

NOVEMBER 4-7, 2021 VIRTUAL



44TH ANNUAL MEETING

THURSDAY, NOVEMBER 4 — At-a-Glance

All times are listed in Eastern Time.

	Exhibit Hall	Room 1	Room 2	Room 3	Room 4	Room 5	Room 6	Room 7
9:30-10:45		Post-1945 Music Analysis Interest Group Meeting						
10:45-11:00	Break	Break	Break	Break	Break	Break	Break	Break
11:00-12:30		Intersectionality and Music Analysis: An Introduction	Opera/Operetta	Towards Defining a Musical Style	20th-Century Composers' Tonal Organization	History of Theory: 18th-Century Europe	Peer Learning Program	Peer Learning Program Form & Forming:
12:30-12:45	Break	Break	Break	Break	Break	Break	-Music & Emotion: A	Schoenbergian
12:45-2:15		Motives/Narratives/ Timbres	Flexible Themes and Forms	Songs in Flux	Sonata Forms	Whose Voices?	Approach (Cox)	Analysis (Heneghan) By invitation only
2:15-2:30	Break	Break	Break	Break	Break	Epistemic Injustice and Exclusion in	Break	Break
2:30-4:00		Delivery Schemata and Vocal Stress	Gestures and Fragments	Poster Session 1 20th/21st-Century Compositional Strategies	The Expanding History of Theory I	Music Academia		
4:00-4:30	Break	Break	Break	Break		Break	Break	Break
4:30-6:30	Exhibit Hours	Graduate Programs Reception						
6:30-7:00	Break	Break	Break	Break	Break	Break	Break	Break
7:00		Meet the Board	Early Music Analysis Interest Group Meeting	Analysis of World Music Interest Group Meeting	Indiana Theory Review Reception	UConn Student/Faculty/ Alumni/ae Virtual Reception	Dance and Movement Interest Group Meeting	Performance and Analysis Interest Group Meeting

FRIDAY, NOVEMBER 5 — At-a-Glance

All times are listed in Eastern Time.

	Exhibit Hall	Room 1	Room 2	Room 3	Room 4	Room 5
9:30-10:45	Exhibit Hours		Popular Music Interest Group Meeting	Global Interculturalism and Musical Peripheries Interest Group Meeting	Scholars for Social Responsibility Interest Group Meeting	Music Notation and Visualization Interest Group Meeting
10:00-10:45		Yoga				
10:45-11:00	Break	Break	Break	Break	Break	Break
11:00-12:30		Transforming Tunes/Appropriating Styles	Counterpoint	Rethinking Jazz	Poster Session 2 The Late 18th Century - and Beyond	Antiracist Music
12:30-12:45	Break	Break	Break	Break	Break	Theories: Redefining the
12:45-2:15		Pop Vocals	Performative Challenges	New Perspectives on Tonality	Voice, Sexuality, and	Discipline's Key Terms
2:15-2:30	Break	Break	Break	Break	Embodiment in Black	Break
2:30-4:00		Analyzing Complex Rhythms	Analysis within Temporal Context	Sounds of Freedom/Liberation/ Demilitarization	Worship	Vernacular Idioms and Topics
4:00-4:15	Break	Break	Break	Break	Break	Break
4:15-5:45		Scholars as Community Activists: Abolition and Anti-Racism in Practice				
5:45-6:00	Break	Break	Break	Break	Break	Break
6-7:30	Exhibit Hours	History of Music Theory Interest Group Meeting	Musical Theater Interest Group Meeting	Eastman School of Music Alumni Reception	Russian Music Theory and Music Theory Pedagogy Interest Groups Joint Meeting	Jazz Interest Group Meeting
7:30-8:00	Break	Break	Break	Break	Break	Break
8:00		Florida State University Reception	UMass Theory Virtual Reception	University of Oregon Virtual Reception	University of Cincinnati College-Conservatory of Music Reception	Michigan State University Reception (Alums, Current Students, and Faculty)

SATURDAY, NOVEMBER 6 — At-a-Glance

All times are listed in Eastern Time.

	Exhibit Hall	Room 1	Room 2	Room 3	Room 4	Room 5
9:30-10:45	Exhibit Hours		Music and Philosophy Interest Group Meeting	Interest Group on Improvisation Meeting	Music Cognition and Music Informatics Interest Groups Joint Meeting	Work and Family Interest Group Meeting
9:30-10:45						
		Yoga				
10:00-10:45						
10:45-11:00	Break	Break	Break	Break	Break	Break
11:00-12:30		The Expanding History of Theory II (11:00 - 12:00)	Mentoring Students: Considerations, Practices, and Resources	Poster Session 3 Computer-aided Analysis Interrogating Riemann	Jazz: Improvisation/ Polyrhythm	Neo-Riemannian Excursions
12:30-12:45	Break	Break	Break	Break	Break	Break
12:45-2:15		Dance Explorations	Poster Session 4 Expanding Repertory for Pedagogy Text Delivery in Pop and Rap	Perspectives of Black Composers	Shifting Meter	Schoenberg
2:15-2:30	Break	Break	Break	Break	Break	Break
2:30-3:15		Business Meeting & Awards Presentation				
3:15-3:30	Break	Break	Break	Break	Break	Break
3:30-5:30		Plenary: Teaching Music in the 21st Century				
5:30-6:00	Break	Break	Break	Break	Break	Break
6:00-7:30	Exhibit Hours	Popular Music Interest Group Reception	Autographs and Archival Documents Interest Group Meeting	The University of Texas at Austin Virtual Reception	Film & Multimedia Interest Group Meeting	Music & Disability Interest Group Meeting
7:30-8:00	Break	Break	Break	Break	Break	Break
8:00		CUNY Reception	Indiana University Reception	McGill University Reception		

SUNDAY, NOVEMBER 7 — At-a-Glance

All times are listed in Eastern Time. Note: Daylight Savings Time ended at 2:00 AM.

	Exhibit Hall	Room 1	Room 2	Room 3	Room 4	Room 5
9:30-10:45	Exhibit Hours	Mathematics of Music Interest Group Meeting	Queer Resource Interest Group Meeting			
10:45-11:00	Break	Break	Break	Break	Break	Break
11:00-12:30		Hearing/Listening/ Signing	Timbral Techniques	Poster Session 5 Fourier Analysis Linear Approaches	The Schumanns	
12:30-12:45	Break	Break	Break	Break	Break	Provincializing WAM Syntaxes
12:45-2:15		Cinquecento and Ottocento (12:45-1:45)	Fretboards	Sentences	Compositional Uses of Space	Syntaxes
2:15-2:30	Break	Break	Break	Break	Break	Break
2:30-4:00		Temporality and Listener Experience (2:30-3:30)	Gender Studies	Corpus Approaches to Popular Music Analysis	Celebrating Unsuk Chin	
4:00-4:15	Break	Break	Break	Break	Break	Break
4:15-5:45		Demystifying the Peer Review Process				

SMT 2021 ANNUAL MEETING

Program Committee

Frank Samarotto, Chair Johanna Devaney, YouYoung Kang, Nathan Martin, John Roeder, Mark Spicer, Jason Yust Patricia Hall (*ex officio*)

Executive Board

Patricia Hall, President Michael Buchler, President-Elect Gretchen Horlacher, Vice President Gretchen Foley, Secretary (November 2020 – August 2021) Charity Lofthouse, Secretary (August 2021 – Present) Jocelyn Neal, Treasurer Mary Farbood Anna Gawboy Cynthia Gonzales Jennifer Iverson Nancy Yunhwa Rao Leigh VanHandel

Executive Director

Jennifer Diaz

Upcoming Annual Meetings

2022: (SMT/AMS/SEM) New Orleans, LA, November 10–13 2023: (SMT/AMS) Denver, CO, November 9–12

Cover design by Maria Dalmasso

SPECIAL EVENTS, MEETINGS, & RECEPTIONS

SPECIAL EVENTS

Day	Time	Event
Thursday	4:30-6:30 PM	Graduate Programs Reception
	7:00 PM	Meet the Board
Friday	10:00–10:45 AM	Yoga with Lindsey Reymore
Saturday	10:00–10:45 AM	Yoga with Lindsey Reymore
	2:30-3:00 PM	SMT Business Meeting
	3:00–3:15 PM	SMT Awards Presentation
		Plenary Session: Teaching Music in the 21 st
	3:30-5:30 PM	Century

INTEREST GROUP MEETINGS

Day	Time	Interest Group			
Thursday	9:30–10:45 AM	Post-1945 Music Analysis			
	7:00 PM	Early Music Analysis			
		Analysis of World Music			
		Dance and Movement			
		Performance and Analysis			
Friday	9:30–10:45 AM	Popular Music			
		Global Interculturalism and Musical Peripheries			
		Scholars for Social Responsibility			
		Music Notation and Visualization			
	6:00–7:30 PM	History of Music Theory			
		Musical Theater			
		Russian Music Theory & Music Theory Pedagogy			
		Jazz			
Saturday	9:30–10:45 AM	Music and Philosophy			
		Improvisation			
		Music Cognition & Music Informatics			
		Work and Family			
	6:00–7:30 PM	Popular Music			
		Autographs and Archival Documents			
		Film and Multimedia			
		Music and Disability			
Sunday	9:30–10:45 AM	Mathematics of Music			
		Queer Resource			

RECEPTIONS

Day	Time	Group	
Thursday	7:00 PM	Indiana Theory Review	
		University of Connecticut	
Friday	6–7:30 PM	Eastman School of Music	
	8:00 PM	Florida State University	
		University of Massachusetts Amherst	
		University of Oregon	
		University of Cincinnati College-Conservatory of Mus	
		Michigan State University	
Saturday	6–7:30 PM	The University of Texas at Austin	
	8:00 PM	City University of New York	
		Indiana University	
		McGill University	

THANK YOU TO OUR DONORS

For donations received September 1, 2020 – August 31, 2021

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2021 Annual Meeting

November 4-7 Virtual All times are listed in Eastern Time.

THURSDAY MORNING MEETING

9:30–10:45 Post-1945 Music Analysis Interest Group Meeting

THURSDAY: PEER LEARNING PROGRAMS - 11:00-1:30

By invitation only

Music & Emotion: A Semi-Practical Approach Arnie Cox (Oberlin College & Conservatory)

Form & Forming: Schoenbergian Analysis Áine Heneghan (University of Michigan)

THURSDAY MIDDAY SESSIONS - 11:00-12:30

INTERSECTIONALITY AND MUSIC ANALYSIS: AN INTRODUCTION

Hosted by the Committee on the Status of Women Jan Miyake (Oberlin College & Conservatory), Chair and Organizer

Lori Burns (University of Ottawa), Nadine Hubbs (University of Michigan), Alisha Lola Jones (Indiana University), Presenters

OPERA/OPERETTA

Deborah Burton (Boston University), Chair

Horn Fifths, Fanfare, and Pastoral Topics in Mozart's "Per pietà, ben mio" Andrew Vagts (Tucson, AZ)

Autonomous Accord: The Double Formal Complex in the Act I Finale of *Tosca* Karen E. H. Messina (University of North Carolina Greensboro)

Sullivan's Slyly Shifting Stresses

John Y. Lawrence (University of Chicago)

TOWARDS DEFINING A MUSICAL STYLE

Christopher Doll (Rutgers University), Chair

Characterizing a Signature Metric Feel: The Stax Sound Fred Hosken (Georgetown University)

"Bobbing on the Surface as the Shadow Glides Below": Phishy Polyphony and the Evacuated Signifier

Steven Reale (Youngstown State University)

El cajón del Mariachi: Schemata of a Vernacular Genre Amy Bauer (University of California, Irvine), Luis Zambrano (Los Angeles)

20TH-CENTURY COMPOSERS' TONAL ORGANIZATION

Andrew Mead (Indiana University), Chair

Milhaud's Technique of Combination: Tonal Juxtapositions in the String Quartets Dylan Principi (Princeton University)

Roslavets's Old System of Tone Organization: Scriabinism, Synthetic Chords, and the Fifth Piano Sonata (1923)

Jared Redmond (Seoul National University)

Rotational Arrays in the Music of Boulez

C. Catherine Losada (University of Cincinnati College-Conservatory of Music)

HISTORY OF THEORY: 18TH-CENTURY EUROPE

YouYoung Kang (Scripps College), Chair

Embodying the *Querelle des Bouffons*: The Voice of the Royal Mistress and Music-Theoretical **Dispute in Eighteenth-Century France** Callum Blackmore (Columbia University)

Pergolesi's Stabat Mater: Musical Debates and Nationalist Aspirations in Late-Eighteenth-Century Germany Siavash Sabetrohani (University of Chicago)

Between Hamburg, Vienna and Paris – Anton Reicha's Music Theory from the Perspective of his Early Manuscripts

Frank Heidlberger (University of North Texas)

THURSDAY AFTERNOON SESSIONS - 12:45-2:15

MOTIVES/NARRATIVES/TIMBRES

Robert Hatten (University of Texas at Austin), Chair

Black Narratives in the White Racial Frame: Dialogue, Persistence, and Structure in Florence Price's Piano Sonata in E Minor Kyle Hutchinson (Toronto, ON)

"Like a Piece of Woven Material": Unity and Organicism in Elizabeth Maconchy's String Quartet No. 11 David Orvek (Indiana University)

A Timbral-Motivic Analysis of Obermüller's *different forms of phosphorus* for Solo English Horn Lindsey Reymore (McGill University)

FLEXIBLE THEMES AND FORMS

Chair

Montage Form and the Evolution of the Musical Theater Ensemble Joan Huguet (Knox College)

Filling in the Blanks: Formal Ambiguity in Game Show Themes of the 1970s Christopher Gage (University of Delaware)

Variations on a Theme by K. K. Slider: Variation Sets and the Hourly Music of *Animal Crossing: New Horizons*

Nathaniel Mitchell (Philadelphia, PA)

SONGS IN FLUX

Christine Boone (University of North Carolina Asheville)

Exploring A Rhizomatic Model of Engaging Non-Canonic Music with Teresa Teng's "Hai Yun" as Intertext

Clare Sher Ling Eng (Belmont University)

Improvised Structures in the Music of the Dave Matthews Band Micheal Sebulsky (University of Oregon)

Textural Problematics in The Jesus and Mary Chain's *Psychocandy* Stephen A. Spencer (The Graduate Center, CUNY)

SONATA FORMS

Joel Galand (Florida International University), Chair

Sonata Form Through the Eyes of Leopoldo Miguéz Desirée Mayr (Federal University of Rio de Janeiro) Redundant, Lesser, and Inconvenient Sonata-Rondo Forms?: Mozart and Haydn's Late 18th-Century Rondo Finales Revisited Graham G. Hunt (University of Texas at Arlington)

Form-Functional Roles of the Symphonic Motto

Alexis Millares Thomson (University of Toronto)

THURSDAY AFTERNOON SESSION - 12:45-4:00

WHOSE VOICES? EPISTEMIC INJUSTICE AND EXCLUSION IN MUSIC ACADEMIA

Hosted by the Committee on Accessibility and Disability Anabel Maler (University of Iowa), Chair and Organizer

Epistemic Injustice and Deaf 'Hearers' of Music

Teresa Blankmeyer Burke (Gallaudet University)

'We like no noise, unless we make it ourselves': Music Theory's (Insidious) Norms Richard Beaudoin (Dartmouth College)

Rousseau as Neurodivergent Music Theorist: Thoughts on Disrupting Cognitive Barriers Stephanie Ban (Illinois), Andrew Dell'Antonio (University of Texas at Austin)

Not Doing Music Theory: Reflections on My Path Through (and Around) the Profession Sumanth Gopinath (University of Minnesota)

Extraordinary Times, Extraordinary Measures Stefan Sunandan Honisch (University of British Columbia)

Music Sociality

Jennifer Iverson (University of Chicago)

THURSDAY AFTERNOON SESSIONS - 2:30-4:00

DELIVERY SCHEMATA AND VOCAL STRESS

Jocelyn Neal (University of North Carolina Chapel Hill), Chair

The Vocal Backbeat as a Text Painting Device in Recent Mainstream Country Music Kristi Hardman (The Graduate Center, CUNY)

Syncopation and Syllabic Stress in 20th-Century Popular Music Joseph VanderStel (Artusi, Inc.), David Temperley (Eastman School of Music)

Anaphoric Descents in Hip-Hop Vocal Delivery Mitchell Ohriner (University of Denver)

GESTURES AND FRAGMENTS

Jonathan Bernard (University of Washington), Chair

Interpreting Harmony through Gesture in the Chromatic Music of Anton Webern John Heilig (Indiana University)

Textural Gestures in the Music of Edgard Varèse Daniel Moreira de Sousa (Federal University of Rio de Janeiro)

Kurtág's Fragmentary Forms: Incompletion and Unity in op.7 and op. 28 Matthew Sandahl (The Graduate Center, CUNY)

POSTER SESSION 1: 20TH/21ST-CENTURY COMPOSITIONAL STRATEGIES

Patricia Hall (University of Michigan), Convenor

Durational and Formal Organizations in Guoping Jia's *The Wind Sound in the Sky* (2002) Yi-Cheng Daniel Wu (Soochow University School of Music)

Skiing in k Dimensions, Or, "Metric" k-ary n-Cubes in Some Music of (and since) Ligeti Nathan Smith (Yale University)

The Notational Technology of Stockhausen's Refrain Mediating Between Serialism and Aleatoricism Joshua Banks Mailman (New York, NY)

Messiaen's Octatonic Voice Leading: A Neo-Riemannian Approach Charles Weaver (The Graduate Center, CUNY)

Interval Pairing and the Tonnetz in the Music of Lutosławski Stephen C. Brown (Northern Arizona University)

Extracting Scale Structure from Common Collections in Rock Music Niels Verosky (San Francisco, CA)

THURSDAY AFTERNOON SESSION - 2:30-4:30

THE EXPANDING HISTORY OF THEORY I

Thomas Christensen (University of Chicago), Chair

From Monophony to Melo-Harmony: How Harry Partch Influenced Manfred Stahnke Navid Bargrizan (Valparaiso University)

Marsilio Ficino's Letter on Music Theory: Just Intonation, the Ovoid Scale, and the Neoplatonic One

David E. Cohen (Max Planck Institute for Empirical Aesthetics, Frankfurt)

Ut pictura musica: Zarlino and Galilei on the Nature of Mimesis

Daniel Villegas Vélez (Montréal, QC)

Confronting Ma: Self-Orientalism and the Legacy of Tōru Takemitsu in Japanese Music Theory Discourse

Garrett Groesbeck (Wesleyan University)

THURSDAY EVENING MEETINGS & EVENTS

- 4:30–6:30 Exhibit Hall Hours Graduate Programs Reception
- 7:00 Meet the Board all attendees welcomed Early Music Analysis Interest Group Meeting Analysis of World Music Interest Group Meeting Indiana Theory Review Reception UConn Student/Faculty/Alumni/ae Virtual Reception Dance and Movement Interest Group Meeting Performance and Analysis Interest Group Meeting

FRIDAY MORNING MEETINGS & EVENTS

- 9:30–10:45 Exhibit Hall Open Popular Music Interest Group Meeting Global Interculturalism and Musical Peripheries Interest Group Meeting Scholars for Social Responsibility Interest Group Meeting Music Notation and Visualization Interest Group Meeting
- 10:00–10:45 Yoga with Lindsey Reymore

FRIDAY MIDDAY SESSIONS - 11:00-12:30

TRANSFORMING TUNES/APPROPRIATING STYLES Mark Spicer (Hunter College and The Graduate Center, CUNY), Chair

"Albinoni's" Adagio: Baroque Forgeries and the Test of Time Frederick Reece (University of Washington)

Listener Interactions with Musical Hybridity in the Piano Puzzler Podcast Bruno Alcalde (University of South Carolina)

Irony and Improvisation in Jazz Covers by The Bad Plus

Ben Baker (Eastman School of Music)

COUNTERPOINT Jason Yust (Boston University), Chair

The Quadruple Hierarchy Dmitri Tymoczko (Princeton University)

Compositional Techniques that Define Stravinsky's Neoclassical Counterpoint Patrick Domico (Indiana University), Lucy Y. Liu (Illinois Wesleyan University)

Embedded Dissonance in 18th- and 19th-Century Theory and Practice Karl Braunschweig (Wayne State University)

RETHINKING JAZZ

Garrett Michaelsen (University of Massachusetts Lowell), Chair

Revisiting Kane's Jazz Ontology: Signifyin(g) on Tune Titles Dustin Chau (University of Chicago)

Decentering White Music Theory with Jazz Theory and Drake Stephen S. Hudson (University of Richmond)

The Music of Leanne La Havas: Embodiment and Mediation in Neo-Soul Timothy Koozin (University of Houston)

POSTER SESSION 2: THE LATE 18TH CENTURY – AND BEYOND

Nathan Martin (University of Michigan), Convenor

Sonata Form Without Main Theme

Christopher Segall (University of Cincinnati College-Conservatory of Music)

Cadence as a Hypermetrical Focus

Ellen Bakulina (University of North Texas), Edward Klorman (McGill University)

Mixed Signals: Schematic and Form-Functional Ambiguity in the Keyboard Fantasias of C.P.E. Bach

Alan Elkins (Florida State University)

A Context-Sensitive Approach to the Pre-Dominant Function

Jenine Brown (Peabody Conservatory of the Johns Hopkins University), Daphne Tan (University of Toronto)

Deferred Tonic Returns in Maurice Ravel's Sonata Forms

Damian Blättler (Rice University)

FRIDAY MIDDAY SESSION - 11:00-2:15

ANTIRACIST MUSIC THEORIES: REDEFINING THE DISCIPLINE'S KEY TERMS

Jade Conlee (Yale University), Tatiana Koike (Yale University), Organizers Philip Ewell (Hunter College CUNY), Chair

PANEL 1: MUSICAL MEANING

Autonomy: Liberal Musicology, Marxist Aesthetics, and Racial Capitalism Derek Baron (New York University)

Form: Deconstructing Hierarchy and Standard Sam Reenan (Miami University)

Siihasin: A Diné Perspective on Music Analysis Renata Yazzie (University of New Mexico)

Mariachismo: Sounded Hypermasculinity José R. Torres-Ramos (Hiram College)

The Tech*nē* Turn Cat Slowik (Yale University)

PANEL 2: MUSICAL PARAMETERS

Meter, Africanized Martin Scherzinger (New York University)

Pitch Fundamentalism and the Colonization of Tonal Space Daniel Walden (The Queen's College, Oxford)

Audiation, Musical Aptitude, and Racial Epistemology Jade Conlee (Yale University) Scale, Chōshi, and the Tuning of the Heavens: Orientalism in Discussions of Japanese Music Theory

Garrett Groesbeck (Wesleyan University)

Polyphony: Difference and Separability in Global Perspective Brian Fairley (New York University)

FRIDAY AFTERNOON SESSIONS - 12:45-2:15

POP VOCALS

Johanna Devaney (The Graduate Center, CUNY; Brooklyn College), Chair

Voice as Trauma Recovery: Vocal Timbre in Kesha's "Praying" Emily Milius (University of Oregon)

Alanis Morissette's Voices

Drew Nobile (University of Oregon)

That's the Way I Am, Heaven Help Me: The Role of Pronunciation in Billy Bragg's Recordings Mary Blake Rose (Western University)

PERFORMATIVE CHALLENGES

Daphne Leong (University of Colorado Boulder) Chair

"And the Nightingale Sings...": Performative Effort in Elisabeth Lutyens's *The Valley of Hatsuse*, Op. 62

Christa Cole (Indiana University)

Unpacking Interpretive Difficulty in Contemporary Music Ben Duinker (University of Toronto)

Techniques of a Musician-Dancer: Analysis of an Improvised Tap Dance Performance by Dormeshia

Kara Yoo Leaman (Oberlin College & Conservatory)

NEW PERSPECTIVES ON TONALITY

Daniel Harrison (Yale University), Chair

The Logic of Six-Based Minor for Harmonic Analyses of Popular Music Trevor deClercq (Middle Tennessee State University)

Dual Leading-Tone Loops in Recent Multimedia Brad Osborn (University of Kansas)

Plagal Orientation in Tonal Music: A Syntactic Approach

Gabriel Venegas-Carro (Universidad de Costa Rica), Gabriel Navia (Universidade Federal da Integração Latino-Americana)

FRIDAY AFTERNOON SESSION - 12:45-4:00

VOICE, SEXUALITY, AND EMBODIMENT IN BLACK WORSHIP

Hosted by the Committee on LGBTQ+ Issues Fred Maus (University of Virginia), Organizer

Part 1

Suzannah Clark (Harvard University), Chair Vivian Luong (University of Saskatchewan), Respondent Ashon Crawley (University of Virginia, Religious Studies), Presenter

Part 2

Gavin Lee (Soochow University School of Music), Chair Stephan Pennington (Tufts University), Respondent Alisha Lola Jones (Indiana University), Presenter

FRIDAY AFTERNOON SESSIONS - 2:30-4:00

ANALYZING COMPLEX RHYTHMS

Clifton Callender (Florida State University), Chair

Mixed Messages: Motivic Ambiguity in Guinean Malinke Dance Drumming

Tiffany Nicely (State University of New York, Fredonia)

Hemiola, Polytempo and Aksak Rhythm in Nancarrow's *Piece No. 2 for Small Orchestra* Stephen Taylor (University of Illinois at Urbana-Champaign)

A Holistic Approach for Analyzing the Beat in Popular Music

David Geary (Wake Forest University)

ANALYSIS WITHIN TEMPORAL CONTEXT

John Roeder (University of British Columbia), Chair

Analytical and Compositional Aspects of Webern Reception at Darmstadt and Princeton Scott Gleason (Grove Music Online)

Recontextualized Musical Quotations in Two Repetitive Post-Tonal Works of Adams and Górecki

Hei-Yeung (John) Lai (University of British Columbia)

Contour Theory, Gesture and Embodiment: Promises, Problems and Continuous Alternatives Tobias Tschiedl (McGill University)

SOUNDS OF FREEDOM/LIBERATION/DEMILITARIZATION

Rachel Lumsden (Florida State University), Chair

Cage and Joyce: *Finnegans Wake*, **Demilitarized Language and Demilitarized Music** Jeffrey Perry (Louisiana State University)

The Musical Language of Freedom and Oppression in Richard Danielpour and Toni Morrison's *Margaret Garner*

Andrew Pau (Oberlin College & Conservatory)

Organicism as Algorithm in Julius Eastman's *The Holy Presence of Joan d'Arc* Jordan Lenchitz (Florida State University)

VERNACULAR IDIOMS AND TOPICS

Olga Sánchez-Kisielewska (University of Chicago), Chair

Topical Specification of Vernacular Idioms: Understanding the *Farruca* and the *Garrotín* as **Musical Topics in Spanish Modernism** David Heinsen (University of Texas at Austin)

Lyricism in the Subordinate Themes of Isaac Albéniz's Iberia

Alberto Martin Entrialgo (University of Southampton)

Florence Price's Use of African American Topics in *Thumbnail Sketches: A Day in the Life of a Washerwoman*

Zachary Lloyd (Florida State University)

FRIDAY EVENING INVITED SESSION - 4:15-5:45

SCHOLARS AS COMMUNITY ACTIVISTS: ABOLITION AND ANTI-RACISM IN PRACTICE

Organized by Project Spectrum Sponsored by the SMT Program Committee Clifton Boyd (Yale University), Chair

Michael Sampson and Christina Kittle (Jacksonville Community Action Committee), Co-facilitators

FRIDAY EVENING MEETINGS & EVENTS

- 6:00–7:30 Exhibit Hall Open History of Music Theory Interest Group Meeting Musical Theater Interest Group Meeting Eastman School of Music Alumni Reception Russian Music Theory and Music Theory Pedagogy Interest Groups Joint Meeting Jazz Interest Group Meeting University of Cincinnati College-Conservatory of Music Reception
 8:00 Florida State University Reception UMage Theory Wirtual Depention
- UMass Theory Virtual Reception University of Oregon Virtual Reception Michigan State University Reception (Alums, Current Students, and Faculty)

SATURDAY MORNING MEETINGS & EVENTS

- 9:30-10:45 Exhibit Hall Open Music and Philosophy Interest Group Meeting Interest Group on Improvisation Meeting Music Cognition and Music Informatics Interest Groups Joint Meeting Work and Family Interest Group Meeting
- 10:00-10:45 Yoga with Lindsey Reymore

SATURDAY MIDDAY SESSIONS - 11:00-12:00

THE EXPANDING HISTORY OF THEORY II

Alexander Rehding (Harvard University), Chair

Yuri Kholopov's Theory of Universal Harmony as a Clandestine Bearer of Orthodox Beliefs Knar Abrahamyan (Yale University)

"A Beautiful Voice from the Heavens": Pitch-Centered Analysis of Turkish Makam Using Cantemir's Edvar (c.1700)

Adem Merter Birson (Hofstra University)

SATURDAY MIDDAY SESSIONS - 11:00-12:30

MENTORING STUDENTS: CONSIDERATIONS, PRACTICES, AND RESOURCES

Hosted by the SMT Professional Development Committee Greg Decker (Bowling Green State University), Organizer Don McLean (University of Toronto), Moderator

Daphne Tan (University of Toronto), Graham Hunt (University of Texas at Arlington), Anna Gawboy (Ohio State University), David Pacun (Ithaca College), Panelists

POSTER SESSION 3

Jocelyn Neal (University of North Carolina at Chapel Hill), Convenor

COMPUTER-AIDED ANALYSIS

Notre Oiseaux: A Computational Study of the Messiaen Birdsong Transcriptions of New Caledonia

Luke Poeppel (New York University and Max Planck Institute for Empirical Aesthetics)

A Case Study in Using Interactive Aural Software for the Analysis of Spectral Music: Liza Lim's 'An Elemental Thing'

Michael Clarke (University of Huddersfield), Frédéric Dufeu (University of Huddersfield), Keitaro Takahashi (University of Huddersfield), Axel Roebel (IRCAM, Paris)

INTERROGATING RIEMANN

Karel Janeček's Lydian and Phrygian Functions: Reconsidering Riemann in Light of His Czech Reception

Kája Lill (University of Michigan)

Was Riemann Wrong? Reassessing the Subharmonic Series

David Bashwiner (University of New Mexico)

JAZZ: IMPROVISATION/POLYRHYTHM

Keith Waters (University of Colorado Boulder), Chair

Composition, Improvisation, and Macroharmony in Henry Threadgill's *Sixfivetwo* Guy Capuzzo (University of North Carolina Greensboro)

Salience, Triads, and Transformational Counterpoint in Robert Glasper's Improvisation on "North Portland" Pich Pellegrin (University of Florida)

Rich Pellegrin (University of Florida)

"Pulling Apart" and "Floating Above": Cross-Rhythmic Metric Divergence in Jazz Improvisation Sean R. Smither (The Julliard School)

NEO-RIEMANNIAN EXCURSIONS

Julian Hook (Indiana University), Chair

Experiencing Mozart's Double Syntax in Three Parts: Chromatic Sequence and Expectation in the Divertimento in E major, K. 563, I Florian Walch (University of Chicago)

Octatonic-Triadic Cycles and Amy Beach's "Autumn Song" William O'Hara (Gettysburg College)

Rogue Symmetry: The Groupoid of Riemannian UTTs

M.A. Coury-Hall (New York, NY)

SATURDAY AFTERNOON SESSIONS - 12:45-2:15

DANCE EXPLORATIONS

Gretchen Horlacher (University of Maryland), Chair

An Examination of Improvisatory Practices in Salsa Music and Dance Rebecca Simpson-Litke (University of Manitoba)

Form in George Balanchine's Concerto Barocco

Amy Ming Wai Tai (Yale University)

Choreographic and Musical Interplay in Anne Teresa De Keersmaeker's *Bartók/Aantekeningen* Lindsay Rader (McGill University)

POSTER SESSION 4

Kyle Adams (Indiana University), Convenor

EXPANDING REPERTORY FOR PEDAGOGY

Songs of Katherine Ruth Heyman: A New Diversity Resource for the Undergraduate Classroom

Anna Stephan-Robinson (West Liberty University)

Diversity and Deeper Learning: Teaching Theory through Touchstones Angela Ripley (Baylor University)

TEXT DELIVERY IN POP AND RAP

Some Properties of Text Delivery and Melodic Rhythm in Post-Millennial Popular Music Christopher Wm. White (University of Massachusetts Amherst), Mara Breen (Mount Holyoke College), Joe Pater (University of Massachusetts Amherst)

Flow in the Alter Egos of Nicki Minaj

Hanisha Kulothparan (Eastman School of Music)

PERSPECTIVES OF BLACK COMPOSERS

Hosted by the SMT Committee on Race and Ethnicity Aaron Carter-Ényì (Morehouse College), Organizer Panayotis Mavromatis (New York University), Moderator and Organizer

Jean Kidula (University of Georgia), Onyee N. Nwankpa (University of Port Harcourt, Nigeria), Gilad Rabinovitch (Florida State University), Robert Tanner (Morehouse College)

Keepers of the Songs: A Documentary

Quintina Carter-Ényì (University of Georgia), Presenter

SHIFTING METER

Samuel Ng (University of Cincinnati College-Conservatory of Music), Chair

Form and Hypermeter in the Songs of Kate Bush David Forrest (Texas Tech University)

Mixed Rhythms in Chopin's Ballades and Scherzos Soo Kyung Chung (University of Cincinnati College-Conservatory of Music)

Dancing with the Devil: Liszt's Diabolical Metric Cycles Robert L. Wells (University of Mary Washington)

SCHOENBERG

J. Daniel Jenkins (University of South Carolina), Chair

Chromatic Function in Schoenberg's Atonal Music David Hier (University of Texas at Austin) **Cadence as Gesture in the Writings and Music of Arnold Schoenberg** Andrew Eason (Lebanon, OR)

Dancing Dodecaphony: The Form and Function of the Waltz Topic in Schoenberg's Twelve-Tone Music Johanna Frymoyer (University of Notre Dame)

Johanna Frymoyer (University of Notre Dame)

SATURDAY AFTERNOON MEETINGS & EVENTS

2:30–3:00 SMT Business Meeting

3:00–3:15 SMT Awards Presentation

SATURDAY AFTERNOON SPECIAL SESSION - 3:30-5:30

PLENARY SESSION: TEACHING MUSIC IN THE 21ST CENTURY

Jennifer Snodgrass (Appalachian State University), Chair

Team-Based Cross-disciplinary Inquiry in Music Theory Juan Chattah (University of Miami)

World Musics: The Final Frontier Jane Piper Clendinning (Florida State University)

Beyond the High-Brow Lens: A Pragmatic Approach to the Fundamental Revision in the Undergraduate Music Theory Core John Covach (Eastman School of Music)

TBD Cynthia Gonzales (Texas State University)

Model Composition in the Gospel Classroom Braxton Shelley (Yale University)

The 21st-Century Theory Graduate Student Leigh VanHandel (University of British Columbia)

SATURDAY EVENING MEETINGS & EVENTS

- 6:00–7:30 Exhibit Hall Open Popular Music Interest Group Reception Autographs and Archival Documents Interest Group Meeting University of Texas at Austin Virtual Reception Film & Multimedia Interest Group Meeting Music & Disability Interest Group Meeting
- 8:00 CUNY Reception Indiana University Reception McGill University Reception

SUNDAY MORNING MEETINGS & EVENTS

9:30–10:45 Exhibit Hall Open Mathematics of Music Interest Group Meeting Queer Resource Interest Group Meeting

SUNDAY MIDDAY SESSIONS - 11:00-12:30

HEARING/LISTENING/SIGNING

Cora Palfy (Elon University), Chair

Keeping the "Ear" in "Ear Training": Incorporating "Blind Hearing" for Improved Aural Skills Pedagogy Alexandrea Jonker (McGill University)

Beyond Gestalt Listening: Interdisciplinary Models for Harmonic Dictation Timothy Chenette (Utah State University)

Analyzing Melodic Lines in Sign Language Music Anabel Maler (University of Iowa)

TIMBRAL TECHNIQUES

Alfred Cramer (Pomona College), Chair

Diegetic Sound? Re-thinking Musical Narrative by way of Experimental Hip Hop Calder Hannan (Columbia University)

