue, suggest a schema-based approach to harmony in Bach. The V–I schema also serves as the structural underpinning for the subjects of certain fugues: those in the second reprises of binary gigues in Bach’s keyboard suites. As such, the V–I schema allows us to construct a supplement to the otherwise exhaustive categorization of fugue subjects and exposition patterns described by William Renwick (1995).

Unreasonably Melodious: The Grotesque and Bach’s Inverse Augmentation Canon

Mark Janello, Peabody Conservatory of the Johns Hopkins University

The inverse augmentation canon from the *Art of Fugue* exists in two versions, an early one, quite smooth and straightforward, and the final published version, remarkably grotesque, angular, and odd. Donald Tovey, in his *Companion to “The Art of Fugue”* confessed to preferring the earlier version, which he termed at least “reasonably melodious.” However, I believe that Bach’s use of the unreasonable is deliberate, and the grotesque here is the servant of clarity.

Techniques or contrapuntal devices are a means to present the same material in different guises. If, however, a given technique obscures the connection between the original and its variant, then musical coherence is in danger of being lost. This paper will explore several instances where Bach’s choice of striking, unusual, or grotesque musical material aids the listener in overcoming the seeming barrier of obscuring technique. Pieces using extreme and disruptive contrapuntal devices comprise a very small subset of Bach’s output, but through them I believe we can gain insight into Bach’s desire for musical clarity, and his willingness to distort his musical language in order to achieve it.

Galant Recitative Schemas

Matthew Boyle and Paul Sherrill, Indiana University

Robert Gjerdingen’s *Music in the Galant Style* argues that eighteenth-century composers wrote instrumental music by chaining together conventional voice-leading formulas, or phrase schemas. This paper studies Italian-language operas from the same century to demonstrate that its recitatives too relied on a distinctive repertory of schemas. Approximately twenty such recitative schemas account for most of the recitatives written by composers ranging from Leonardo Vinci through Mozart, suggesting that the musical galant was defined in part by a common practice of recitative. These schemas are relatively short melodic gestures with typical metric and harmonic associations. Some schemas, especially cadential formulas and question signifiers, are familiar from previous scholarship. Less familiar are schemas with phrase initiatory or continuational function. Two standard harmonic events, along with the conventional continuations implied by each individual schema, provide a basic model of a typical recitative phrase. Beyond syntactic issues, some schemas have semantic values, being conventionally associated with meanings in the words they set: besides the well-recognized question formulas, there exist schemas that

lend to their words colorations such as distress and wit. Reconstructing the schemas of galant recitative thus allows us to create a backdrop against which to hear the expressive possibilities of the style.

COMPOSERS IN DIALOGUE

Kevin Korsyn, University of Michigan, Chair

Beyond Homage and Critique: Schubert's Sonata in C Minor D. 958, and Beethoven's Thirty-Two Variations in C Minor, WoO 80

René Rusch, Schulich School of Music, McGill University

When Schubert's instrumental pieces seem to directly quote from Beethoven's works or allude to his compositional techniques, some music scholars have interpreted these forms of appropriation either as musical homage or as evidence that Schubert modeled several of his works on Beethoven's. Other scholars have encouraged us to rethink these perspectives, suggesting instead that the same forms of appropriation can be read as a response or antipode to Beethoven's music.

This paper reconsiders the topic of music appropriation in Schubert's music from a post-structuralist position, drawing from Derrida's writings on grafting—the act of placing separate texts side by side to produce a new structure. Using the first movement from Schubert's Sonata in C minor D. 958, and Beethoven's Thirty-Two Variations in C minor, WoO 80, as a test case, my paper seeks to confront the categories of homage and critique by considering the following two ideas: (1) if “to write means to graft,” each composition contains a heterogeneity of texts, thus challenging the possibility of an original text; (2) matters concerning appropriation do not lie solely within either musical text, but rather between them, inviting us to reconsider how constructions of history and criteria for originality can influence our understanding of appropriation and affect music-analytical readings of Schubert's works.

