SMT

Boston/
Cambridge
2005

PROGRAM

and

ABSTRACTS OF PAPERS READ

at the

Twenty–Eighth Annual Meeting

of the

SOCIETY FOR MUSIC THEORY

$S\!\!\overset{\textstyle M}{\underset{\textstyle T}{}}$

10–13 November 2005

Hyatt Regency Cambridge
Boston/Cambridge, Massachusetts

SMT 2005 Annual Meeting

Edited by Taylor A. Greer
Chair, 2005 SMT Program Committee

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Saturday afternoon

Plenary Session: Analysis Symposium, Bartók Quartet #3
Awards Presentation
Business Meeting

Sunday morning, 13 November

We would like to acknowledge the sponsors of Thursday's reception:

Boston University

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We are also grateful to:

Harvard University for the loan of pianos

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The logo for this year's conference is based on a photo of the
newly completed Leonard Zakim Bridge, symbol of Boston

PROGRAM

WEDNESDAY, 9 November

2:00–6:00   SMT Executive Board Meeting (Molly Pitcher)
6:00–7:00   Dinner Meeting: Executive Board, Networking
                 Committee, Publications Committee, and Awards
                 Committee (Cambridge)
7:00–11:00   SMT Networking Committee (Haym Salomon)
7:00–11:00   SMT Awards Committee (Executive Boardroom 203)
7:00–11:00   SMT Publications Committee (Aquarium)

THURSDAY, 10 November

8:00–12:00   SMT Executive Board Meeting (Molly Pitcher)
8:00–5:00   Registration (Lobby)
1:00–6:00   Exhibits (Crispus Attucks)

THURSDAY AFTERNOON SESSIONS

2:00–5:00   COMBINING MUSICAL SYSTEMS   (BALLROOM D)

Richard Cohn (Yale University), Chair

  Scott Baker (University of Southern Mississippi)
     "Lewin's Möbius Strip, Klingsor's Castle, and The Holy Grail: Shifts
     Between *Stufen* Space and Riemann Space in Wagner's *Parsifal*"
  Seth Monahan (Yale University)
     "Exploring the Relation of Aggregate Completion and Pitch-Class
     Displacement to Local Harmonic Propulsion in Wagner's *Parsifal*"
  Graham G. Hunt (University of Texas at Arlington)
     "When Chromaticism and Diatonicism Collide: A Fusion of Neo-
     Riemannian and Tonal Analysis Applied to Wagner's Motives"
  Jonathan R. Pieslak (The City College of New York, CUNY)
     "Three Turns 'in the Evening Air': Schenkerian, Schoenbergian, and
     Neo-Riemannian Perspectives on a Debussy Prelude"

2:00–3:30   NEW MODES, NEW MEASURES   (BALLROOM A)

Norman Carey (Eastman School of Music), Chair

  Julian Hook (Indiana University)
     "Enharmonic Systems: A Theory of Key Signatures, Enharmonic
     Equivalence, and Diatonicism"
  José António Martins (University of Iowa)
     "Modality, Scordatura, and Mistuned Spaces in Bartók's String
     Quartets"

2:00–3:30   COMPOSITIONAL PROCESS AND ANALYSIS (BALLROOM B)

Dave Headlam (Eastman School of Music), Chair

David H. Smyth (Louisiana State University)
  "Finding an Ending: Stravinsky's Sketches for the *Agnus Dei* of the *Mass*"
Gretchen C. Foley (University of Nebraska–Lincoln)
  "Sum Squares and Pentagrams: Analytical Constructs in the Perlean Tool Kit"

3:30–5:00   PEDAGOGY   (BALLROOM A)

Candace Brower (Northwestern University), Chair

Alan Gosman (Michigan State University)
  "Musical Scrambles and Tonal Form"
Mark Sallmen (University of Toronto)
  "Harmonic Dictation Exercises for Use in Extended Tonal and Atonal Music Theory Curricula"