Emergent Timbres and Motor Mimesis in Screw Music Jeremy Tatar (McGill University)

Opening the Door: A Multifaceted Approach to the Analysis of Text Setting in Kate Soper's *Door* (2007)

Joshua Rosner (McGill University)

POSTER SESSION 5

Richard Cohn (Yale University), Convenor

FOURIER ANALYSIS

Musical Maps and Chord Cartographies: Mapping Harmony in Fourier Space Jennifer Harding (University of Massachusetts Amherst)

Analyzing Hemiolas with the Discrete Fourier Transform Aditya Chander (Yale University)

LINEAR APPROACHES

Contextualizing Triadic Post-Tonality in Three Preludes from Dmitri Shostakovich's 24 Preludes and Fugues, Op. 87

Trevor Hofelich (Florida State University)

Urlinie Play and Musical Narrative Benjamin K. Wadsworth (Kennesaw State University), Meghan O'Harra (University of Massachusetts Amherst)

THE SCHUMANNS

Harald Krebs (University of Victoria), Chair

Dreamlike Ambiguities in Clara Schumann's "Ihr Bildnis" Alexander Martin (Stetson University)

"Schumann's Fragment" Revisited: Non-Tonic Initiating Functions in the Nineteenth Century Matthew Poon (University of Toronto)

Pre-cadential Phrase Endings in the Piano Works of Robert Schumann Jeremy Nowak (University of North Texas)

SUNDAY MIDDAY SESSION - 11:00-2:15

PROVINCIALIZING WAM SYNTAXES

Chris Stover (Queensland Conservatorium, Griffith University), Organizer Michael Tenzer (University of British Columbia), Noriko Manabe (Temple University), Co-Chairs

Three Views of Western Tonality: Successive Provincialization in the Orchestral Works of Yamada Kōsaku

Liam Hynes-Tawa (Yale University)

Carnatic Elucidations of Structure and Expression in Hollywood's Scales Scott Murphy (University of Kansas)

On "Pien" (Biàn 變) Tonality lan Quinn (Yale University)

Irregular to Whom? Segmentation, Grouping, and "Irregular" Phrase Lengths in Klassen's Plautdietsch Folk Song Collection

Grant Sawatzky (University of British Columbia)

"Proto-Structure" and "Anti-Structure": Against Teleology in African Musical Processes Chris Stover (Queensland Conservatorium, Griffith University)

Perceiving Banyan: Temporal Syntax Unbeholden to Meter

Anna Yu Wang (Harvard University)

SUNDAY AFTERNOON SESSIONS - 12:45-1:45

CINQUECENTO AND OTTOCENTO

Megan Kaes Long (Oberlin College & Conservatory), Chair

A Female Pastoral: Northern Italian Ballads as a Topic in *Primo Ottocento* **Opera** Carlos A. Perez Tabares (University of Michigan)

Willaert's Contrapuntal Strategies

Peter Schubert (McGill University)

SUNDAY AFTERNOON SESSIONS - 12:45-2:15

FRETBOARDS

Jonathan De Souza (University of Western Ontario), Chair

Pitch, Voicings, and Fretboard Transformations in Tōru Takemitsu's "Rosedale" James Renwick (McGill University)

Open Strings as Lorentzian Wormholes: Traversing Parallel Universes in Fretboard Space Nicholas J. Shea (Arizona State University)

Theorizing Musical Motion: Moving with the Steel Guitar Joti Rockwell (Pomona College)

SENTENCES

Matt BaileyShea (University of Rochester), Chair

Was ist: Satz Matthew Arndt (University of Iowa)

The Trouble with Line 3: Richard Strauss's Settings of Four-Line Stanzas Joshua Tanis (University of Michigan)

"Everything's Coming up Roses": Momma Rose's Unfettered Optimism in *Gypsy* and her Problems with (Musical) Boundaries

Michael Buchler (Florida State University)

COMPOSITIONAL USES OF SPACE

Mariusz Kozak (Columbia University), Chair

"Your Soul is the Whole World": Spatial Tension in Claude Vivier's *Siddhartha* Christopher Goddard (Gainesville, FL)

Experiencing Spaces through Musical Subjects in Caroline Shaw's *Plan and Elevation* (2015) and Morton Feldman's *Rothko Chapel* (1971) Orit Hilewicz (Eastman School of Music)

Playing with Perspective in Billie Eilish's "Party Favor" (2017)

Zachary Zinser (Indiana University)

SUNDAY AFTERNOON SESSIONS - 2:30-3:30

TEMPORALITY AND LISTENER EXPERIENCE

Bryan Parkhurst (University of Texas at Austin, Oberlin College & Conservatory), Chair

Comparing Temporal Fictions in Tonality and Triadic Post-Tonality: Chopin's Fourth Ballade as a Link Between the Ages

Jason Noble (Université de Montréal)

Lewin's Dubbit, Husserl's Post-horn: A Multistable Model of Polytonal Perception Derek J. Myler (Eastman School of Music)

SUNDAY AFTERNOON SESSIONS - 2:30-4:00

GENDER STUDIES

Lori Burns (University of Ottawa), Chair

The Sonic Construction of White Femininity in the Music of Imogen Heap and Taylor Swift Michèle Duguay (Indiana University)

2B or Not 2B: Representations of Gender in *Nier: Automata* Hayden Harper (Florida State University)

Experiencing Album Forms and Dialectics of Gender through Sleater-Kinney's *The Woods* Gabriel Lubell (Indiana University)

CORPUS APPROACHES TO POPULAR MUSIC ANALYSIS

Claire Arthur (Georgia Institute of Technology), Organizer Stefanie Acevedo (University of Connecticut), Chair and Respondent

Testing the "Loose-Verse, Tight-Chorus" Model: A Corpus Study of Melodic-Harmonic Divorce Claire Arthur (Georgia Institute of Technology), Nathaniel Condit-Schultz (Georgia Institute of Technology)

Meta Corpus Study of Chord-loop Syntax in Twenty-First-Century Popular Music Jinny Park (Indiana University)

"All The Small Things": Microtiming in Punk Music Matt Chiu and Andrew Blake (Eastman School of Music)

CELEBRATING UNSUK CHIN

Ji Yeon Lee (University of Houston), Chair and Organizer

Unsuk Chin's Textural Expansion and Collapse as Formal Processes Jung-Min Mina Lee (Duke University)

A Perception-Informed Approach to Performance of Metric Structure in Unsuk Chin's Etudes Imri Talgam (The Graduate Center, CUNY)

Ritual and Rotation in Unsuk Chin's Šu: Concerto for Sheng and Orchestra (2009) Yayoi Uno Everett (University of Illinois, Chicago)

SUNDAY EVENING INVITED SESSION - 4:15 - 5:45

DEMYSTIFYING THE PEER REVIEW PROCESS

Sponsored by the SMT Executive Board and Publications Committee Jack Boss (University of Oregon; SMT Publications Committee Chair), Moderator

Peter Smith (University of Notre Dame; Editor of *Music Theory Spectrum*), Mitchell Ohriner (University of Denver; Editor of *Music Theory Online*), Megan Kaes Long (Oberlin College & Conservatory; Editor of *SMT-V*), Panelists

THURSDAY MIDDAY SESSIONS - 11:00-12:30

INTERSECTIONALITY AND MUSIC ANALYSIS: AN INTRODUCTION

Hosted by the Committee on the Status of Women Jan Miyake (Oberlin Conservatory & Conservatory), Chair and Organizer

Lori Burns (University of Ottawa), Nadine Hubbs (University of Michigan), Alisha Lola Jones (Indiana University), Presenters

Over the next two years, CSW will sponsor sessions that facilitate scholarship impacted by the concept of intersectionality. Our 90-minute 2021 session will be educational in nature with the goal of introducing our attendees to the topic and its methodological uses. This 2021 session acts as a precursor to the planned 2022 session, which will highlight new analytical work incorporating the concept of intersectionality.

In the 2021 session, we will be joined by three distinguished panelists: Lori Burns (a music theorist at the University of Ottawa whose interdisciplinary research merges cultural theory and musical analysis to explore representations of gender and sexuality in the lyrical, musical, and visual texts of popular music), Nadine Hubbs (a musicologist, gender-sexuality and class theorist, and cultural historian at the University of Michigan) and Alisha Jones (an ethnomusicologist from Indiana University whose fields of publication include gender and sexuality as well as religious music in the African diaspora). Each panelist will provide a ten-minute presentation on the topic of how they (or their specific subfield/field) define "intersectionality" and how an intersectional perspective assists in music analysis. A moderated discussion that will include space for Q&A will occupy the remainder of the time.

OPERA/OPERETTA

Deborah Burton (Boston University), Chair

Horn Fifths, Fanfare, and Pastoral Topics in Mozart's "Per pietà, ben mio" Andrew Vagts (Tucson, AZ)

The horn fifths, fanfares, and horn solos in Fiordiligi's aria "Per pietà, ben mio" from Mozart's *Così fan tutte* illustrate the polysemy of opera buffa's musical topics rather than a straightforward correspondence of topic and text. I contextualize my analysis of "Per pietà, ben mio" by first considering how the pastoral may recall the past, the horn's signification of the cuckold, and horn fifths in the literature. Then I show how the horn fifths topic, as a signifier of the hunt, appears throughout *Così fan tutte* to suggest cuckoldry. Finally, I analyze the horn fifths and fanfare topics, along with the horn solos, in "Per pietà, ben mio" in light of their opera seria setting within an opera buffa. The meanings in "Per pietà, ben mio" are situated between the extremes of the overwrought buffa parody aria and the showpiece opera seria rondò.

Autonomous Accord: The Double Formal Complex in the Act I Finale of Tosca

Karen E. H. Messina (University of North Carolina Greensboro)

The juxtaposition of the sacred and the profane in the finale of *Tosca*'s opening act has never suffered for want of attention, but neither have scholars adequately described how Puccini joins two disparate elements into a cohesive musical whole. Although most commentary on the scene focuses more on the dramatic context than the music (e.g., Carner 1958, Girardi 2000, and Budden

2002), Arman Schwartz hints toward an intriguing proposition when he interprets the scene as "good and evil marching together" (Schwartz 2008).

In this paper, I reveal how Puccini's music both affirms this image of good and evil in tandem and suggests an alternative reading: good *corrupted* by evil. Analysis begins by dividing the score into two constituent elements, defined by each one's instrumentation, dramatic context, and diegetic status. This divisionary methodology yields a familiar structure within each element: AABA in the orchestral church music, and a recitative-arioso-aria-chorus progression in the vocal parts. Together, these elements comprise what I designate a "double formal complex," consisting of two distinct formal structures that function autonomously while simultaneously contributing to the score as a whole. Having been overshadowed by its staging for many decades, this dual structure elevates Puccini's music to the same level of importance as the scene's visual aesthetics. Beyond these formal considerations, additional harmonic details and historical context (Nicassio 1999, Baragwanath 2011) provide commentary on the opera's broader theme of the abuse of power as the plot's antagonist bends both Church and State to his malignant will.

Sullivan's Slyly Shifting Stresses

John Y. Lawrence (University of Chicago)

Scholarly praise for Arthur Sullivan's operetta music often singles out his varied rhythmic treatment of Gilbert's highly regular verse. Prior studies tend to examine Sullivan's text-setting in a vacuum, without a framework for comparing his approach to that of 19th-century composers more generally. Such a framework has emerged in recent scholarship on German art song by Harald Krebs, Yonatan Malin, Stephen Rodgers, Robert Snarrenberg, and others. This paper thus has two goals: (1) to use current theory to pinpoint the distinctive aspects of Sullivan's approach; (2) to use Sullivan's music to expand our conception of the possible relationships between poetic and musical meters.

I take Malin's theory of "declamatory schemas" as my main jumping-off point. Composers create variety within a song by changing from one schema to another. Rather than describing these moments as successions (in which one schema follows another), I instead treat them as transformations (in which one schema is converted into another). I focus on four of Sullivan's techniques of schema transformation: stress deletion, stress addition, grouping dissonance, and selective compression/expansion. I show how Sullivan's deployment of these transformations is motivated by characterization and the inflection of particular words.

I conclude by affirming: (1) the value of applying declamatory schema theory to music that is neither German nor "serious"; (2) the necessity of performing style analysis within a framework that discloses an individual composer's dialogue with common musical practices, shedding light on composer and practice alike.

TOWARDS DEFINING A MUSICAL STYLE

Christopher Doll (Rutgers University), Chair

Characterizing a Signature Metric Feel: The Stax Sound

Fred Hosken (Georgetown University)

Michael Bland, Prince's drummer, described performers' unique tendencies to play slightly ahead or behind the beat as being "as signature to you as the shape of your face" (Scott's Bass Lessons 2021). Is it possible, therefore, to quantify the temporal "feel" of a performer or group in ways that reveal their signature sound? Stax Records was famous for creating a subgenre of rhythm and

blues known as "southern soul" that, between 1961 and 1969/70, had a readily identifiable sound (Bowman 1995). Key to this signature sound—supposedly—was the house band's delayed backbeats, heard prominently on Wilson Pickett's "In the Midnight Hour" (Bowman 1995; Covach & Flory 2018; Wexler & Ritz 1993).

This paper presents an analysis of how meter is performed during Stax Record's first period (1961– 1969/70). First, I analyze the microtemporal details of inter-beat intervals in "Midnight Hour" to show that backbeats are indeed delayed. I expand on this by analyzing Bowman's 95-song Stax Sound corpus to ascertain whether the delayed backbeat truly is a signature of the record label's band or whether "Midnight Hour" is an exceptional occurrence. These analyses prompt the question: if a signature sound may be metrically characterized, might it be possible to then apply this feel fingerprint to a new performance and thereby recreate the "feel"? This paper will also consider the "neutrality" of computational methods, emphasizing how there is no straightforward point of measurement when analyzing something as multifaceted as musical beats, and advocating for musical sensitivity when applying these tools.

"Bobbing on the Surface as the Shadow Glides Below": Phishy Polyphony and the Evacuated Signifier

Steven Reale (Youngstown State University)

Although the music of the rock band Phish is technically virtuosic and steeped in Western art music practice, the band has, until recently, been overlooked by American music scholarship. While much of the scholarly writing that does exist on Phish has focused on the band's improvisations in performance, undoubtedly a critical component of their practice, it is perhaps too easy for them to overshadow the well-wrought pre-composed elements of their songs. Indeed, during his undergraduate studies, guitarist Trey Anastasio studied composition and theory with Ernie Stires, and Bach's *Well-Tempered Clavier* figured prominently in these lessons. As a result, baroque-influenced polyphony infuses much of his early writing, and this talk identifies four "modes of polyphony" employed by Phish: rhythmic imitation, free counterpoint, canon, and fugue, and offers several representative songs for each.

Writers such as Walter Everett, John Covach, and William Echard have shown that it is not uncommon for progressive and psychedelic rock bands to incorporate Baroque-style counterpoint in their songwriting. Phish's practice differs somewhat in that their usage of polyphony is often folded into their broader ironic sensibilities. Specifically, I propose that Phish's music often "evacuates the signifier," by which I mean that the band presents, and then systematically deflates, meaningful musical and lyrical concepts.

El cajón del Mariachi: Schemata of a Vernacular Genre

Amy Bauer (University of California, Irvine), Luis Zambrano (Los Angeles)

Good Mariachi practice is based on a holistic model of performance that includes a prescribed repertoire of bass lines, harmonic changes, meters, forms and instrumental voicings that operate in synchrony. Despite having coalesced around distinct regional styles both within and without Mexico, the musical tradition of Mariachi rests on select formal principles drawn from the Mexican *Ranchera*, Mexican *Son* and the historic instrumentation of trumpet, violin, *vihuela*/guitar, and *guitarrón*, transmitted primarily through aural instruction. These models are derived from the "*Cajón* versions" that form the core repertoire of a Mariachi ensemble, a standard repertoire established by the late 1970s and early 1980s. Classic *Ranchera Valseadas* such as "Hermoso Cariño," "Las

Botas de Charro," "Con la Misma Tijera," and "Los Laureles" were codified in well-known performances by arrangers and artists such as Ruben Fuentes, Vicente Fernández, Linda Ronstadt, and Mariachi Vargas de Tecalitlan. Inspired by Gjerdingen's *Music in the Galant Style*, we present schema prototypes modeled on foundational examples in the core Mariachi repertoire. These archetypes incorporate specific harmonic motions, bass patterns and instrumental voicings within a single, well-defined unit. We will also address the practice of marrying vocal lines to these models according to lyric content and expression, and describe how those units shape larger musical narratives. We further address these paradigms as they shape repertoire expansion and the expression of regional style within contemporary Mariachi practice in ensembles such as Mariachi Nuevo Amanecer (Los Angeles).

20TH-CENTURY COMPOSERS' TONAL ORGANIZATION

Andrew Mead (Indiana University), Chair

Milhaud's Technique of Combination: Tonal Juxtapositions in the String Quartets Dylan Principi (Princeton University)

This paper analyzes three types of dissonant structural combinations in Darius Milhaud's string quartets: juxtapositions of harmonies, of discrete tonal melodies, and of formal plans. None of the most thorough analytical studies of Milhaud's work by Paul Cherry (1980), Jeremy Drake (1989), Deborah Mawer (1997), Barbara Kelly (2003), explore combination as an overarching technique. Yet scrutinizing the quartets shows how Milhaud conjoined progressively larger tonal structures throughout his life—first chords, then melodies, later forms—seeking a uniquely French style of dissonance, rooted in the tonal tradition. These conclusions support François de Médicis's (2004) argument that contemporary criticisms of Milhaud's alleged "atonality" were motivated more by antisemitism than by aesthetic values.

I begin by interpreting the vertical sonorities in Milhaud's second quartet as concatenated pairs of triads, labeling them with ordered pitch class intervals that indicate the separation of their chord roots. This analytical strategy demonstrates that Milhaud contracts and expands the separation of combined harmonies for dramatic effect, punctuating significant formal events. I conclude the presentation by considering how, in the fourteenth and fifteenth quartets, Milhaud graduates from combinations of harmony and melody to juxtapositions of whole tonal forms, borrowing from disparate periods of musical history. Because the fourteenth and fifteenth quartets yield the *Octet* when they are performed simultaneously, these pieces exhibit especially productive misalignments of formal design and fascinating conflicts in their orchestration. In all, I argue that "combination" is a constant theme throughout Milhaud's seemingly inconstant compositional output.

Roslavets's Old System of Tone Organization: Scriabinism, Synthetic Chords, and the Fifth Piano Sonata (1923) Jared Redmond (Seoul National University)

In the mid-1920s, Nikolai Roslavets crested his career as brash modernist in the young Soviet Union, proclaiming his compositional method a "new system of tone organization" spurred by "powerful inner impulse". Roslavets scholars have generally taken the composer at his word, but I argue that Roslavets (like many early Soviet avant-garde figures) owed his technical procedures largely to the innovations of late Scriabin. This paper examines the similarities and differences between the two composers' most constructivist tendencies, showing that Roslavets's "new system" was precisely Scriabin's "old", with Scriabin's favored chords and collections simply swapped for idiosyncratic new *sintetakkordy* (synthetic chords). Analyzing Roslavets's rigorous fifth piano sonata (1923) in comparison with its close aesthetic-technical cousin, Scriabin's sixth (1911-12), I contrast Roslavets's approach to large-scale and local harmony with that of his forebear. Tracing phraseand macro-structure shows Roslavets at his most unique, and also makes clear his inspirations. This paper helps illuminate both his individuality and his indebtedness, encouraging a more holistic view of Roslavets and the other Russian avant-gardists who built their "formalist" structures on mystical foundations.

Rotational Arrays in the Music of Boulez

C. Catherine Losada (University of Cincinnati College-Conservatory of Music)

In the mid-1950s, Boulez radically transformed his approach to serialism through the development of new compositional techniques. Although the operation of multiplication was chief amongst these developments, and remained important to his approach for the remainder of his career, rotational arrays also played a significant role. Boulez's multiplication techniques have recently received renewed scholarly attention, largely due to breakthroughs made possible by the availability of his compositional sketches (Decroupet 2006, Scotto 2014, Losada 2014, 2017, 2019, Salem 2014, 2018). Rotational arrays, which are linked to but distinct from multiplication techniques, have had a tangential role in these discussions. This paper outlines how rotational arrays appeared in varied formats throughout Boulez's compositional career, as well as structural elements, both linked to and distinct from those underlying multiplication techniques, which are responsible for their important role in Boulez's output. In this way, it sheds light on Boulez's application of this technique in relation to Stravinsky's more publicized usage.

HISTORY OF THEORY: 18TH-CENTURY EUROPE

YouYoung Kang (Scripps College), Chair

Embodying the *Querelle des Bouffons*: The Voice of the Royal Mistress and Music-Theoretical Dispute in Eighteenth-Century France

Callum Blackmore (Columbia University)

The *Querelle des Bouffons*, that vicious dispute between supporters of French and Italian music, occurred simultaneously with a parallel revolution in operatic style, occurring not on the official operatic stages of the Opéra, but at the Théâtre des Petits Cabinets, the private theater of Louis XV's official mistress, the Marquise de Pompadour—who served as both its patron and prima donna. The Marquise oversaw a number of key musical innovations associated with the Italian style, including a greater degree of topical variety and a new emphasis on melodic simplicity.

I suggest a new context for the *Querelle*: the vocalizing body of de Pompadour, a literal *corps sonore*. De Pompadour's vocal lines contain an idiosyncratic system of musical notation, suggesting that the works that she commissioned were tailored to the limitations of her voice. I contend that the royal mistress embraced the more melodic Italian *buffa* style because it better disguised her vocal shortcomings, while also aspiring towards the stylistic prestige of French *tragédie lyrique*. Thus, the repertoire of the Petits Cabinets embodied the music-theoretical tensions of the *Querelle*, questioning the assumed dominance of harmony over melody and the incommensurability of French and Italian styles. I read this stylistic tension against the writings of the Marquise's private physician, François Quesnay, who believed that the royal mistress should embrace a life of rustic simplicity to cure her vocal ailments. The body of de Pompadour thus became a gendered battleground in which music-theoretical debate was indexed onto Enlightenment discourses on nature and luxury.

Pergolesi's *Stabat Mater*: Musical Debates and Nationalist Aspirations in Late-Eighteenth-Century Germany

Siavash Sabetrohani (University of Chicago)

Few composers sparked more controversy in the eighteenth century than Giovanni Battista Pergolesi. His short Intermezzo, *La serva padrona,* famously was at the center of the *Querelle des Bouffons*, which rocked France at mid-century. Less well known, though, was a controversy caused by his *Stabat mater* among German listeners, one that involved seemingly parochial issues of meter and text placement. By situating this debate within the cultural-historical context of late 18th-century music theory and aesthetics in Germany, particularly in Berlin, I hope to show that the issues at hand went far beyond surface questions of text setting and phrasing; the discussions betray deepseated nationalistic sentiments.

The theoretical debate surrounding Pergolesi's music in the eighteenth century was made possible by a new space of discourse that fundamentally transformed the role of music in society: the public sphere in which musical issues could be debated, particularly in periodicals. In various German periodicals through the end of the century German musicians such as Schulz, Marpurg, Dittersdorf, Forkel, and Spazier engaged in spirited debates over aspects of Pergolesi's *Stabat mater*. For example, in response to Schulz calling the work "very erroneous and poor," Marpurg accused Schulz of bias and ignorance regarding metrical feet in Latin. Marpurg then invoked and ridiculed Schulz's notoriously conservative teacher Kirnberger. This drawn-out polemic provides a fascinating case study of the way that a seemingly limited problem of music theory can become a subject of discourse in the broader public sphere with larger aesthetic and even political ramifications.

Between Hamburg, Vienna and Paris: Anton Reicha's Music Theory from the Perspective of his Early Manuscripts Frank Heidlberger (University of North Texas)

Anton Reicha's (1770–1836) music theory is commonly associated with his treatises that were published in Paris between 1814 and 1831. Besides this well-known corpus a considerable number of material exists that represent Reicha's theoretical thinking of the period before he moved permanently to Paris in 1808. It consists of manuscripts for textbooks on harmony, but also of analytical writings and essays about musical expression and compositional aesthetics as well as "example compositions." Their significance lies in their innovative and at times radical approach to theoretical aspects, along with an idiosyncratic empirical methodology. Aspects of chromatic modulation, irregular and compound meters, unusual phrasing and methods of motivic development are covered in a way that is very unusual for the time of their origin, around 1800. These aspects define Reicha as a composer and theorist who experimented with compositional features that became mainstream for a later generation of composers, such as his students Hector Berlioz and Franz Liszt.

In my paper I will focus on the "24 Kompositionen für Klavier" that were accompanied by extensive analytical comments, called "Philosophisch-practische Anmerkungen zu den Beispielen." I will analyze selected examples and contextualize them to show how they represent a theoretic thinking that was ahead of his time. This includes their possible influence on Ludwig van Beethoven's compositional development.

MOTIVES/NARRATIVES/TIMBRES

Robert Hatten (University of Texas at Austin), Chair

Black Narratives in the White Racial Frame Dialogue, Persistence, and Structure in Florence Price's Piano Sonata in E Minor Kyle Hutchinson (Toronto, ON)

This paper considers tonal narrative, and its relationship to what Ewell (2020) describes as music's "white racial frame," in Florence Price's Piano Sonata in E Minor (1932). While Brown (1997) describes the sonata as being "in the Romantic tradition," Price's harmonic language is often subtly idiosyncratic to the Romantic style. This paper highlights one of these idiosyncrasies, which I have termed *non-harmonic persistence*: cases wherein inflections of locally non-harmonic pitches—particularly $\hat{6}$ —undermine conventional tonal hierarchies by treating its relation to $\hat{5}$ as hierarchically undefined (c.f. Harrison 1994; Doll 2017).

Traditionally, tonal narrative strategies often invoke the concept of "heroic overcoming" (Straus 2011), which manifests through normalizing traditional tonal structures while treating elements outside those structures—such as these idiosyncratic, anti-hierarchic, uses of $\hat{6}$ —as problems to be subdued (Almén 2008). Such narratives centralize eighteenth- and nineteenth-century European values, a "white worldview [encompassing] persisting. . .racial prejudices, ideologies, interpretations and narratives" (Feagin [2009] 2013). Rather than interpreting Price's harmonic idiosyncrasies within this framework, I propose instead that the resistance to structural integration demonstrated by $\hat{6}$ reflects a non-Eurocentric narrative consistent with Price's personal experiences: an outsider searching for an equal place within a hierarchy designed to exclude all but certain privileged elements.

Ultimately, dismantling music's white racial frame involves considering different narratives; adopting dialogic models of tonal narrative (Hepokoski and Darcy 2006) decentralizes traditional Eurocentric ideologies, and engages the cultural contexts in which a non-white composer lived as a framework for reflection on how idiosyncratic styles interact with conventional tonal structures.

"Like a Piece of Woven Material": Unity and Organicism in Elizabeth Maconchy's String Quartet No. 11 David Orvek (Indiana University)

Dame Elizabeth Maconchy (1907–1994) is a hugely neglected figure in twentieth-century British music. A student of Vaughan Williams, Maconchy was lauded in Britain throughout her long and productive career as a unique voice in British music. And yet, her music has received very little scholarly attention even amongst scholars of British music, and she is virtually unknown in North America. My goal in this paper is to introduce other scholars to Maconchy's music and to begin an analytical investigation of her style. Toward this end, this paper provides an analysis of Maconchy's String Quartet No. 11, a work which Blunnie (2010) calls "the pinnacle of Maconchy's late style."

Perhaps the most commonly noted characteristic of Maconchy's music is its economy, integration, and cohesiveness. Maconchy herself notes this about her music and describes her eleventh quartet as "perhaps the most completely integrated of my quartets" (Maconchy 1989). Taking Maconchy's comments as a point of departure, my analysis explores the ways in which Maconchy achieves this "completely integrated" structure through her use of inter-movement quotation and

developing variation of a small set of motives. Though the eleventh quartet is perhaps the most extreme example of this kind of construction, Maconchy's concern for unity in this quartet and the techniques by which she achieves it are emblematic of much of her output. It is thus my hope that this paper will engender better understanding not only of this particular quartet but also her unique and compelling musical language as a whole.

A Timbral-Motivic Analysis of Obermüller's *different forms of phosphorus* for Solo English Horn

Lindsey Reymore (McGill University)

Jaqueline Leclair's 2020 album, *Music for English Horn Alone*, represents a landmark for the versatile—but often underestimated—English horn. The album includes the premiere of Karola Obermüller's *different forms of phosphorus*. I offer a timbral-motivic analysis of this piece, arguing that formal understanding is best achieved by considering timbre as a primary parameter.

Obermüller's genius in *different forms of phosphorus* comes in part from her elegant mastery of motivic narrative. Although the motives include melodic and rhythmic content, their distinct perceptual characters emerge from timbral properties, sometimes evinced by variation of other properties. Four principal motives are woven together to create a musical narrative of coalescence, each dominating one large-scale formal section. The *pedal* motive is a harmonically rich, sustained tone which explores timbral variation through manipulation of vibrato and microtonality, while the *multiphonic* motive contributes texture. The *singing* motive manifests in two versions, *keening* and *plangent*, primarily differentiated by registral effects on timbre. The *drip-drop* motive, characterized by crisp articulation and short durations, interacts with the "extreme reverb" to produce rich, densely layered overtones. These motives begin as apparently separate entities but struggle for integration throughout, culminating in a climactic, energetic stream spiraling out into the ether, leaving the impression that these motivic processes, and their momentum, endure beyond our listening.

Finally, I address how this timbral-motivic approach can be applied to other works, including multiinstrumental music, and I reflect on the piece/analysis in a wider context as they confront three types of underrepresentation within music theory.

FLEXIBLE THEMES AND FORMS

Chair

Montage Form and the Evolution of the Musical Theater Ensemble Joan Huguet (Knox College)

The narrative scope of post-1960 Broadway musicals has expanded greatly, eschewing the relatively straightforward plot structures of the Golden Age in favor of more complex means of storytelling. The rise of the concept musical in particular posed new challenges for audiences, given the increased number of characters and actions to follow. This invites an important question: how did musical theater composers create new forms for ensemble numbers? This paper introduces "montage form," a strategy by which a single number presents multiple characters, stories, and points of view in an efficient and comprehensible manner. In montage form, a number juxtaposes multiple equally weighted stories from different points of view. Its musical construction reflects this multiplicity of perspectives, featuring contrasting melodies and clear sectional divisions. Additionally, shared musical material links the individual stories into an ensemble, creating connections between the disparate storylines and perspectives at hand. Montage-form numbers are often set apart temporally from the primary plot, conveying past events or providing context for the main action of the musical. After defining montage form, I analyze the eponymous montage-form number from *A Chorus Line* (Hamlisch and Kleban). Finally, I briefly discuss additional examples of montage form, including "Cell-Block Tango" (*Chicago*), "Prologue: Into the Woods" (*Into the Woods*), "Dancing Through Life" (*Wicked*), and "Non-Stop" (*Hamilton*). By showing how each of these montageform numbers contributes to narrative development in its respective musical, I will demonstrate how form-functional study of ensemble numbers can deepen our understanding of the evolution of musical theater style.

Filling in the Blanks: Formal Ambiguity in Game Show Themes of the 1970s Christopher Gage (University of Delaware)

Flexibility is an essential characteristic of game show music: a theme song needs to be able to accompany varying lengths of time occupied by entrances, exits, announcements, and credits, depending on the unique requirements of each episode. I argue that the game show music of Score Productions in the 1970s satisfies this need using formal ambiguity in three ways. First, the one- or multi-measure vamp can be repeated as often as necessary to fill time, as in the celebrities' deliberations during Match Game or the host's and contestants' entrances for Concentration. Second, hypermetric disruption weakens listener perceptions, particularly of the four- or eight-measure group, so that these passages can be shortened or elongated. Password Plus employs this technique by inserting additional measures of tonic after the four-measure main theme, while To Tell the Truth alternates between measures of 4/4 and 3/4 in its introduction, main theme, and interludes. Finally, motivic reuse subverts length-based expectations by saturating a theme song with one single motive, or transformations thereof, as in Password Plus, whose four-measure main theme begins with three identical measures of a characteristic arpeggio. Used as separate entities or in combination, these elements of formal construction provide the flexibility required to accommodate the day-to-day variations in game show segment length, in addition to special situations requiring additional music.

Variations on a Theme by K. K. Slider: Variation Sets and the Hourly Music of *Animal Crossing: New Horizons* Nathaniel Mitchell (Philadelphia, PA)

In *Animal Crossing: New Horizons* (2020), players socialize, build, and explore an infectiously cartoony island community against a backdrop of equally infectious music. This backdrop consists of continuously looping music that changes every hour, on the hour; producing a daily cycle of twentyfour compositions tagging each hour to a distinctive sonic identity. But though such cycles have long been a series hallmark, in *New Horizons*, for the first time, each miniature is constructed out of motivic materials from the game's title track. With this change, *Animal Crossing's* signature cyclic soundscape has been centered around a reference point, effectively transforming it into a set of variations on a theme ascribed to the fictional canine composer, K. K. Slider.

At one level, the variation techniques in *New Horizons* are deeply familiar: each hourly composition selectively elaborates materials from the title track and brings them into new topical fields. But unlike the variation sets of classical music, these techniques operate within a non-teleological, ludic frame, in which variations are environments to be immersed in rather than aesthetic objects to enjoy attentively. Players are thereby encouraged simultaneously to regard the cycle as an index for the routines and schedules of the virtual world and to build mental links between temporally

disparate play spaces that are tagged to similar musical motives. By bringing variation techniques into a temporally distended and non-teleological space of play, *New Horizons* thus unlocks new ways of understanding the functions of motivic reminiscence, analogical thought, and topical recognition in musical experience.

SONGS IN FLUX

Christine Boone (University of North Carolina Asheville)

Exploring A Rhizomatic Model of Engaging Non-Canonic Music with Teresa Teng's "Hai Yun" as Intertext

Clare Sher Ling Eng (Belmont University)

To avoid tokenism as we diversify our canon, I explore a model for comparative study that is based on rhizomatic networks through Teresa Teng's 1974 pop song, "Hai Yun." Specifically, I consider connections arising from intertextuality: "Hai Yun"'s pre-history as a 1928 classical choral work and subsequent transformation into an Indonesian pop song, "Mila." Two rhizomes organize my discussion: one focuses on musical/performative aspects, the other explores textual issues.

Musically, structural similarities between the 1928 work and its commercial incarnation include pentatonic melodies, beginning and ending in a minor key, and modulations or ambiguous motion towards the relative major. There are also more specific similarities in terms of the works' vocal openings, melodic writing and cadences.

Textually, the poem in the 1928 work was adapted differently in Teng's Chinese and Indonesian songs. Although iconic words are retained, the pop Chinese lyrics change the nature of the dialogue—instead of a lady resisting societal advice, we have a romantic exchange. The pop lyrics also convey a lighter tone. Teng's Indonesian lyrics are not simply a translation from Chinese, even though both sets of lyrics make the lady's role more passive. The Indonesian lyrics eliminate both the dialogic and romantic nature of the text, and a particularly puzzling decision is to name the lady "Mila", an unusual name in Bahasa Indonesian. Considered together with the song's modified repetition scheme, the Indonesian song strikes a much bleaker note, which I suggest can be heard in Teng's performative nuances.

Improvised Structures in the Music of the Dave Matthews Band

Micheal Sebulsky (University of Oregon)

Jambands do not stick to the script. Rather than base their live performances off of fixed studio recordings, they continually reimagine and recompose their songs through live-performance improvisation. Songs with no single version acting as *Urtext* are problematic for formal analysis; how can we describe a song's form if that form is constantly changing? Current methodologies for analyzing form in popular music treat the studio recording as the song's basic form. However, this approach proves insufficient for the jamband repertoire, where studio recordings are, at best, snapshots of a particular performance and, at worst, nonexistent.