Chopin's Fantaisie-Impromptu and Beethoven's Moonlight Sonata: A Response to Ernst Oster

James S. MacKay, Loyola University New Orleans

In a 1947 article, “The Fantaisie-Impromptu: A Tribute to Beethoven,” Ernst Oster asserts that Beethoven's Moonlight Sonata and Chopin's Fantaisie-Impromptu, despite their seeming dissimilarities, are nonetheless fundamentally similar at a deeper level. Oster presents a checklist of resemblances—identical keys, identical opening motive, identical accompaniment triplet rhythm, a climax on a cadential six-four in the coda, followed by inversion of the opening motive, an Adagio cadential gesture near the ending, and a note-for-note brief resemblance in a cadenza passage—to bolster his case. Baseball researcher Bill James has proposed a similar array of comparisons to determine whether baseball players—one acclaimed, the other not—are truly similar, or only apparently so. Using Oster's checklist of similarities from his Fantaisie-Impromptu article as a starting point and considering carefully James' cautions about perceived versus quantifiable similarities, this paper will explore matched pairs of musical compositions to determine whether their similarities are truly significant—suggesting modeling on the part of the later composer—or purely coincidental. In so doing, I will assert that Oster's study remains a useful tool for discussing musical resemblance, deliberate or otherwise, and making a case, pro or con, when comparing a pair of seemingly similar works.

Liszt's Recomposition of Schubert's Wanderer Finale, and What It Tells Us about Schubert's Finale Problem

Timothy Best, Oberlin College Conservatory of Music

Is there something wrong with the finale of Schubert's Wanderer Fantasy? Considerable scholarly consensus is that the finale is not sufficient to “close the deal.”

Liszt's recomposition of the Wanderer, published in 1868, presents an exceptional case of compositional criticism—a solo piano transcription of a solo piano piece. Many aspects of the finale's recomposition are baffling. Where we might expect to find an increase in the overt keyboard pyrotechnics and romantic exuberance already found in the Schubert, we find instead very slight Lisztifications of piano texture. In many cases Liszt's version is considerably easier to play than the original.

After a comparison of both finales, I examine a similar case: Busoni's transcription of Schoenberg's op. 11, no. 2. Correspondence confirms that Busoni's subtle re-texturing was an attempt to fix Schoenberg's pianism. Schoenberg responded that Busoni's "overly flattering" variety of piano textures obscured the clarity of his musical ideas (Beaumont 1987: 386). One can imagine Schubert responding similarly to Liszt, who may have been trying to correct the finale's textural awkwardness.

To conclude, I will demonstrate what I believe to be the great success of Schubert's Wanderer finale. My aim is to offer insight into how we may better understand Schubert's completion strategies, particularly in his late works.

The Second Conservatory: Denisov's Analysis of Webern's Piano Variations

Zachary Cairns, University of Missouri–St. Louis

During the rule of Stalin, composers in the Soviet Union lived and worked within a world of severe restrictions. Even after his death in 1953, the situation improved, but students at the Moscow Conservatory continued to be educated in a tradition that all but ignored the contemporary music of Europe and America. Upon graduating from the Conservatory in 1959, the Russian composer Edison Denisov embarked on what he called his "Second Conservatory," a ten-year long personal study of music of many composers who had been left out of the Conservatory's official curriculum: Stravinsky, Bartók, Hindemith, Debussy, Schoenberg, and Webern. In 1970, at the end of his Second Conservatory, Denisov published an analysis of Webern's op. 27 Piano Variations.

My paper aims to demonstrate connections between Denisov's analysis and some aspects of his own early efforts at twelve-tone composition. I will highlight some of the main elements of his analysis, such as his understanding of the interval-class content of the row, and his concepts of "wrapped" (*zavorachivayutsya*) row forms and "serial modulation" (*seriynaya modulyatsiya*) will receive attention. Analytical examples from Denisov's *Piano Variations* (1961), *Five Stories of Mr. Keuner* (1966), and *Sonata for Alto Saxophone and Piano* (1970) will show the applications and adaptations of these ideas into his own compositions.

TONALITY AND TEMPORALITY

David Damschroder, University of Minnesota, Chair

Tonal Ambiguity in Selected Mazurkas of Chopin

Joyce Yip, University of Michigan

Tonal ambiguity is a topic rich in possibilities for discussing Chopin's music, the mazurkas in particular. This paper shows how Chopin's writing in some mazurkas can require alternative interpretations, as ambiguities organize entire works in this genre.

The paper begins with general observations on tonality and ambiguity, distinguishing ambiguity from tonal incompleteness (as might occur when a piece ends on an unexpected harmony) or vagueness (a lack of clarity). It then turns to several mazurkas that exhibit different kinds of multiple meanings. In opp. 41, no. 1 and 24, no. 2, momentary ambiguity featuring an initial tonal uncertainty colors an entire piece that shows itself to be monotonal. Opp. 7, no. 5 and 30, no. 2 prove to be terminally ambiguous as the initial tonic and the closing one share equal importance, such that either could be primary.

In each of the mazurkas discussed in this paper, Chopin deploys tonal ambiguity in such a way that two different hearings are defensible. In none of these cases are we dealing with a lack of tonal

clarity; rather, a sensitive listener must contemplate the multiple meanings of a passage and the implication of those meanings for interpreting the piece as a whole, embracing alternative readings when they become appropriate.