3:30–5:00   INTROSPECTIVE/PROSPECTIVE ANALYSIS (BALLROOM B)

Marion Guck (University of Michigan), Chair

Byron Almén (University of Texas at Austin)
  "Modes of Analysis: Untangling the Creative Process"
Elizabeth Hellmuth Margulis (Northwestern University)
  "Surprise and Listening Ahead: Analytic Engagements with Musical Tendencies"

THURSDAY EVENING

5:00–5:30   Conference Guides Meeting (Molly Pitcher)
5:30–7:30   Opening Reception (The Empress, 14th floor)

THURSDAY EVENING SPECIAL SESSIONS

7:30–10:30   NEGOTIATING CAREER AND FAMILY (BALLROOM B)
Sponsored by the Committee on the Status of Women

Lori Burns (University of Ottawa), Chair

John Curtis (Director of Research, AAUP)
  "Academic Work and Family Responsibility: Policy and Implementation"

Joseph Dubiel (Columbia University) and Marion Guck (University of Michigan)
   "The Commuting Life"
Fred Maus (University of Virginia)
   "Sexuality in Music Theory"
Anne Stone (Queens College, CUNY)
   "Success I Guess"
Elizabeth Sayrs (Ohio University) and Laurel Parsons (University of Oregon)
   "Professional Advancement and Family Care"

Discussion Moderators:

  Catherine Hirata (Boston, Massachusetts)
  Deborah Rifkin (Oberlin College Conservatory)
  Shaugn O'Donnell (The City College of New York, CUNY)

7:30–9:00   POSTER SESSION   (WILLIAM DAWES)

Cynthia Folio (Temple University) and Aleck Brinkman (Temple University)
   "The Effect of 'Free' Versus 'Controlled' Notation in the Two Versions of Berio's *Sequenza No. 1* for Flute Solo: Analysis of Recorded Performances"
J. Kent Williams (University of North Carolina–Greensboro)
   "A Multimedia Environment for Exploring Tonal Pitch Space"
Robert Peck (Louisiana State University)
   "GAP (Groups, Algorithms, and Programming): A Tool for Computer-Assisted Research in Music Theory"

FRIDAY, 11 November

7:00–8:30	Breakfast Reception for Graduate Students hosted by the Professional Development Committee (Spinnaker, 15th floor)
7:30–9:30	Committee on the Status of Women Breakfast Meeting (Paul Revere B)
8:00–5:00	Registration (Lobby)
8:30–6:00	Exhibits (Crispus Attucks)
9:00–11:00	CV Review Session (Paul Revere A)
9:00–5:00	Job Interviews (Thomas Paine A)

FRIDAY MORNING SESSIONS

9:00–12:00   TRAVELING THROUGH SPACE   (BALLROOM D)

Adrian Childs (University of Georgia), Chair

Joseph N. Straus (The Graduate Center, CUNY)
  "Atonal Pitch Space"
Dmitri Tymoczko (Princeton University and the Radcliffe Institute for Advanced Study)
  "A Map of All Chords"
Joti Rockwell (University of Chicago)
  "Birdcage Flights: Relations and Transformations between Trichords and Tetrachords"
Luke Ma (University of California, Santa Barbara)
  "Parsimonious Cycles, the Hyper-Octatonic System, and Group Theoretic Potentials of the Octatonic Scale"

9:00–12:00   SCHENKER: INTERRUPTION, FORM, AND ALLUSION   (BALLROOM A)

Eric Wen (Curtis Institute of Music), Chair

L. Poundie Burstein (Hunter College and the Graduate Center, CUNY)
  "Tonal Interruption and the Off-Tonic Return"
Frank Samarotto (Indiana University)
  "Schenker's 'Free Forms of Interruption' and the Strict: Toward a General Theory of Interruption"
James William Sobaskie (Hofstra University)
  "Tonal Allusion in Preludes of Chopin"
Boyd Pomeroy (Georgia State University)
  "The Major Dominant in Minor-Mode Sonatas: Brahms's Fourth Symphony and Its Predecessors"