In this paper, I offer new perspectives on jamband musical form. Using the music of the Dave Matthews Band as a case study, I analyze the formal fluidity present in their live-performance jamming—the combination of groove and improvisation. This methodology elicits three prototypes: jams that utilize a single groove as the accompaniment for improvisation, jams that contain multiple grooves, and jams that interpolate known pieces as new grooves. The Dave Matthews Band's April 20, 2002 performance of their song "#41" demonstrates all three types within one, thirty-two-minute-long performance.

When applied to multiple iterations of the same song, form-jam analyses demonstrate both synchronic (focused on a single performance) and diachronic (how one song has changed throughout multiple performances) perspectives. Concertgoers remember both previous live shows and studio albums. Their pre-conceived expectations will be both confirmed and denied with each new live show, a paradox that galvanizes the jamband sub-cultural community.

Textural Problematics in The Jesus and Mary Chain's *Psychocandy*

Stephen A. Spencer (The Graduate Center, CUNY)

Throughout the Jesus and Mary Chain's *Pyschocandy* (1985), impenetrable walls of distortion, abrasive feedback squeals, and excessive uses of reverb seem to thwart listeners' attempts to mentally represent a "virtual performance space" (Moore 2012). Instead, the album encourages an acousmatic orientation by which sounds are heard as disembodied or somehow "floating free" of their worldly causes. Taking this apparent rupture of sound and source as a jumping-off point, this paper investigates the perception of texture in rock through close analysis of three representative tracks from *Psychocandy*: "Just Like Honey," "Never Understand," and "You Trip Me Up." Supporting my observations with spectrograms and audio feature analysis, I confront existing approaches to texture, such as "accumulative form" (Spicer 2004), the "sound box" (Moore 2012), and "functional layer" analysis (Moore 2012, Lavengood 2020), emphasizing how these approaches are both productive and problematic for the analysis of texture in *Psychocandy*. I conclude by considering some larger questions about perceptual uncertainty and its role in the aesthetic appreciation of recorded experimental rock music.

SONATA FORMS

Joel Galand (Florida International University), Chair

Sonata Form Through the Eyes of Leopoldo Miguéz

Desirée Mayr (Federal University of Rio de Janeiro)

Leopoldo Miguéz (1850–1902) was a leading figure in Brazil's Romantic absolute music tradition. As Brazil transitioned from a monarchy to a republic, Miguéz took part in the government's project of promoting progress expressing the ideals of positivism. This led to a shift in musical aesthetics, away from Italian opera, and toward instrumental music linked to *Zukunftsmusik* (Andrade 2013). Miguéz composed the first Brazilian symphony, symphonic poem, and violin sonata.

As Miguéz was probably the first Brazilian composer to use sonata form, this study examines two large-scale movements using Sonata Theory (Hepokoski and Darcy 2006): his piano piece *Allegro Appassionato* Op. 11 (1883), and the first movement of his violin sonata Op. 14 (1884), contemplating form, harmony, and thematic-motivic construction. It uses two complementary methodologies: "for-mal-harmonic layered analysis" charts (Almada 2016) and graphical schemes adapted from Kopp's network diagrams (2002). My study identifies four main characteristics: use of "proto-theme", the practice of preceding the main theme's entry by an embryonic version (reference to Janet Schmalfeldt's concept of *becoming*); use of *roving-harmony passages* (Schoenberg 1969), characterized by vagrant chords and a lack of tonal reference; use of non-conventional keys for the secondary group; and a wide spectrum of keys.

Despite Miguéz's lack of formal training and an absence of local models, by studying scores, he assimilated the *Zeitgeist* and struck a balance between norm and deviation, advancing Brazil's aspirations toward modernization. This study broadens discourses on nineteenth-century sonata-form practices beyond the European repertoires, adding diversity to the canon.

Redundant, Lesser, and Inconvenient Sonata-Rondo Forms?: Mozart's and Haydn's Late 18th-Century Rondo Finales Revisited Graham G. Hunt (University of Texas at Arlington)

This paper will argue that "problematic" or "inconvenient" sonata-rondo movements such as Haydn's "Clock" symphony finale should not be defined negatively (as a flawed or "lesser" sonatarondo form) or experientally (a midstream conversion or "becoming" from Type 4 to rondo), but rather as descendants of a form I term "expositional X-part rondo," which originated for Mozart and Haydn in their finales as early as the 1760s. Their first couplet-episode (AB) pair forms a sonata exposition (by galant standards, using Burstein's recently revived Kochian terms such as Grundabsätze and Quintabsätze, as well as the modulating Prinner), and then proceeds to the standard couplet-episode (AC, AD, etc.) layout until complete; the expositional materials never return. This form can be seen in Mozart's early Violin Sonata K. 26, as well as in pieces that Cole and Fisher cite as Haydn's first attempts at sonata-rondo (e.g., his 64th symphony). As the generic norms of their sonata forms began to take shape in the 1770s, both Mozart and Haydn began to add a section late in the pieces, perhaps to compensate for the lack of the return of expositional materials, a section I label a "balancing" section. In sum, this presentation will seek to train a less anachronistic lens on these pieces using important recent Formenlehre studies. Once a more flexible idea of a sonata exposition is thereby established, the well-trodden lineage of the form that Cole, Fisher and Fillion outlined in Haydn's works can be extended back even further back to the 1760s.

Form-Functional Roles of the Symphonic Motto

Alexis Millares Thomson (University of Toronto)

Cyclical thematic units preceding a main theme, occasionally described as mottos, occur in several of Mendelssohn's and Schumann's orchestral works. Horton (2013) identifies mottos in three Schumann symphonies, and Vande Moortele (2017) observes similar cases in three Mendelssohn overtures. Building on their work, this paper examines how Niels Gade (1817–1890) manipulates his mottos, particularly at expositional boundaries, to express different formal functions (after Caplin 1998), thereby expanding on precedents set by Mendelssohn and Schumann.

Gade's mottos in the opening movements of four of his symphonies express different formal functions at multiple levels and play active roles in their respective sonata forms proper, thus crossing the boundary of introductory parageneric space (Hepokoski and Darcy 2006). Vande Moortele expands on Caplin's "beginning" function and Hepokoski and Darcy's four "characteristic zones" for slow introductions with five distinct units: prefatory, initiating, medial, closing, and epilogic, which I adapt to explore the different roles mottos play within expositions. Gade's mottos often mark beginnings *and* endings of expositions, thus approaching Hepokoski and Darcy's rotational understanding of sonata form. In the sixth symphony, for instance, the once prefatory motto becomes epilogic as it returns to round off the exposition. In contrast, the placement of repeat barlines in Symphony No. 5 omits the first motto, urging the listener to reinterpret the boundaries of the main theme group. The analyses in this paper demonstrate Gade's development of motto techniques and suggest another angle from which to consider cyclicism in 19th-century sonata forms.

WHOSE VOICES? EPISTEMIC INJUSTICE AND EXCLUSION IN MUSIC ACADEMIA

Hosted by the Committee on Accessibility and Disability Anabel Maler (University of Iowa), Chair and Organizer

The COVID-19 pandemic and calls for racial justice in 2020 have called attention to the ways in which epistemic exclusion and injustice haunt our society and limit accessibility on a broad, systemic scale. "Epistemic injustice," a term coined by Miranda Fricker, refers to "a wrong done to someone specifically in their capacity as a knower." A person may be wronged in their capacity as a giver of knowledge, or when a gap in collective knowledge puts them "at an unfair disadvantage when it comes to making sense of their social experiences" (Fricker 2007, 2). The idea of epistemic exclusion, and the epistemic injustices to which this exclusion leads, can be a productive frame for understanding how some knowledge is valued and disseminated in the discourses of music theory, while other knowledge is marginalized, ignored, and rejected from our dominant musical paradigms.

This session aims to dismantle the fixed epistemic frames of music theory, to shift what is marginal and marginalized to the center, to focus on the questions and perspectives that have slipped through the cracks of our epistemic resources. In calling attention to how our epistemic resources have largely been determined by white, male, able-bodied persons, we aim to highlight the knowledge and experience of those who have been traditionally excluded from our epistemic frames.

Epistemic Injustice and Deaf 'Hearers' of Music

Teresa Blankmeyer Burke (Gallaudet University)

This paper analyses a particular epistemic injustice focusing on the experience of deaf music knowers. One narrow folk definition of what a deaf person is reinforces common stereotypes about deaf people and our ability to access music. This definition assumes that all deaf persons hear no sound at all and are therefore unable to access, experience, appreciate or develop informed views about music. Academics are not exempt from this kind of thinking, as I recently experienced when giving a paper offering a view of how the field of Deaf Philosophy might approach the topic of music appreciation. My paper aims at the messy middle of signing deaf community reality – deaf people can and do appreciate music, with or without sound. During the discussion portion of my paper, I was dismissed as a knower of music and also as a knower of deafness. Ironically, these two epistemic challenges turned on the same criterion – whether I had the capacity to experience sound. My challenger's reasoning was as follows: to count as a knower of music, one must possess the capacity to hear; to count as a knower of deafness, one must not possess any auditory capacity. Fricker's own descriptions of epistemic injustice refer to the parties in such an interaction as 'speaker' and 'hearer', reinforcing a conception of epistemic injustice that is audist by default. I argue for a Deaf Philosophy approach, which assumes the validity of signing Deaf community testimony as a starting point instead of using an audiogram as gatekeeper.

'We like no noise, unless we make it ourselves': Music Theory's (Insidious) Norms Richard Beaudoin (Dartmouth College)

The field of music theory operates according to countless unwritten, unspoken agreements that quietly regulate its content. These insidious norms have historically funneled scholarly activity towards notated scores by white, male, able-bodied persons. Redirecting these currents, writings by William Cheng, Philip Ewell, Ellie Hisama, and Loren Kajikawa suggest that music departments would be more interesting, healthy, and populated places if all music — and all theorists — counted. This is not simply a platitude: an ongoing curricular transformation will be offered as a case study of the impact that these scholars have had on the creation of new courses and avenues of research.

Inspired by the proposals set forth in Hisama's "Getting to Count," I will raise questions about theory's entrenched center/periphery binary: Which works are granted 'citizenship' at our conferences? Which performers receive analytical attention? Which interpreters are 'allowed' to record which repertoire? And within audio recordings, which sounds matter? This last question might seem trivial, but it is teeming with hermeneutic life: our collective appraisal about what 'counts' as music — and who does the counting — reinforces an undue sanctity for the composer's score as determinative of meaningful content while simultaneously marginalizing the sounds made by the bodies of performers. (This includes the common and disturbing practice of suppressing the sound of musicians breathing.) New research that analyzes and celebrates the totality of sounding bodies is offered as a small contribution to the larger epistemic changes occurring within music departments and the SMT.

Rousseau as Neurodivergent Music Theorist: Thoughts on Disrupting Cognitive Barriers

Stephanie Ban (Illinois), Andrew Dell'Antonio (University of Texas at Austin)

As North American college instructors, we can design strategies to accommodate disabled students and facilitate their completion of the learning tasks that we have defined as essential to music theory pedagogy. Those staff-notation-based, counterpoint-driven learning outcomes are the standards by which we define our academic discipline, essential functional principles that we can trace back to at least Rameau's *Traité de l'harmonie* and *Nouveau système théorique*.

But these principles can also provide noteworthy cognitive hurdles that limit access and bring about epistemic injustice. Stephanie Ban has proposed considering the musical thought of Rousseau, arguably the most significant contemporary interlocutor of Rameau, from a disability studies angle, considering his self-awareness as "disabled" from a social-model perspective precisely because of his struggles with comprehending and applying the musical principles that Rameau was codifying as essential for the French elite.

We might even see Rousseau experiencing a sort of "disability gain" through his efforts to articulate musical priorities that challenged the primacy of Rameau's models, though insufficiently to prevent them from becoming normate. Considering Rousseau's attempt at an anti-Rameau theory more closely as a neurodivergent epistemic disruption might help us shake off some of the inevitability of functional harmony and species counterpoint as foundational starting points for undergraduate music theory today, and also understand how those pedagogical approaches create cognitive barriers that exclude some folks—neodivergent otherwise—who would have valuable contributions to epistemological discourse on music and musicking.

Not Doing Music Theory: Reflections on My Path Through (and Around) the Profession Sumanth Gopinath (University of Minnesota)

This talk reflects upon my experiences of being told that I was "not a real music theorist" or "not doing music theory." These experiences date back to the earliest days of my involvement in the field as an undergraduate student, through my graduate school years, and even, mostly implicitly, in relation to being hired, the tenure process, and subsequent work at my current institution of employment. While my identity as a South Asian American and person of color in an overwhelmingly white field is not separable from this history, its primary lineaments are intellectual and stem from 1) the experience of research science as an undergraduate student in electrical engineering, and simultaneously being confronted by what appeared to be the pseudo-scientific aspects of modern English-language music theory; 2) my encounters with the broader humanities, critical theory, Marxism, and labor and political organizing while in graduate school, which led to the formation of a scholarly ideal that diverged from the then-prevalent norms in music theory; and 3) the subordination of music-theoretical claims and inquiries to hermeneutic, historical, and political-economic ones in most of my work. My affiliation to music theory is strongest with what Fred Maus has described to me as the "fringe culture of the SMT": a capacious margin that includes a (for some) bewildering diversity of post-paradigmatic scholarly approaches to the study of music. Increasingly, that post-paradigmatic fringe is threatening to swallow up the whole of the field—a tendency that, in my view, we ought to explicitly embrace.

Extraordinary Times, Extraordinary Measures

Stefan Sunandan Honisch (University of British Columbia)

In counterpoint to the question of whose voices are included and excluded in music academia, my paper asks a question of its own: how have changing aesthetics and shifting critical postures brought new points of emphasis to the creative practices of disabled musicians during Covid-19? Building on the premise that extraordinary times call for extraordinary measures, I explore the ways in which "disability music," made and received within the curricular and pedagogical systems of "ability music" that our time of pandemic has revealed with particular clarity, throws hierarchical organizations of pitch, rhythm, phrase, melody, harmony, and ultimately, the very idea of "form" itself into crisis. My approach attends to what it means, and, crucially, what it could mean to be disabled at the beginning of a decade that, in Arundhati Roy's apt words, constitutes a "portal," inviting our presence "with little luggage, ready to imagine another world" (Roy, 2020). In so many ways, however, now more than a year after Roy's call, the crisis continues, the portal remains untraversed, another world is left unimagined. Moving within the framework of Critical Disability Studies, and voicing the principles of Disability Justice in response to the epistemic injustices that reduce disability music to music's other, can, I suggest, help us move beyond the ableist frames of a post-pandemic "return to normal," a discourse which poses an always unanswered question: normal for whom?

Music Sociality

Jennifer Iverson (University of Chicago)

I am not the first to note that music, and music theory, are highly skill-based discourses. As such, music can quickly exclude those who are "different," construed here in terms of race, class, gender, bodily or cognitive ability, or some combination. This paper opens space for us to reconsider what we are doing when we are teaching music (theory) and more specifically, to consider teaching in a way that is more socially-based than skill-based. I share about "Music Sociality," a middle-school

program I facilitate at City Elementary (a Chicago school for children with autism and other sensoryprocessing or learning differences). The program aims to build students' descriptive vocabulary and reciprocal communication about sound, thereby increasing social conduits, via music, between neuro-atypical kids and their (neuro-typical) peers. This program creates social connection around music, rather than teaching skill, technique, or specific knowledge. Recognizing that this is a middle school program, and that I teach music at a privileged University that values liberal-arts-style inquiry, I nevertheless think out loud and share tools for transporting the aims of "Music Sociality" into your contexts and your college music theory classrooms. This is an invitation to take creative, pragmatic, and specific steps toward reframing music, and your music (theory) teaching, as a space of shared sociality and inclusion, rather than as a space of epistemic exclusion.

THURSDAY AFTERNOON SESSIONS - 2:30-4:00

DELIVERY SCHEMATA AND VOCAL STRESS

Jocelyn Neal (University of North Carolina Chapel Hill), Chair

The Vocal Backbeat as a Text Painting Device in Recent Mainstream Country Music Kristi Hardman (The Graduate Center, CUNY)

This paper explores a text-music phenomenon, that I call *vocal backbeat*, which is used as a text painting device in much recent mainstream country music. Vocal backbeat occurs when phonetic accents and/or rhyming words appear on beats 2 and 4 of a 4/4 meter. In these vocal backbeats, beats 2 and 4 are also performatively stronger through phenomenal accents, including durational, dynamic, and/or pitch accents.

Vocal backbeat is often used as a text painting device in recent mainstream country music in order to create a sense of tension. In sections with vocal backbeat, there is a divorce between the phenomenal accents in the vocals and the conventional metric accents in the guitars and keyboards. Drawing on recent work on metric dissonance, text-music relationships, and positional listening (Attas 2015, Biamonte 2014, Covach 2020, Samarotto 1999, and Malawey 2020, among others), I suggest that, within the singer's part, the backbeat feels like the strongest of the four beats, subverting our expectations of 4/4 meter. The tension between the parts usually accompanies a conflict in the song's narrative. Once the conflict resolves in the lyrics, the patterns of accent in the vocals, guitars and keyboards reconcile as well. This paper will include analyses of songs by Carrie Underwood, Kane Brown, Eric Church, Jason Aldean, and Emerson Drive.

Syncopation and Syllabic Stress in 20th-Century Popular Music

Joseph VanderStel (Artusi, Inc.), David Temperley (Eastman School of Music)

Syllabic stress rarely factors into theoretical models of syncopation. Most studies define syncopation purely in terms of note positions in relation to the meter (Gomez et al. 2007). For styles of music where stressed syllables almost always fall on strong beats, it is reasonable to design a model of syncopation that forgos syllabic stress. This is not true of popular music, where stressed syllables often do not align with metric accents (Tan et al. 2019). Syncopation in popular music may even arise from syllabic stress alone: from a stressed syllable that is metrically weaker than a following unstressed syllable. Such syncopations are striking because they involve a direct conflict between syllabic stress and metrical strength. In this paper we explore the rise of this unprecedented type of syncopation in American popular music of the 20th century. In a survey of top Billboard songs from each year of the 20th century, we find that over half of all syncopations of this type occur after 1975, and over 75% occur after 1950. In contrast, our survey suggests that traditional syncopations, those with no note on the following strong beat, are common in all decades of the century. We show how syncopations arising from a mismatch of syllabic stress are often capable of greater expressivity than traditional syncopations, particularly in musical contexts where traditional syncopations are very common.

Anaphoric Descents in Hip-Hop Vocal Delivery

Mitchell Ohriner (University of Denver)

A growing collection of scholarship by Noriko Manabe, Robert Komaniecki, myself, and others analyzes pitch organization in the rapping voice using methods from both music theory and intonational phonology. One principle of the latter is that syllables carrying linguistic "focus"—that is, new, non-derivable information—tend to be higher in pitch. Another principle of intonational phonology, termed "declination," holds that spoken utterances (not unlike sung melodies) tend to decline in pitch. One prominent poetic schema in rap lyrics, the anaphora—that is, several utterances that begin with the same words—pits these two principles against each other. In an anaphora, the novel text carries linguistic focus and competes with tendencies towards declination.

I determine through a corpus study of performed anaphoras that focus usually "wins" over declination in hip-hop vocal delivery. Having documented the tendencies of "unmarked" focal accents in anaphoric delivery, I analyze three examples of anaphoric delivery with "anti-focal" accents, utterances that descend in pitch despite linguistic focus towards the end, in performances by Mos Def, Kendrick Lamar, and the poet Najee Omar. In my readings, anti-focal accentuation is a marked performance practice that bolsters assertions of individuality and autonomy. Ultimately, I have three aims in sharing this work: continuing to explore aspects of pitch organization in the rapping voice, drawing hip-hop vocal delivery into musical considerations of schema theory, and presenting analytical methods that can accommodate a variety of recited, rapped, and sung Black vocal practices.

GESTURES AND FRAGMENTS

Jonathan Bernard (University of Washington), Chair

Interpreting Harmony through Gesture in the Chromatic Music of Anton Webern John Heilig (Indiana University)

Much of the analytical discourse concerning harmony in Anton Webern's chromatic music has focused on the consistency of the intervallic content expressed vertically and horizontally within a particular work, while often leaving a critical interpretive question unaddressed: what is it that compels us to hear multiple pitches as a single harmonious sound in this music, which freely employs consonance and dissonance? Or, more briefly, how do we as listeners and performers decide which simultaneous sounds belong together?

In this paper, I show that Webern's compositions demonstrate a consistent use of particular harmonic intervals—major sevenths and minor ninths—within sonic contexts which heavily promote the fusion of different sounds into singular percepts through synchronous onsets and offsets; high degrees of similarity in timbre, dynamics, and articulation; and parallel changes in sound qualities (including pitch and intensity). Following this, I argue that these intervals are employed with the intent to fuse not only sounds, but also their sources, which can be heard as briefly coalescing into expressive unities through the performance of musical gestures.

To capture this experience, I develop an analytical method that directly builds upon the work of Alfred Cramer, who has argued that these intervals were critical to the harmonic vocabulary of Webern's early compositions because they strongly promote the experience of fusion between sound objects. My analyses shift the focus towards the potential for specific sound sources to be heard as fused, by considering instances in which recognizable melodic gestures are expressed through multiple synchronized sounds/sound sources.

Textural Gestures in the Music of Edgard Varèse

Daniel Moreira de Sousa (Federal University of Rio de Janeiro)

A striking feature of the music of Edgard Varèse is the emphasis assigned to timbre and rhythm, resulting in complex sound masses. Varèse's compositional processes have been associated with a spatial framework and visual imagery as a metaphorical description of his music. Nevertheless, Jonathan W. Bernard (1981) introduces a series of Varèse's compositional techniques which reveals these as not simple metaphorical thoughts, but actual Varèse's practical procedures to organize pitches in the register. These organizations may be implemented in various ways by placing pitches in time, with a specific timbre and articulation. Each of those realizations underlies the design of a textural configuration. A textural configuration may be understood as the organization of n simultaneous sounding components into *m* textural layers, which may be described by an integer partition in such a way that each integer stands for a textural layer and its value depicts the number of sounding components therein (Gentil-Nunes 2009). In this paper, I discuss some recurrent textural gestures in the music of Varèse, considering their relation with pitch, time, and timbre in a spatial perspective. One of Varèse's most recurrent textural gestures concerns the various articulations of sounding masses (blocks) by the successive superposition of sustaining notes. Thus, a block with *n* notes may use any partition of *n*, by considering the cumulative superimposition of their constituent parts. Finally, the analytical tools I introduce in this paper enable accessing all spatial arrangements of these layers to discuss both gradual constructions and dilutions of blocks.

Kurtág's Fragmentary Forms: Incompletion and Unity in op.7 and op. 28

Matthew Sandahl (The Graduate Center, CUNY)

There is an aesthetic dichotomy at work in the music of György Kurtág. On the one hand, fragmentation and incompletion play a role in his musical processes. However, one also detects integrating pressures in his work. I provide analyses that are motivated by these competing forces, suggesting that they be seen as complementary rather than mutually opposed ideals. My strategy is to provide multiple readings of the same work, each of which is incomplete on its own but related to the others at a higher level of abstraction.

I analyze the soprano line in Death, III from *The Sayings of Péter Bornemisza*, first in terms of a nearly-symmetrical succession of pitch intervals, and later in terms of a compound interval cycle. Each reading accounts for all but one note of the line. The piano accompaniment provides these missing notes but in a manner that undermines the patterns established by the soprano line. I show how all of these partial readings might be subsumed into a further analysis involving transpositional combination.

In *Officium breve*, movement III, I tease out the tensions between tonal and post-tonal musical processes. The piece nearly supports a tonal-prolongational reading, but this reading is undermined by dissonant minor ninths at the final cadence. I take up these dissonances as the basis for

a post-tonal reading. By relating multiple incomplete analyses by means of their respective failures, I suggest that in Kurtág's music notions of incompletion and unity are in dialectical relation to one another.

POSTER SESSION 1: 20TH/21ST-CENTURY COMPOSITIONAL STRATEGIES

Patricia Hall (University of Michigan), Convenor

Durational and Formal Organizations in Guoping Jia's *The Wind Sound in the Sky* (2002) Yi-Cheng Daniel Wu (Soochow University School of Music)

This proposal contributes to the field of post-tonal rhythm studies by demonstrating the rhythmic structure in a chamber work by the Chinese composer Guoping Jia (b. 1963)—*The Wind Sound in the Sky* (for cello, percussion, and a Chinese wind instrument sheng; 2002). I show how Jia organizes his rhythmic structure based on strings of integers—which indicate durations—derived from the poem *September* (1986) written by the Chinese poet Haizi.

The Wind Sound contains seven short movements. My presentation focuses on Mvt. I, which contains two parts. The duration of a rhythmic segment in each instrument is generated by one of the two numerical parameters derived from Haizi's poem: 1) the number of strokes to write each Chinese character, forming string 1 <14, 11, 10, 11, 10, 10, 14, 14, 10, 7>; and 2) the number of characters in each line, forming string 2 <14, 11, 10, 11, 10, 14, 14, 10, 7>.

Counting one eighth as a beat, the durations of the rhythmic segments in the sheng are represented by string 1. String 2 characterizes the segments in the cello (sixteenth = 1 beat) and percussion (eighth = 1 beat). While segments in the outer voices perfectly align with the two-part formal division, those in the middle smoothly flow through the division, blurring the formal boundary. During my presentation, I will lead the audiences to listen to the music, experiencing the two-part form narrated by the three intricate layers of different durations of the rhythmic segments.

Skiing in *k* Dimensions, Or, "Metric" *k*-ary *n*-Cubes in Some Music of (and since) Ligeti Nathan Smith (Yale University)

This poster presents a generalization and consolidation the of lineage of approaches to metrical inclusions put forward by Cohn (1992, 2001, 2019), Leong (2007), Murphy (2009), and Guerra (2018, 2019) that model metrical states in which pulses are related by combinations of the powers of 2 and 3. As oft noted, current methodologies could adequately address the *substitution* of higher primes for either 2 or 3. However, the *inclusion of more* (co-)prime generators necessitates a reex-amination of "ski-hill graphs" and "metric cubes"—recasting them as *k*-dimensional ski-hill lattices and *k*-ary *n*-cubes, respectively. Expanded thusly, the ski-hill affords a new category of hemiola (*k*-Hemiola) that captures up to *k* hemiolas on *the same metrical level*, as distinct from "complex" hemiolas that occur across *different* levels. Isochronous *k*-ary *n*-cubes form a GIS as the group action of the *n*-fold Cartesian production of Z_k : (Z_k)ⁿ.

A generalized space is proposed that encompasses all possible isochronous and non-isochronous metrical states and their hemiolic relations. As hemiolas are here defined in reference to the space's abstract structure, I present a three-tier conception of hemiolas based on the properties of the chosen generators: dissonances arising from the powers of 2 and 3; those arising from powers of higher primes; and those arising from co-prime generators. Illustrated by Ligeti's *Études*, King Crimson, and Animals as Leaders, the generalizations presented here offer a means of evaluating

abstractions of hemiolas and metrical dissonance, while providing a foil against which their traditional conceptions can be heard anew.

The Notational Technology of Stockhausen's Refrain Mediating Between Serialism and Aleatoricism

Joshua Banks Mailman (New York, NY)

Besides electronic sound, another field of post-war technological innovation was the explosion of innovative music notation (graphic scores of Cage, Feldman, Oliveros, Ligeti, Busotti, and Stockhausen). Some of the same composers were forging *integral serialism* (deriving multiple features from one numeric series) and were simultaneously tantalized by the spontaneity afforded by aleatoricism (or *open form*). The aural result of integral serialism is often so kaleidoscopically fluid that it sounds derived by chance and vice versa. Boulez writes that "fluidity of form must integrate fluidity of vocabulary." Yet beyond these two-fold connections, the multiple temporal unfoldings of Stockhausen's *Refrain* (1959) (for piano, percussion, and celeste) uniquely synthesize all *three* of these innovational strands: notation, serialism, and aleatoricism in one entanglement.

Refrain's striking visual presentation is known as a circularly shaped score with a rotating transparent strip of additional noteheads. Radial trajectories at varying distances from the center share features with spiral motion, which is what generates (on chromatic pitch space) the composition's hidden all-interval 12-tone series unveiled at its centerpoint. Yet the pitch motives on the rotating strip arise from another row derived through poetic *sestina* permutation, which itself is spiral. Rotation of the strip expands or contracts the temporal distance of these motives, creating indeterminacy in the pacing of varied repetition heard in performance. In this way *Refrain's* indeterminacy and serialism are multiply wrapped together through this concept of *varied-distance radial motion*, such that the technical operation of the score's visual form mediates between, thereby encompassing, two opposites of Cold-war music.

Messiaen's Octatonic Voice Leading: A Neo-Riemannian Approach

Charles Weaver (The Graduate Center, CUNY)

Olivier Messiaen's early compositions often feature his second mode of limited transposition—the octatonic scale—a collection whose symmetrical properties have long fascinated theorists. Analyses of these second-mode pieces, including analyses by Messiaen himself, are often content to identify which octatonic collection contain a particular series of chords. In this poster presentation, I show that this music can be analyzed more effectively with the algebraic tools of neo-Riemannian theory, in a manner inspired by Leah Frederick's recent research into diatonic voice-leading spaces.

In particular, I define an octatonic-step transformation, in which multiple voices move by successive parallel steps within an octatonic scale. Messiaen calls such progressions "parallel successions of chords," and they are a common surface feature of his music. Using a model that employs a mod-8 voice-leading space, I show that this transformation operates at more abstract levels as well, though its presence is often hidden by oblique or contrary contrapuntal motion on the surface. This model provides a fuller explanation of Messiaen's characteristic octatonicism than previous analyses.

Interval Pairing and the Tonnetz in the Music of Lutosławski

Stephen C. Brown (Northern Arizona University)

In his work on Lutosławski, Charles Bodman Rae has explored a crucial trait: namely, the composer often focuses on a pair of interval classes, treating them as building blocks of structure. Dubbed "interval pairing" by Bodman Rae, this technique most commonly occurs in the melodic dimension of Lutosławski's music, but sometimes influences his approach to harmony as well. This presentation aims to carry forward Bodman Rae's work by harnessing the *Tonnetz* to investigate interval pairing in Lutosławski's music. The presentation examines numerous excerpts from Lutosławski's music of the 1950s through the 1980s, including a detailed look at his *Grave* for Cello and Piano (1981).

Of particular interest, Lutosławski's music typically switches among two or more different pairings of interval classes. This begs the question: does Lutosławski treat his various interval pairings in a similar way? In other words, can we discern any general principle governing his approach to interval pairing? As I will demonstrate, such a principle does in fact underlie most of Lutosławski's passages involving interval pairing. Specifically, these passages tend to operate within a 2xN region of a *Tonnetz*—or to put it another way, they tend to inhabit two parallel "tracks" of a *Tonnetz*. Though Lutosławski's various choices of interval pairings often result in passages that outwardly sound very different from each other, this principle serves as a common thread uniting them. By exploring this principle in a number of his works, this presentation sheds new light on a fundamental aspect of Lutosławski's music across the decades.

Extracting Scale Structure from Common Collections in Rock Music

Niels Verosky (San Francisco, CA)

Musical excerpts can consist of some unknown combination of in-scale and out-of-scale pitches with indeterminate underlying scale structure. A notable example comes from Temperley and de Clercq's (2013) corpus analysis of 200 rock songs, which identified ten commonly occurring pitchclass collections that mostly do not correspond to commonly cited musical scales. Drawing on perceptual studies that suggest pitch-class occurrence frequency as a cue of scale membership, I propose a simple heuristic for separating in-scale and out-of-scale pitch classes across musical excerpts sharing a pitch-class collection with unknown scale structure. I then apply this heuristic to de Clercq and Temperley's rock corpus, finding that the ten common pitch-class collections reduce to four underlying scales: two reduce to the major diatonic, four reduce to the major pentatonic, three reduce to the "pentatonic union" identified by Temperley and de Clercq, and one reduces to Schuller's proposed nonatonic blues scale. All four collections are exceptional in terms of a property previously highlighted as a cross-stylistic predictor of scale candidacy: they are as densely packed as possible with hierarchically nested, repeating stepwise patterns. While the pentatonic union and blues nonatonic collections may at first seem like surprising candidates to function as independent scales, their use is not unique to blues-influenced music, with transpositions appearing as klezmer scales. This approach to separating in-scale and out-of-scale pitch classes may be useful in analyzing other repertoire with ambiguous scale structures and in understanding crossstylistic patterns in pitch-class collections' scale candidacy.

THE EXPANDING HISTORY OF THEORY I

Thomas Christensen (University of Chicago), Chair

From Monophony to Melo-Harmony: How Harry Partch Influenced Manfred Stahnke

Navid Bargrizan (Valparaiso University)

Harry Partch's theory of microtonality has affected American microtonalists such as Lou Harrison and Ben Johnston, as well as European microtonal composers including Georg Friedrich Haas and Wolfgang von Schweiniz. Yet no other European figure has absorbed Partch's ideas more than German composer Manfred Stahnke. This paper approaches Partch's theories not as an isolated paradigm, but in relation to Stahnke's aesthetic and music-who has also sought to expand the intonational and tuning paradigms of Western art music. As Partch did, Stahnke has rejected the dominance of twelve-tone equal temperament, grappling with just intonation, as well as non-Western and ancient tuning systems. I demonstrate that Partch's theory of microtonality-especially his concepts of tonality diamond, otonality, and utonality, as well as his microtonal scale-has influenced the melo-harmonic structures in Stahnke's operas Der Untergang des Hauses Usher (1981) and Heinrich IV (1986), and his instrumental pieces Diamantenpracht (2005) and Partch Zither (2007). For instance, Stahnke's innovative harp tuning, which rests upon the intervals of just majorthirds and just minor-sevenths, stands at the center of his microtonal construction in his opera Der Untergang des Hauses Usher. Stahnke's harp tuning conceives just intervals in otonality and utonality that, in the opera, depict beauty and terror respectively, and metaphorically relate these acoustical concepts to the elements in the storyline. Such otonality and utonality constructions demonstrate how Stahnke synthesizes Partch's theories in his vocal and instrumental works.

Marsilio Ficino's Letter on Music Theory: Just Intonation, the Ovoid Scale, and the Neoplatonic One

David E. Cohen (Max Planck Institute for Empirical Aesthetics, Frankfurt)

Northern Italy between 1482 and 1558 witnessed a music-theoretical revolution reflective of contemporaneous practices in composition and performance: the ancient "Pythagorean" tuning system, in which imperfect consonances sound quite harsh, gave way to what we call "just intonation," in which those same concords sound "sweet" and harmonious.

Directly relevant to these developments are ideas expressed by the great Florentine Neoplatonist philosopher and translator of Plato, Marsilio Ficino (1433-99). Ficino's discussions of music theory have heretofore been studied principally in connection with his commentary on the *Timaeus*, where it is chiefly the Pythagorean system that is in view. But in a letter of 1484 offering a "rational explanation of music" (*De rationibus musicae*), the theoretical interest of which has thus far been insufficiently appreciated, Ficino—possibly influenced by Ramos de Pareia—effectively anticipates the advent of just intonation.

Ficino there also introduces several other innovative music-theoretical ideas, including an image of the scale with its steps plotted against the curve of an ovoid figure as a representation of intrascalar relations; the latter are conceived in an unprecedented manner that strikingly anticipates theoretical concepts otherwise known only from much later sources. This paper examines the innovative theoretical ideas expressed in this letter of Ficino, placing them in the context of contemporaneous theory and compositional practice, and considering, via their indebtedness to Neopythagorean metaphysics, their possible relation to a crucial aspect of Ficino's philosophical thought, the theme of the soul's "reversion" (*conversio*) to itself and (thereby) to its divine source, the Neoplatonic One.