Motivic Temporality and Temporal Coherence in Haydn's Piano Sonata in C Major, XVI: 50, i
Diego E. Cubero, Indiana University

Temporal manipulations in works from the Classical period may have a surprising, comic, or dramatic effect, yet they often give the impression of being logically motivated. It is this latter, and frequently overlooked, aspect of music temporality that this paper seeks to address. To this end, this paper introduces the concept of motivic temporality, which attempts to capture the notion that in some musical works temporal manipulations are associated with a particular musical idea or set of ideas. This paper develops this concept and its implications of temporal coherence through an analysis of Haydn's Piano Sonata, XVI: 50, i. By drawing on historical and contemporary approaches to rhythm, meter, and temporality in general, I argue that many of the moments of temporal interest in this movement are seeded in its opening phase. In particular, I propose that the temporal manipulations in this work generally involve a slowing down of the musical flow, and that these manipulations are associated with upward melodic impulses, reaching-over gestures, and with the tone A-flat. Thus, the various forms of temporal manipulation throughout this movement may be heard not as arbitrary foreground anomalies, but as expressions of the work's unique temporal and motivic integrity.

MYSTERY AND MEANING

Michael Buchler, Florida State University, Chair

“Quaerendo Invenietis”: Patrick Gowers' Music for the *Sherlock Holmes* Television Series
Robert Gauldin, Eastman School of Music

Although the art and history of film scoring has accumulated an extensive scholarly literature, music written for continuing dramatic or comedic-situation series on television has been largely neglected. This paper will focus on the music which Patrick Gowers composed for the Granada production *Sherlock Holmes* between 1984-94. As a result of its popularity and critical acclaim, the composer recorded an album in 1987 consisting of selections drawn from the initial twenty-one presentations. In regard to the cryptic Latin phrase “quaerendo invenietis,” which appeared on the cover, Gowers confided to the author that “The concept of the whole album was that it was a puzzle only Sherlock himself would immediately recognize and solve, and as far as I know, it has remained unsolved until now.” Based on a detailed analysis of the series' forty-one episodes, I will propose a solution to this “cloak and dagger” mystery by attempting to answer three basic questions: (1) the source from and means by which most of its thematic material is derived, (2) the identification of certain masterpieces which are veiled in free paraphrasings (possibly alluding to Sherlock's disguises?), and (3) the relation of the mysterious Latin quotation to Gower's score.

Timbre and Ecology in the Music of George Crumb
Robert C. Cook, University of Iowa

This paper analyzes movements from George Crumb's *Ancient Voices of Children* and *Apparition* with particular focus on the role of sounds evocative of or ascribed to nature. Enlisting insights from evolutionary biology and ethnomusicology to interpret pitch-class and formal analysis, the paper recognizes the timbral features of these pieces neither as effects nor as unrelated to musical structure, but as evidence that the music is ecological. That is, the music is a mode of an organism's poietic and often

efficacious engagement with its environment (a claim consonant with biological understandings of musical behavior and its evolution).

EMPIRICAL STUDIES

Robert Gjerdingen, Northwestern University, Chair

Representations in Real-Time Music Listening: How Schemata Inform Musical Understanding

Benjamin Anderson, Northwestern University

In his article “Music Theory, Phenomenology, and Modes of Perception,” David Lewin introduces a “formal model for ‘musical perceptions.’” In this model, a perception (p) of an event (EV) is analyzed by evaluating a particular context (CXT) and reconciling the current perception against expectations generated by earlier perceptions. Lewin's model generates expectations only for the next sonority. But is CXT always so small? What if CXT included larger mental representations of stock musical patterns—schemata?

Schemata offer two benefits to Lewin's model. First, schemata could simplify these analyses by making predictions further ahead in time. Second, theorists could investigate how listeners develop expectations from competing schemata. In the remainder of this paper, I will analyze Elton John's “Someone Saved My Life Tonight” using schemata derived from his catalogue of nearly 400 songs.

Lewin's model, though elegant and concise, needs to include the possibility of larger contexts. A large corpus of songs composed by a single artist within a widely understood musical idiom provides an excellent starting point for the analysis of larger contexts and illuminates how these contexts can affect listeners' perceptions.

Empirical Approaches to Repetition in Music

Elizabeth Hellmuth Margulis, University of Arkansas / University of Cambridge

Repetition plays a critical role in theories of musical form and process. Yet although there has been significant experimental work on the topic of similarity, there has been surprisingly little work on the topic of repetition.