9:00–12:00   SHARAKANS, EPITHETS, AND SUFIS: THREE TOPICS IN MIDDLE EASTERN MUSIC THEORY (BALLROOM B) Sponsored by the SMT Committee on Diversity

Sevin H. Yaraman (Fordham University), Chair

Stephen Blum (The Graduate Center, CUNY), Introduction

Stephen Blum
  "Names, Terms, and Epithets in Iranian Music Theories"
Narek V. Tovmasyan (Yerevan Komitas State Conservatory)
  "Octoechos and Armenian Medieval Hymnody"
Sevin H. Yaraman
  "Secularizing the Sacred: The Sufi Conception of Music and Its Ontology at the Ottoman Court"

FRIDAY MID-DAY

12:00–1:15	Scholars for Social Responsibility Organizational Lunch Meeting (Paul Revere A)
12:00–2:00	Philosophy Interest Group Meeting (Paul Revere B)
12:00–2:00	Jazz Theory and Analysis Interest Group Meeting (Cambridge)
12:15–1:30	Concert of Middle Eastern Music: Mohsen Ahdabi (William Dawes)

FRIDAY AFTERNOON SESSIONS

2:00–5:00   JAZZ: CHORD-SCALE THEORY AND IMPROVISATION   (BALLROOM D)

Steven Block (University of New Mexico), Chair

Jason Titus (Eastman School of Music)
  "Chord-Scale Theory, Jazz Analysis, and *The Lydian Chromatic Concept*"
Keith Salley (The University of Oregon)
  "Beyond Chord-Scale Theory: Realizing a Species Approach to Jazz Improvisation"
Eric Charry (Wesleyan University)
  "Defining an Avant Garde Sonically: Form, Gravity, and Improvisational Strategies in the Transformation of Jazz in the Late 1950s"
Dariusz Terefenko (Eastman School of Music)
  "Formal Improvisation in Keith Jarrett's 'Come Rain or Come Shine'"

2:00–5:00   AMERICAN COMPOSERS SINCE 1945 (BALLROOM B)

John Roeder (University of British Columbia), Chair

Andrew Kizas (University of Western Ontario)
  "From Octatonicism to Dodecaphony: A Theory of Pitch Organization in Two Works by Donald Martino"
Lisa Behrens (Baruch College and the Graduate Center, CUNY)
  "The Twelve-Tone Organization of Aaron Copland's *Piano Fantasy*"
Daniel J. McConnell (University of Wisconsin-Madison)
  "John Adams's Perpetual Motion Machine"
Edward Jurkowski (University of Lethbridge)
  "Musical Time and the Late Music of Morton Feldman"

2:00–3:30   TONAL RECONSTRUCTIONS   (BALLROOM A)

Lori Burns (University of Ottawa), Chair

  Ian Quinn (Yale University)
    "Harmonic Function without Primary Triads"
  Guy Capuzzo (University of North Carolina at Greensboro)
    "Sectional Tonality in Pop-Rock Music"

3:30–5:00   EXPLORING VOICE LEADING   (BALLROOM A)

David Clampitt (Yale University), Chair

  Clifton Callender (Florida State University)
    "Some Thoughts on Measuring Voice-Leading Distance"
  Richard Hermann (University of New Mexico)
    "Parsimonious Equivalence-Classes for Voice-Leading between
    Maximally Even and Near Maximally Even Set-Classes"

FRIDAY EVENING

5:00–6:30   Music Theory Pedagogy Interest Group Meeting
               (William Dawes)
5:00–7:00   Popular Music Interest Group Meeting: Roundtable on
               Smile Album (Ballroom A)
5:00–7:00   Queer Resource Group Meeting (Ballroom B)
8:00–11:00   Jam Session (Paul Revere)

FRIDAY EVENING SPECIAL SESSIONS

**7:30–10:30   PREPARING AN EFFECTIVE TENURE CASE
(HAYM SALOMON)
Sponsored by the Committee on Professional Development**