Ut pictura, musica: Zarlino and Galilei on the Nature of Mimesis Daniel Villegas Vélez (Montréal, QC)

The concept of *imitatio*, and, in broader terms, *mimesis*, has long been recognized as a characteristic element of Zarlino's musical thought. Haar (1971) and Feldman (1995) examine classical notions of imitatio in discussions about fugue and soggeto as part of Zarlino's embrace of Petrarchean and Ciceronian ideals. Moreno (2004), on the other hand, emphasizes the centrality of the Neoplatonic language of similitude in the theorist's writings, making mimesis a central epistemological component of Zarlino's musica scientia. Examining Zarlino's description of the Senario as "imitator of virtue" and his adaptation of Aristotelian and Thomistic theses on the imitation of nature in his quarrels with Fogliano and Galilei in the Istitutioni harmoniche (1558) and the Sopplimenti musicali (1588), I show how Zarlino mobilizes Neoplatonic, Pythagorean, Aristotelian, and Scholastic interpretations of mimesis—or mimetologies—glossing over their incompatibilities to claim terrain for his theory. In this respect, Zarlino is exemplary of the way early modern thinkers approached the ancient concept of mimesis, namely as a polysemic notion that enabled claims to authenticity, originality, and natural perfection. This paper contributes to growing interest on the relation between music and mimesis (Cox 2016, Grant 2020) and the notions of nature and organicism (Watkins 2018, Grant 2020), reframing teleological narratives of absolute music as an "emancipation" from mimesis, their metaphysical implications (Tomlinson 1999, Till 2013), and the Eurocentric character of the "nature" at stake (Ochoa Gautier 2014).

Confronting *Ma*: Self-Orientalism and the Legacy of Tōru Takemitsu in Japanese Music Theory Discourse

Garrett Groesbeck (Wesleyan University)

As one of the first Japanese composers to gain widespread global recognition, Toru Takemitsu has had an outsize influence on discourse surrounding traditional Japanese music, both in his home country and overseas. Takemitsu's concept of ma (間 "negative space; silence") has been particularly influential, and is still widely cited in Anglophone writing. Takemitsu rejected traditional Japanese music for the first several decades of his life, and his eventual embrace of Japanese instruments was largely prompted by European and American scholars, in particular John Cage. However, as detailed by Kōichi Iwabuchi, complicity with Euro-American Orientalist narratives has often been one of the major pathways for Japanese artists to succeed overseas. Furthermore, an essentialist and particularist understanding of Japanese culture may provide Japanese artists themselves with easy answers to the complex problems of globalization, described by Iwabuchi as "self-Orientalism." Drawing from my experience as a koto performer, I consider how the analytical perspectives inherent in Takemitsu's ma both align with and diverge from with the values and skills emphasized by my own teachers, referring also to the work of Japanese music theorists such as Fumio Koizumi and Kenji Hirano. By proposing alternatives to ma, I hope to center the work of Japanese musicians and scholars deeply engaged with analysis of traditional genres, and point to a more diverse, plurivocal Japanese traditional music theory.

TRANSFORMING TUNES/APPROPRIATING STYLES

Mark Spicer (Hunter College and The Graduate Center, CUNY), Chair

"Albinoni's" Adagio: Baroque Forgeries and the Test of Time

Frederick Reece (University of Washington)

The Adagio in G minor by Tomaso Albinoni is one of the most enduringly popular baroque compositions in the repertory. It appears regularly on anthology discs with titles like *Baroque Masterpieces* and *Essential Baroque*, and has become so ubiquitous in cinema that critic Anthony Lane recently suggested that the piece be "banned onscreen." Yet, culturally omnipresent though it remains, this most famous of Albinoni's compositions is not, in fact, by Albinoni at all. As the Saxon State Library clarified decades ago, the piece is a twentieth-century "forgery"—i.e., a newly composed work deliberately misattributed to a figure from the historical past.

Music theory has no established vocabulary for addressing such pieces on their own terms. In a pioneering study of Albinoni, Michael Talbot (1990) understandably adopts the usual approach, dismissing the Adagio in G minor as a composition whose style is "so totally unlike Albinoni's that it invites us to explore his music under false premises." This paper takes the opposite tack, asking what can be learned about postmodern classical-music culture by subjecting an exposed fake to in-depth analysis. Philosophical and art-historical writing on forgery suggests that works such as this often succeed, in Max Friedländer's words (1942), because "the forger has understood, and misunderstood, the old master in the same way as ourselves." It is in this vein, I argue, that the Adagio's montage of archaic descending tetrachord patterns and abrupt chromatic modulations has rich meaning as a document not of the eighteenth century, but of the twentieth.

Listener Interactions with Musical Hybridity in the Piano Puzzler Podcast

Bruno Alcalde (University of South Carolina)

Hybrid music, including the polystylistic repertory, mashups, and sample-based music, prioritizes the combinations of styles, genres, and other identity markers. Do listeners identify the presence of multiple styles and genres, and how? I approach this question by exploring a corpus of fifty episodes from the *Piano Puzzler* podcast. *Piano Puzzler* is a public radio game show that focuses on piano pieces composed by Bruce Adolphe in which the melody of a popular tune is camouflaged within the style of a composer from the concert tradition. The episodes offer a valuable record of structured interactions with musical hybridity, in which participants verbalize and act upon informed ideas about musical categories and their mixture.

Most participants (74%) either guessed the style of the composer first or only guessed the style, highlighting the importance of recognizing the style in order to parse the camouflaged melody. To investigate this further, I analyzed the dialogues for the participants' conceptualization of musical categories, the hidden melody, and hybridity. I then propose a model in which both expectation and attention influence the responses of listeners. While listeners need to integrate auditory streams to recognize the style, the identification of the melody requires separation of the streams at surface level. These processes are affected by several compositional features such as tempo, the rate of the melody, and the metrical alignment between elements. I conclude by discussing how the idea of "solving" a hybridity puzzle can be used to understand more about listener inter-action with hybrid music in general.

Irony and Improvisation in Jazz Covers by The Bad Plus

Ben Baker (Eastman School of Music)

While The Bad Plus (TBP) is hardly the only jazz piano trio to perform covers of modern popular songs, their approach is more consistently heard as ironic by fans and critics alike. The band has rejected this facile interpretation, asserting that their covers are earnest attempts to "make rock, pop, and electronica songs vehicles for contemporary improvisation" (TBP 2007). Nevertheless, the trio maintains a reputation "for being irony-steeped hipsters who play irreverent pop covers, and who like nothing better than to thumb their noses at the jazz tradition" (Argue 2006).

In this paper, I argue that these two dimensions of TBP's covering practices are often interdependent. I build on Janet Bourne's (2016) framework for analyzing musical irony in order to posit three musical transformations—*side-slipping, overextension,* and *parameter shift*—that recur across TBP's cover catalog and court ironic hearings by flouting various combinations of the so-called Gricean maxims. Using these transformations to frame potential links between musical structure and expression, I explore how the transformations signify a novel approach to a source song as a compositional and improvisational referent—often yielding imaginative or divergent solo spaces while also underpinning the vertiginous contrasts, knowing misinterpretations, and rhetorical panache for which the trio is famous. By examining how this balance manifests in several of the band's performances, I suggest that TBP's cover transformations regularly yield both compelling developmental processes and dynamic improvisational environments, even when—or perhaps, *especially* when—these transformations are catalyzed by ironic subversion.

COUNTERPOINT

Jason Yust (Boston University), Chair

The Quadruple Hierarchy

Dmitri Tymoczko (Princeton University)

My talk will connect recent work on voice-leading geometry to the hierarchical ideas of Schenkerian theory. Its basic thesis is that musical objects such as chords, sets, motives, and scales define two scalar contexts: the extrinsic or containing scale and the *intrinsic scale* consisting of the object's own notes. Attending to the intrinsic scale reveals a *quadruple hierarchy* in which voices move along possibly scale-like chords that move within scales that are themselves moving through a chromatic aggregate (fixed or continuous, equal-tempered or unequal). Reconceiving chords as abstract and scale-like objects leads to methodologically unproblematic reformulations of many characteristic Schenkerian claims.

I begin by introducing several practical applications for the notion of the intrinsic scale, including motivic development, generalizing the notion of chordal inversion, harmonizing melodies, modeling efficient voice leading, and extending neo-Riemannian theory to arbitrary chord-and-scale environments. I then introduce a remarkable set of two-dimensional spiral diagrams that represent each level of the quadruple hierarchy: voice in chord, chord in scale, and scale in aggregate. These diagrams subsume virtually every existing model of voice leading, including Heinichen's circle of major and minor keys, Euler's *Tonnetz* as reinterpreted by Richard Cohn, Douthett and Steinbach's "Cube Dance" and "Power Towers," the circle of fifths, and many others. By combining multiple diagrams we can connect nonhierarchical voice-leading geometry to the hierarchical structures of Schenkerian analysis, using standard scalar terminology to reinterpret such notions as "verticalization," "the imaginary continuo," and "register transfer."

Compositional Techniques that Define Stravinsky's Neoclassical Counterpoint

Patrick Domico (Indiana University), Lucy Y. Liu (Illinois Wesleyan University)

Amplifying recent scholarship, our paper dismantles Stravinsky's iconoclastic self-image as a radical modernist via an examination of his neoclassical style through a tonal lens. Stravinsky frequently adapts clear tonal models to create music that not only "gestures" towards common-practice tonality, but inhabits it (Concerto for Piano and Winds, Largo; Violin Concerto, Aria II; Symphony in C, Larghetto).

Both Lynne Rogers's "dissociation" and Donald Traut's expanded notion of "displacement" have informed analyses of Stravinsky's counterpoint. However, we argue that (1) "dissociated" passages often preserve underlying tonal schemas; (2) Traut's pervasive normalization of perceived displacements is too reductive.

In our expanded analytical purview, we identify seven contrapuntal techniques Stravinsky employed (including displacement): (1) **Harmonic ambiguity**, where two possible harmonic interpretations coexist. (2) **Displacement** of upper-voice notes in relation to the bass; conversely, added bass notes can intrude into the timespan of a well-paced upper voice. (3) **Dissonances above a pedal** can repeat persistently, regardless of chord changes, and are not obligated to resolve. (4) Common **Dissonance types** (e.g., suspensions) may be "incorrect" in their melodic or metrical treatment.

Three further techniques are more particular to Stravinsky: (1) The **Elision** of the end of a harmonic progression into the beginning of another, causing two different harmonic functions to overlap. (2) **Heterophony**, where two different elaborations of the same schema sound simultaneously—giving rise to forbidden dissonances. (3) Finally, at the phrase level, the notated **Bass line** may supplant the conventional bass implied by a theme type, contradicting intrathematic units' "natural" formal functions.

Embedded Dissonance in 18th- and 19th-Century Theory and Practice Karl Braunschweig (Wayne State University)

In an effort to elucidate aspects of harmonic practice that originated in contrapuntal patterns, this paper traces a specific set of voice-leading configurations in which the generative roles of dissonance, counterpoint, and harmonic progression are blurred. These configurations, originating in early eighteenth-century practice, feature upper-voice "suspension-braids," which are notable for their interlocking qualities and for their compatibility with an extended range of thoroughbass patterns and bass motions. Segments of such patterns were partially assimilated into later compositional practice and also appeared in treatises on fundamental bass and scale-step systems of harmony, but these configurations revealed a degree of friction between counterpoint-based idioms and the emerging harmonic theories attempting to explain them according to singular principles. The continued appearance of these configurations in subsequent compositional practice therefore raises the question of what aspects of dissonance and counterpoint have been both embedded in harmonic practice and increasingly subordinated to chord structure in the harmonic theories that stretch from Rameau to Schenker. This dialectical engagement between historical theory and compositional practice offers a critique of our inherited harmonic theories, exposing competing origin myths for dissonance and discrepancies over its autonomy relative to harmonic principles. Tracing this history also reveals that the essential connection between rhythm/meter, dissonance treatment, and harmonic progression clearly present in practice (the "rhythmic harmony" acknowledged by Kirnberger) becomes increasingly subordinated to harmonic principles in nineteenth-century theory. The historical path of embedded dissonance appears to exemplify Adorno's notion of sedimentation, which offers several interesting disciplinary and aesthetic conclusions about harmonic theory.

RETHINKING JAZZ

Garrett Michaelsen (University of Massachusetts Lowell), Chair

Revisiting Kane's Jazz Ontology: Signifyin(g) on Tune Titles

Dustin Chau (University of Chicago)

Studies in "titology" (first coined by Harry Levin in 1977) generally agree that the function of titles go beyond designative labels. Take for example Jerrold Levinson in the *Journal of Aesthetics and Art Criticism*, who argues that "titles of artworks are plausibly essential properties of them, in many cases," and that "The *title slot* for a work of art is never devoid of *aesthetic potential*; *how* it is filled, or that it is *not* filled, is always aesthetically relevant" (1985, 29). Primarily, titles initiate aesthetic experiences and interpretations of a work. How does this intersect with jazz theory and analysis?

Most related to this paper is Brian Kane's study of jazz ontologies (2017), where he argues that the musical work of a jazz standard is an expanding network of related performances. His two key parameters consider the tune's *replications*, associations between work-determinative properties (harmony, form, etc.), and *nominations*, associations between <u>names</u> of performances.

While Kane's nominations function as assertions for node-to-network associations, Brent Hayes Edwards (2017) specifies some jazz-specific approaches to the naming tunes, notably surface appearance of code, insider status through outsider language, and motivation out of a related sense of play (among many others). This paper revisits Kane's and Edwards's approaches to titles through Henry Louis Gates Jr's well-known theory of signifyin(g), which interprets literature through connotative relations of meaning (1988). I explore this territory with analytical examples drawn from Charlie Parker's "Confirmation" and "Donna Lee" tune networks.

Decentering White Music Theory with Jazz Theory and Drake

Stephen S. Hudson (University of Richmond)

Several scholars (especially Philip Ewell) have recently advocated decentering classical music repertoire and analytical concepts in music theory, both to make the field more inclusive and to create more diverse and robust student outcomes. Some obstacles stand in the way of professors wanting to include new traditions and theories in the curriculum: learning new repertoire, selecting pieces to teach, finding appropriate methods for teaching and analysis. My goal is to reduce these obstacles, by first presenting new theoretical concepts, and then providing a unit of teaching materials about contemporary R&B harmonic idioms, for both songwriting and analysis.

R&B music is clearly underrepresented in music theory—especially Drake, who has hardly been discussed by theorists even though by some metrics he has surpassed the Beatles in sales. Contemporary R&B often draws on Jazz Theory to create extended harmonies (9th, 11th, 13th chords). These extended sonorities can be mimicked by "Slash chords" that add a bass note below the base triad; for example, G/A (G major with A in the bass, or AGBD) sounds like Am11 (ACEGBD). I propose that G/A—and also Am11—can sometimes be a "backwards extension" of G. This chord sometimes seems to have a double function, substituting in for either G or Am. Relationships like

this create an "extension-related family" of chords. In Drake songs these harmonies seem to depict a paradox of simultaneous motion and stasis, resonating with lyrics about anxious and ambivalent relationships to create an influential musical brand of vulnerable millennial masculinity.

The Music of Leanne La Havas: Embodiment and Mediation in Neo-Soul Timothy Koozin (University of Houston)

This study focuses on music by the contemporary British singer-songwriter and guitarist, Leanne La Havas. Building upon previous theoretical work on guitar fretboard transformations, the paper examines how La Havas creates a clearly organized gestural strategy in her guitar-based songs through use of chromatic linear progressions and elegantly economical movements on the guitar fretboard. While chord shapes in this music build upon a legacy of R&B and rock guitar playing, their deployment in La Havas's layered textures enables the projection of extended jazz harmonies and a multilayered approach to tonality and large-scale design.

The paper also considers the music of Leanne La Havas as *mediated* expression, in which her vocal and guitar work serves to project the music's corporeal grounding and expressive interiority, while the collaborative ensemble and studio production elements position the song's protagonist in a multivalent and complex personic environment. This involves loose or "divorced" counterpoint between the voice and instruments as well as more complex multilayered interactions in divergent textures. This study examines how multilayered textures provide for the staging of musical agency, projecting a protagonist that navigates shifts between temporal modes of groove-based circularity and goal-directed expression while participating in a social discourse in which individual parts may be aligned or creatively misaligned. Dynamic polarities of circularity and linearity provide La Havas with a creative framework for embodied expression grounded in traditions of soul, funk, and jazz.

POSTER SESSION 2: THE LATE 18TH CENTURY – AND BEYOND

Nathan Martin (University of Michigan), Convenor

Sonata Form Without Main Theme

Christopher Segall (University of Cincinnati College-Conservatory of Music)

Theories of formal function view musical events in terms of beginnings, middles, and ends. These temporal locations are cued not just by literal position but also by musical characteristics. Form-functional theories furthermore posit that not all themes contain a beginning *and* a middle *and* an end. Some themes sound as though they begin "in the middle." Lacking a beginning function, they start immediately with material associated with functional middles. I'll expand this concept to a broader scale and examine sonata-form works whose expositions begin "in the middle," bypassing main-theme function and proceeding directly to transition function. Such works—I offer Beethoven's Op. 101 as a *locus classicus*—produce a complex temporal experience bound to a Romantic sensibility of listening and reinterpretation.

Cadence as a Hypermetrical Focus

Ellen Bakulina (University of North Texas), Edward Klorman (McGill University)

In the abundant literature on hypermeter, one aspect remains controversial—the cadence. Scholars have long debated about the normal hypermetrical placement of cadences. Some have argued

that cadences are by definition accented (Riemann; Cone), others that the issue is stylistically contingent (Rothstein), while still others offer no preference whatsoever (Lerdahl/Jackendoff). Temperley (2003) and Ng (2012) have drawn attention to end-accent and resolution of ambiguity in closing sections.

Our contribution focuses specifically on structural cadences (such as the EEC in Hepokoski/Darcy's 2006 model of sonata form) and their potential to be disambiguating or focusing events. The tendency of subordinate themes toward loose-knit organization often introduces hypermetrical ambiguity, which is clarified precisely at the theme-ending cadence (i.e., the EEC). This cadence usually asserts a hyperdownbeat, thus triggering end-accented phrases in closing themes that Temperley (2003) has described. A "focal" cadence thus involves two things: a hypermetrical accent and a resolution of immediately preceding metrical conflicts.

Three examples from late eighteenth-century instrumental music illustrate the argument; all of them have to do with subordinate themes. In W.A. Mozart's sonata K. 457, irregular hypermeter and grouping resolves cadential arrival at m. 59, a hyperdownbeat. A similar scenario takes place in Hélène de Montgeroult's sonata op. 1, no. 1. Finally, the subordinate theme in Mozart's horn concerto K. 447 exhibits less ambiguity, but it does contain a hypermetrical reinterpretation at the focal EEC, which elides with the orchestral tutti.

Mixed Signals: Schematic and Form-Functional Ambiguity in the Keyboard Fantasias of C.P.E. Bach Alan Elkins (Florida State University)

The free fantasias of C.P.E. Bach had a powerful impact on his listeners, eliciting both praise and censure for their departures from standard instrumental forms. Previous scholarship has acknowledged the ways in which Bach's treatment of form in the free fantasia differs from more formularized genres, emphasizing liberties taken with meter, thematic material, and modulation (Head 1995; Richards 2001). However, some aspects of the fantasias are more closely in dialogue with conventional practices than is often stated, and little has been done to more systematically show the ways in which Bach evokes—and subsequently undercuts—the formal and schematic expectations that would have been familiar to his listeners.

Building on William Caplin's work on formal function in Classical-era fantasias (Caplin 2018) and Robert Gjerdingen's research on galant schemata (Gjerdingen 2007), I will show how C.P.E. Bach's fantasias engage with eighteenth-century phrase-structural conventions while subverting them in ways that confound form-functional notions of beginning, middle, and end. I will focus on three of Bach's strategies for altering the expected formal function of a passage: by tweaking an existing schema to alter its form-functional properties, by overlapping musical features that project contradictory formal functions, and by placing conventional harmonic paradigms in unconventional places. Bach's invocation of galant phrase-structural conventions allowed him to play with the expectations of his listeners, resulting in music that sounded "free" while remaining comprehensible and striking a balance between the familiar and the unexpected.

A Context-Sensitive Approach to the Pre-Dominant Function

Jenine Brown (Peabody Institute of the Johns Hopkins University) Daphne Tan (University of Toronto)

In Western harmony textbooks, pre-dominant chords are typically organized according to a regulative syntax (e.g., IV goes to ii), yet the rationale for this syntax and the repertoire on which it is

based is rarely explicit. Furthermore, the role of PDs beyond the phrase level is underexplored, be it in textbooks or corpus studies.

Creating a novel dataset from sonata-form movements in Mozart's piano sonatas, we catalogued all V chords plus the three chords preceding them. Chords before V are mediated by formal function: tonic is most frequent before non-cadential Vs, and ii is most frequent before cadential Vs. Further, different PDs signal the arrival of form-defining moments, e.g., V^{6/5}/V and vii^{o7}/V occur at 91% of recapitulatory medial caesuras, despite their overall infrequency in the corpus. Similarly, the Aug6 is rare but almost always marks the arrival of new keys, suggesting that pedagogical emphasis on this harmony stems from its consistent formal context rather than frequency.

Our dataset can be sourced to explore claims about orderings within the PD function itself. For instance, IV–ii in any mode/inversion/seventh precedes V 10x more than ii–IV. Finally, we compared PDs in analogous parts of expositions and recapitulations, noting instances of harmonic intensifications (e.g., Ger⁺⁶ replacing \flat VI, vii^{o7}/V replacing ii⁶); most of these occur at the medial caesura and the close of subordinate themes. Our findings have implications for harmonic perception at various form-functional levels. We suggest that similar datasets could be created for other repertoires, to encourage a more context-sensitive approach to teaching tonal function.

Deferred Tonic Returns in Maurice Ravel's Sonata Forms

Damian Blättler (Rice University)

This poster presents analyses of Maurice Ravel's sonata-form movements in which the first theme is not recapitulated in stable tonic harmony, appearing instead in a different key or over a dominant pedal. This uncouples the components of the "double return" characteristic of most recapitulations, deferring tonic return until the second-theme reprise or, in four cases, the second theme's final cadence. This recapitulatory strategy eliminates the "redundancy" of having the global tonic return at both the first- and second-theme reprises, and Ravel often combines it with processes in other musical domains that emphasize the deferred tonic return's status as a singular event.

Ravel deploys this generically unconventional strategy more often than he does the standard double-return template. Recognizing this predilection can nuance conceptions of his formal practice as quasi-spatial (Puri 2012; Fillerup 2013) or as the pouring of content into adopted models (Orenstein 1975; Rosen 1979), spotlighting a teleological component to these forms that buttresses an understanding of Ravel's forms as the intersection of multiple compositional processes/challenges (Kaminsky 2012, following Jankélévitch 1959) and fleshing-out our conception of the range of 20th-century treatments of compositional inheritances.

ANTIRACIST MUSIC THEORIES: REDEFINING THE DISCIPLINE'S KEY TERMS

Jade Conlee (Yale University), Tatiana Koike (Yale University), Organizers Philip Ewell (Hunter College of the City University of New York), Chair

Music theorists are increasingly questioning the "white racial frame" of our field (Ewell 2020). New pedagogical resources have been created to decenter the whiteness of music theory classrooms, and there is renewed scholarly interest in the affordances of cross-cultural analysis and the works of under-studied theorists of color. More can be done, however, to move the field toward an anti-racist praxis. This panel evaluates the legacy of music theory's historical involvement in racist and imperialist projects and opens to field to more diverse theoretical and disciplinary perspectives, ultimately reimagining music theory's position within discourses of power and authority.

This session brings together an interdisciplinary group of ten scholars to deliver ten-minute lightning talks. These talks represent works in progress for the upcoming edited volume, *Key Terms in Music Theory for Antiracist Scholars*. Each speaker has chosen a single key term as the focus of their talk. Some terms are drawn from traditional discourses in music theory, while others represent conceptual and practitioner-based innovations that broaden the field's epistemological scope. In focusing this session around terminology, we aim to denaturalize the field's basic assumptions about music and analysis while still validating music theory's traditional focus on musical detail. Our session's speakers imagine an antiracist future for our discipline in which theorists critically examine the constructions of race, human, and world produced by our analytical terminologies. The session is divided into two parts separated by a twenty-minute break. Each part will feature five papers followed by thirty minutes of discussion.

PANEL 1: MUSICAL MEANING

Autonomy: Liberal Musicology, Marxist Aesthetics, and Racial Capitalism

Derek Baron (New York University)

The discourse on aesthetic autonomy poses an originary question for music theory in that it attempts to define the relation between an artwork and the society in which its meanings can be said to cohere. The classic conception of aesthetic autonomy posits a categorical separability between the work of art and society, creating an airtight hermeneutic bubble in which an artwork's beauty can be contemplated apart from the exterior social world. In the late twentieth century, scholars associated with the New Musicological turn struggled to burst this bubble, introducing frameworks for music meaning that insisted on the constitutive role of contextual social differentials like gender and race. In recent years, however, scholars have used Marxist and post-Marxist analysis to rebuke New Musicology's contextualism and reconsider formalism and autonomy as a strategic framework for sharpening musicology's critical potential.

In this talk, I argue that this discourse has hardened into an antinomy that misrecognizes racial difference as merely epiphenomenal to, rather than constitutive of, forms of social domination specific to capitalist society. By introducing the rich theoretical tradition on "racial capitalism" into the aesthetic debates that alternate between "race" or "capitalism" as a prioritized framework for cultural analysis, I offer a way for music theorists and musicologists to rematerialize their analyses.

Rather than a zero-sum choice between race as social difference and capitalism as totalizing system, a critical vantage rooted in racial capitalism will lead to a more salient conception of relationship between music and the world.

Form: Deconstructing Hierarchy and Standard

Sam Reenan (Miami University)

This presentation deconstructs contemporary notions of musical form by reexamining two commonly held paradigms: that form is necessarily hierarchical, and that formal procedures abide by historically inscribed standards of normativity. Endemic to North American theories of musical form is the notion that western art music is organized hierarchically. In the context of music theoretical thought, hierarchies are regulative. For example, in Hepokoski and Darcy's (2006) Elements of Sonata Theory, the authority of socially reified musical structures underpins an analytical project focused on transgressions. Sonata Theory's adherence to a uniformity of practice calls to mind Butler's (1990) "frameworks of intelligibility," as certain forms are deemed more or less "available" in a given generic context. Such a conception of musical form promotes normativity rather than, as in Straus's (2018) adaptation of disability studies to music, drawing on deviations "as a valuable source of new kinds of musical combinations and musical effects" (3). As a form of musicological "surveillance," to borrow a concept from Browne (2015), the maintenance of a catalog of classical norms only serves to reinforce the boundaries between the white, male "masterworks" and the Other. I reimagine hierarchy and standard along the lines of embodiment and phenomenology. Following Ngo (2016), I consider the active mode a listener-analyst can adopt in (re-)defining sedimented expectations. Reversing the usual paradigm of a passive transfer of ritualized responses, Ngo suggests that the reified norms and expectations of a receiving body are subject to change by actively challenging those very structures.

Siihasin: A Diné Perspective on Music Analysis

Renata Yazzie (University of New Mexico)

Our Diné (Navajo) people have long held song as a source of healing and vitality. The multi-functionality and inherent sacredness of song does not accommodate colonial ideals of music analysis and theory; it is almost unfathomable. There is no word for "music" in our language as our "music" is always sung – thus, it is best translated as "song." Attempts to analyze and understand Diné song have been conducted through acts of "pinning down" (Robinson 2019) Diné song on staves, reducing their agency in the name of salvage ethnography. This talk thus seeks to provide a Diné perspective of analyzing music that maintains the integrity of Diné epistemology of song. Through first examining our Diné language, this talk begins by revealing the unique relationship Diné listeners have to song and music. Further, by providing a basic understanding of Diné philosophy and worldview Sa'ah Naagháí Bik'eh Hózhóón (SNBH), this talk ultimately seeks to contribute an Indigenous perspective of "music analysis" guided by the four stages of internalization of knowledge for living one's life process: Nitsáhákees (thinking), Nahat'á (planning), liná (life), and Siihasin (fulfillment and hope). Thus, I posit that Diné people, specifically, can also utilize this framework to analyze song and music of all genres, today. For within Siihasin, we decide for ourselves how a song will affect our personhood - and for many Diné people, this particular "analysis" or reflection is paramount to the continued fulfillment of one's life process.

Mariachismo: Sounded Hypermasculinity

José R. Torres-Ramos (Hiram College)

The modern mariachi tradition is one of Mexico's most globally recognized icons of nationalist culture and is often musically characterized as a mestizo folk form that combines indigenous rhythmic elements with Western harmonic and melodic structures. However, in Mexico, mariachi's performative musicality is informed by discrete notions of hypermasculinity that alter how its sounds are produced and heard among native practitioners and listeners. I conceptualize this musical semiosis as mariachismo, a coalescence of body, instrument, timbre, and garments, which phenomenologically mirrors an ethos of Mexico's charro figure, and which induces musical gestures of hypermasculine attitude and sound not solely understood by traditional Western music theory. This presentation decentralizes traditional Eurocentric pitch-centered systems of musical sound production by exploring the sonic dimensions of mariachismo as a notion of timbral listening. Mariachi sound is perceived within a timbre-centered sound system (Levine 2006) that imbues melody with a particular quality of sonic masculinity, compounded with melodic elongations of rhythmic phrasing and wide vibrato, all of which combined, complicate any theoretical analyses conducted solely through written notation. The aesthetic efficacy of hypermasculine timbre is rooted in everyday sound and listening practices in Mexico's lifeworld, which normalize acts of excess sonic aggression that privilege a patriarchal acoustic habitus. Mariachismo's aesthetic sounds are not reducible to Western transcriptions of precise pitch and tonal quality. Rather, they encompass a larger confluence of internal bodily knowledge, culturally learned and naturalized, representing an interface of engendered sound, listening, and embodiment.

The *Technē* Turn

Cat Slowik (Yale University)

Internalized beliefs about how to answer the question "What makes us human?" undergird discourse about what kinds of cultural production are valuable. As Sylvia Wynter has argued, Western epistemology has long centered a White concept of the human that creates and sustains itself in opposition to racialized Others. A revision of the epistemological principles that have been used to determine who is and is not human is necessary to disrupt and unsettle the coloniality of power that prevails in Western society and its institutions, including music theory.

Although *technē*— the kind of practical knowledge that allows an expert to produce contingent things—has received little attention in music theoretical discourse, it has a long history as an alternative, non-racialized answer to the question "What makes us human?" In this paper, I consider the disciplinary affordances of centering *technē* as a model for music and music theoretical knowledge. I understand *technē* through its relation to two related concepts: first, *epistēmē*, the theoretical knowledge produced through the application of technical knowledge; and second, *physis* (nature), which *technē* supplements. Through these dispositions, I arrive at an account of musical *technē* that is specialist, but also universal: although different individuals possess different technical expertise, *technai* exist in all societies. If musical activity presupposes *technē*, I argue, then the proper domain of music theory is the *epistēmē*, the theoretical knowledge that is produced by the application of musical *technā*.

PANEL 2: MUSICAL PARAMETERS

Meter, Africanized

Martin Scherzinger (New York University)

The talk examines the way some types of sub-Saharan African music—ranging from pre-colonial *matepe* music from the Korekore region in northern Zimbabwe and *amadinda* music from the Kampala region in southern Uganda from the era before the destruction of the Lubiri Court—pose a challenge to, if not conceptually *invert*, the Newtonian-inflected relation of meter (and thereby also rhythm). In contrast to the Euro-industrial conception of it, consolidated in modern Enlightenment era, rhythmic-melodic entities in *matepe* and *amadinda music*, (no less than *embaire*, *akadinda*, *mbira dza vadzimu*, and *timbila* music) often remain stable, while metric schemes are meticulously rotated. This talk describes the systems that undergird their performance practices, demonstrating, for example, how interlocking parts and inherent pattern formations elicit beat entrainment set adrift of the embodied motor patterns of performers, as well as how procedures for pitch transposition further rotate distinct metric schemes, effectively recouping a kind of rhythmic-melodic identity under transformational metric conditions. Instead of merely to relativize Euro-industrial practices of meter (and its attendant rhythm-concept) the talk hopes to Africanize those metric practices that go as universal. This is a study in reimagining a musical formalism, beyond refusal or redemption, to decenter the colonial legacies of musical time.

Pitch Fundamentalism and the Colonization of Tonal Space

Daniel Walden (The Queen's College, Oxford)

This talk examines how the epistemological and ontological formations of modern colonialism shaped Western academic conceptions of pitch and pitch space. I start by tracing how comparative musicologists (Ellis 1885), musical psychologists (Stumpf/Hornbostel 1911), and music theorists (Fétis 1860–1865, Riemann 1914) relied upon epistemologies of "pitch fundamentalism" that automatically identified tones by their fundamental frequencies alone, and transferred the responsibility for recognizing those fundamentals to mechanical instruments. Building on insights from political theory and anthropology that reveal how the conceptualization of geographical space as homogenous, empty, and absolute was leveraged for colonial governance (Mitchell 2000 et al.), I argue that the spatialization of pitch through diagrammatic techniques such as the Tonnetz (Euler 1739, Oettingen 1866, Tanaka 1890, Khare 1921) afforded acts of quantification, quantization, and commensuration that drew on the statistical instruments of empire, and justified re-drawing cultural, ethnic, and racial borders. The dynamics of pitch fundamentalism and spatialization, I suggest, have locked the past century and a half of pitch studies into the continual reiteration of two temporal frameworks: unilinear developmentalism and cultural relativism (Scherzinger 2017). The former leads to the homogenous and infinitely extensive plane of the just-intonation Tonnetz; the latter leads to "non-Western Tonnetze" (e.g. Khare 1921, Tenzer 2000) and the equal-tempered torus that has captivated Neo-Riemannian and transformational scholarship for the past three decades. The lessons of radical geography and Indigenous studies (Chen 2010, Robinson 2019), however, suggest that the work of decolonialism will require us to develop new ways for conceptualizing pitch.

Audiation, Musical Aptitude, and Racial Epistemology

Jade Conlee (Yale University)

In 1975, Edwin Gordon coined the term "audiation" as the lynchpin of his childhood musical aptitude testing franchise. For Gordon, audiation entails the comprehension of musical meaning through the lens of theoretical concepts such as mode and meter. Gordon admits, however, that he cannot be sure when students are audiating, as one can never know the interior thoughts of another. When personal and unverifiable acts of comprehension serve as the basis by which a teacher can judge a student's ability, this leaves ample opportunity for race and gender discrimination to intervene.

In this presentation, I argue that music theory's reliance on audiation has perpetuated racialized and gendered conceptions of musical aptitude. Perhaps best articulated in Hugo Riemann's (1914) *Tonvorstellungen* essay, Western music theory has historically given epistemic primacy to the interior performance of music-theoretical concepts over and above exterior sounds. In *Voice and Phenomenon* (1967), Derrida famously critiques an analogous relationship between symbolic and interior representations of knowledge found in Western philosophy. Following Derrida, I posit audiation as a musical correlate to Edmund Husserl's "internal monologue," a privileged space of pure expression in which meaning is immediately present to consciousness. Critical philosopher of race Denise Ferreira da Silva (2007) draws on Derrida's work to claim that the Western epistemology of reason is premised on the perceived inability of racial others to construct and internally represent symbol systems. Following Ferreira da Silva, I argue that music theory's "white racial frame" (Ewell 2020) extends to the epistemological status of its central concepts.

Scale, *Chōshi*, and the Tuning of the Heavens: Orientalism in Discussions of Japanese Music Theory Garrett Groesbeck (Wesleyan University)

Estonian astronomer-composer Urmas Sisask devised his unique Planetary Scale, seen most notably in works such as Gloria Patri (1988), through complex mathematical analyses of celestial movements. In biographical information and published descriptions of Sisask's work, one particular point is frequently highlighted: the similarity of the planetary scale to the Japanese "kumayoshi scale." Scholars of Japanese music, however, are likely to be confused by the term, as kumayoshi in Japanese refers not to any musical concept, but to a ramen restaurant in Tokyo. Estonian language phonology indicates that it may have been a simple misattribution of the koto term kumoijōshi (the word likely intended by the composer, as the intervals are identical). What is of greater interest than a misspelling is the cultural cachet associated with a term that is intriguing enough to be repeated, but not to be verified by publishers. The "kumayoshi scale" thus provides the jumping-off point for an investigation of orientalism in discourse around Japanese music, focusing particularly on traditional works for the koto that feature the kumoijoshi, for which I suggest the alternative translation "kumoi tuning." A number of Japanese scholars have provided frameworks for considering the complex internal logic systems of voice leading and counterpoint in koto music. Highlighting these Japanese scholars' voices, I consider the ways in which terms such as "Planetary scale," "in scale," or "Japanese dark scale" fail to adequately describe the music's governing theoretical principles, drawing from the work of Koizumi Fumio, Hirano Kenji, and Henry Burnett, among others.