This paper reports on two experiments that investigate the perceptual consequences of literal repetition, defined for the purposes of these studies as cases in which notated pitches and rhythms recur. The first study asked people without formal musical training to identify repetitions as quickly and accurately as possible by pressing a button every time they detected a repetition onset as musical excerpts from the common-practice period progressed. The second study asked people without formal musical training to perform various aesthetic evaluations of excerpts by Berio and Carter presented in one of three conditions: unmodified; modified so that some passages repeated in immediate succession; or modified so that some passages repeated after a delay.

Data from both of these studies provide stimulating starting points for renewed discussion about the functions of repetition in musical form and process.

Key-Related Idioms in Mozart's Music: A Peek into his Creative Process?

Uri B. Rom, Technische Universität Berlin,
and Saharon Rosset, Tel-Aviv University

Is the choice of key just a marginal aspect of musical composition or could it also significantly interact with musical substance? The issue has long intrigued music theorists, musicians, and casual listeners. Whereas the traditional discipline of “key characteristics” examines the connections between specific keys and modes of expression, newer research has started to consider associations between keys and tangible musical structures. However, a systematic, data-driven, and rigorous investigation of the

correlations between key and structure throughout a composer's body of works has never yet been attempted.

In this paper, we demonstrate the crucial role of key choice in determining concrete structural features of musical substance as exemplified by the compositions of Wolfgang Amadeus Mozart. By performing an extensive survey of harmonic, melodic, and rhetoric-gestural phenomena in Mozart's works, we show that associations between keys and musical matter are represented practically at all levels of his compositional thinking, amounting to a statistically significant total.

According to our findings, key-relatedness in Mozart tends to intensify with time. Additionally, we show that by tracking the behavior of "key-related idioms," one may gain a deep insight into some intriguing chronological, aesthetic, and semantic aspects of Mozart's creative process.

Processes of Pitch- and Pulse-Salience in a Balinese Gamelan Work: A Study in World-Music Analysis

John Roeder and Michael Tenzer, University of British Columbia

This paper is a collaboration between an ethnomusicologist and a music theorist in search of ways to achieve richer analyses of non-Western music. Contextualizing our research within the growing subdiscipline of world-music analysis, we consider *Gabor*, a piece for gamelan gong kebyar that deploys textural layers moving at different speeds, organized around a core melody measured by recurring patterns of gong strokes. We interrogate *Gabor's* essential features, how they can be represented, and the theories those representations entail; and we compare insider and outsider transcriptions, assessing the possibilities and paradoxes they present.

These considerations inform the analysis proper. By employing cross-cultural listening strategies, involving basic perceptions of repetition, focus, and timing, we find: (1) an interval network, cycled during the opening section, recurring in other transpositions and orderings, and also governing large-scale transposition of patterns; (2) the creation, then gradual resolution of, a tension between the pitch-foci created by periodic gong patterns and by aperiodic phenomenal accent; (3) recurring tempos and tempo-changes creating continuity and cross-layer associations across sectional articulations.

We correlate each point with insider perspectives. By integrating them and other observations, we obtain a specific, broadly accessible appreciation of *Gabor* and of the possibilities of its kebyar style.

Sunday morning, 30 October

BRITTEN

Phillip Rupprecht, Duke University, Chair

Closure as Temporal Structure in the Music of Benjamin Britten

Clare Sher Ling Eng, Belmont University

Discussions of form are often situated within either vocal or instrumental repertoires because expectations vary between the two genres. Not only are vocal and instrumental works associated with different formal templates, but expectations are more specific for the latter, as vocal music has traditionally had greater freedom of form. The music of Britten, however, suggests general principles of organization that transcend this genre distinction. My paper considers how these contribute to the communication of closure in his chamber works. The principles take the form of techniques that shape time. These in turn suggest three 'temporal structures' that are able to signal closure upon their completion because of their frequency of occurrence in Britten's music. Epiphany describes a structure whose ending is a culmination of what came before. Synthesis relates an ending to various moments from the past, regarding the former as a fusion of the latter. Circular structure describes an ending that reproduces the incipit of the opening.

I discuss representative examples of these temporal structures, and then show that all three can exist on multiple structural levels—and thus encourage shifting conclusions about closure—in the opening and closing songs of the song cycle, *The Poet's Echo*, op. 76.