John Cuciurean (Arizona State University), Moderator

  Brian Alegant (Oberlin College Conservatory)
  Jane Clendinning (Florida State University)
  Martha Hyde (State University of New York at Buffalo)
  Michael Klein (Temple University)
  Joel Phillips (Westminster Choir College of Rider University)
  Wayne Alpern (SMT Legal Advisor)

**7:30–10:30   INTERACTING INTERPRETIVE ROLES—
PERFORMER AND THEORIST (BALLROOM D)
Sponsored by the Pedagogy Interest Group**

Gerald Zaritzky (New England Conservatory of Music), Chair

Clemens Kemme (Conservatorium van Amsterdam)
  "An Analysis for Performers: Debussy's song "Il pleure dans mon coeur', no. 2 from *Ariettes oubliées* (1885–1888)"
William Rothstein (Queens College and the Graduate Center, CUNY)
  "Analysis, Performance Practice, and Brahms: Sonata no. 2 for Piano and Violin, Op. 100, first movement"
Robert Hatten (Indiana University)
  "The Theorist as Performers' Coach: A Laboratory for Gestural and Rhetorical Interpretation in the Third Movement of Beethoven's String Quartet in B♭, Op. 130"

SATURDAY, 12 November

7:00–8:30   Regional and Affiliate Societies Breakfast Meeting (Executive Boardroom 204)
7:00–8:30   Committee on Professional Development Breakfast Meeting (Paul Revere A)
7:00–8:30   Diversity Committee Breakfast Meeting (Paul Revere B)
8:00–5:00   Registration (Lobby)
8:00–1:00   Job Interviews (William Dawes A and B)
8:30–6:00   Exhibits (Crispus Attucks)

SATURDAY MORNING SESSIONS

9:00–12:00   NINETEENTH-CENTURY VIENNA   (BALLROOM D)

Patrick McCreless (Yale University), Chair

Brian Black (University of Lethbridge)
  "Aspects of Romanticism in Schubert's Early Sonata Forms"
Evan Jones (Florida State University)
  "Three Perspectives on Voice Leading in Wolf's 'In der Frühe'"
Matt BaileyShea (University of Rochester)
  "The Hexatonic and the Double Tonic: Wolf's Christmas Rose"
Warren Darcy (Oberlin College Conservatory)
  "What Lies Buried under the Linden Tree? Form, Tonal Process, and Meaning in the Funeral March of Mahler's First Symphony"

9:00–12:00   PERFORMANCE AND RHYTHM   (BALLROOM A)

Harald Krebs (University of Victoria), Chair

Daniel Barolsky (Lawrence University)
  "Chopin's Chromatic Shadings: Performance as Analysis"

Alan Dodson (University of British Columbia)
  "Metrical Dissonance in Paderewski's Recordings of Chopin's Mazurkas"
Peter A. Martens (Texas Tech University)
  "Glenn Gould's 'Constant Rhythmic Reference Point': Communicating Pulse in Bach's *Goldberg Variations*, 1955 and 1981"
Yonatan Malin (Wesleyan University)
  "Multilayered Metric Dissonances: Applications and Extensions for the Theories of Krebs and Cohn"

9:00–10:30   SCHOENBERG AND LEIBOWITZ   (BALLROOM B)

Richard Kurth (University of British Columbia), Chair

Charlotte M. Cross (New York, New York)
  "Schoenberg's *Gedanke* Manuscripts: The Theoretical Explanation of Composition with Twelve Tones?"
John W. MacKay (Westfield, Massachusetts)
  "On René Leibowitz's Compositional Pedagogy and Thematic Process in Twelve-Tone Music"

10:30–12:00   HARMONY IN LINE AND RHYTHM (BALLROOM B)