Polyphony: Difference and Separability in Global Perspective

Brian Fairley (New York University)

Since the mid-nineteenth century, the term *polyphony* has been a remarkably rich resource for scholars and composers, whether serving descriptive, historiographical, or polemical ends. While definitions of polyphony have varied widely, consistent across this period is the word's ability to cleave apart historical periods and genres of music. The notion of polyphony—whether narrowly

defined to suit the object of study or employed metaphorically, as in recent cognitive turns—conjures such an appealing world of multiplicity, interactional possibility, democratic participation, and unfinalizable structure, that its consistently high status in musical discourse reinscribes a presumption of superiority for the European canon. Tracing anew polyphony's historical entanglement with racial and colonial epistemologies of musical form and performance can serve to unsettle this supposedly universal category of musical texture. As scholars in postcolonial and Black studies have demonstrated, the universal human subject of post-Enlightenment moral philosophy was tailormade for white European men and foreclosed other possibilities of personhood. So, too, the terms and tools of music theory, while making claims to universality, are uniquely suited to a musical tradition self-consciously tracing its origin to the birth of two-voice organum from monophonic chant. Even the restorative move by ethnomusicologists to ascribe polyphony to non-Western musics may serve to elevate some traditions at the expense of others, an inadvertent perpetuation of European hierarchies of form. Building on Ferreira da Silva's theory of "difference without separability" (2016), we must reconsider the very separability of voices in polyphony if we are to move beyond its exclusionary legacy.

FRIDAY AFTERNOON SESSIONS - 12:45-2:15

POP VOCALS

Johanna Devaney (The Graduate Center, CUNY; Brooklyn College), Chair

Voice as Trauma Recovery: Vocal Timbre in Kesha's "Praying"

Emily Milius (University of Oregon)

The voice holds psychological power. It can be an expression of inner feelings and a helpful tool in processing trauma. In discussing the singing voice, timbre provides an aural expression of these feelings performed outwardly. To show how vocal timbre expresses the journey through trauma and rehabilitation, I show how it provides a post-traumatic recovery narrative in Kesha's very first ballad, "Praying." More specifically, my analysis demonstrates how Kesha's voice—through use of various registers, laryngeal positions, timbral effects, and positions within the musical environment—portrays symptoms of trauma and recovery, including improving thought patterns, an increasing ability to connect with others, and a growing sense of emotional strength and control.

Kesha wrote her album *Rainbow* (2017) as self-therapy responding to traumatic abuse from her producer, Dr. Luke. In her compelling power ballad, "Praying," she discusses her experience through trauma and recovery, and I argue that her voice reinforces this story. I engage with scholarship in trauma studies and music theory (van der Kolk 2014; Herman 1997; Malawey 2020; Heidemann 2016; Moore 2012) to show how her voice demonstrates her journey through abuse and rehabilitation in therapy. I also discuss the impact "Praying" has had on listeners, especially trauma survivors, and the ways that the voice can showcase emotional expression. In examining the ways that Kesha's voice portrays her journey in "Praying," my analysis provides a deeper understanding of vocal expression in popular songs and insight into trauma's effects, including how they can be embodied in the voice.

Alanis Morissette's Voices

Drew Nobile (University of Oregon)

Combining the slick production of post-grunge rock with raw, feminist lyrics reminiscent of Riot Grrrl punk, Alanis Morissette's 1995 album *Jagged Little Pill* introduced a new rock femininity that rippled throughout the late 1990s. As Karen Fournier describes, Morissette's pop-critical reception as a quintessential "angry young woman" overlooks the broad range of social and emotional content presented throughout the album (Fournier 2015; Schilt 2003; Whiteley 2000). This expressive range comes not only from Morissette's lyrics but also—perhaps especially—from her versatile and idiosyncratic vocal delivery. While some analysts have discussed her strategic combination of head and chest voice (Fournier 2015; Lacasse 2010), Morissette's vocal expression is significantly more nuanced than that single parameter. In this paper, I demonstrate that throughout *Jagged Little Pill*, Morissette uses a specific set of vocal styles to project certain expressive effects, synchronizing with not only her songs' lyrical content but also their formal structures.

I begin by identifying Morissette's primary palette of six vocal styles, which I term "speech-song," "strong voice," "belt," "soft voice," "sweet voice," and "squeal," plus three vocal effects, including her hallmark "yodel break" as well as "snarky whine" and the production effects of double tracking/flange. I show that throughout the album, Morissette strategically deploys her vocal palette to achieve specific expressive effects. More broadly, my analysis shows how voice can serve a fundamentally *structural* role, one at least as powerful as harmony or melody in shaping a song's identity and expressive meaning.

That's the Way I Am, Heaven Help Me: The Role of Pronunciation in Billy Bragg's Recordings Mary Blake Rose (Western University)

This presentation discusses the role of pronunciation in the recordings of British protest singer Billy Bragg. Sociolinguists in recent decades have taken a keen interest in the idea of the singing accent: the pronunciation patterns that musicians use in their singing and how these may differ from the patterns used in their speech. Peter Trudgill's (1983) seminal work in this area focuses on American-inspired pronunciation in British pop and rock music from the late 1950s and early 1960s, exploring the motivations, often conflicting ones, that can influence singers' intentional and unintentional pronunciation tendencies. The approach taken by Trudgill and other sociolinguists is relevant to the musical output of Billy Bragg because pronunciation is a particularly salient feature of this music. Bragg's singing accent not only puts his working-class origins in Barking, Essex on display, but it does so prominently and unapologetically. Throughout his career, socialism and his own brand of English left-wing patriotism have been the defining features of Bragg's public persona. Sung pronunciation has been a key tool for Bragg in creating this persona and in communicating its authenticity. In other words, pronunciation has served the purpose of identity creation. Pronunciation has also served to amplify the effects of other musical features, including timbre, melody, and lyrical content. Analysis of several selections from Bragg's recordings will showcase how identity, authenticity, and musical sound coalesce in these recordings and how pronunciation binds them together.

PERFORMATIVE CHALLENGES

Daphne Leong (University of Colorado Boulder), Chair

"And the Nightingale Sings...": Performative Effort in Elisabeth Lutyens's *The Valley of Hatsuse*, Op. 62

Christa Cole (Indiana University)

The striking opening of British twelve-tone composer Elisabeth Lutyens's The Valley of Hatsuse, Op. 62 (1965) highlights several key elements of her compositional style: dramatic registral explorations, an abundance of "altered octaves," and a remarkable textural clarity. These features contribute to the highly gestural character of this opening passage, imparting a distinctive vibrancy to the sonic space—a quality consistent across Lutyens's oeuvre. In this paper, I draw on performeroriented, gesture-based, and embodied perspectives (Leong 2019; Kozak 2020; Cox 2016; De Souza 2018) to propose "performative effort" as a lens for centering these crucial gestural facets of Lutyens's music. Performative effort arises through the enaction of gestures within particular instrumental or vocal spaces, and it is shaped by the various positionalities of performers and listeners. Because performative effort can encompass a wide range of affects, I outline several specific "effort qualities" that arise through a number of musical and gestural characteristics. I illustrate four such qualities-extension, precarity, discontinuity, and release-via analytical readings drawn from The Valley of Hatsuse. By integrating these analyses with more traditional aspects of twelvetone analysis, I place performative effort as central to understanding experiential, embodied, and compositional facets of Lutyens's music, inviting consideration of the relationships between performer, listener, and composer in analysis.

Unpacking Interpretive Difficulty in Contemporary Music Ben Duinker (University of Toronto)

This paper explores the notion of *interpretive difficulty* in contemporary music, treating it as a structural, tangible aspect of music analysis. Interpretive difficulty comprises any challenge a performer may encounter in their practice—physical, cognitive, emotional; specific to a musical passage, or generalized across a repertoire, genre, or idiom. Inspired by Daphne Leong's collaborative research on analysis and performance in twentieth-century music (2019), I interview professional musicians about their experiences learning and performing works such as *Crimson* (Rebecca Saunders, 2005), *Taurangi* (Gillian Whitehead 1999), and *Mani.\Deltaiκη* (Pierluigi Billone 2012), focusing on how interpretive difficulty and musical structure intersect in their practice. While several interviews are hardly sufficient to theorize broadly on the relationship between interpretive difficulty and musical structure, the musicians' comments suggest that this relationship manifests along several axes: accuracy, latitude (choice), narrative, and control.

Interpretive difficulty is uniquely determined by any musician's context: physical, cognitive, environmental, musical, or cultural. Despite this individuality, construing difficulty along the aforementioned axes establishes relationships between works, performers, and instrumental idioms that might otherwise have little in common—a particularly appealing prospect for recently composed repertoire, for which few comprehensive analytical strategies exist. My work subscribes to Nicholas Cook's (2013) redefinition of the score from an immutable "text" to a "script" that is interpreted, supplemented, and molded in performance. This redefinition creates space to integrate performance issues into the analytical process and encourages the treatment of performer agency as a fundamental object of analysis.

Techniques of a Musician-Dancer: Analysis of an Improvised Tap Dance Performance by Dormeshia Kara Yoo Leaman (Oberlin Conservatory of Music)

Rhythm tap, which developed alongside bebop in the twentieth century, is a style of dancing that is concerned more with the sounds produced by the dancer than with the visual presentation of dance movements. Practitioners, who often consider themselves musicians of jazz percussion (Hill 2010), combine rehearsed patterns with patterns improvised in response to the improvisations of live musicians. Despite this art form's singular focus on the sonic product and its position within jazz tradition, rhythm tap has received little attention among music scholars until recently.

In this paper, I offer a close reading of a performance at the 2013 Stockholm Tap Festival by Dormeshia. A woman in a male-dominated art form, Dormeshia's intersectional identity explains in part why she is recognized as both one of the greatest tap artists of her generation and among the most underappreciated. My analysis explains the high level of musicianship demonstrated in her performance, a level that separates her from many in her field. Like Robbins and Wells (2019), I apply concepts of jazz improvisation from Paul Berliner and from Ingrid Monson. However, I draw especially on the metaphor of conversation in jazz, and I illustrate my analyses using annotated video clips and choreomusical transcriptions. The analysis examines trades between Dormeshia and the bassist, who imitate and challenge each other to greater virtuosity, rhythmic complexity, and inventiveness. In dialogue with the bassist, Dormeshia expresses her identity as a jazz musician, an insider in this way of music making and being in a musical community.

NEW PERSPECTIVES ON TONALITY

Daniel Harrison (Yale University), Chair

The Logic of Six-Based Minor for Harmonic Analyses of Popular Music

Trevor deClercq (Middle Tennessee State University)

Harmonic analyses of popular music typically take the minor tonic to be Roman numeral "one." By nature, this "one-based" approach requires a new numbering scheme when songs shift between relative key centers. Recent scholarship has argued, however, that popular music often involves ambiguity between relative tonalities, as exemplified in the "Axis" progression, if not sometimes a tonal fusion of two relative keys. I thus argue for the utility of a "six-based" approach to the minor tonic, where the minor tonic is taken to be $\hat{6}$. This six-based approach, common among practitioners of popular music as seen in the Nashville number system, avoids the forced choice of a single tonic, and it thus offers a consistent way to track chord function and behavior across shifts between relative key centers. After considering these shifts in a diatonic context on the levels of both phrase and song form, I posit that popular music involves three possible tonalities, together which form a "triple-tonic complex" akin to Stephenson's three harmonic palettes: a major system, a parallelminor system, and a relative-minor system. I conclude by considering how chromatic chords common in a major key, such as II and VII, correspond to their counterparts in the relative minor, IV and II, thereby collapsing the landscape of diatonic modes into three modal complexes. Overall, this paper serves to reveal the logic of six-based minor: why it is useful, what issues it resolves, and what types of insights it can afford us about harmonic syntax in popular music.

Dual Leading-Tone Loops in Recent Multimedia

Brad Osborn (University of Kansas)

Ideas now fifty years old surrounding the "double-tonic complex" (Bailey 1969) and its kindred offshoots have received considerable attention in the past decade from popular music scholars (Capuzzo 2009, Schultz 2012, Rusch 2013, Ferrandino 2017, de Clercq 2019, Nobile 2020). Most of these contributions attempt to make sense of popular music's propensity for pairing two relative keys whose roots lie a minor third apart. When these pairings share the same seven pitch classes (ABCDEFG, representing both A Aeolian and C major), I have previously argued that they should be considered "major until proven otherwise" (Osborn 2017, 150).

In this paper I shed light on a tonal palette heard in recent multimedia scores (especially television dramas) that sounds a caveat to my "major until proven otherwise" theorem. These harmonic structures, which I dub **dual leading-tone loops** (DLTL), employ two *different* leading tones, one for the relative major and one for the relative minor. In presenting an eight-pitch-class palette (ABCDEFGG#) over a looping progression usually lasting just four chords, DLTLs exert a strong tonal pull toward both C major and A minor in short succession.

This indeterminate tonality, embracing multiple keys without foreclosing on either, provides the perfect accompaniment for recent multimedia works in which characters embody seemingly disparate ideas simultaneously. I demonstrate these emotionally multivalent DLTLs through the analysis of several multimedia works including *Euphoria, A Handmaid's Tale, Succession, The Leftovers,* and the hit Broadway musical *Hamilton*.

Plagal Orientation in Tonal Music: A Syntactic Approach

Gabriel Venegas-Carro (Universidad de Costa Rica) Gabriel Navia (Universidade Federal da Integração Latino-Americana)

Due to epistemological priority given by the hegemonic musicological discourse to the classical canon and its aesthetic expectations, the prime role that institutionalized harmonic theory has bestowed on the major (triad and mode) and the tonic-dominant axis relegates the minor and the tonic-subdominant axis to a place of lesser prestige and structural importance. However, a large number of works emerging from influential tonal traditions such as the 19th-century European literate music and 20th- and 21st-century popular musics (e.g., Brazilian bossa nova and Latin American rock) conspicuously displays two forms of plagal drive: 1) higher-level tonal trajectories dramatized by a structural subdominant chord and 2) lower-level strategies that emphasize the subdominant. Developing from the premise that harmonic and syntactic functions are manifestations of different properties of tonality, and building upon a renewed interest in harmonic dualism as well as recent works by pop and rock-music scholars, this paper foregrounds the role of the plagal force in tonal music, laying out a system of principles, concepts, and analytical instruments that overflows the pervasive classical modeling of tonal hearing. By developing analytical tools that accommodate the idiosyncrasies of canonic and underrepresented repertoires within a broader tonal continuum, this paper seeks to appeal to analysts willing to embrace the richness of tonal music, thus ultimately contributing to the much-needed task of fostering diversity and inclusivity in current analytical, theoretical, and pedagogical musical practices.

VOICE, SEXUALITY, AND EMBODIMENT IN BLACK WORSHIP

Hosted by the Committee on LGBTQ+ Issues Fred Maus (University of Virginia), Organizer

The new Committee on LGBTQ+ Issues will host a 180-minute session at the 2021 Annual Meeting. Two hours will be devoted to presentations by guest speakers with response and discussion. The remaining hour will be for open discussion of issues in the professional lives of LGBTQ+ music theorists and music scholars.

Two outstanding scholars of Black worship experience will present on interactions of music, embodiment, and sexuality in Black worship contexts, especially Pentecostal. We will have a response from a music theorist who has done subtle work on love and embodiment in musical experience and a musicologist who has done detailed work on the analysis of vocal performance in relation to gender and sexuality.

FRIDAY AFTERNOON SESSIONS - 2:30-4:00

ANALYZING COMPLEX RHYTHMS

Clifton Callender (Florida State University), Chair

Mixed Messages: Motivic Ambiguity in Guinean Malinke Dance Drumming

Tiffany Nicely (State University of New York, Fredonia)

This paper analyzes the interplay of motivic shape and context in Guinean Malinke dance drumming, arguing that it is not only the melo-rhythmic shape of motives, but also their relationships to contextualizing temporal cycles, that give them meaning. Temporal organization in this genre is governed by a combination of temporal cycles that interact as the music unfolds, allowing encultured performers, dancers, and listeners to actively engage with the sounds through entrained prediction. As I will demonstrate, metrical complexity in this genre is heightened in two specific ways: by the inclusion of an asymmetrical timeline as one of the temporal cycles, and by the coimportance of both the quarter and dotted quarter cycles in compound time. This non-nesting of metrical cycles ensures that motives on the musical surface may be heard in multiple contexts simultaneously.

The music under study is a corpus of traditional pieces of the Malinke of Guinea, as disseminated by master drummers Mamady Keita and Fara Tolno. The pieces utilize nine parts, played by a combination of hand drums, stick drums, and bells. To analyze Guinean Malinke drum motives in terms of their temporal placement, I apply a methodology I call *momentum vectors*. Pairs of musical attacks are analyzed as moving TO, FROM, or remaining NEUTRAL, relative to points on the different metrical cycles contextualizing the music. The non-nesting of metrical cycles ensures that there are often multiple directions for the same pair of notes, imparting depth and complexity to this music.

Hemiola, Polytempo, and Aksak Rhythm in Nancarrow's *Piece No. 2 for Small Orchestra* Stephen Taylor (University of Illinois at Urbana-Champaign)

Like other late Nancarrow works intended to be performed by live musicians, *Piece No. 2 for Small Orchestra* (1988) is written "in one": each bar can be simultaneously divided into multiple subdivisions of 4, 5, 6, or 7. While this notation makes it possible to perform the work with a single conductor, it can disguise some polymetrical relationships, while privileging others. With the aid of rewritten passages, we find Nancarrow working with two kinds of rhythm, presented in contrasting timbres and tempo streams: 6/8 hemiola and odd-meter *aksak* rhythms. Earlier instances of these rhythmic combinations are found in Nancarrow's *Study No. 7* and elsewhere. These polytempic streams, each articulated by different polymeters, represent potent yet contrasting ways to create

A Holistic Approach for Analyzing the "Beat" in Popular Music

David Geary (Wake Forest University)

Although identifying a song's primary pulse rate, more commonly called the beat, is a fundamental musical skill, it has generated varied theories and analyses throughout history and across disciplines. Popular music has been a rewarding repertoire to which to apply and refine traditional approaches as well as to develop new, style-specific theories. Rather than adopting any single definition, this presentation introduces a three-part conception of beat for popular music analysis which better characterizes the temporal phenomenon's multi-dimensional, interactive, and interpretive attributes. The first half of the presentation outlines the three facets of beat, each identifying a song's primary pulse rate according to a different musical parameter. The drum pattern rate (DPR) prioritizes the drumset rhythm, aligning with the bass-snare alternation or the four-on-the-floor bass drum rhythm. The absolute time rate (ATR) privileges a prescribed tempo, identifying the layer closest to 120 beats-per-minute. And the preferred pulse rate (PPR) models listener preferences, allowing individuals to treat any pulse rate as primary. The second half of the presentation shifts to analytical application. For example, while it is common for the DPR, ATR, and PPR to identify the same pulse rate as primary, there are at least three types of musical passages that show the more dynamic and varied ways these distinct conceptions can interact: different tempi, changing grooves, and ambiguity.

ANALYSIS WITHIN TEMPORAL CONTEXT

rhythmic complexity.

John Roeder (University of British Columbia), Chair

Analytical and Compositional Aspects of Webern Reception at Darmstadt and Princeton Scott Gleason (Grove Music Online)

Anne C. Shreffler has called for studies of European and American Cold War composition in comparative context. One way to do so is to examine their respective receptions of the Second Viennese School. Gianmario Borio has been carrying out a reception history of the Darmstadt School's analyses of modernist compositions. Thus far, however, the reception of the Viennese modernists by the Princeton School, arguably as ramified and complex, has failed to capture a comparable place in the historical imagination. This talk seeks to redress this imbalance.

David Lewin's unpublished 1958 chamber orchestra composition, *Essay on a Subject by Webern*, utilizes the canonic theme from Webern's String Quartet op. 28, mvt. 2 (1938). In the same year Lewin's piece was composed, he, Godfrey Winham, and J. K. Randall graduated with MFA degrees

under Milton Babbitt at Princeton University, and Karlheinz Stockhausen's analysis of the Webern movement appeared in the English translation of *Die Reihe*. Soon thereafter Randall penned an unpublished critique of Stockhausen's analysis. These responses to Webern's movement show it served as a tense site of negotiation, one against which we may understand Cold War Webern reception analytically and compositionally.

After outlining these receptions of Webern's movement, I situate the post-War analyzing and composing at Darmstadt and Princeton as the principal competitors for the serial legacy, arguing that *total* serialism was less important for the Americans than it was for the Europeans, which is partially responsible for the subsequent historiographical imbalance, one which prioritizes a cumulative approach to historical change.

Recontextualized Musical Quotations in Two Repetitive Post-Tonal Works of Adams and Górecki

Hei-Yeung (John) Lai (University of British Columbia)

This paper explores how temporal sensations of a musical passage change when it is quoted within another context. What varieties of temporal effects occur when quoted material is recontextualized? How does a quotation change when it occurs multiple times in the new work? This paper takes John Adams's *Second Quartet* and Henryk Górecki's *Lerchenmusik*, both of which quote Beethoven's music repeatedly, as case studies to investigate these questions.

To examine the different metrical (dis)continuities represented in musical quotations, I adopt a distinction between metrical and sequential temporality (Roeder 2020), and draw upon different but complementary theories of musical meter (Hasty 1997; Horlacher 1995). Employing Meyer's (1956) and Huron's (2006) theories of expectation and realization, I introduce the concept of a "veridical segment"—a grouping of tones that resembles a familiar sequence of events from a specific musical work. By examining how metrical and sequential temporalities change as a veridical segment is reproduced, I characterize the (different) temporal qualities suggested by the quotation and the source.

For example, Górecki's quotations of Beethoven's Fourth Piano Concerto demonstrate a change of temporal function despite the preservation of sequential patterns. In contrast, the sequential discontinuity of the quotations of Beethoven's op. 110 sonata in Adams's quartet prompts different temporal interpretations. Moreover, tracing the transforming temporality of the quotations elucidates the overall formal process. In sum, adding to previous approaches that emphasize referentiality and pitch structures, this paper contributes to a broader understanding of musical borrowing by considering rhythm and meter and the in-time sensations afforded by quotation.

Contour Theory, Gesture and Embodiment: Promises, Problems and Continuous Alternatives Tobias Tschiedl (McGill University)

Contour is often described along the lines of "a pattern of ascents, descents and plateaus that occur as music moves through time" (Wallentinsen 2017). While such intuitive embodied interpretations help explain contour theory's musical relevance and appeal, the continuous motion in time that such wording implies is only inadequately captured by the discrete formalism at the basis of the theory.

I focus here on three characteristics of contour theory, and their attendant problems: (1) Abstraction from exact pitch and duration; (2) Comparison of csegs and similarities across cardinalities; (3) Different temporal scopes (motives, phrases, pieces) and contour reduction. To address these

problems, I propose an approach based on what I call the "melodic center of mass". This simple moving average of pitch (a continuous function over time) can be used as a form of reduction, smoothing out local extremes while providing an adequate representation of the melody's general tendencies. Locally salient extremes can then be qualified in terms of "Reach"—their distance from the MCM. If the MCM is analogous to the motion through space of the *entirety* of a "body", "Reach" is analogous to the motion of a body *part* with respect to that body.

This permits a qualification of melodic motion that goes beyond contour theory: (1) Exact pitches and durations remain peripheral, but *contribute* to the average. (2) Direction *towards* or *away from* the MCM supplement ascent and descent as possible features of comparison, along with *speeds* of motion. (3) The decomposition of a melody into MCM and Reach can play a role comparable to reduction.

SOUNDS OF FREEDOM/LIBERATION/DEMILITARIZATION

Rachel Lumsden (Florida State University), Chair

Cage and Joyce: *Finnegans Wake*, Demilitarized Language and Demilitarized Music Jeffrey Perry (Louisiana State University)

John Cage first read excerpts from James Joyce's *Finnegans Wake* in the late 1920s in *transition* magazine. The novel influenced Cage's compositional practice in both specific and diffuse ways. I explore *The Wonderful Widow of Eighteen Springs* (1942) and Solo for Voice 47 (1970) as specific examples of a transfer of Joycean text and, just as importantly, Joycean structural processes to Cage's work; a more diffuse connection exists in Cage's embrace of collage-like compositional methods and the circus performance ethos in works from 1967 (*Musicircus*) onward, to which Solo 47 points.

The play of *Finnegans Wake* with and against sense and syntactic control helped guide Cage's search for a verbal analog to the "noise" he began incorporating into his music from the late 1930s onward. It became the source of texts and/or titles for many of Cage's works, both musical and poetic. Touching briefly on parallels with Cage's ways of assimilating other influences, especially Henry David Thoreau, I examine the uses to which Cage puts Joyce's words in the two works named above, and touch on several of his textual works, including *Writing Through Finnegans Wake/7 out of 23* (1977) and the text-piece *Muoyce* (1982) to determine precisely what the Cage of the 1930s found in Joyce's final novel and how the Joycean motto Here Comes Everybody served Cage as a metonym for his creative practice and ethos in the final quarter-century of his life.

The Musical Language of Freedom and Oppression in Richard Danielpour and Toni Morrison's *Margaret Garner* Andrew Pau (Oberlin College & Conservatory)

The ninetieth anniversary of the birth of Toni Morrison (1931–2019) provides an apt occasion to reconsider the Nobel Prize-winning author's most substantial contribution to music, namely her libretto for Richard Danielpour's opera *Margaret Garner* (2005). Morrison's libretto is based on the same real-life story that inspired her novel *Beloved*. Margaret Garner was a slave who escaped with her family from Kentucky to Ohio in 1856. When the group was recaptured, Margaret killed her daughter rather than see the child returned to slavery.

Throughout the two acts of *Margaret Garner*, Morrison's words depicting the harrowing experiences of the slaves are set by Danielpour using octatonic collections [0,1] and/or [2,3], thus establishing a connection between these pitch collections and the institution of slavery and the toxic masculinity of the antihero, slaveowner Edward Gaines. By contrast, when Gaines seeks escape in youthful memories or when the slaves seek escape in a joyful harvest celebration, all traces of octatonicism are purged in favor of pitches from various diatonic and pentatonic collections. The octatonic and diatonic/pentatonic collections are jarringly opposed in several other pivotal dramatic scenes, with Margaret finally choosing death and freedom (represented by the white-key diatonic collection) over continued life in slavery.

The historical record is remarkably silent about the thoughts and sentiments of the real Margaret Garner. In examining the musical language of freedom and oppression in Danielpour and Morrison's opera, I aim to illuminate the ways in which they have given voice to an unsung heroine.

Organicism as Algorithm in Julius Eastman's *The Holy Presence of Joan d'Arc* Jordan Lenchitz (Florida State University)

Julius Eastman's untimely death in May 1990 was a tragedy for the entire world of music but especially damning for would-be scholars of his music. Providentially, the combination of Clarice Jensen's recent herculean effort in transcribing Eastman's 1981 tour de force for ten cellos The Holy Presence of Joan d'Arc (henceforth Joan). The commercial release of its irreplaceable recording brings us closer than ever to one of Eastman's largest through-composed works performed under his direction. Combining study of the composition itself with consideration of archival recordings of Eastman speaking about his worldview and his musics, I argue that structural recurrences across large time spans demonstrate how Eastman's stretching of his own conception of "organic music" functionally serves as a flexible compositional algorithm in Joan. Though not the result of a strict nor an entirely hands-off process, this piece's flexible algorithmic construction nonetheless challenges the over-valorization of improvisatory structures in Eastman's through-composed works. By considering his compositional decisions in this last of his "organic music" pieces, we can gain a window into his intuitive and unique command of structural coherence within what would come to be recognized as an early contribution to post-minimalist musical discourse. After untangling Eastman's idiosyncratic idea of organic music and situating this work alongside its intended political message, I demonstrate how strategic repetitions and transformations create an additive formal structure on the largest scale and align with Joan's extramusical expressive aims by creating a musical universe where no amount of oppression can extinguish the spirit of counter-hegemonic liberators.

VERNACULAR IDIOMS AND TOPICS

Olga Sánchez-Kisielewska (University of Chicago), Chair

Topical Specification of Vernacular Idioms: Understanding the *Farruca* and the *Garrotín* as Musical Topics in Spanish Modernism

David Heinsen (University of Texas at Austin)

The interpretation of musical topics when imported into new contexts involves generalizing from specific indexical aspects to broader cultural meanings. There is a risk, however, of overgeneralizing the cultural associations of vernacular idioms that are peripheral to mainstream traditions. In the case of Spanish art music, Eurocentric taxonomies of topical universes broadly account for

"Spanish style" as essentialized "local color," thus ignoring specific folk genres that have their own histories and meanings as preserved during topical formation.

In this paper, I argue that the two flamenco *palos* known as *farruca* and *garrotín*, genres that are often subsumed under a broader "Spanish style," may be more productively understood as separate yet related topical signifiers embedded in the political discourse of early 20th-century Spain. First, I define the boundaries of topical identification by evaluating the conventions by which modernist Spanish composers have come to represent these vernacular genres in their art music. Here, I identify and hierarchize constituent features of the topics based on the potential of each characteristic to signify the specific *palo*, and then classify each token according to its level of abstraction. Second, I present the *farruca* and *garrotín* as racialized topics of modernist primitivism, claiming that the two *palos* were flamenco adaptations of the African American cakewalk that reinforced the alleged "Blackness" of the Spanish Gitano (Goldberg 2015). I conclude with a topical interpretation of Joaquín Turina's *Ritmos* (1928) that reads the interplay of these two vernacular topics against the racially charged anti-*flamenquista* sentiment in Madrid (Llano 2018).

Lyricism in the Subordinate Themes of Isaac Albéniz's Iberia

Alberto Martin Entrialgo (University of Southampton)

Throughout most of his compositional career, Albéniz had kept a strong separation between his "Spanish-style" pieces in da capo form on the one hand, and his more academic works in sonata form on the other. In Iberia, however, Albéniz combined the folkloric materials he was most famous for with sonata form. While the "popular" sources of these materials have been frequently pointed out (Mast 1974, and Clark 1999), their exact integration within the sonata-form framework has been overlooked. In this paper, I will focus on the role of "Spanish-style" coplas as subordinate themes of the sonata-form compositions of *Iberia*. All these themes have a *dolce* expression and are mostly cast as folk-inspired forms (the copla, bar-form, or quaternary stanza). They are "tight-knit" and well presented, with regular and square phrase structures and phrase rhythms, using "compound basic ideas" as basic compositional units, statement-response articulations, and large-scale repetitions; these characteristics are a reflection of Albéniz's fundamentally lyrical conception of the subordinate theme. This paper will unveil Albéniz's conception of sonata form and explain how some aspects of Spanish folklore fared with certain sonata conventions. It will also-building on the work of Ratner (1980), Rothstein (1989), and Caplin (1998)-contribute to a key and ongoing task in Formenlehre: to define ever more clearly the concrete musical characteristics, phrase structures, and compositional processes that project the formal functionality of main and subordinate themes.

Florence Price's Use of African American Topics in *Thumbnail Sketches:* A Day in the Life of a Washerwoman

Zachary Lloyd (Florida State University)

Florence Price employs a combination of Western-European compositional techniques and Black vernacular music styles in her four-movement piano suite, *Thumbnail Sketches: A Day in the Life of a Washerwoman*. In this piece, the use of African American musical styles gives a voice to the titular character, a Black Washerwoman, an all but forgotten figure in American history. Building upon the work of Horace Maxile Jr., I utilize his five African American topics (Call-and-Response, Signifyin(g), Spiritual/Supernatural, Blues, and Jazz) to highlight how Black vernacular music styles are employed by Price in her piano suite. These five topics not only appear together, but often work collaboratively with, or at times against, more traditional European compositional techniques such as tonal planning and classical forms. I examine each movement and offer analytical insights

of the topics in use and their relationship to a programmatic reading of the piece. While the evocation of these musical styles is clearly present throughout this work, I highlight how the application of Maxile's topics allow for a nuanced reading of works where the use of these styles is not as evident. In this analysis, by viewing Florence Price's use of these musical styles in *Thumbnail Sketches*, we come to see how Price was able to offer an authentic voice to an often silenced and forgotten figure in American history, the Black washerwoman.

FRIDAY EVENING INVITED SESSION - 4:15-5:45

SCHOLARS AS COMMUNITY ACTIVISTS: ABOLITION AND ANTI-RACISM IN PRACTICE

Organized by Project Spectrum Sponsored by the SMT Program Committee Clifton Boyd (Yale University), Chair

Michael Sampson and Christina Kittle (Jacksonville Community Action Committee), Co-facilitators

Designed with the goal of bridging the gap between academics and community organizers in the fight against racism, this workshop will educate SMT members on the long history of abolitionist organizing in the United States and will equip participants with the tools to begin their own abolitionist practice in their communities. The workshop will be led by Michael Sampson and Christina Kittle of the Jacksonville Community Action Committee, a Black-led, grassroots organization fighting for justice and liberation in Jacksonville and beyond.

The workshop will be divided into two parts: first, Michael and Christina will provide a brief overview of abolitionist organizing and the Black freedom struggle in the U.S., with a focus on opposition to the racist institutions of police and prisons. In doing so, they will draw upon their own work to end racist police brutality in Jacksonville and to establish community control of police. Second, participants will work in small breakout groups to design campaigns against a hypothetical racist event in their local community. Throughout the exercise, participants will receive feedback and direction from Michael and Christina on how to best align their efforts with those of community organizers. Ultimately, this workshop will demonstrate that if we truly seek to dismantle the SMT's white racial frame, we must commit ourselves to abolitionist and anti-racist practice beyond the academy.

SATURDAY MIDDAY SESSIONS - 11:00-12:00

THE EXPANDING HISTORY OF THEORY II

Alexander Rehding (Harvard University), Chair

Yuri Kholopov's Theory of Universal Harmony as a Clandestine Bearer of Orthodox Beliefs Knar Abrahamyan (Yale University)

In English-language scholarship, the work of Yuri Kholopov (1932–2003) has been addressed by Philip Ewell, Zachary Cairns, and Christopher Segall, among others. However, the intellectual history of Kholopov's seminal achievement—the theory of universal harmony—has not received due attention. Kholopov introduced this theory as a comprehensive method for analyzing all music ranging from Ancient Greece to the twentieth century. In this paper, I argue that the theory of universal harmony presented a hidden outlet for manifesting the theorist's Orthodox beliefs.

Although Kholopov was a devout Orthodox, he could not openly express his beliefs due to the Soviet government's hostility toward religion. His writings are, nonetheless, permeated with terminology and metaphors borrowed from the religious philosopher Aleksei Losev's (1893–1988) neo-Platonic understanding of music as representing the originary unity resting on numbers. Only in 2006 did Kholopov's affinity to Losev's doctrine became explicit in a posthumous publication: Kholopov stated that the aesthetic qualities of music have the capability to bring one nearer to God and argued that the act of composition represents the process of manifesting the Platonic *eidos* in the sonic realm. Drawing on the work of Larisa Kirillina, I first outline the common features between the theory of universal harmony and Losev's doctrine of unity. I then consider the specificities of the theory's practical application by turning to several music analyses by Kholopov. Finally, I examine to what degree a music theory as such may function as a subversive apparatus capable of resisting censorship.