"The Thought Wound 'Round Past and Future Things': Expressive Circulation of the Chromatic and Britten's "Um Mitternacht"

Michael Vidmar-McEwen, Indiana University

Benjamin Britten's lone Goethe setting, "Um Mitternacht" (1962), is one of his least known masterpieces of the song genre. Goethe's poem hinges upon the idea of the cycle; the cycle of life is bound up with the cycle of the clock as the poetic persona contentedly reminisces near death. Britten gives this central image extraordinary life by strategic motion around the circle of fifths through all twelve pitch-classes, a device that is suggestively imagined here as motion around a clock. Goethe's poem and Britten's song both divide into three sections. From a base at "midnight" (0 sharps/flats), Britten identifies each stanza with a unique motion around the imagined clock face, culminating in a in a radiant, sinuous passage that spins nearly completely around it. This device is considered in light of Britten's interest in the expressive possibilities of recycling of the total chromatic outside of serial techniques.

The author's original research among Britten's papers also reveals a startling back-story concerning the involvement of Britten's dear friend Prince Ludwig of Hesse in the genesis and composition of "Um Mitternacht." This story, ultimately tragic, becomes especially moving when we consider the song's powerful representation of life, death, and things that never were.

SETTING THE TEXT

Deborah Stein, New England Conservatory, Chair

Hypermeter, Text Setting, and Expression in Musical Theater

Brian D. Hoffman, University of Cincinnati College-Conservatory of Music

In this paper, I examine the relation between hypermeter, text setting, and expression in triple-meter musical theater songs. On a large scale, composers can use hypermeter to express a specific mood or emotion throughout a song or within a formal section. On a smaller scale, the particular placement of text within hypermeter can affect both the expressive meaning of the text and the listener's perception of the hypermeter itself. Relying on theories of hypermeter, metric dissonance, and expression from Harald Krebs, Robert Hatten, William Rothstein, and Leonard Meyer, I demonstrate how hypermeter functions expressively and interacts with text in several songs from the musical theater canon between the 1950s and 1990s.

In examples of expressive hypermeter from *A Chorus Line*, *Into the Woods*, and *The Pajama Game*, this interaction informs such practical elements as character development and the presence of sarcasm. In a song from *Les Misérables*, the effect of successive vocal entrances on a listener's experience of hypermeter mirrors the dramatic struggle among members of a love triangle. In my final example, "Do I Hear a Waltz" from the 1965 musical of the same name provides an example in which expressive text setting has meaning locally while on a larger scale germinating a G 3/2 rhythmic motive that unifies the entire song.

Fanny Hensel's Lied Aesthetic

Stephen Rodgers, University of Oregon

Once regarded as merely the sister of a famous brother, Fanny Hensel is finally receiving the attention she deserves. The bulk of Hensel research is historical or editorial; analysis of her music, however, is rare. My paper takes a step toward rectifying this situation, turning an analytical lens on Hensel's songs for solo voice in an effort to define her Lied aesthetic. I begin by examining one of her early songs, "Verlust"

(1827), and teasing out three hallmarks of her approach to the Lied: an avoidance of tonic harmony, an emphasis on text painting, and the use of the piano accompaniment as commentary. I then focus on the most striking of these hallmarks—the absence of the tonic—, tracing it through several songs from the middle of her output, including “Über allen Gipfeln ist Ruh” (1835). Finally, I turn to one of her last songs, “Im Herbst” (1846), where the three features are most evident. Together, these songs reveal a composer with a sensitivity to textual nuance, a penchant for harmonic experimentation, and a strong interpretive streak, and they show that, far from being an exemplar of the “Mendelssohnian style,” Hensel was an independent artist with her own distinctive voice.

PLAYING AGAINST METER

Gretchen Horlacher, Indiana University, Chair

Towards a Theory of Jazz Phrase Rhythm

Stefan Love, Oberlin Conservatory of Music

A theory of phrase rhythm models the interaction of grouping and meter. In many jazz styles, these structures behave in ways that theories of phrase rhythm designed for common-practice music cannot accommodate. Stylistic convention determines jazz metrical structure in advance, and the hypermeter cannot be altered in the course of performance. Compare this with the flexibility of hypermeter in much common-practice music. Furthermore, melodic segments in jazz need not be coextensive with tonal motions or hypermeasures. In this context, theories of phrase rhythm based on voice leading or harmony neglect the subtleties of grouping structure.

In this presentation, I introduce an analytical approach to phrase rhythm that accommodates jazz’s metrical determinism. I apply the method to a solo on “Ornithology” by Charlie Parker. After dividing the melody into segments, I consider two aspects of each segment: (1) its prosody, based on the pattern of downbeat accents that it overlaps; (2) its type, based on the metrical unit it occupies. Segments form a hierarchy, very much resembling the metrical hierarchy: smaller segments combine into larger segments. Phrase rhythm may be dissonant or consonant to varying degrees; these qualities create a perceptible pattern of tension and release throughout a solo.