"A Beautiful Voice from the Heavens": Pitch-Centered Analysis of Turkish *Makam* Using Cantemir's Edvar (c.1700)

Adem Merter Birson (Hofstra University)

From the fourteenth to the twentieth centuries, Ottoman music theory was recorded in individual treatises, known as edvar. One such treatise, by Dimitrie Cantemir (1673–1723), describes the Turkish makam system in a remarkable amount of detail compared to the others that preceded it. Cantemir was a Moldavian prince who lived in Constantinople as part of a diplomatic arrangement. There, for twenty years, he received courtly education in music and became a renowned composer, theorist, and performer. Cantemir's theory is a reflection of his Ottoman education, which was at the time based on the relationship of individual pitches to one another within a foundational gamut of seventeen primary notes spanning roughly two octaves. This historical approach presents a radically different understanding of the makam system from the predominant twentieth-century theory that builds scales out of microtonal tetrachords and pentachords. Avoiding tetrachordal paradigms altogether, Cantemir describes how each pitch could form the focal point of a melody using the notes of the gamut. In this understanding, a makam is defined as any melody that begins and ends on one of these pitches. In addition to aiding in analysis, this approach illuminates the otherwise enigmatic naming system of makam; the mode *Cargah*, for instance, is so called because that is the name of its pitch in the gamut. Using this pitch-centered understanding, I will present a new methodology for makam analysis based on historical sources as well as make accessible the music-theoretical perspectives found in the writings of non-Western theorists like Cantemir.

SATURDAY MIDDAY SESSIONS - 11:00-12:30

MENTORING STUDENTS: CONSIDERATIONS, PRACTICES, AND RESOURCES

Hosted by the SMT Professional Development Committee Greg Decker (Bowling Green State University), Organizer Don McLean (University of Toronto), Moderator

Daphne Tan (University of Toronto), Graham Hunt (University of Texas at Arlington), Anna Gawboy (Ohio State University), David Pacun (Ithaca College), Panelists

As we face the pressing tensions of a thinning academic job market and the need to diversify our field, and as the COVID-19 pandemic continues to alter university life and classroom spaces, robust conversations on how best to mentor our students to help them navigate challenges both within

and outside the university seem imperative. In this session, panelists will explore three broad themes surrounding faculty-student mentorship that intersect with these critical issues, including academic matters and career aspirations, becoming effective and independent teachers, and student health and wellness.

The first category includes practical academic concerns but also encompasses discussions on preparing students for the most opportunities both inside and outside the field, how mentoring can impact diversity in the field (both people and musics), and helping students to develop transferable skills such as critical thinking and communication. Likewise, the skills of effective teaching are desirable traits to encourage in all students. This discussion addresses issues such as strategies for teacher training, best uses of teaching observation, degree of faculty involvement in students' teaching, and how to move beyond required pedagogy courses. Finally, struggles with health and wellness have great impact on students' ability to face the pressures of academic life and to benefit fully from the educational community. A discussion of practices and resources will help mentors better aid students in confronting these difficulties. Overall, the goal of this session is to provide mentors with timely considerations and tools to better guide students through perennial and emerging challenges.

POSTER SESSION 3

Jocelyn Neal (University of North Carolina at Chapel Hill), Convenor

COMPUTER-AIDED ANALYSIS

Notre Oiseaux: A Computational Study of the Messiaen Birdsong Transcriptions of New Caledonia

Luke Poeppel (New York University and Max Planck Institute for Empirical Aesthetics)

Olivier Messiaen was famously active as a composer, a music theorist, and an ornithologist interested in birdsong. His unconventional music-theoretical interests are evident in the first volume of his *Traité de Rythme, de Couleur, et d'Ornithologie* (1994), as well as in his 1944 work *Technique de mon langage musical,* both of which extensively treat Greek metrics alongside ancient Carnatic rhythms. Birdsong, on the other hand, is the subject of the fifth volume of his *Traité de Rythme, de Couleur, et d'Ornithologie* (1999/2000), which features hundreds of the composer's transcriptions of birdsong from around the globe. Here I disentangle the reciprocal and often covert interactions between the composer's activities in these three domains, and show how his purportedly naturalistic birdsong transcriptions in fact reflect his compositional habits and his theoretical ideas and influences.

Presenting new computational tools and a novel algorithm for rhythmic search and alignment, I demonstrate the remarkable concordance (99.31%) between the algorithm's findings and compositional analyses by the composer and by Messiaen scholars (Griffiths 1985, Cheong 2008, Kraft 2013). These new computational methods confirm the pervasiveness of Greek prosodic feet in the New Caledonian birdsong transcriptions (*n*=103), while also revealing the hitherto unsuspected presence of Carnatic fragments more familiar from his compositions, including 33-Turangalila and 54-Nandana. Moreover, analysis of the transcription's pitch space demonstrates frequent conformity to the Modes of Limited Transposition (1944) both within and across avian species, further demonstrating that the composer's *langage musical* permeated his naturalistic transcriptions.

A Case Study in Using Interactive Aural Software for the Analysis of Spectral Music: Liza Lim's 'An Elemental Thing'

Michael Clarke (University of Huddersfield), Frédéric Dufeu (University of Huddersfield), Keitaro Takahashi (University of Huddersfield), Axel Roebel (IRCAM, Paris)

Spectral music (in the broadest sense) foregrounds timbre and fluid processes in shaping compositions and most existing analytical approaches are not well suited to this repertoire. This poster presents research developing new interactive aural software to ameliorate this situation.

We take as a case study *An elemental thing* by the Australian composer Liza Lim, a 15-minute work for solo woodblock. Software is used to enable the analyst and readers to relate analytical ideas directly to aural experience. Interactive taxonomies and dynamic structural charts can be 'played'; the software includes a video recording of the work, facilitating integration of visual aspects of a performance, including physical gesture, into the analytical discussion. An interactive sonogram allows users to select segments in the graphic display, or scrub (with the mouse) in both time and frequency, hearing the results instantly. Visualisations of data from audio descriptors can be heard interactively. Our software encourages 'readers' to experiment with analytical materials for themselves, with findings presented, not simply as abstract ideas about an unfamiliar sonic environment, but in sound.

This interactive analysis demonstrates how the work is shaped and structured through transformations of timbres and textures generated using a range of implements and materials, and employing a variety of physical gestures to excite the woodblock and modify its resonance. More generally, it shows how software can enhance research into spectral music, linking data, graphic presentations and verbal descriptions to aural experience, facilitating interactive engagement with an analysis and incorporation of visual/gestural aspects into the research.

INTERROGATING RIEMANN

Karel Janeček's Lydian and Phrygian Functions: Reconsidering Riemann in Light of His Czech Reception Kája Lill (University of Michigan)

Music-theory scholarship and pedagogy generally assume Hugo Riemann's (1891; 1893), three functions: tonic, subdominant, and dominant. Some twenty-first-century theorists, such as Lerdahl (2001) and White and Quinn (2018), have suggested various additional functions. Already in the twentieth-century however, Prague was home to a school of Czech music theorists who developed expanded theories of harmonic function. The most famous of these theorists was Karel Janeček (1903–1974), who in his *Základy moderní harmonie (Foundations of Modern Harmony*, 1965) adds Lydian and Phrygian functions to Riemann's original three.

This poster presents Janeček's theory and compares it to Riemann's. This juxtaposition clarifies three open questions concerning Riemann's function theory. First, is the *Schritt und Wechsel* system vital to Riemann's approach? Second, is Riemann's function theory so diatonic that it limits musical possibilities, as Rehding (2003) suggests, or does Riemann allow for analyzing virtually any chord into any one of the three functions, as Harrison suggests (1994)? Lastly—a concern raised by Dahlhaus (1975)—why do triads related to the tonic by fifth receive the privileged status of dominant and subdominant functions? The goal of this study is to show that examining Riemann's reception in Prague can elucidate Riemann's function theory, and by extension, the theories of harmonic function that scholars continue to use and develop today.

Was Riemann Wrong? Reassessing the Subharmonic Series

David Bashwiner (University of New Mexico)

Riemann's theory of harmonic dualism occupies a unique place in the history of music theory: while widely considered to be of enduring heuristic value, its central empirical premise is universally acknowledged to be false. That premise, of course, is that subharmonics (undertones) are acoustically real, and hence audible when music is played and heard. The entire conceptual system of harmonic dualism derives ontologically from this premise. And this new system, because it places the minor system on equal footing with the major system (the former now derivable from the subharmonic series just as the latter derives from the harmonic series), incited a revolution in musical thinking that is still playing out today. However, subharmonics are objectively not present in musical sounds. When Riemann ultimately conceded this fact, the ontological basis of the dualist system crumbled. But what if Riemann wasn't wrong? Or, more accurately, what if his error was a far less significant one-concerning not whether to look for subharmonic relationships, but where. As revealed in a recent monograph from the field of auditory neurophysiology, Gerald Langner's The Neural Code of Pitch and Harmony (2015), the logic of subharmonic relationship is literally embodied throughout the entire computational structure of the auditory brainstem and midbrain, in those neural circuits that not only afford basic pitch processing, but are the first stages in higher-level conceptions of harmony, melody, and even rhythm and meter. These ideas suggest fruitful new avenues for exploration within dualist theory, as informed by auditory neuroscience.

JAZZ: IMPROVISATION/POLYRHYTHM

Keith Waters (University of Colorado Boulder), Chair

Composition, Improvisation, and Macroharmony in Henry Threadgill's *Sixfivetwo* Guy Capuzzo (University of North Carolina Greensboro)

The music of Henry Threadgill (b. 1944), African-American composer/performer and 2016 Pulitzer Prize winner, strikes an innovative balance between composed and improvised elements. His influences include his activities with the Association for the Advancement of Creative Musicians (AACM), and the music of Varèse, and Carter. Threadgill's music raises an interesting question about the coexistence of African-American and European traditions in 21st-century music: What methods might analysts use to describe the interaction between harmonic organization and improvisation in non-tonal settings? Building on work by Chad Taylor, Gareth Keany Hill, and Matthew Forker, I contend that attention to *macroharmony* will begin to answer this question. I use the *discrete Fourier transform* (DFT) to interpret macroharmonies and their harmonic qualities in *Sixfivetwo* (2018) for string quartet.

The picture that emerges from the paper's analytic examples is one of striking coordinations between improvisation and composed harmonic structure. Macroharmony and the DFT offer a way to probe the interaction of harmonic organization and improvisation in *Sixfivetwo*. The results may lead to a deeper understanding of the music of a composer/performer described by the Pulitzer committee as "among the most important artists in jazz." More broadly, the results may improve our understanding of other nontonal music in which composition, improvisation, European elements, and African-American elements play equal roles, particularly that of other AACM luminaries such as Anthony Braxton and George Lewis.

Salience, Triads, and Transformational Counterpoint in Robert Glasper's Improvisation on "North Portland" Rich Pellegrin (University of Florida)

This presentation examines the relationship between salience and stability in a performance by Robert Glasper. Triadic voicings such as slash chords, upper structures, and "So What" chords are highly idiomatic in jazz. The triads are salient in these voicings due to their placement in the upper register, but are usually unstable, being composed mostly or entirely of upper chord tones. Triads may be used similarly in melodic improvisation, where they are more salient than comping chords or rhythm section accompaniment. Because there are so many varieties of triadic voicings, a given triad may be used to realize numerous harmonies. When triadic voicings are used successively, they may form transformational pathways that are worthy of study in their own right. Moreover, such transformations may counterpoint those of the stable, lower chord tones in significant ways.

"North Portland" is a typical Glasper composition in its lack of a clear tonal center, its avoidance of dominant harmonies, its tertian melodic structures, and its emphasis on *S* and *LP/PL* transformations. Glasper's improvisation on the tune is replete with triadic transformations in the right-hand melodic line that interact compellingly with those of the underlying form, exemplifying the concept of transformational counterpoint. The metric counterpoint between the salient and stable levels is also explored.

"Pulling Apart" and "Floating Above": Cross-Rhythmic Metric Divergence in Jazz Improvisation Sean R. Smither (The Juilliard School)

Theorists have long been fascinated by the rhythmic and metric particularities of jazz improvisers. Much of this fascination has centered around those aspects of rhythm that are not easily notatable, especially expressive microtiming, rubato, and cross-rhythm. Among the chief distinctions that can be made between such techniques is whether they occur at or below the syntactical level. While participatory discrepancies—slight deviations from an idealized prototypical tactus that compound when musicians play together—mostly fall below the level of musical syntax, microtiming can also inflect larger utterances on the syntactical level, creating gestures that stimulate group interaction.

In this paper, I examine the relationship between jazz interaction and two expressive metric devices, "pulling apart," and "floating above", both of which involve the simultaneous sounding of two conflicting pulse streams. "Pulling apart" refers to moments when improvisers' delays or anticipations suggest a slowing or quickening of tempo that conflicts with the prevailing tempo, resulting in a temporary disconnect that produces microrhythmic ambiguity before eventually resolving. "Floating above" occurs when an improviser's utterance is unterhered from the groove projected by the rest of the ensemble. I argue that such utterances arise from the interactional matrix of jazz improvisation and are therefore best analyzed using theories of improvisational interaction. As irreducibly interactive gestures, instances of metric divergence are a product of the Afrological orientation of jazz improvisation; by considering these metric techniques to be fundamentally dialogic, I seek to highlight the symbiotic relationship between elements of metric divergence and cultural aesthetics.

NEO-RIEMANNIAN EXCURSIONS

Julian Hook (Indiana University), Chair

Experiencing Mozart's Double Syntax in Three Parts: Chromatic Sequence and Expectation in the Divertimento in Eb major, K. 563, I

Florian Walch (University of Chicago)

Even with numerous scholars extending chromatic-voice leading models to tonal music (a.o. Rings 2011; Tymoczko 2011; Cohn 2012), the origins and formal functions of sequential chromatic third relations in the 18th century remain opaque. Early instances of hexatonic cycles and Weitzmann regions cited by Cohn exhibit "double syntax": Dominant-tonic syntax at the local level with middle-ground tonics related by parsimonious voice-leading. In this paper, I will triangulate a pluralist phenomenology of the chromatic major-third sequence that begins the first-movement development section of Mozart's Divertimento for string trio in Eb, K. 563. How, after the exposition's Bb major dominant area, does the sequence cast its terminal Bb minor in a light that is equally expected *and* surprising? I argue that attention to register, voicing, and outer-voice counterpoint (salient to performers of this music) are key agents shaping the *telos* of these remarkable measures.

A neo-Riemannian allows us to model some of the terminal Bb minor's startling effect, revealing the end of the sequence as a break in a "zig-zag" path through incomplete N/R and L/P chains that flesh out successively more complete key areas. A Schenkerian approach captures the linear derivation of the implied F[#] minor from Bb via chromatic 5-6 motion. Yet the prioritization of linearity risks flattening the intervallic diversity of Mozart's outer-voice counterpoint. Far from mere surface phenomenon, this counterpoint serves as a cue to *prima vista* players as to where their parts may be headed, revealing this "purple patch" as chromatic structure with a social dimension.

Octatonic-Triadic Cycles and Amy Beach's "Autumn Song" William O'Hara (Gettysburg College)

The parallel tonal and narrative trajectories of Amy Beach's "Autumn Song" (1904) culminate in a single moment: a wordless melisma that happens at the midpoint of an *octatonic-triadic cycle*. So named in order to distinguish it from the octatonic system of seventh chords, the octatonic-triadic cycle alternates R and P transformations, producing a cycle of eight triads drawn from one of the three forms of the octatonic scale. R/P cycles bear many similarities to the more prominent hexatonic (P/L) cycle, although because of their length they are often left incomplete. The greater voice-leading "work" required by R (which moves a single voice by whole step rather than half step) creates a voice-leading asymmetry by which clockwise and counter-clockwise movements through an odd number of stations involve different semitonal displacements. Each chord in the cycle thus has both an octatonic pole and two octatonic *near poles*, with which it shares no pitches. These near poles are separated by a different number of half-steps, and even different root intervals.

This paper argues that "Autumn Song" hinges on this textless moment of tonal instability: the pivotal moment's enharmonic reinterpretation positions the song's ordinarily proximate tonics (the initial minor and closing parallel major) on opposite sides of a tonally distant octatonic near pole. Beach problematizes the relationship between parsimonious voice leading and diatonic tonality, depicting musically—between verses of the poem—the psychological interiority of the protagonist, who emerges from the song's rotational formal and harmonic processes with a changed outlook.

Rogue Symmetry: The Groupoid of Riemannian UTTs

M. A. Coury-Hall (New York City)

Since the publication of the influential and pioneering work of music theorist David Lewin (1987), group theory has informed many rigorous studies in music. However, mathematically-inclined music theorists need not be bound by group-theoretical thinking alone. This paper examines how groups and, in particular, groupoids handle symmetry in music with groupoids exemplifying a "rogue" symmetry. Music theorists have recently considered groupoids in a categorical setting applied to poly-Klumpenhouwer Networks (PK-Nets) [Popoff et al., 2019]. An equivalent algebraic approach considers a groupoid of order 12 within the Riemann group of UTTs, a normal subgroup of the group formalized by Julian Hook in his seminal paper "Uniform Triadic Transformations" [Hook, 2002]. This groupoid includes the important PLR transformations and the N transformation [Cohn, 2000] of Neo-Riemannian theory. An examination of the algebraic- and music-theoretic structure of this groupoid follows in detail, and this paper demonstrates how tonic and dominant functions arise as epiphenomena of the groupoid structure. All of the appealing musical properties of this groupoid are a result of the transformations having a distribution that can be described as maximally even which expands the analytic scope of this concept from diatonic scale theory [Clough and Douthett, 1991] to transformational theory. Beethoven's "An die ferne Geliebte" (1816) and Bartók's "Music for Strings, Percussion, and Celesta" (1936) provide basic and advanced examples respectively of this analytic technique.

SATURDAY MORNING SESSIONS - 12:45-2:15

DANCE EXPLORATIONS

Gretchen Horlacher (University of Maryland), Chair

An Examination of Improvisatory Practices in Salsa Music and Dance

Rebecca Simpson-Litke (University of Manitoba)

Every night in salsa venues around the world, exciting interactions between music and dance unfold through a complex and nuanced system of improvisatory practices. In this paper, I explore these practices by analyzing videos of improvised salsa performances, showing the range of spontaneous connections between music and dance on the social dance floor.

I begin by examining the elements that are prescribed by conventions, noting how these fixed components are often embellished—or even defined—by improvisation. On the large scale, the typical two-part formal structure of salsa songs is marked by contrast between a precomposed theme in the first half and a number of improvisatory sections in the second half. It is here that an initial parallel between music and dance practices may be drawn, the improvised call of the lead dancer/singer eliciting a precomposed response from the follow dancer/chorus.

Another opportunity for improvisation in salsa dance emerges when the lead relinquishes this decision-making role, separating from the follow so that one or both dancers can execute their own individual moves, which are not unlike instrumental solos. I examine how open-work provides opportunities for dance partners to interact spontaneously with each other and in dialogue with the music.

Finally, I analyze elements that are freely manipulated *throughout* a song, as musicians and dancers express their individuality by finding micro-moments for unique ornamentation and styling.

These subtle-but-pervasive interpretive choices have far-reaching ramifications, helping to define the important qualitative distinctions between individual styles and more broadly, between regional variants of salsa.

Form in George Balanchine's Concerto Barocco

Amy Tai (Yale University)

Following the precedent of scholars of musical form, most choreomusicologists, scholars of dance and music, model the form of a dance by asserting discrete sectional boundaries. However, dancers and dance scholars adopt a continuous view of time, space, and motion in dance. This paper proposes that because of this continuity, it is generally difficult to pinpoint precise sectional boundaries in dance, and as such, dance can reveal and comment on the relationship between successive sections of music in creative ways. This phenomenon is especially interesting in neo-classical ballets choreographed to the music of J. S. Bach, since both the music and the dance frequently do not admit tidy sectionalization. Neo-classical ballets are additionally suitable for exploring the question of form because the ballets, being non-narrative, are often commentaries on the music.

Motivated by these observations, this paper analyzes the second movement of George Balanchine's *Concerto Barocco* (1941), choreographed to the second movement of Bach's *Double Violin Concerto* (BWV 1043). The music does not lend itself to obvious sectionalization, and the dance at times clarifies, at times complicates where and how formal junctures appear in the music. By using dance to interpret formal aspects of music, this paper helps to balance the more typical practice in choreomusicology where music-analytical methods are adapted to dance, leading to the neglect of minute details that give dance its expressive meaning.

Choreographic and Musical Interplay in Anne Teresa De Keersmaeker's *Bartók/Aantekeningen* Lindsay Rader (McGill University)

Previous scholarship in dance and music often treats choreography as a response to musical cues. This model does not account for the reciprocal relationship between synchronous gesture and sound; the musical score, an unchanging object, serves as the source of information for gesture (Leman and Naveda 2010). I challenge this model by arguing that dance and music reciprocally reinforce or contradict one another. This dialectical approach incorporates choreographic analysis into musical analysis, destabilizing what appears fixed in the score.

The centerpiece for the study is Anne Teresa De Keersmaeker's choreography to Béla Bartók's String Quartet No. 4, titled Bartók/Aantekeningen and released as the award-winning film *Hoppla!* My analysis translates choreographic ideas into systematic patterns, emphasizing visual and kinesthetic experiences of dance, and expanding on Kozak's exploration of "musical forms that challenge notions of a linear and uniformly moving time" (Kozak, 2020). I contribute to the rich body of literature on Bartók by reevaluating existing musical analyses informed by interactions with Keersmaeker's choreography.

My methodology undertakes two analyses, one musical and one gestural, then fuses them to discover their connections and discords. Investigations of metrical layers, pitch collections, and form will bring new perspectives into music- and dance-analytical relationships. Mapping choreography alongside score analysis offers added layers of complexity to formalized music-theoretical elements, giving the music new meanings beyond the fixed score.

POSTER SESSION 4

Kyle Adams (Indiana University), Convenor

EXPANDING REPERTORY FOR PEDAGOGY

Songs of Katherine Ruth Heyman: A New Diversity Resource for the Undergraduate Classroom Anna Stephan-Robinson (West Liberty University)

Notwithstanding new resources such as Music Theory Examples by Women and the Composers of Color Resource Project, it remains a challenge to obtain readily usable scores and recordings of music not written by white men. My poster features the music of Katherine Ruth Heyman (ca. 1872-1944), a white, American woman who wrote at least seventy compositions as well as a theoretical treatise. I present selected songs for solo voice and piano, composed over a 22-year span. The musically diverse compositions in this group can exemplify many theoretical concepts, ranging from basic first-year content such as simple/compound meter, interval identification, and diatonic harmony to more advanced topics such as symmetrical scales, extended and non-tertian harmony, and unmetered music. I will share an extensive annotated score packet and high-quality recordings (both licensed under Creative Commons) upon request.

Heyman's professional circle included many illustrious figures, but she has fallen into obscurity. To the extent that she is remembered, it is as a pianist who championed the music of Scriabin and as the founder of the society dedicated to that composer. With the exception of Poriss (1998), scholars have considered Heyman exclusively in the roles of performer (of Scriabin) and muse (to Ezra Pound). Furthermore, until I produced a recording of fourteen of her songs, no recordings of her music existed. Heyman's music is thus an exciting untapped resource for study.

Diversity and Deeper Learning: Teaching Theory through Touchstones Angela Ripley (Baylor University)

In the wake of the SMT 2019 plenary session "Reframing Music Theory," diversity has garnered increasing attention in the field as music theorists consider issues of composer and theorist identity and interrogate biases implicit in traditional methods of analysis. Advocates for greater diversity in theory pedagogy recognize the potential benefits for future generations of musicians while acknowledging the challenge of finding appropriate pieces to share with students (Palfy and Gilson 2018, Stroud 2018). In this presentation, I outline a pedagogical approach that emphasizes pieces by diverse composers and promotes deep learning (Alegant 2014, Lang 2016) through recurring engagement with a complete piece, or "touchstone," to which students apply each concept they learn during a course. For example, Theory II students explore second-inversion triads, motives, cadences, small forms, non-chord tones, diatonic seventh chords, and secondary-function chords in Cécile Chaminade's "Idylle" (Op. 126, No. 1). I discuss criteria for effective touchstone pieces, suggest nine possible touchstones for Theory I-III, and share analytical highlights of the repertoire I recommend. As reflected by the pieces I suggest—including four by women composers and three by composers of color-touchstones provide opportunities to highlight work by composers from historically underrepresented groups (Hisama 2018, Malawey 2020). Using a touchstone piece by an underrepresented composer reduces the risk of tokenism by elevating the piece to a prominent position within the course. Students who analyze touchstone pieces deepen their understanding of music analysis by examining course concepts in the authentic context of complete works of music.

TEXT DELIVERY IN POP AND RAP

Some Properties of Text Delivery and Melodic Rhythm in Post-Millennial Popular Music

Christopher Wm. White (University of Massachusetts Amherst), Mara Breen (Mount Holyoke College), Joe Pater (University of Massachusetts Amherst)

This paper compares two corpora of melodies drawn from pre-millennial and post-millennial American popular music, and identifies several notable differences in their use of rhythm. The pre-millennial corpus contains 80 melodies written between 1957–1997 (Tan, Lustig, and Temperley 2018), while the post-millennial corpus (compiled for this study) consists of 24 songs popular between 2015–2019. For both corpora, we analyzed 1) the distribution of note onsets within a measure; 2) the most-frequent four-note rhythms; and 3) the density of note onsets within measures. Our analyses indicated that the post-millennial melodies distribute notes more evenly throughout their measures, show a greater diversity of rhythms, and use greater note-onset density. However, we also found that individual songs re-used rhythmic cells with more internal consistency in the postmillennial dataset. We then analyze Lizzo's "Truth Hurts," a 2019 song (not included in the original analysis) that features many characteristics typical of our post-millennial corpus. We subject many of these features to a computationally-aided close reading, showing how these parameters can be used to support the song's formal and expressive designs.

Flow in the Alter Egos of Nicki Minaj

Hanisha Kulothparan (Eastman School of Music)

Alter egos have played a prominent role in the history of rap like Ghostface Killah as Ironman and Tupac as Makaveli. In hip-hop's approach to fiction, the vocal differentiation of characters is important. Nicki Minaj portrays alter egos in her music, with her most popular personas being "Roman Zolanski" and "Harajuku Barbie." In this presentation, I explore Minaj differentiates these two personas using her vocal pitch, lyrical vocabulary, and the structure of her verses. Ultimately, these elements of her personas align beyond these qualities and relate to the stereotypical portrayals of men and women in rap music.

Kyle Adams (2009) states rappers distinguish their styles through a set of parameters. Looking at specific parameters that are manipulated within Minaj's flow can distinguish her alter egos. Robert Komaniecki argues that "some songs exemplify a high unity of flow, where rappers manipulate their delivery to conform to or differentiate from other artists featured in a song" (2017, 1.3). Minaj differentiates her flow to enhance the stereotypical differences of Roman and Barbie. Finally, Ler-dahl and Jackendoff (1983) use grouping preference rules (GPRs) to define how listeners interpret groupings in a passage. I will revise GPR6 (parallelism) to three specific elements of each persona: textual parallelism, rhymed parallelism, and rhythmic parallelism.

Through several elements in her flow, Nicki Minaj is able to differentiates her alter egos, which will be proven through the mentioned methodologies. My revision to L+J's GPR6, I argue, might be useful in analyzing flow in rap music as a whole.

PERSPECTIVES OF BLACK COMPOSERS

Hosted by the SMT Committee on Race and Ethnicity Aaron Carter-Ényì (Morehouse College), Organizer Panayotis Mavromatis (New York University), Moderator and Organizer

Jean Kidula (University of Georgia), Onyee N. Nwankpa (University of Port Harcourt, Nigeria), Gilad Rabinovitch (Florida State University), Robert Tanner (Morehouse College), Panelists

Keepers of the Songs: A Documentary

Quintina Carter-Ényì (University of Georgia), Presenter

During this session, we will hear directly from Black composers from Africa and its Diaspora, especially Black women, gaining insight into teaching and analyzing their compositions. How did music theory, as they experienced it, help or hinder their music and composition studies? How should music theorists be teaching about, and analyzing, their music? What should we understand about their musical inspirations and structures?

The centerpiece of the session is a thirty-minute documentary incorporating interview highlights and relevant musical excerpts, gathered in 2021 through fieldwork in Nigeria and through remote recording of participants in Ghana and the US. As participants do not always feel comfortable on camera or sharing their opinion in an identifiable way, a survey was used to collect anonymous responses from composers. Following the documentary, the results of the survey will be summarized, ensuring that input from all participating composers is represented in some form.

Four invited panelists, consisting of composers and music theorists representing perspectives from North America and Africa, will respond to the documentary and survey, focusing on what they mean for our field and other current topics. The discussion will also cover analytical toolboxes and their incorporation in research and pedagogy that centers on Africana music.

The complete set of interviews will be fully transcribed and placed in the Atlanta University Center's repository (radar.auctr.edu/adept) with transcripts. Responses will also be tagged and sorted to identify and summarize common themes.

SHIFTING METER

Samuel Ng (University of Cincinnati College-Conservatory of Music), Chair

Form and Hypermeter in the Songs of Kate Bush

David Forrest (Texas Tech University)

Kate Bush's unique songwriting has been examined and celebrated in terms of harmony, lyrics, vocal technique, and studio effects (Moy 2007; Cawood 2016; Forrest 2021). This paper examines how her songs make expressive use of hypermetric disruptions. These patterns foreshadow the temporal experimentation in her final two albums (Withers 2017). While small, temporary disruptions in hypermeter are common in popular songs, Bush songs employ these disruptions with much more frequency and variety than those of her contemporaries, placing her songs in dialogue with studies of expressive use of hypermetric disruptions, such as Cohn 1992. This paper examines hypermetric groupings in Bush's most successful songs and categorizes the disruptions into three functions: extension, expansion, and truncation. This paper also explores how these disruptions contribute to both delineating and blurring formal boundaries as well as painting the given song's narrative.

To determine a song's meter, this paper relies primarily on rhythmic ostinato, harmonic rhythm, and, following De Clercq 2016, absolute time. To determine hypermetric groups, this paper examines harmonic and melodic repetition, accompaniment patterns, texture and timbre changes, and harmonic and melodic phrasing. While, in many popular songs, these elements combine to show clear hypermetric patterns, Bush's songs frequently set these elements at odds with each other. Therefore, this list is in prioritized order.

Mixed Rhythms in Chopin's Ballades and Scherzos

Soo Kyung Chung (University of Cincinnati College-Conservatory of Music)

Scholars of phrase rhythm have examined various relationships between hypermeasures and melodic groups. However, not all theoretically possible phrase-rhythmic patterns have received adequate attention. Drawing from Chopin's Ballades and Scherzos, I illuminate in this paper some hitherto unexplored phrase-rhythmic types and their interaction with the more familiar types.

The two most discussed phrase-rhythmic types in the existing literature are beginning- and endaccented rhythms, respectively denoted as 1-2-3-4 and 2-3-4-1 (Rothstein 2011, Ito 2013). Two other possible rotations, 3-4-1-2 and 4-1-2-3, have received some consideration as well (McKee 2004, Ng 2021). Additionally, when a phrase is extended, the resulting five-hyperbeat pattern 1-2-3-4-1 features both beginning-and end-accented characteristics at the same time, and Ng (2021) calls this "mixed rhythm."

I expand the possibilities for mixed rhythms beyond the 1–2–3–4–1 type to 2–3–4–1–2, 3–4–1– 2–3, and 4–1–2–3–4, and argue that these four mixed rhythms play two crucial roles in Chopin's form. Mixed rhythms either delineate thematic zones in conjunction with a cadence or give rise to irregular melodic groups. In the latter case, mixed rhythms interact with not only four-, but also three-, and even five-hyperbeat patterns without interfering with the prevailing quadruple hypermeter. In order to demonstrate the interplay between mixed rhythms and familiar phrase-rhythmic types, I propose what I call a "Pandora space," which expands Ng's cyclic space by interspersing the four mixed rhythms among the four-hyperbeat patterns.

Dancing with the Devil: Liszt's Diabolical Metric Cycles

Robert L. Wells (University of Mary Washington)

While Franz Liszt's progressive harmonic, formal, and thematic principles have received great scholarly attention, explorations of his idiosyncratic rhythmic/metric language have been relatively few. The metrically jarring opening to *Totentanz* and curious uses of hypermeter in *Mephisto Waltz No. 1*, however, suggest that Liszt's metric language warrants deeper exploration. Specifically, in both pieces, initial metric tensions are but the start of a larger metric narrative involving cycles of heard downbeats against an underlying notated meter/hypermeter. As such, in the current presentation, I investigate how cycles of shifting heard "downbeats" shape *Totentanz* and the *Mephisto Waltzes* locally and globally.

To accomplish these goals, I will expand upon Ng's (2005; 2006) "hemiolic cycle," which models leftward-shifting heard "downbeats" in triple meter. Because Liszt's metric cycles are not limited to triple meter, I will generalize Ng's hemiolic cycle using Wells's (2017) GIS_B , a Lewinian generalized interval system that measures transformations within an idealized notated measure. The resulting "positive/negative *n*-cycles," where *n* is the notated meter, will form a backdrop for analyses of these fiery Liszt works. In short, a positive/negative *n*-cycle is a progressive shift of the apparent

"downbeat" by ±1 beat with respect to the notated measure. Through cycle-based analyses of *Totentanz* and *Mephisto Waltzes 1-4*, this presentation will provide new metric insights into Liszt's virtuosic writing while providing new tools for metric analysis writ large.

SCHOENBERG

J. Daniel Jenkins (University of South Carolina), Chair

Chromatic Function in Schoenberg's Atonal Music

David Hier (University of Texas at Austin)

I propose a theory of harmony for Schoenberg's atonal music (roughly 1909–1916) in which voiceleading distances in a two-voice contrapuntal structure are arranged to form a normative cadence. The contrapuntal structure contains an ascending structural voice (ASV) and a descending structural voice (DSV). The two voices converge or diverge in pitch space. Each voice progresses by semitone(s) (S), then by larger interval(s) (N), then by whole tone(s) (W), and finally by semitone(s), forming the cadence, S–N–W–S. I term the voice-leading distances "chromatic functions" because they recall the syntactic ordering of Riemann's (1896) tonal functions. I link the semitone's role in my theory to its connective role in late romantic voice leading, and provide a typology of cadences and a graphical system for tracing a piece's chromatic structure. I conclude with a detailed treatment of the harmonic, motivic, and phrase-structural features of the first number of Schoenberg's *Sechs kleine Klavierstücke*, Op. 19.

Cadence as Gesture in the Writings and Music of Arnold Schoenberg Andrew Eason (Lebanon, OR)

Form-functional analysis has been tied to the harmonic conventions of 18th-century European music. However, this narrow focus hinders adaptation to musical styles that do not exclusively rely on that same harmonic language. To address this problem, I look at Schoenberg's music theory, the original source of formal functions, and apply it to his own compositions. In this presentation, I show how Schoenberg uses rhetorical and syntactical processes to articulate closure in his tonal and twelve-tone music. I argue that Schoenberg's descriptions (1975) can align with Agawu's beginningmiddle-end paradigm (1991) and that Hatten's gesture (2004) is particularly effective in describing non-tonal formal functions. Schoenberg explains how middles of themes typically use faster rhythms, wider tessituras, and louder dynamics; i.e., middles build energy. "Cadence Contour" responds to this energy through a contrasting gesture, either with a slow, quiet sigh or an exuberant outburst. Identifying how musical gestures communicate formal closure better informs formal processes in a wider variety of music. I focus on twelve-tone music as a negative dialectic, where the absence of triadic relationships and tonal centers provides more clarity into the rhetorical and syntactic. However, this study can easily be adapted for the chromatic wanderings of the late Romantic to the present day. Gesture may provide insight into Burstein's "more perfect" cadences (2020). Further, by radically "dis-regarding the tone rows" (Kurth 1996) my analyses show how similar Schoenberg's cadences are across harmonic languages and that the perception of twelve-tone forms is not fundamentally different.

Dancing Dodecaphony: The Form and Function of the Waltz Topic in Schoenberg's Twelve-Tone Music Johanna Frymoyer (University of Notre Dame)

This paper, drawn from a larger study of applications of topic theory in modernist music, explores how techniques of partitioning, variants, and combinatoriality support waltz topics in Schoenberg's twelve-tone music. Interestingly, despite very different row structures across the works examined here (Op. 26, Op. 29, and Op. 30), Schoenberg repeatedly uses partitions that support stock features of the waltz topic such as fourth or fifth relationships for bassline downbeats ("oom"), unordered invariant harmonies for repeated "pah-pah" chords on beats two and three, and half or whole steps for sighing figures. These pitch and harmonic features are not aberrant, but rather conform to invariant relationships and partitioning strategies identified in studies by Haimo (1990), Mead (1985), and Boss (2014). Topical identity therefore emerges from, rather than violates, a work's established twelve-tone strategies. Moreover, the waltz topic often coincides with important moments in the formal structure or signals the appearance of novel partitioning strategies. Contrary to readings that interpret Schoenberg's topical gesture through autobiographical or programmatic narratives and/or identify such gestures as ironic or distorted, I conclude that Schoenberg used topics to enhance the clarity and accessibility of twelve-tone procedures. In effect, topics make the work's twelve-tone structure "audible" and, one might even say, embodied through the use of dance gesture. In this regard, the use of topics aptly fulfills Schoenberg's own imperative to use the twelve-tone method in service of "the same kind of form or expression, the same themes, melodies, sounds, rhythms as you used before" (Schoenberg 1984, 213).

SATURDAY AFTERNOON SESSION - 3:30-5:30

PLENARY SESSION: TEACHING MUSIC IN THE 21ST CENTURY

Jennifer Snodgrass (Appalachian State University), Chair

Team-Based Cross-disciplinary Inquiry in Music Theory

Juan Chattah (University of Miami)

While most research in the arts and humanities has embraced specialization, music theory has a rich history of transcending disciplinary boundaries. Since the latter part of the 20th century, research within music theory has experienced an expansion fueled by fruitful conversations with linguistics, mathematics, computer science, psychology, literary theory, philosophy, gender studies, semiotics, and many other fields, borrowing their concepts, perspectives, methods, and theories. As a result, today's research in music theory is intrinsically cross-disciplinary, unbound by the barriers that define historically sharp divisions between the arts, the humanities, and the sciences.

However, most cross-disciplinary inquiry in music theory has been the product of individuals working alone and has neglected *team-based* cross-disciplinary research, where scholars from all sides of campus exchange expertise and collaborate to produce new knowledge. Solo cross-disciplinary work, though relevant and necessary, is insufficient by itself to address the complex and pressing research questions that demand our attention. Team-based cross-disciplinary work, instead, drives bold advances in knowledge, bridging the methodological, perspectival, and rhetorical disciplinary divides, and propelling innovative solutions to the urgent threats and extraordinary challenges of the new century. Continuing to allow music theory to forsake team-based cross-disciplinary research, therefore, may potentially undermine its relevance for offering the kinds of insights our 21st century requires.

Team-based cross-disciplinary work presents us with an opportunity to unlock a renewed relevance of music theory. This is an opportunity we must seize. Engaging our students in team-based cross-disciplinary inquiry will afford them unique opportunities to apply knowledge, prepare them for modes of inquiry necessary for graduate-level and beyond-academic-boundaries research, lead them to seek a more comprehensive and nuanced understanding of problems, and give them the translational tools and skills needed to become agents of change working within a complex, global, rapidly evolving society.

This brief talk is by no means a critical evaluation of the current state of research in music theory. Instead, it attempts to broaden the conversation about music theory pedagogy by recognizing how our discipline functions within the overall scheme of team-based cross-disciplinary research, bridging the space between academia and society. It presents personal insights, snapshots, and suggestions that may serve as inspiration for faculty seeking to integrate and foster team-based cross-disciplinary inquiry within our 21st-century undergraduate and graduate curricula.

World Musics: The Final Frontier

Jane Piper Clendinning (Florida State University)

With exploration of 20th- and 21st-century Western concert music and popular musics well underway, and an established trajectory of study and teaching of European music practices of prior centuries, world music might be considered the final frontier for music theorists and pedagogues. In the twenty-first century, musics from around the globe are more accessible than ever, with performances and practitioners closer to us than at any time before through technology, including print and recorded resources now online, videos on YouTube, and communication platforms, such as email, messaging apps, and Zoom. As was the case with prior expansions of the canon, world musics hold the potential to widen our understanding of all musics and to lead to new theoretical and analytical approaches.

Engagement of world musics presents difficulties in that there are many practices worldwide, both current and historical, each with its own organizational system and conceptual framework; explorers also face language and cultural barriers, creating opportunities for misinterpretation or misappropriation. As world music analysis is not currently a part of most graduate music theory curricula, world musics are unfamiliar and the learning curve can be steep. Furthermore, concepts and frameworks associated with world music genres may conflict with the way we currently summarize Western art music, especially in courses for undergraduates, making it challenging to simply insert some world music examples into a course about other musical genres. My presentation considers some of the challenges and also potential benefits of engaging world music within the music theory classroom.

Beyond the High-Brow Lens: A Pragmatic Approach to the Fundamental Revision in the Undergraduate Music Theory Core

John Covach (Eastman School of Music)

This presentation begins with a review of the "traditionalist," "mild revision," "fundamental revision" approaches to curriculum reform in undergraduate theory teaching; particular attention is given to the high-brow/low-brow culture divide and how prioritizing classical music can create a "high-brow lens" that complicates the inclusion of music outside the Western canon of classical music. I then

spell out briefly but specifically how a fundamental revision in the core theory curriculum could work in a pragmatic sense, using my own courses at the University of Rochester as a work-inprogress example. My approach employs five broad theoretical dimensions, all applicable (to a certain degree) to the music studied in the course. These are harmony, melody, rhythm and meter, form, and texture. Students analyze entire movements or songs (in almost all cases) and contrasting styles are considered in light of each of these five theoretical dimensions. I argue that such an approach can serve to flatten the high-brow/low-brow divide, since non-classical music is not viewed through a high-brow lens formed by the stylistic norms and practices of common practice period music. Such revision can be broad enough to be inclusive (not privileging any particular style), rigorous enough to provide depth in the learning experience (not a "watering down" of traditional teaching), and flexible enough to account for a wide variety of repertory (and differing repertory knowledge, expertise, and experience among theory faculty).

Model Composition in the Gospel Classroom Braxton D. Shelley, Yale University

As music departments work to expand course offerings to include a more representative range of genres and styles, the task of immersing students in unfamiliar repertoires grows all the more urgent. While reading, writing, and listening assignments are common fare in many music classrooms, model composition is an underutilized and valuable tool for helping students to grasp the fundaments of an increasingly diverse set of musical traditions. In this presentation, I discuss model composition's contributions to the historical, theoretical, and analytical skills students develop in my courses on black gospel music. This approach has proved fruitful for undergraduate and graduate students, in-person and on zoom, and for students with a range of backgrounds who entered the course with vastly different forms of musical preparation. After outlining my approach to these assignments and describing both the students' semester-long creative processes and final products, I will reflect on a few of the lessons I learned in the gospel classroom.

The 21st-Century Theory Graduate Student

Leigh VanHandel (University of British Columbia)

This presentation considers what it means to be a graduate student in music theory in the 21st century. Discussion of curricular reform at the undergraduate level is well underway, but there has been much less discussion of the graduate-level curriculum and requirements. The discipline is evolving and changing, so how have graduate programs adapted, and how can a graduate program best prepare students for academic or non-academic positions?

HEARING/LISTENING/SIGNING

Cora Palfy (Elon University), Chair

Keeping the "Ear" in "Ear Training": Incorporating "Blind Hearing" for Improved Aural Skills Pedagogy

Alexandrea Jonker (McGill University)

Straus (2011) characterizes "blind hearing" as the methods that blind musicians use to learn and listen to music and participate in music making. While nominally aural skills classes concentrate on a student's ability to listen musically and "think in music," in reality these classes rely heavily on visual components such as writing dictations, sight-singing, and working through interval drills. Johnson (2016), Pacun (2009).Quaglia (2015). and Saslaw (2009) explore ways in which blind students can be taught in the core music major curriculum. These studies, however, focus on written theory classes and often necessitate the use of braille notation or segregated learning. In contrast, this paper takes Straus's "blind hearing" as a starting point and argues that by teaching aural skills entirely without the mediation of visual components, instructors can not only accommodate any blind students in their classes but improve the aural abilities of all students. First, I present ten learning objectives based on blind learning preferences, such as reliance on rote and embodied modes of learning. Then, following the precepts of Universal Design for Learning, the second section of the paper proposes a set of "blind" activities students can do in order to achieve these learning objectives, including melody sing-back, singing triads and intervals, and improvisation, among others. By shifting our learning objectives and activities from ones based on notation to those completed aurally, we can accommodate and improve the learning of all students in our classrooms.

Beyond Gestalt Listening: Interdisciplinary Models for Harmonic Dictation

Timothy Chenette (Utah State University)

Of all the areas of traditional aural skills instruction, harmonic dictation is perhaps the most underresearched. This is for good reason: it is difficult to monitor what is going on in students' heads as they listen, and this difficulty is compounded when the aural stimulus involves multiple voices that together create chords. In the face of this lack of research, the hugely influential description of "Gestalt listening" in Gary Karpinski's *Aural Skills Acquisition* invites analogies to identification of nonmusical objects, suggesting that chords can become "instantly recognizable—in the same Gestalt manner we recognize a well-known face, a familiar face on the telephone, or the taste of a common spice" (2000, 119). While Karpinski does not pursue these comparisons further, an exploration of other areas where identification is crucial can offer new insights into harmonic dictation and lay the groundwork for future research.

I will propose models from four other fields of study that offer new ways of considering harmonic dictation: subitizing, the phenomenon from math education where quantities become instantly recognizable without apparent counting; adult language learning; facial recognition, a model suggested by Karpinski; and figure-ground differentiation, as described in Gestalt psychology. I will explore the research about these models and their implications for aural skills pedagogy, then explore figure-ground differentiation in more detail.

Analyzing Melodic Lines in Sign Language Music

Anabel Maler (University of Iowa)

Music created and performed in a visual-kinesthetic or tactile modality presents challenges for our existing methodologies in the field of music theory. In this paper, I explore the concept of melody in signed music, showing how sign-language musicians associate relationships in the signing space to relationships in the melodic realm. Existing theories of melody are largely based on the notion that melody involves pitch, but signed music does not necessarily involve sounding pitch. Is the concept of melody still useful or informative for understanding and analyzing music in a visual-kinesthetic modality? I argue that melody remains central to signed music, and that sign musicians use directionality of movement, location of signs, holds, movement size, and movement duration in order to establish kinetic lines that are equivalent to melodic lines in aural music. By defining signed melody in terms of common melodic competence (Stefani 1987), I further identify three key elements of signing melodic behavior: periodic duration, rise-growth-fall curve, and continuous movement.

Through analyses of signed songs created by a wide variety of Deaf musicians, this talk traces important trends in the creation of melodic lines across signed music traditions. The examples range from early percussion songs like "Boat, Drink, Fun, Enjoy," to arrangements of the national anthem, to popular songs like Rosa Lee Timm's signed arrangement of Carrie Underwood's "Blown Away." In analyzing these works, I create a framework for understanding how signed music creates both single melodic lines and polyphonic relationships in this important and undertheorized musical genre.

TIMBRAL TECHNIQUES

Alfred Cramer (Pomona College), Chair

Diegetic Sound? Re-thinking Musical Narrative by way of Experimental Hip Hop Calder Hannan (Columbia University)

Fans of the experimental hip hop trio clipping. (*sic*) laud the intricately crafted sonic narratives that play out over the course of their songs and albums—so much so that two of their albums have recently been nominated as finalists in the Dramatic Presentation category for the prestigious Hugo Science Fiction Awards, a category in which a musical album had not been nominated since 1971. I point out that their aural narratives often incorporate "diegetic" sound into the production that accompanies rapped verses—that is, the production often includes sounds that have a clear causal root in the events being described in the lyrics. I argue that listening through the traditions of film sound, radio drama, and hip hop sketches provides paths better suited to understanding clipping.'s compelling stories than traditional music-theoretical approaches to musical narrative.

With analysis of two songs, I explore the complexities made possible by clipping.'s sonic and narrative strategies and demonstrate the utility of the diegetic framework. In both "Get Up" and "Run For Your Life," sounds that are unambiguously diegetic at the outset become increasingly untethered from narrative "reality." I conclude by suggesting that these uncanny sound worlds offer more immersive narrative experiences, but also problematize the easy, voyeuristic way in which listeners of this music might fetishize the violent stories being told.

Emergent Timbres and Motor Mimesis in Screw Music

Jeremy Tatar (McGill University)

Screw Music, also known as "Chopped and Screwed," is a sub-genre of hip-hop that developed in the 1990s in Houston, Texas. Created primarily by slowing and pitching down existing recordings, Screw Music is often described as sounding sluggish, woozy, and disorienting.

My presentation explores the unique affective qualities of Screw Music, using two concepts drawn from recent research into timbre as my foundation: the notion of an emergent timbre and the motor mimetic hypothesis. An emergent timbre typically arises from the seamless blending of several sounds, one which exhibits qualities not readily present in any element alone. To describe the characteristic timbral features that result from the paired lowering of pitch and tempo in Screw Music, I adapt this concept to encompass an emergent timbral *transformation*. Next, I suggest that this effect is overwhelmingly perceived by listeners somatically. The motor mimetic hypothesis argues that our comprehension of music at least partially results from our imagining of making those sounds ourselves—this appears to be especially true with Screw Music. Finally, I mobilise these observations into a brief analysis of a scene from the Barry Jenkins film *Moonlight* (2016), whose emotional climax is diegetically scored by a Screw Music song.

Accounts of timbre in hip-hop have typically focused on either its role in distinguishing a song's textural layers or its indexical potential for nostalgia. My study foregrounds the relationship between this music's sound and the listening body, and in so doing hopes to expand our understanding of timbre's social dimensions.

Opening the Door:

A Multifaceted Approach to the Analysis of Text Setting in Kate Soper's *Door* (2007) Joshua Rosner (McGill University)

The majority of Kate Soper's (b. 1981) output as a composer-vocalist focuses intensely on the relationship between words and music. Methods of text and music analysis have primarily focused on relating musical materials to the semantic meaning of texts or have studied the ways composers musicalize sounds and use the materiality of poetry. Building on past scholarship and drawing from Soper's program note to *Door* (2007), a setting of poems by Martha Collins for soprano, flute, tenor saxophone, accordion, and electric guitar, I develop a model that looks beyond semantics to investigate the roles of acoustic and aesthetic properties of words. My novel approach examines the relationship between music and words through four different but interrelated interpretive lenses: 1. **Literal**, 2. **Figurative**, 3. **Acoustic**, and 4. **Aesthetic**.

I demonstrate my methodology using the third movement of *Door* as a case study. I use **Literal** interpretation to interrogate the text setting and piece-specific associations developed by Soper. My **Figurative** interpretation draws on the meaning of the words and extrapolates meaning from the poem before finding sonic analogues within the music. **Acoustic** interpretation involves inspecting the phonemes and acoustic envelopes of words and relating them to Soper's choice of instruments. Finally, I observe which qualities of the poem and text resonate with me and through **Aesthetic** interpretation I attempt to understand what makes these qualities appealing. This multifaceted approach opens the door to consideration of new dimensions of comparison between text and music.

POSTER SESSION 5

Richard Cohn (Yale University), Convenor

FOURIER ANALYSIS

Musical Maps and Chord Cartographies: Mapping Harmony in Fourier Space Jennifer Harding (University of Massachusetts Amherst)

Musical maps are a visual representation of data from another domain, invoking spatial metaphors to render abstract information more concrete. Recent scholarship using the discrete Fourier transform (DFT) has yielded fruitful theoretical and analytical results by evaluating the "fuzzy membership" of both pitch classes and rhythms to cyclic patterns. Visualizations are helpful for conveying and exploring the complex numerical results of applying the DFT to these musical parameters. Justin Hoffman's 2008 cartographies plot the location of pitch-class multisets (sets that allow for more than one instance of a pitch class) within spaces generated by the different Fourier components. I map the harmonies from three different musical excerpts onto these spaces, providing insight into both the music and the spaces themselves.

The sonorities in a J. S. Bach chorale exhibit clustering within the fifth Fourier component space (correlating with "diatonicity"). An excerpt from Thomas Adès's *The Four Quarters* shows a very different pattern of clustering in the space of the fourth Fourier component, which corresponds to "octatonicity." The visualization clarifies the relative saturation of the two fully-diminished-seventh chords that comprise an octatonic collection within the sonority. Finally, I map the opening of the "Chorale" from Charles Ives's *Three Quarter-Tone Pieces* onto several Fourier component spaces, revealing striking similarities to the chorale by Bach. These similarities suggest that using Fourier space to describe pitch-class collections can be a compelling and methodical way to approach microtonal and other unusual collections.

Analyzing Hemiolas with the Discrete Fourier Transform

Aditya Chander (Yale University)

Hemiolas are defined by the conflict of pulses in a 3:2 ratio in at least one level of a metric hierarchy. Existing analytical models of hemiolas capture this conflict but typically overlook other qualities that may distinguish one hemiola from another, particularly the phase difference of the conflicting pulses and their relative strengths. These omissions limit the analytical power of methods developed for hemiola analysis such as ski-hill graphs and semimeters.

The Discrete Fourier Transform (DFT) can be leveraged to increase the richness of hemiola analysis, providing more nuanced characterisations of the pulses at play. The DFT operates on a sampled time-domain signal (rhythm), outputting the magnitude (strength) and phase of the frequency components (pulse periods) of that signal. The DFT has previously been used to analyse chord quality, large-scale metric form and rhythmic balance, but not hemiolas.

The DFT captures local variations in pulse strength and phase more effectively than previously developed methods for hemiola analysis due to its note onset sensitivity. This property is demonstrated through its application to an excerpt from Jean Sibelius's Violin Concerto. Its analytical power offers avenues for further research in music encoding, music perception, and performance timing analysis. While the DFT alone cannot provide a theory of musical meter, it illuminates how rhythms reinforce specific metric interpretations, a question of fundamental importance in hemiola analysis.

Contextualizing Triadic Post-Tonality in Three Preludes from Dmitri Shostakovich's 24 Preludes and Fugues, Op. 87 Trevor Hofelich (Florida State University)

Trevor Hotelich (Florida State University)

The majority of Shostakovich studies has privileged analytical investigations of his symphonies and chamber works, but not works for solo piano. The Op. 87 preludes exhibit structural and harmonic tendencies similar to his larger works while demonstrating meta-compositional musing on Baroque preludes. This reflection often takes place through a triadic post-tonal lens that distorts structural direction in favor of expansion. I situate Preludes 4, 13, and 22 in linear frameworks and engage with motivic threads between them.

In Preludes 4 and 13, I illustrate how linear descents occur in multiple dimensions. Octave descents in each cycle of Prelude 4 resemble those in preludes from Bach's *WTC*, Book I, reflecting pathways based on the rule of the octave. The composing-out of a descending fourth in triadic post-tonal contexts with the coupling of $\hat{3}$ throughout, however, produces a static *Urlinie*. A melodic descending fourth generates harmonic content in Prelude 13. While parsimonious voice leading might be explored in mm. 44–47 of the coda, this passage is better considered the result of motivic nesting, where a diatonic tetrachord is chromatically embellished in an inner voice.

Like Prelude 4, the structural immobilization of Prelude 22 results from large-scale melodic inactivity. An inert $\hat{3}$ is prolonged throughout, overriding the direction generated by chromatic meandering in the foreground. Recurring neighboring motions and their chromatic intensifications, combined with the static middleground, contribute to a petrified musical exterior.

This paper explores how Shostakovich's synthesis of orthodox compositional practice and triadic post-tonality engages with structural hearing.

Urlinie Play and Musical Narrative

Benjamin K. Wadsworth (Kennesaw State University) Meghan O'Harra (University of Massachusetts Amherst)

Brent Yorgason's (2020) model of Urlinie Play extends the Schenkerian analytical project to trace rivalries between structural lines that are not limited to the soprano, a situation typical of 19th-century music. Yorgason distinguishes between focal and non-focal ("shadow") Urlinien, defining categories of Urlinie Play that vary in their degree of structural dependence between rival lines. This elegant typology, however, is not a useful heuristic for questions of musical narrative. To connect Urlinie Play with musical narrative, we examine whether aspects of the Urlinie Play model align with recent theories of musical narrative, particularly Hatten (2004) and Almén (2008). Only Yorgason's strategy of Competition (a rivalry between two nearly equal lines) suggests the mapping of registral rivalries onto other expressive rivalries, for instance between major and minor modes. We next redefine Urlinie Play as a competition between registers that unfolds throughout a work. In this temporal process, a series of registral objects, each corresponding to a focal line, creates a narrative that can be traced on different levels of abstraction. At the most general level, we propose a new, four-fold set of narrative archetypes that vary mode (major or minor) and direction of focal register (up or down). After tracing these narratives in Chopin's Preludes, we have found that the archetypes predict stable semantic meanings across different works. In conclusion, reorienting Yorgason's model around registral competition results in cogent narrative analyses that will interest scholars and performers alike.

THE SCHUMANNS

Harald Krebs (University of Victoria), Chair

Dreamlike Ambiguities in Clara Schumann's "Ihr Bildnis"

Alexander Martin (Stetson University)

This paper explores Clara Schumann's two versions of "Ihr Bildnis" with a view to exploring nineteenth-century tonal strategies for depicting dreamscapes in song. Schumann first set Heine's famous poem to music as a Christmas gift to her husband in 1840; a second, revised version appears as the first song in *Sechs Lieder*, op. 13, published in 1843.

Julie Pedneault-Deslauriers (2020; 2016) has explored how ambiguity transcends *Vierhebigkeit* in Schumann with reference to formal function, but there is more to uncover from the perspective of harmony, voice leading, and prolongation. I argue that Schumann responds to the poetry with a dreamlike musical language characterized by ambiguous tonal processes that permeate different levels of structure. The prelude, for example, introduces ambiguities of harmonic syntax, the resolution of o7 sonorities, and line. Additionally, both versions are remarkable for their oneiric use of implicit tonality and enharmonic re-interpretation of o7 chords at important textual/formal boundaries.

At the middleground, several features in the music entice us to hear a return of tonic harmony with the text's description of the beloved's smile (*Lächeln wunderbar*). In my reading, however, this is a tonal verisimilitude—the apparent tonic here symbolizes the protagonist's experience of the dream as reality. I demonstrate how the true tonic return is coordinated with the protagonist's realization that he has lost his beloved (*Ach! Ich kann's nicht glauben*).

Lastly, I highlight how two crucial differences—in declamation and structural closure—have implications for each version as a separate and distinct interpretation of the poem.

"Schumann's Fragment" Revisited: Non-Tonic Initiating Functions in the Nineteenth Century Matthew Poon (University of Toronto)

Within Caplin's (1998) form functional theory, tonic prolongation plays an essential role in articulating initiating function, most notably in local harmonic progressions within theme types. However, this harmonic dimension is often not reflected in themes outside of the classical style: for example, over half of the themes in Robert Schumann's symphonies and overtures begin on harmonies other than the tonic. At the same, almost all of these themes continue to feature other elements associated with initiating function, such as grouping and treatment of melodic-motivic material. In contrast to scholars who describe all non-tonic openings as being *in medias res* (Lester 1995, Rosen 1995, Martin 2010), I view some of them as nineteenth-century variants of Caplin's types. I group such openings under two categories: what I call *teleological* beginnings start off-tonic but return to tonic harmony by the onset of the continuation, while *suspended* beginnings remain on non-tonic harmonies up to their cadential functions. My categories provide more nuance towards understanding themes in the nineteenth century, allowing for differentiation between instances where initiating function is present despite the lack of tonic harmony, and instances of true *in medias res*. I further suggest that these categories can be useful in examining a broader range of hierarchical levels and structural parallelisms across movements.

Pre-cadential Phrase Endings in the Piano Works of Robert Schumann

Jeremy Nowak (University of North Texas)

William Caplin's (2018) "dissipated cadence," and Poundie Burstein's (2014) "disrupted ending" refer to phrases that end on the penultimate dominant when the expected authentic cadence fails to materialize. The difference between these types of phrase endings and a half-cadential progression is that the dominant harmony functions as the ultimate harmony in the latter, not penultimate. In the piano music of Robert Schumann, phrases are often fragmentary in nature and can terminate before a cadence or cadential harmonic progression ever materializes. As a result, the terms "dissipated cadence" and "disrupted ending" are perhaps too restrictive to describe the more fragmentary passages of Schumann. Through the lens of Robert Schumann's piano music, however, the ideas set forth by both Caplin and Burstein can be expanded upon to not only deepen our understanding of phrase endings, but to also overcome the limitations of some current terminology.

SUNDAY MIDDAY SESSIONS - 11:00-2:15

PROVINCIALIZING WAM SYNTAXES

Chris Stover (Queensland Conservatorium, Griffith University), Organizer Michael Tenzer (University of British Columbia), Noriko Manabe (Temple University), Co-Chairs

Musical syntax is often the conceptual bedrock of analysis, providing what might be perceived as law-like givens which structure and delimit the scope of acceptable analytical insights. This proposed Special Session seeks to illuminate some ways in which Western music theory's received ideas about musical syntax-which have been overwhelmingly deduced from the close study of Western Art Music-exclude the musical realities of diverse audiences and practitioners, and actually impede deep analytical engagement with music on terms that are not Western. The papers compiled here spotlight various issues of syntax that animate the theories and practices of musics beyond the West. Each poses a challenge to, and thereby provincializes, the syntactic principles commonly held as axiomatic or near-axiomatic among Western music theorists. In so doing, we aim to persuade music theorists to think reflexively about the contingent and local nature of the theoretical assumptions that undergird our research and teaching. This session comprises of two sets of three papers. Each of the papers in the first set provincializes an aspect of pitch-related syntax in Western Art Music by engaging with Japanese, South Indian, and Chinese scalar and tonal concepts. The second set of papers speak to syntaxes of musical temporality by examining rhythm and/or metric processes in Mennonite folk songs, African drum-dance traditions, and Chinese opera. In order to inspire a richer conversation about how to figure WAM musical syntax as simply one of many provincial music practices, each half-session will be followed by 30 minutes of dialogue.

Three Views of Western Tonality: Successive Provincialization in the Orchestral Works of Yamada Kōsaku Liam Hynes-Tawa (Yale University)

Like many non-Western composers who came of age in a world threatened by Western dominance and colonialism, the Japanese composer Yamada Kōsaku (山田耕筰, 1886–1965) originally trained along Western lines, under German composers. As he grew in fame and security, however, he pioneered an approach in which traditional Japanese elements would over time be incorporated

into, and eventually displace, Western syntax. This process was by no means straightforward—how can one provincialize Western syntax in a tradition whose very prestige value rests on its Westernness?

This paper investigates the evolution of Yamada's strategy across three symphonic works. These works show a steady progression of moving "Japanese"-signifying elements from a position of ornamental window-dressing to one of central structural importance, which in turn displaces Western tonal syntax from its central position to a subsidiary one. *Triumph and Peace* (1912) is a four-movement symphony in the Austro-German tradition with only a brief nod to anything traditionally Japanese, *Inno Meiji* (1921) is a symphonic poem that incorporates *gagaku*-based pitch material more substantially while still being often driven by Western syntax, and the *Nagauta Symphony "Tsurukame"* (1934) completely overturns the previous pieces' hierarchies by fitting a Western-style accompaniment to a pre-existing Japanese theatre song, allowing the latter to dictate the proceedings. I demonstrate that as we progress in time through Yamada's works, an analyst must increasingly allow Western harmonic analysis to give way to concepts from traditional Japanese music in order to make any sense of them.

Carnatic Elucidations of Structure and Expression in Hollywood's Scales

Scott Murphy (University of Kansas)

Scholarship by Jeff Pressing, Dmitri Tymoczko, Ewan Clark, and myself collectively claims that the seven "Pressing" scale types account for significant portions of the modernist macroharmonic substrate in post-1900 Western art music, film music, and jazz. Unsurprisingly, these Western scholars explicitly or implicitly define Pressing scales using a prevailing Western music-theoretic approach to post-1900 modernist music: atonal set theory. However, the framework that undergirds the 72 melakarta ragas of South Indian Carnatic music provides a fit for modernist scales in much contemporary Western film that is tighter, more elegant, and more suggestive of further research than what Western set theory can offer, in no fewer than five ways. First, they account for cinema's pervasive use of what Daniel Harrison calls "dronality," which serves as a vital component in Indian music, but to which the Pressing designation is indifferent. Second, they accommodate just the right blend of dihemitonicism and andihemitonicism that many contemporary soundtracks indulge. Third, they leave out certain modes of Pressing scales that film composers tend to avoid. Fourth, some composers draw explicitly from this specific non-Western source. Fifth, the tonic-dependent combinatorial structure of *melakarta* classification, unlike the Pressing system's tonic-independent and set-theoretical classification, neatly suggests a component-wise approach to Western scale semiotics. In this approach, the scale-degree pairs of {\2,2}, {\3,3}, {4,#4}, {\6,6}, and {\7,7} each map to an extra-musical contrariety and together constitute a "5-bit semiotic byte" that captures a wide range of associative and expressive nuance.

On "Pien" (Biàn 變) Tonality

Ian Quinn (Yale University)

The concept of "*pien*" was broadcast into Western music-theoretic discourse by Hugo Riemann to remap the diatonic scale according to a principle known to Chinese theorists for millennia as *wu* sheng er bian 五聲二變 ("five proper notes and two altered notes"). Riemann introduced *pien* in a novel account of pentatonic tonality in which the "extra" two notes of the diatonic scale are analogous to chromatic notes in a system of modulations. Riemann's *pien* theory failed to catch on, due to a tendency to exoticize, orientalize, and primitivize the pentatonic, and to portray "*pien* tonality" as a less evolved system.

The basic structure of Western staff notation all too easily affords a view of pentatonic formations as "gapped," deficient, and primitive. Seeing a potential for a radical rehearing of pitch space through a pentatonic lens, both Riemann and his devotee Joseph Yasser developed novel analytic notations. Yasser's version, in which staff lines and spaces operate as placeholders for pentatonic rather than diatonic scale members, presents the politically intriguing possibility of a notation in which diatonic structures are marked by overburdening a pentatonic framework. The hierarchy is inverted: pentatonic scales aren't gapped, and diatonic scales are supernumerary.

This talk modifies Yasser's notation, using color to indicate pitch alterations, renotating examples by Tran Van Khe on pentatonic modulation in Vietnamese classical music, and from work on "*pien* tonality" in Western repertories. Finally, a set of exercises will illustrate the pedagogical possibilities of a notation system built from the pentatonic perspective.

Irregular to Whom? Segmentation, Grouping, and "Irregular" Phrase Lengths in Klassen's *Plautdietsch* Folk Song Collection Grant Sawatzky (University of British Columbia)

Within the Western common-practice canon it is generally accepted that four-measure phrases are prototypical, and non-quadruple phrase lengths are transforms (expansion, overlap, etc.) of underlying quadruple prototypes. This paper asks: under what circumstances should four-measure normativity apply to/guide analysis of other tonal repertoires? That this question has not warranted much attention is evidence of the extent to which prevailing approaches to phrase rhythm are comfortable in accepting quadruple basic-phrases as a "natural" proportion with explanatory power for a wide range of tonal repertoires.

This study considers an anthology of *Plautdietsch* (low-German) transcriptions collected from Mennonite communities in the 19th and early-20th centuries (Klassen, 1989). While four-measure structures abound, and about 2/3 of the melodies have a total number of measures that is a multiple of four, those factors, alone, are *not* sufficient evidence to conclude that all/most non-quadruple phrases derive from quadruple prototypes. By analyzing melodic grouping, gestalt segmentation, and melodic reductions, I demonstrate how an "irregular" tune's phrase-rhythmic particularity can be meaningfully described without reference to quadruple prototype.

To listeners familiar with the tonal common-practice idiom, the *Plautdietsch* folk-tunes likely sound relatively conventional. However, many of the peasant-farmer-*cum*-political-refugees who sang these tunes intentionally kept limited contact with the outside world, and thus had little direct knowledge of the notated music of 18th-century Europe—why should we assume phrase-length norms of that repertoire are relevant here? In assuming "naturalness" of four, we overlook or deny the relevance of novel forms and schemes that might better characterize this repertoire's phrase-structural types.

"Proto-Structure" and "Anti-Structure": Against Teleology in African Musical Processes Chris Stover (Queensland Conservatorium, Griffith University)

Anthropologist Victor Turner has theorized how rites of passage function as spacetimes of radical flux, ever "betwixt and between" as he famously put it. He introduces the term *liminoid* to describe liminal-like phenomena expressing what he calls a "proto-" or "anti-structure," a structure without an underlying norm that operates by "generat[ing] a plurality of alternative models ... capable of influencing behaviors ... in the direction of radical change." This resonates with what poet and theorist Léopold Sédar Senghor characterizes as a dynamic, ever-inventive and proliferating rhythmic repetition that flows across diverse African artistic practices.

Similarly, philosopher Tseney Serequeberhan argues against teleology by inverting the Western creative impetus such that, for example, an African drum-dance performance—always a product of collaborative improvised elaboration of relatively fixed material—is continually "projecting itself out of its effective past ... in a constant process of self-interpretation and ... re-interpretation." The future of any performance is unknown, negotiated among participants, and animated by a spirit of *play*. Play functions as a conceptual foil to the teleological working-out of a predetermined idea. Because most African drum-dance musics are cyclic and quasi-repetitive, every performance continually invents or reveals new adumbrational possibilities.

This paper challenges the centrality of formal coherence as a signifier of musical value. Focusing on an ensemble performance from the Central African Republic, it shows how while every new event relates backward to earlier moments in the performance that helped determine its emergent identity, the question of what happens next always remains open and contingent.

Perceiving *banyar*: Temporal Syntax Unbeholden to Meter Anna Yu Wang (Harvard University)

From as early as Johann Kirnberger's *The Strict Art of Musical Composition*, Western thought about musical time has claimed that temporal periodicity and musical salience are fundamentally interlinked—that the ear inevitably expects, even proactively imagines, salient musical events to occur at equally spaced intervals of time. However, this model of temporal experience does not meaningfully account for much of Sinitic music, in which phenomenal accents can eschew a sense of metric pattern without being heard as a syntactic disturbance. This paper delves into the limitations of a Western intuition for musical time and its associated metric constructs (e.g. time signatures, hypermeters, syncopations) by exploring the ontology and cultural ethos surrounding 板眼ban-yan—a metric construct that divides music into cyclical groupings of equal pulses called *ban* and

yan. Drawing on listener testimonies collected during my fieldwork on 黄梅戏huangmei opera and

歌仔戲koa-a opera in China and Taiwan, I attend to how local audiences make sense of temporal structures in which accents appear to vacillate freely in spite of a periodic *banyan* framework. I then account for structural phenomena that arise out of the uncoupling of periodicity and accentual hierarchy, including Sinitic opera's wealth of uneven phrase rhythms. I posit that *banyan* illuminates a context of listening in which temporal syntax is grounded not in the desire for symmetry and the ability to anticipate salient events, but rather in 1) the aestheticization of linguistic sound and syntax, and 2) a philosophy of changeability.

SUNDAY AFTERNOON SESSIONS - 12:45-1:45

CINQUECENTO AND OTTOCENTO

Megan Kaes Long (Oberlin College & Conservatory), Chair

A Female Pastoral: Northern Italian Ballads as a Topic in *Primo Ottocento* Opera Carlos A. Perez Tabares (University of Michigan)

Scholars like Roberto Leydi (2003) suggest that the presumption of Italian folk influences in *primo ottocento* opera is risky, to say the least. Other critics, however, have historically identified similarities between folk genres and opera numbers. Francesco Degrada (1977), for example, mentions how parallel thirds sung by women's choirs, pervasive in Bellini's *La Sonnambula*, remind him of Northern Italian folk music. What he calls "typically Po-valley" thirds are described by Tullia Magrini (1995) and Ignazio Macchiarella (2001) as a hallmark of Northern Italian ballads, which were traditionally sung by women. This parallelism seems even more striking considering Emilia Branca's 1882 account of Bellini's trip to Moltrasio before writing *La Sonnambula*, in which he allegedly collected themes sung by peasant women. In light of these and other Italian commentators' recognition of their soundscapes in opera (see also Scherillo 1882; Pastura 1959; and Confalonieri 1968), I propose that Northern Italian ballads, in particular, may be identified as a *topic*—a musical style or genre used outside of its original context (Mirka 2014). I discuss how this topic may have been consolidated as a byproduct of the wane of pastoralism in nineteenth-century Italy, within what Denis Cosgrove (1985) calls "landscape ideology." Drawing from Emanuele Senici's (2005) research, I argue that gender relations added to the meaning of ballads in opera. Finally, I examine the musical features of the ballad topic, including what, after Magrini (1995), I call the MAGRINI closing schema, its placement within the lyric form, and its signification.