Formal Strategies of Metric Dissonance in Rock Music

Nicole Biamonte, Schulich School of Music, McGill University

This study identifies some basic strategies for the long-range deployment of metric dissonance in rock music, with a focus on Anglophone classic rock and progressive rock, a genre in which metric play is a stylistic hallmark. Although the majority of rock songs are in a regular 4/4 meter with metric dissonance expressed only through surface rhythms, in some cases the structural use of metric dissonance helps to define the form. Such large-scale schemes of metric tension and resolution often support analogous patterns in other domains such as pitch, texture, and timbre. This study offers categorization schemes for both the degree and pervasiveness of metric dissonance in rock songs, and for patterns of metric consonance and dissonance that are common enough to serve as paradigmatic norms. The schemes presented are supported with examples from corpus studies of a cross-section of rock songs and from single-artist oeuvres.

Metric Dissonance in the Scherzo of Mahler's Fifth Symphony

Ryan McClelland, University of Toronto

The voluminous literature on Mahler’s symphonies includes surprisingly little close analysis. Extant analytic studies, such as those by Christopher Lewis (1984), Robert Samuels (1995), and Seth Monahan (2008, 2011), emphasize tonal structure and formal design. The upsurge in rhythmic-metric analysis

during the past two decades has not yet extended into Mahler scholarship. This is particularly striking given the centrality of dance topics to hermeneutic readings (e.g., Newcomb 1992, 1997).

Mahler likened the scherzo of his Fifth Symphony to a “comet’s tail” and noted that it was “enormously difficult to work out.” Mahler’s comments seem to point both to the scherzo’s pervasively contrapuntal texture and its elaborate rhythmic-metric content. The latter includes displacement and grouping dissonances, delayed hyperdownbeats, hypermetric reinterpretations, and unpredictable variations in phrase lengths. This paper identifies the principal rhythmic-metric contributions to the scherzo’s “comet-like” energy, and it outlines a metric narrative for the movement. This metric narrative suggests that the scherzo—despite its shift to the symphony’s triumphal key of D major—remains a site of considerable unrest, as posited by Donald Mitchell (1999) and Stephen Hefling (2007). More broadly, the analysis offers a perspective on Mahler’s ability to fuse contrasting dance-inspired melodies into a sweeping symphonic movement.

On the Oddness of Brahms's Five-Measure Phrases

Samuel Ng, University of Cincinnati College-Conservatory of Music

Among phrases of irregular lengths, five-measure phrases (FMPs) have often been singled out for criticism. Two issues recur throughout centuries of discussions: (1) whether a FMP is “true” or derived from an underlying basic phrase; and (2) how FMPs are combined with other phrases. While nineteenth-century theorists recognize the usefulness of FMPs as a means to avoid four-measure squareness, they also caution that FMPs should be a necessary consequence of the musical idea and employed in conjunction with other FMPs. In other words, a FMP must be unavoidable in its supplanting of the basic phrase, and its peculiarities must be the basis of further rhythmic development.

I examine in this paper Brahms’s response to the above issues by analyzing the inevitabilities of FMPs in the opening theme of five pieces. Combining Schenkerian phrase-rhythmic and Schoenbergian formal-functional concepts, I construct possible *enger Sätzen* of each FMP, and investigate the superiority of each FMP through a counterpoint of perspectives: (1) delineation of sentential structure; (2) preservation of Schenker’s equilibrium principle; (3) projection of expressive categories; and (4) development of prime motivic ideas. These factors work in tandem to illumine the aesthetic premises of each FMP and their impact on local and global rhythmic conceptions of the composition.

POSTWAR COMPOSERS

Daphne Leong, University of Colorado at Boulder, Chair

Blending Serialism with Just Intonation: Ben Johnston's String Quartet No. 3

Nathan Burggraff, Eastman School of Music

Ben Johnston’s *String Quartet No. 3* (1966) presents an unusual combination of the extended pitches of just intonation with a serial, twelve-tone approach to pitch organization. Like his mentor Harry Partch, Johnston (b. 1926) uses the pure intervals of just intonation to expand the number of available pitches: in Johnston’s case, the just major third and perfect fifth generate a 53-tone scale, along with the possibility for even more “chromatic” additions. In order to reconcile the use of just intonation, which produces 112 distinct pitches in the quartet, with a twelve-tone compositional construction, Johnston groups pitches into twelve pitch-class regions based on microtonally inflected forms of each pitch class, creating virtually endless possible inflections of each row. This combination allows Johnston to supplement serial procedures with the more expansive and complex pitch space of just intonation. Though published analyses of Johnston’s works have focused mainly on his use of just intonation, a proper understanding of *String Quartet No. 3*, as well as other compositions from this transitional period in Johnston’s career, must take into account the blending of serialism with just intonation.