Willaert's Contrapuntal Strategies

Peter Schubert (McGill University)

Willaert's counterpoint in the *Musica Nova* has been described as "elusive" because it "eschews" clear-cut imitation, cadences, and contrasts of texture (Fromson 2001; also Feldman 1995). I argue that to articulate structure, Willaert substitutes five contrasting contrapuntal procedures. These are *progressively linked soggetti, mixed soggetti, contrapunto fugato, repeating blocks, and quodlibet,* which I will illustrate with an analysis of "lo mi rovolgo" from *Musica Nova* (1559). Unlike most madrigal studies, which begin and end with text-music relations, my discussion is grounded in the notion that music is a semiotic system independent of any sung text (Agawu 1992; Monelle 2010), and that the musical features of Willaert's madrigal music may fruitfully be discussed before referring to its marriage with the text. The musical examples in Renaissance counterpoint treatises are always given without text, implying that music has its own laws that continue to obtain even as the composer sets a text. They create a world parallel to that of the text.

SUNDAY AFTERNOON SESSIONS - 12:45-2:15

FRETBOARDS

Jonathan De Souza (University of Western Ontario), Chair

Pitch, Voicings, and Fretboard Transformations in Toru Takemitsu's "Rosedale"

James Renwick (McGill University)

While recent publications exploring the instrumental affordances of the guitar through transformational theory such as De Souza (2017; 2018) focus on the concept of embodiment, the explanatory power of such transformations with regard to voicings has yet to be examined. In this paper, I develop a methodology involving the interaction between pitch content and fretboard transformations to investigate the limited number of voicings used by Tōru Takemitsu in "Rosedale" from *In the Woods* (1995). I introduce fretboard prime forms (*fbsets*), which are generic hand shapes that can be transposed up and down the fretboard while maintaining the same intervallic pitch relationships. *Fbsets* thus correspond to voicings, with each voicing yielding several *fbsets* when plotted on the fretboard GIS. Furthermore, I discuss various fretboard transformations that model chord successions in fretboard space such the the *SINT* transformation, which preserves sameshapedness across strings, and the *S* and *A* operations, which adjust the "soprano" and "alto" voices respectively. Using these transformations to map *fbsets*, I construct a network that demonstrates the proximate relationships of the voicings that Takemitsu selects.

Ultimately, these results clarify that the close relationships among pitch sets in this piece are related to fingerings on the guitar. Specifically, these relationships are manifest in idiomatic chord successions that allow phrases to be performed smoothly and with legato execution. Thus, by choosing proximate voicings throughout "Rosedale," Takemitsu demonstrates a deep understanding of the relationship between pitch content and the classical guitar's affordances.

Open Strings as Lorentzian Wormholes: Traversing Parallel Universes in Fretboard Space Nicholas J. Shea (Arizona State University)

Despite the ubiquity of open strings in popular-music guitar performances, fretboard-space models are currently underequipped to address their use—open strings are either ignored or treated as an unreachable fret. This can complicate Cartesian analyses, present additional caveats to fretboard voice leading, and ultimately distances fretboard theory from practice.

This paper reconceptualizes fretboard space by qualifying open strings as a point of indeterminacy between Lewin's Generalized Interval System and De Souza's fret-string network. I argue the entire horizontal vector of the fretboard is activated when a performer articulates an open string. This action simultaneously evokes a single pitch from the GIS from any point in the fret-string network.

By linking the component universes of fretboard space via open strings, I suggest that open strings are not unlike Lorentzian wormholes—portals that allow one to manipulate time and space to efficiently traverse great distances. Gestural analyses of performances by artists such as Sister Rosetta Tharpe, Brushy One String, Nancy Wilson, and Kurt Cobain explore how open-string operations mirror the two classes of wormholes. Thin-shell wormholes are infinitely thin and take virtually no time to traverse. Guitarists similarly use adjacent open strings to instantly access otherwise unreachable fretted notes without shifting their left hands. Thick-shell wormholes meanwhile require some distance to traverse, but still mitigate time as a factor of travel. This matches along-string transitions, where guitarists use open-strings to "borrow" time from an open string's rhythmic value and facilitates otherwise difficult leaps on the horizontal vector of the fretboard.

Theorizing Musical Motion: Moving with the Steel Guitar Joti Rockwell (Pomona College)

Viktor Zuckerkandl remarked that "Whatever else music may be, one thing it must be: motion." Yet the idea of music as a composed succession of discrete elements has limited the ways in which musical movement has been theorized. This study focuses on what is arguably the quintessence of continuous musical motion among polyphonic instruments: the steel guitar. Aside from synthesizers, this instrument is particularly well-equipped for exploring continuity multidimensionally. It is fretless, it can produce full harmonies, and with pedals, it allows for smooth changes in dynamics and pitch, in multiple directions at once. Unlike a keyboardist or fretted guitarist, whose fingers lock into the atomized, itemized logic of set theory and elemental harmony, the steel guitarist can move undividedly in myriad ways.

Less about the exact succession of musical elements, the steel guitar sounds out movement *from, through*, and *toward* them while also illustrating a phenomenon of *moving in place*. This presentation will feature live demonstrations on the instrument, which can create a vertiginous effect when

the tone bar, pedals, and levers proceed in different directions at different rates of change, confounding notions of "up" and "down." Analyzing movement in music by performers including Frank Ferera, Gabby Pahinui, Buddy Emmons, and Susan Alcorn suggests a theory in which, rather than an attitude whereby music transforms abruptly from one spatial position to another, music is a kinetic process shared among those creating and experiencing it.

SENTENCES

Matt BaileyShea (University of Rochester), Chair

Was ist: Satz Matthew Arndt (University of Iowa)

This paper is concerned with a metaphorical kind of musical speech, which for centuries has been figured with linguistic terms like phrase and *Satz*. The term *Satz*, translated as "sentence," has come to designate only a particular design for a theme. Yet Schoenberg states that the term *Satz*, "is best used only in the grammatical sense." Neglect of the grammatical sense of *Satz* has led to a proliferation of redundant and misleading terms for *Sätze* and their parts when they appear in different designs.

In linguistic speech, every *turn* of *phrase*, every *rotation* of the *words* from highlighting one aspect of a scene to another, fulfills one or more functions in coordinating the senses of the words according to certain tropes, most basically certain image schemas. So, too, in musical speech, every *rotation* of the *Gestalten* fulfills one or more functions according to certain tropes or formative principles. From a certain perspective, these principles are *rotation* itself, and the *polarity* of expansion and contraction along the *pole* or axis of rotation. Drawing on comparative analysis of Western art music and chant from the Republic of Georgia (which is emically understood as being comprised of *mukhlebi*, literally *Sätze*), I argue that rotation and polarity give form to musical speech, differentiating sentences (*Sätze*), clauses (*Teilsätze*), and phrases in the same way in terms of function. This elucidation of sentences, clauses, and phrases makes it relatively easy to understand the countless *Sätze* in musical speech, regardless of their style, formal position, or complications.

The Trouble with Line 3: Richard Strauss's Sentential Settings of Four-Line Stanzas Joshua Tanis (University of Michigan)

Several recent publications on texted music highlight how certain poetic forms lend themselves naturally to settings as musical sentences (BaileyShea 2019, 2004, and 2003; Rodgers 2014; Callahan 2013; Martin 2010). BaileyShea (2019) identifies early appearances of musical sentences in seventeenth-century British ballads, where the poetic structure of limericks aligns astonishingly well with the structure of musical sentences. Rodgers (2014) argues that Schubert's musical sentences "often go hand in hand with poems that *begin* with rhyming couplets" (italics mine).

However, the quatrain generally opposes the construction and rhetorical nature of the musical sentence. Whereas quatrains are evenly divided structures, usually AABB or ABAB (where A and B indicate end-rhymes, but are equivalent in poetic meter), musical sentences exhibit an uneven profile, such as AAB or AA'B (with a 1:1:2 ratio). In Richard Strauss's musical settings of quatrains, lines 1 and 2 of the poem comprise the presentation phrase, and lines 3 and 4 comprise the continuation phrase. Invariably, Strauss treats the end of line 3 with great care to mask the division point in the poetry and maintain an uninterrupted continuation phrase. Through analyses of several songs, I examine Strauss's two main strategies for setting quatrains as musical sentences: (1) to fill

in the gap between lines 3 and 4 with melodic-motivic fragments derived from the basic idea, or (2) to position certain harmonies (usually structural pre-dominants) at the end of line 3, creating harmonic and voice-leading threads that conceal the poetic juncture and thrust the continuation phrase toward its cadence.

"Everything's Coming up Roses": Momma Rose's Unfettered Optimism in *Gypsy* and her Problems with (Musical) Boundaries

Michael Buchler (Florida State University)

Momma Rose, the lead character in *Gypsy* (Styne and Sondheim 1959), was a manipulative stage mother and a larger-than-life character whose destructive personality could not be constrained by prevailing music-theatrical conventions for foursquare hypermeter and regular sentential phrase lengths. Her songs employ extraordinary and sometimes novel phrase expansions, and the repetitiveness of those extensions often reflect her obsessiveness. My talk will principally focus on Rose's problems with (musical) boundaries in "Everything's Coming Up Roses," and will also explore portions of two of her other songs: "Some People" and "Rose's Turn."

COMPOSITIONAL USES OF SPACE

Mariusz Kozak (Columbia University), Chair

"Your Soul is the Whole World": Spatial Tension in Claude Vivier's *Siddhartha* Christopher Goddard (Gainesville, FL)

At 28 minutes duration and scored for a massive orchestra of 89 players, *Siddhartha* (1976) eclipses all other works in Claude Vivier's oeuvre in dramatic scope and sonic grandeur. It was composed soon after Vivier returned to Canada following his studies with Karlheinz Stockhausen in Cologne from 1972-1974, which left a lasting impact on the young composer. *Siddhartha* reveals the extent of this influence in its strict deployment of Stockhausen's melodic 'formula' technique (*Mantra* [1970]) and its unconventional distribution of the orchestral forces into smaller groups (*Gruppen* [1955-57] and *Carré* [1959-60]). While the former has previously been the subject of scholarly analysis (Lesage 2008), little has been discussed of precisely how it intersects with the latter on a structural level.

My paper demonstrates the process by which Vivier strategically contrasts inter-group and intragroup textures throughout the unfolding of the principal melody in *Siddhartha*. In particular I illustrate how both the melodic transformations and their instrumental articulation bring into structural tension two contrasting modes of spatial thinking: namely metaphorical space, expressed through musical register, and acoustic space, expressed through physical placement on stage. I also consider ways in which this project could be seen to reflect aspects of Vivier's own creative journey within the programmatic context of the eponymous Hermann Hesse novel which was his inspiration.

Experiencing Spaces through Musical Subjects in Caroline Shaw's *Plan and Elevation* (2015) and Morton Feldman's *Rothko Chapel* (1971)

Orit Hilewicz (Eastman School of Music)

Discussing the repudiation of hierarchical forms in non-tonal music, Robert Fink (2001) remarks on composers who adopted forms derived from visual arts, such as collage, for achieving coherence

in formal "flatness." A few, such as lannis Xenakis and Luigi Nono, were inspired by visual principles and proportions from architecture and painting respectively, which they transformed into music (Sterken 2007, Guerrero 2010). This paper introduces another strategy—shared by Morton Feldman and Caroline Shaw—for re-presenting spaces through embodied experience.

Each movement in Shaw's *Plan and Elevation* depicts a garden in the Dumbarton Oaks estate. For example, "The Ellipse" is inspired by the eponymous garden's structure and Shaw's experience walking there, which she likens to Kierkegaardian "infinite repetition." The movement's narrative is generated by a musical subject (Monahan's (2013) individuated element): an ostinato that gradually transforms, through a changing rhythmic, harmonic, and timbral environment, to a large-scale gesture, in a process illustrating repetition as self-transcendence (Kemp 2015). Feldman's *Rothko Chapel* expresses the chapel's physical structure only vaguely, but a narrative emerges from the viola's repeated declamations, which, expressing a musical subject, interact with choral and percussive soundscapes inspired by the chapel paintings' variations of textures and hues.

Shaw's and Feldman's works are starkly different, yet they both rely on musical subjects in expressing their source-spaces as experienced by the composers. While Xenakis's and Nono's schematic approaches encapsulate visual principles through mathematical proportions, I argue that musical subjects allow listeners to Shaw's and Feldman's works to experience the spaces' aesthetic and stylistic features.

Playing with Perspective in Billie Eilish's "Party Favor" (2017)

Zachary Zinser (Indiana University)

Innovations in audio recording and playback technology continue to raise our expectations of sound reproduction quality. At the same time, the advancements of technology have allowed musicians the ability to subvert that expectation for artistic expression. One approach involves sonic emulation of older playback devices (e.g., an AM radio receiver, a gramophone) or even devices not designed for music at all (e.g., a telephone). Expanding on the work of Dibben (2012), Moore (2017), Moylan (2012), and Zagorski-Thomas (2018), I suggest the effect of such cases goes beyond playful gimmick or nostalgia—it produces an additional mediative layer to the listening experience, thereby impacting how listeners interpret their relationship to musical sound and, consequently, its perceived expression and meaning. Billie Eilish's "Party Favor" (2017) begins by creating the impression that Eilish is leaving a voicemail message to sever ties with her significant other, but this perspective is transformed gradually until a sound quality typical of a modern pop record is reached in the first chorus. While Eilish's narrative voice remains unchanged throughout this process, the sound of her voice and other instrumental components creates an emergent shift of listening perspective (from the significant other to Eilish). The manipulation of spatial impressions through production techniques creates a dynamic listening experience that invites us to inhabit both perspectives as listeners. I argue such listening experiences demonstrate that spatial impressions do not represent an isolated aspect of musical encounters, but rather function as an integral element that can influence all facets of song production.

TEMPORALITY AND LISTENER EXPERIENCE

Bryan Parkhurst (University of Texas at Austin, Oberlin College & Conservatory), Chair

Comparing Temporal Fictions in Tonality and Triadic Post-Tonality: Chopin's Fourth Ballade as a Link Between the Ages

Jason Noble (Université de Montréal)

The temporalities of tonal and post-tonal music have often been characterized as radically different: notably, Jonathan Kramer (1988) contrasted "linear time" in tonal music with "vertical time" in some post-tonal musics. Whereas tonal (classical) music typically presents the standard paradigm of *beginning*, *middle*, and *end* (Agawu 1991), post-tonal music often presents as an *indefinitely extensible middle*, without beginning or end. Post-tonal music may also invoke various other temporal meanings such as *dilation* or *contraction* (e.g., Grisey's "time of whales" and "time of birds or insects"; Hervé 2001), or *temporal polyphony* in which multiple temporalities are presented simultaneously (Rings 2008). These are examples of *temporal fictions*: emergent temporal meanings expressed by music, which may deviate significantly from the chronological time within which music is structured.

But as this paper argues, many practices that contribute to the temporalities of post-tonal music are anticipated in earlier tonal practices. The difference is often simply one of degree: devices that tonal composers employ within the bounds of tonal forms may be expanded to entire pieces by post-tonal composers. In both tonality and *triadic post-tonality*, which employ similar harmonic units, interactions between *harmonic structure* and *temporal organization* are often crucial factors in the emergence of temporal fictions. This paper demonstrates how such interactions—manifested in the more specific categories of *harmonic direction, harmonic repetition, harmonic process*, and *harmonic rhythm*—contribute to temporal fictions in both tonal and post-tonal repertoires, focusing on Chopin's Fourth Ballade as a striking example of continuity between tonal and post-tonal temporal fictions.

Lewin's Dubbit, Husserl's Post-horn: A Multistable Model of Polytonal Perception Derek J. Myler (Eastman School of Music)

Results from cognitive studies of polytonal perception have been equivocal as to whether listeners can hear multiple tonal centers simultaneously (Krumhansl and Schmuckler 1986; Thompson and Mor 1992). From a phenomenological perspective, a methodological drawback of such studies is their reliance on the post-test probe tone paradigm. That is, establishing listeners' retrospective awareness of concurrent keys does little to address the experience of perceiving conflicting tonal centers as polytonal music progresses in real time. In this paper, I aim to reorient the discussion of polytonality around this experience and argue that the perceptual challenge of polytonal discriminability inheres in the ongoing present, resulting in a multistable phenomenon wherein a listener toggles between competing tonal hierarchies.

I take Husserl's account of time-consciousness ([1928] 1991) as the foundation for my multistable model. For Husserl, temporal objects are apprehended within a dynamically unfolding tripartite process of *retention—primal impression—protention* that engenders a certain unity in consciousness. I argue that polytonal music disrupts the unity of Husserl's temporal model, and it is this feature that induces multistable switching between tonal centers. To depict this process, I adapt

Lewin's (1986) p-model and ground it explicitly in Husserl's time-diagrams, investigating a network of temporally situated p-relationships (or P-net). I apply the P-net to excerpts from Ives, Milhaud, Bach, Britten, and Prokofiev. In so doing, I argue that the loose term "polytonality" encompasses a wide spectrum of compositional techniques and I demonstrate the P-net's versatility in exploring the ongoing temporal landscapes of such variegated works.

SUNDAY AFTERNOON SESSIONS - 2:30-4:00

GENDER STUDIES

Lori Burns (University of Ottawa), Chair

The Sonic Construction of White Femininity in the Music of Imogen Heap and Taylor Swift Michèle Duguay (Indiana University)

This paper analyzes the role of *virtual space*—the sense of physical space conveyed by a recording and *vocal placement*—the location of the voice in this virtual space—in constructing femininity in recordings by singer-songwriters Imogen Heap and Taylor Swift. I contend that both artists make use of recording technology to create a sense of white femininity built through sonic markers of intimacy, domesticity, and isolation. Building on previous scholarship that analyzes musical representations of femininity, this paper examines how white womanhood, a hegemonic identity that is often depicted as natural or unmarked, is sonically constructed.

I first analyze virtual space in Heap's album *Ellipse* (2009). I argue that the album centers a white feminist perspective that privileges the lived experiences of middle- and upper-class white women. The track "Bad Body Double," which evokes the space of a bathroom through the use of shower sounds and reverberation, physically immerses the listener into an intimate setting where Heap's audible white body is positioned as a central focal point. The second case study draws from Swift's album *Folklore* (2020). In "Exile," Swift vocally constructs a white and feminine persona that relies on sonic conventions and extramusical tropes of white-coded indie music. By emulating a private performance setting unaltered by recording technology, Swift's vocal placement depicts her as a neutral subject devoid of racial markers. Additionally, I draw on studies of whiteness in indie music to link the "cabin-in-the-woods" imagery in the music video with Swift's aesthetic rebranding as an indie artist.

2B or Not 2B: Representations of Gender in *Nier: Automata*

Hayden Harper (Florida State University)

It is no secret that the video game industry codifies gendered stereotypes; these appear in marketing campaigns promoting games to specific audiences, in mechanics and visual illustrations of characters in games, and in various video game genres. In this paper, I scrutinize the construction of gender in the musical elements of soundtracks in role-playing games. Expanding upon Michael Austin's work (2018), I examine how musical gender construction compares with the visual and interactive representations of gender on the screen.

Using *Nier: Automata* as the primary case, I employ neo-Riemannian theory to demonstrate how harmony and texture subvert typical gendered expectations established by other role-playing games like *Final Fantasy VII*. For example, many boss-battle music cues in *Nier: Automata* show-

case harmonic progressions employing slide transformations. Moments like these replace the historically-masculinized aeolian "victory cadence" first established in the original *Super Mario Bros*. and later adopted by the *Final Fantasy* series.

However, a conflict exists when we contrast musical observations with the visual and interactive elements. Hypersexualization of main character Android "2B," portrayals of male fantasy, and hegemonic power dynamics comprise some of the gendered stereotypes experienced in-game. A ludomusical dissonance sustains between the aural and visual images of the main characters. This specific disjunction characterizes only one of the various relationships between the gendered musical and visual elements in video games. In examining the gendered ludomusical dissonance in *Nier: Automata*, my paper shows that dissecting musical representations of gender, in relation to the visual and interactive constructions, transforms unnecessarily gendered perceptions.

Experiencing Album Forms and Dialectics of Gender through Sleater-Kinney's *The Woods* Gabriel Lubell (Indiana University)

Even without clear overtures to unity or coherence, an album's fixed nature necessarily yields emergent forms through macroscopic inter-song connections. These full-album structures, borne by interactions between diverse musical parameters, are capable of supporting elaborate discursive spaces concerned with any number of topics. Complex expressions of gender present themselves as one example of the medium's potential; as album experiences are richly multivalent, so too are gender dialectics. Sleater-Kinney's The Woods (2005) provides an ideal case study. As a whole, it forms a locus of nuanced confrontation between listener experience, the band members' gender identities, their music and lyrics, and gender conventions associated with hard rock. To show this, I have developed the analytical framework of experiential counterpoint. This phenomenology-based methodology involves generating multiparametric diagrams that map experienceinforming trajectories over time. It is flexible and subjective; one isolates the constellation of parameters that most inform their listening and analytic priorities for any given album. In the case of The Woods — whose individual songs develop no single concept — aspects of tonality, tempo, text, sound, space, and voice are shown to collectively thematize disruption as a defining formal characteristic. That this is true of an album populated by female voices renders an environment in which listeners are implicitly and critically engaged with societal pressures germane to gender expression. To further highlight the album's unique formal and discursive traits, and to demonstrate the generalizability of experiential counterpoint, brief comparisons to other albums are also made.

CORPUS APPROACHES TO POPULAR MUSIC ANALYSIS

Claire Arthur (Georgia Institute of Technology), Organizer Stefanie Acevedo (University of Connecticut), Chair and Respondent

In this integrated special session, multiple presentations combine to provide a multi-faceted examination of idioms in Western popular music through corpus-based approaches. Across three separate papers—each respectively tackling rhythmic, harmonic, and melodic treatment in popular music—common assumptions and frameworks are evaluated in the context of specific styles and genres. While wide in breadth, all three papers use extended corpus methodologies to examine theoretical presumptions, thereby opening a dialogue between traditional and computational approaches, musical experience, and analytical techniques. Together, these presentations afford a comprehensive examination of structural tendencies in popular music, not merely through the variety of theoretical topics explored, but through the breadth of musical material analyzed by virtue of the diligent curation of custom corpora. At the same time, the session is united by both the (systematic) musicological approaches and the emphasis on common topics in the theories of popular music. Each paper studies different nuances in popular music's subgenres, despite the often ambiguous umbrella term "popular music"—which may simultaneously describe music as varied as musicals from the 30s, country and rock music of the 80s, and electronic dance music (EDM).

This special session provides an opportunity to present three novel music-theoretic resources while offering a critical examination of popular music theory through a systematic lens. We hope that this special session will interest music experts with vastly different popular music and computational interests to provide an opportunity for critical discourse on popular music analysis, corpus methodology, and their place in these growing subdisciplines of music theory.

Testing the "Loose-Verse, Tight-Chorus" Model: A Corpus Study of Melodic-Harmonic Divorce Claire Arthur and Nathaniel Condit-Schultz

(Georgia Institute of Technology)

A seminal paper by Temperley (2007) drew attention to a phenomenon in Western popular music dubbed the "melodic-harmonic divorce," a term he attributed to Alan Moore (1995). While a well-orchestrated relationship between melody and harmony is the lynchpin of Western common-practice music, Western popular music, on the other hand, frequently eschews the traditional formal rules of harmony and counterpoint. Temperley, for instance, argues that pop/rock melodies are less likely than classical melodies to have non-chord tones (NCTs) resolve down by step, are more likely to have multiple NCTs in a row, or contain NCTs left unresolved. The phenomenon is also argued to be more prominent in verse melodies than chorus melodies: a phenomenon coined by Temperley (2007) as the "loose-verse, tight-chorus" (LVTC) model.

In this paper we examine the propensity of the melodic-harmonic divorce phenomenon via a largescale corpus analysis of a set of 414 expert-encoded popular melodies—dubbed <u>the "CoCoPops"</u> <u>project</u>, with 212 melodies pulled from Burgoyne et al.'s *McGill Billboard* corpus of harmonic annotations (Burgoyne et al., 2011), as well as 200 melodies encoded as a part of the <u>RS200 project</u> (Temperley & deClercq)—with the aim of shedding light on the basic questions of when (and where?) does melodic-harmonic divorce occur? And, how prevalent of a phenomenon is it in popular music in general? Our paper will discuss the contentious issues of defining a chord (Doll, 2013), chord labeling and harmonic analysis, especially of popular music, and how our practices impact the interpretability and reliability of results.

Meta Corpus Study of Chord-Loop Syntax in Twenty-First-Century Popular Music Jinny Park (Indiana University)

Harmonic tension and closure in 21st-century pop defy common-practice theoretical concepts; a melody often appears independently above the cyclic repetitions of the chord-loop, where multiple tonal centers are perpetually in non-alignment with each other. Instead, formal sections adapted from Electronic Popular Music (EDM)—riser, drop, and dance chorus—create musical tension and closure through its sonic function (Peres 2016, Barna 2020). The characteristic equivocal tonal centers in popular music have been analyzed as multiple modal tonics (Richards 2017), "fragile, emergent, and absent tonics" (Spicer 2017), "hybrid tonics" (Duinker 2019), or "divorced" of musical layers (Nobile 2015, De Clercq 2019). While there have been case studies of "ambiguous tonality" in notable chord-loops schemas (Richards 2017, Duinker 2019), there is no expert-encoded harmony dataset of 21st-century popular music to corroborate these harmonic theories.

Through a meta-corpus study of an expert-encoded dataset over 300 songs, I uncover the shift in harmonic syntax of chord-loops after 2000. I compiled and encoded 21st-century pop harmony using a "relative-key" approach (De Clercq 2019), which reveals a shared harmonic grammar consistent within a style: it allows multiple interpretations of chord-loop's tonality, while ensuring unequivocal identification of the chord-loop schema. Moreover, the use of *chord-loop pairs*—two related chord-loop schemas that always appear as a pair—is normative to EDM-pop especially in respect to "Axis" (Richards 2017) and "Plateau" (Duinker 2019) loop family. I close my paper by observing the prominence of the EDM-influenced chord-loop syntax across various 21st-century popular music genres.

"All The Small Things": Microtiming in Punk Music

Matt Chiu and Andrew Blake (Eastman School of Music)

While pitch material has been thoroughly studied in pop/rock (White and Quinn 2018, Doll 2017, Temperley 2018), other, less-studied parameters play a potentially larger role in these styles (Tagg 1982). For example, guitar timbres take on a signifying role for distinguishing between genres (Lavengood 2020, Howie 2020, Gjerdingen and Perrot 2008), and prosodic stress and rhyme can contribute to alternative rhythmic layers (Komaniecki 2021, Eron 2020, Condit-Schultz 2017). Following these insights, this paper studies microtiming in punk vocals to investigate genre boundaries. To do so, we constructed a corpus of pop-punk and post-punk songs—the *All the Small Things Punk Corpus*—consisting of both quantized transcribed musical segments, and inter-onset intervals. By analyzing the microtiming of vocal lines, we show that microtiming adds specific stylistic markers of music, and that these deviations therefore may play some role in listeners' ability to discriminate genres.

CELEBRATING UNSUK CHIN

Ji Yeon Lee (University of Houston), Chair and Organizer

On the occasion of her 60th birthday, the special session aims to explore the music of the South Korean composer Unsuk Chin, one of the most exciting and significant composers of our time. In her self-described "cosmopolitan" musical style, critics have often pointed to the influence of Ligeti, Bartók, Stravinsky, Messiaen, and Xenakis, among others. In addition to common modern-classical compositional devices, she also incorporates non-Western musical materials such as the sheng (Chinese mouth organ) and rhythmic adaptation of Javanese gamelan. The resulting compositions prominently feature rhythmic vibrancy, microtonal and spectral harmonies, coloristic texture, timbral variety, and innovative forms. The session intends to position Chin's compositions as objects of rigorous analytical investigation; the three papers therefore diversify the repertoire of twentieth-and twenty-first-century music theory scholarship by focusing on this underexplored, non-Western woman composer.

The session engages with two overarching themes. First, it delves into Chin's novel approach to canonic Western genres such as etude and concerto through creative treatment of rhythm, formal concepts, and instrumentation. This examination positions Chin's music within the context of her contemporaries' diverse compositional techniques in dealing with similar genres while highlighting her distinctive contribution. Second, it holds significance beyond analysis in a narrower sense by

emphasizing the dynamic qualities shared among the works chosen for analysis. Each paper addresses Chin's music as defying fixed, static formal frames: defining musical form as a process of consistent textural and timbral change; tapping into performance-perception oriented temporal analysis; and detailing the circulating energy that creates organically unfolding musical form.

Textural Expansion and Collapse as Formal Processes in Unsuk Chin's Works

Jung-Min Mina Lee (Duke University)

Unsuk Chin has often spoken of her passion for astronomy and cosmology, referring to phenomena such as the big bang and celestial light as inspirations for her music. Elsewhere, she has described her compositional process as linear, where the initial musical moment prescribes the course of a work. Taking these remarks as points of departure, this paper explores Chin's compositional processes in three pieces from various points of her career, including the Piano Concerto (1997), Piano Etude No. 5 (2003), and the Cello Concerto (2013). I argue that the expansion and collapse of musical texture—resembling the life cycle of celestial objects—is a vital element of the formal processes in Chin's music.

Like celestial objects, the initial ideas in these works serve as the musical core, around which a sort of anti-gravitational tension is created through textural changes. Such changes include pitch contents veering away from the core, the "composing out" of a harmonic spectrum, or the expansion of rhythm, instrumentation, and dynamics in tandem with disintegration of the pitch centrality. When the "gravitational pull" reaches a certain threshold, the music often collapses onto the initial moment, reintroducing the central pitch or rhythm materials as other musical events subside; these collapses mark significant structural points on both the local and macro levels. I compare Chin's approach to structural principles in Ligeti's work to contextualize her use of textural development as structural processes among other recent strategies, as well as to underscore the ethereal and expansive qualities of her music.

A Perception-informed Approach to Performance of Metric Structure in Unsuk Chin's Etudes

Imri Talgam (City University of New York, Graduate Center)

Unsuk Chin's six Etudes build on the rhythmic concerns of Ligeti's Etudes, especially the use of complex metric structures involving polyrhythm and frequent meter changes. The experimental nature of these rhythms creates significant difficulties for performers, especially in cases where the relation between the composer's metric notation and possible rhythmic perceptions is tenuous.

I argue that in order to successfully convey the rhythmic organization in performance, it is necessary to disentangle notation from metric perception by considering alternative forms of notation, using existing theories of metric perception.

I proceed to create a re-notation methodology in two stages. First, I identify rhythmic and grouping cues that create phenomenal accents, using the framework suggested by Lerdahl and Jackendoff (1983). With this in place, I propose a distinction between radical and conservative listening, following Imbrie's (1973) phenomenological analysis. In this model, a conservative listener attempts to hold on to the pulse they recognized despite the appearance of contradictory phenomenal accents (in anticipation of its eventual re-alignment with the music), while a radical listener will immediately shift their metric expectation to adjust to these new cues. Using this conceptual framework, I examine particularly dense passages in Etudes 2, 5, and 6, offering alternative, though equivalent, re-notations which reflect the metric experience of listeners of both types.

To demonstrate the influence of re-notation choice on performance strategies from a pianist's perspective, I will use recorded excerpts of my own performances of the Etudes.

Ritual and Rotation in Unsuk Chin's *Šu***: Concerto for Sheng and Orchestra (2009)** Yayoi Uno Everett (University of Illinois, Chicago)

Yayol Uno Everett (University of Illinois, Chicago)

In her concerto for sheng (Chinese mouth organ) and orchestra (2009), Unsuk Chin deconstructs the traditional concerto form: while the sheng and orchestral instruments participate in a contest where the latter act as the soloist's shadow and echo to form organically evolving textures, the contraction and expansion of the metric framework based on the formal proportion of 4+3 generate temporal ruptures that resist traditional forms of development. The proposed paper focuses on the role of ritual and rotation in this one-movement concerto for sheng and orchestra. In Egyptian mythology, Su is a symbol for air, a concept that refers to the sheng's articulations and extended techniques in accompanying instruments that cover a wide spectrum from pitch to noise. The circular formation of the main notes introduced by the sheng provides its harmonic foundation as well as the rotational principle that articulates the concerto's main formal junctures. While using the rotational principle in the sheng's harmony and changing metric framework and textures as the basis of my formal analysis, I will interpret the organic processes the concerto traverses with respect to Shaministic rituals in Korean traditional music-e.g., the rhythms and energy formation of Samulnori drumming figures prominently in the course of this concerto. In closing, I will situate Chin's compositional aesthetics and her transcultural identity within the globalized terrain of contemporary music of the twenty-first century and, more specifically, in reference to music by other notable composers of East Asian heritage.

SUNDAY EVENING INVITED SESSION - 4:15-5:45

DEMYSTIFYING THE PEER REVIEW PROCESS

Sponsored by the SMT Executive Board and Publications Committee Jack Boss (University of Oregon; SMT Publications Committee Chair), Moderator

Peter Smith (University of Notre Dame; Editor of *Music Theory Spectrum*), Mitchell Ohriner (University of Denver; Editor of *Music Theory Online*), Megan Kaes Long (Oberlin College & Conservatory; Editor of *SMT-V*), Panelists

Successfully publishing articles in peer-reviewed journals is the cornerstone of tenure and promotion procedures at many institutions, and, increasingly, a primary way in which graduate students prepare for success in the job market. Yet processes of submission, revision, and acceptance vary widely across publications and are often veiled from authors. This veil takes the form of a "hidden curriculum," practices known to some in the field but rarely explicitly stated. This session brings together the editors of the Society's scholarly publications—*Music Theory Spectrum, Music Theory Online*, and *SMT-V*—to publicize and discuss their current editorial practices and changes made in response to recent initiatives inside and outside of the SMT. Many of these changes focus on the intersection of peer review and issues of race and gender. Each editor will make a brief presentation, but much of the session will be reserved for discussion amongst the editors with prospective authors in attendance. It is hoped that attendees can be better prepared to submit their work for peer review and more confident in their interactions with the Society's current editors.



Annual Meetings 1978–2021

1978 Minneapolis, MN 1979 New York, NY 1980 Denver, CO 1981 Los Angeles, CA 1982 Ann Arbor, MI 1983 New Haven, CT 1984 Philadelphia, PA 1985 Vancouver, BC 1986 Bloomington, IN 1987 Rochester, NY 1988 Baltimore, MD 1989 Austin, TX 1990 Oakland, CA 1991 Cincinnati, OH 1992 Kansas City, MO 1993 Montreal, QC 1994 Tallahassee, FL 1995 New York, NY 1996 Baton Rouge, LA 1997 Phoenix, AZ 1998 Chapel Hill, NC 1999 Atlanta, GA

2000 Toronto, ON 2001 Philadelphia, PA 2002 Columbus, OH 2003 Madison, WI 2004 Seattle, WA 2005 Boston/Cambridge, MA 2006 Los Angeles, CA 2007 Baltimore, MD 2008 Nashville, TN 2009 Montreal, QC 2010 Indianapolis, IN 2011 Minneapolis, MN 2012 New Orleans, LA 2013 Charlotte, NC Milwaukee, WI 2014 2015 St. Louis, MO 2016 Vancouver, BC 2017 Arlington, VA 2018 San Antonio, TX 2019 Columbus, OH 2020 Virtual 2021 Virtual