The Concept of Statistical Form at Darmstadt: Stockhausen, Boulez, Pousseur, and Ligeti

Jennifer Iverson, University of Iowa

Stockhausen introduced the idea of statistical form in a 1954 WDR broadcast, but the concept remains somewhat opaque. When Stockhausen began developing his ideas in late 1953, Boulez must have been one of the first people he told. Their correspondence suggests that Boulez found the ideas compelling, but struggled to grasp Stockhausen's rhetoric: "Dear Karlheinz, Your last letter is really quite esoteric. [...] What are you calling 'statistical composition?'" (Boulez correspondence, Paul Sacher Foundation). The purpose of this paper is two-fold. First, I use sketch material and score analysis to clarify some musical definitions and applications of the concept of statistical form. Second, I apply Bruno Latour's "actor-network theory," laid out in *Reassembling the Social*, to investigate the Darmstadt composers' collaboration in defining and using statistical form. Archival research and analysis shows that Stockhausen's *Gruppen*, Boulez's *Le marteau sans maître* and "Tombeau" from *Pli selon pli*, Pousseur's *Quintette à la mémoire d'Anton Webern*, and Ligeti's *Apparitions* all engage techniques that could be dubbed statistical form. Building on Latour, this analysis reveals not only that the Darmstadt composers jointly define and apply ideas, but that shared experiences such as working in the electronic studio provide a common conceptual foundation and vocabulary.

Compositional Technique as Political Engagement in the Early Serialism of Maderna and Nono

Christoph Neidhöfer, Schulich School of Music, McGill University

Throughout their careers, Bruno Maderna (1920-73) and Luigi Nono (1924-90) saw their compositional practice as a form of political activism. Their political commitment, which they displayed in their music in continuously evolving ways, served as both the driving force behind, and the justification for, their creative work. This paper focuses on the early period of Maderna and Nono's politically engaged music, bringing together archival sources, including: (1) the (largely unpublished) correspondence between the two composers and with influential figures and (2) the sketch materials that reveal Maderna and Nono's complex compositional procedures. The paper will demonstrate how their music responded to political stimuli far beyond the features that have commonly been noted, that is, beyond the adoption of politically charged texts, song, and dance music. Far more striking is how Maderna and Nono brought political ideas to bear directly on the design of their abstract serial techniques.

Prior studies of the music-political engagement of Maderna and Nono have focused on texted and programmatic works (Borio, Durazzi, Guerrero, Nielinger, Noller, Pasticci, Rizzardi, Verzina). With its focus on the political meaning of compositional technique itself, this paper discusses both texted and more abstract untexted works from 1950-54 to show how political significance resided in the rapidly evolving "progressive" serial vocabulary.

Transformational Networks as Representations of Systematic Intervallic Interactions in Berio's Sinfonia

C. Catherine Losada, University of Cincinnati College-Conservatory of Music

The current study demonstrates how the quotation-laden third movement of *Sinfonia* accommodates elements of tonality within an atonal context in a non-simplistic way. Tonal and atonal idioms subsist side-by-side in constant interplay without negating one another. In fact, through the systematic interaction of T1/11 and T5/7 transformations, the contrasting motivic and harmonic features of the disparate components are implemented so that they are essential to the structure of the musical language. Furthermore, they are replicated on a larger scale and become determinants of progression, mediating in subtle ways between continuity and contrast.

This paper will present examples from different passages which illustrate the usefulness of a conceptualization that represents systematic intervallic interactions through transformational

networks. Furthermore, it will discuss how this conceptualization emphasizes aspects of the musical language that relate suggestively to serial processes that have been uncovered through studies of Berio's sketches for other works. To conclude, it will present a model for equivalence classes that cut across set-class membership, based on the properties of the transformational networks used to interpret Berio's piece. This model has interesting potential for analysis because it achieves a good balance between the exclusivity/promiscuity extremes that have been deemed problematic in transformational network analyses.

READING AND REREADING

Brian Hyer, University of Wisconsin—Madison, Chair

Constructing Repetition: the Role of Recognition, Verification, and Privileged Relationships in Motivic Analysis

Philip Duker, University of Delaware

Aren't motives everywhere in music? It would certainly seem so from the attention they are given in music scholarship. From discussions of tonal repertoire to atonal investigations, many approaches to music involve motivic connections. Yet despite the prevalence of motives in analysis, the various kinds of relationships and equivalencies that underlie the creation of these links are seldom discussed. By investigating the range of ways that writers conceive of motivic repetition, I show that rather than something straightforward, making these kinds of connections is usually intertwined within a complex web of mental processes. This paper develops a generalized model to compare how various authors understand musical repetition through the lens of motivic analysis. I explore how analysts: (1) recognize that repetition has occurred (i.e. on what basis they claim a relationship between two passages of music), (2) verify that a motive has indeed been repeated, and (3) privilege certain kinds of relationships over others (i.e. what types of connections authors find most valuable to highlight). By focusing on a range of authors who analyze works by Beethoven, Brahms, and Berg, I survey a spectrum of possible ways to understand and construct motivic connections, and the concomitant repercussions they have.

Looking Back and Reconstructing: Dialogical Voices in Hugo Riemann's Theories on Phrasing and Rests

Youn Kim, University of Hong Kong

Hugo Riemann's 1916 article on the theory of *Tonvorstellungen* has been considered the "best rehearsal" of his mature thinking. Less attended to are his writings published thereafter, including two essays also featuring "*Tonvorstellungen*" in the title (1917; 1918–1919) and a three-volume analysis of Beethoven's piano sonatas (1918–1919). Written near the end of his life, these works exhibit the Saidian late style. "Time is converted into space" when Riemann keeps referring back to his earlier works, underlining the continuity of his *oeuvre* while simultaneously highlighting the thrilling revelation of the new insight. In addition, signs of "unresolved contradiction" are found, especially regarding the discussions of phrasing and rests (*Pausen*). The latter becomes particularly relevant here: The premise that we are hearing (or imagining) something during the interim directly points to the very notion of *Tonvorstellungen* that everything starts with imagined music, not actual sounding music.

Taking the references to his earlier works as a lead, the current paper revisits these notions that are featured significantly in Riemann's late works. The conflicting and dialogical "voices" representing different models of musical mind are identified and analyzed against the background of the intertextual and interdisciplinary discourse of contemporary psychology and aesthetics.

The Diatonic System and Its Discontents: Schenker, Freud, and “Die Wege zum Glück”

Nathan Fleshner, Eastman School of Music

Music theorists such as Allen Forte and Martin Eybl have noted indirect connections between the psychoanalytic theories of Sigmund Freud and the music theories of Heinrich Schenker. This paper fills an important gap in this discussion by demonstrating a more direct connection between Schenker and Freud. It examines an article by Freud, “Die Wege zum Glück,” which is found in Schenker’s *Nachlass* as a clipping from *Neue Freie Presse*. “Die Wege zum Glück” is an excerpt from the second chapter of Freud’s *Das Unbehagen in der Kultur*. This paper addresses direct connections found between Freud’s *Das Unbehagen in der Kultur* and the writings of Heinrich Schenker, specifically passages found in *Harmonielehre* and *Der freie Satz*. These passages confirm several similarities between the ideas of Freud and Schenker, including common attitudes about the nature of society and culture, the instinctual drives (both musical and psychical) that inspire conscious manifestations of unconscious substructures, and the source of beauty. A comparison of “Die Wege zum Glück” with Schenker’s writings reveals that Schenker, like Freud, saw “the love that procreates” as the highest of instinctual processes.

Reading Adorno’s Reading of the Rachmaninoff Prelude in C-Sharp Minor: Metaphors of Destruction, Gestures of Power

Karen M. Bottge, University of Kentucky

The unprecedented popularity of Rachmaninoff’s Prelude in C-sharp minor is well documented. Written at the age of 18, Rachmaninoff performed it for the first time in 1892, thereby launching the career of what many have called “one of the world’s most popular piano pieces.” Yet, despite its fame, many critics—as well as the composer himself—have pondered the reasons for the prelude’s adoration. Both critics and composer agree: the surfeit in audience enthusiasm is incongruous with the prelude’s deficit in musical content. Perhaps the most intriguing commentary on this Prelude is that written by Theodor Adorno, whose discussion invokes a rich and unusual palette of metaphorical imagery by referencing such disparate items as “heavy artillery,” “lion’s paws,” “megalomania,” and “Nero’s complex.” This paper will explore more closely these juxtaposed aspects surfacing within Adorno’s essay. Any such exploration of Adorno’s literary ciphers will inevitably lead far afield; hence, my paper will touch upon such disparate topics as Marxist economic theory, the Nero Complex, and recent studies on musical gesture. In so doing, however, we may not only recover a deeper appreciation of Adorno’s keen musical insights, but also gain potential keys to understanding the central paradox of “the C-sharp.”