Lewis Rowell (Indiana University), Chair

Robert Morris (Eastman School of Music) and Chitravina Ravikiran (Chennai, India)
  "Ravikiran's Concept of Melharmony: An Inquiry into Harmony in South Indian Ragas"
Martin Scherzinger (Princeton University)
  "Time-Transcendence and Harmonic Patterning in Two Zimbabwean Instrumental Genres: *Mbira* and *Matepe*"

SATURDAY MID-DAY

12:00–1:30	Performance and Analysis Interest Group Meeting (Paul Revere A)
12:00–1:30	Committee on the Status of Women Affiliates Lunch (Aquarium)
12:15–1:30	Concert of South Indian Music: Chitravina Ravikiran (Thomas Paine)

SATURDAY AFTERNOON PLENARY SESSION

1:30–5:00   **PLENARY SESSION: ANALYSIS SYMPOSIUM ON BARTÓK'S THIRD STRING QUARTET (BALLROOMS)**

Jonathan W. Bernard (University of Washington)
Judit Frigyesi (Bar-Ilan University)
Joseph N. Straus (The Graduate Center, CUNY)
The Borromeo Quartet (New England Conservatory)

3:30 Awards Presentation

3:45 Business Meeting

SATURDAY EVENING MEETINGS

5:30–7:30   Music Cognition Interest Group Meeting (Haym Salomon)
5:30–7:30   Music Informatics Interest Group Meeting (Molly Pitcher)

SUNDAY, November 13

7:15–8:15   2005/2006 Program Committees Breakfast Meeting (Paul Revere A)
8:15–9:00   Interest Group, Standing Committee, and Program Committee Chairs Breakfast Meeting (Paul Revere A)
8:30–12:00   Exhibits (Crispus Attucks)

SUNDAY MORNING SESSIONS

9:00–12:00   **EUROPEAN TWENTIETH-CENTURY COMPOSERS (BALLROOM D)**

Brian Alegant (Oberlin College Conservatory), Chair

David Carson Berry (College-Conservatory of Music, University of Cincinnati)
    "Krenek's Vocal Music: Innovative Serialism and Indicator of Poetics"
Christoph Neidhöfer (McGill University)
    "A Window into Luciano Berio's Free Serialism"
Brian Robison (Massachusetts Institute of Technology)
    "Does Birtwistle Play at Dice? Constrained Randomness in his Techniques of Monody Construction"

Friedemann Sallis (Université de Moncton)
　"Segmenting the Labyrinth: Sketch Studies and the *scala enigmatica*
　in Luigi Nono's *Quando stanno morendo Diario Polacco No. 2*
　(1982)"

9:00–12:00　ALLUSION AND INCLUSION　(BALLROOM A)

Marianne Kielian-Gilbert (Indiana University), Chair

Amy Carr-Richardson (East Carolina University)
　"New Voice-Leading Techniques in Beethoven's Opus 135"
David Thurmaier (Central Missouri State University)
　"A Method Behind the Madness: Temporal Distortion and
　Quotation in Ives's *Decoration Day*"
Yayoi Uno Everett (Emory University)
　"Signification of Parody and the Grotesque in György Ligeti's
　Le Grand Macabre"
Tim Sullivan (University of Michigan)
　"Multifunctional Quotation and Allusion in Alfred Schnittke's
　Concerto Grosso No. 3"

9:00–10:30　MUSICAL PORTRAYAL　(BALLROOM B)

Marie Rolf (Eastman School of Music), Chair

Marianne Wheeldon (University of Texas at Austin)
　"Silencing the Clarion Call: Debussy's *Berceuse héroïque* and '*Pour les
　sonorités opposées*'"
Elizabeth Lena Smith (Normal, Illinois)
　"Bifurcated Tonality and Character Portrayal in Samuel Barber's
　A Hand of Bridge"

10:30–12:00　CROSSING BOUNDARIES　(BALLROOM B)

Jeannie Guerrero (Eastman School of Music), Chair

Catherine Losada (College-Conservatory of Music, University of
Cincinnati)
　"Between Modernism and Postmodernism: A Strand of Continuity"
John Turci-Escobar (University of Georgia)
　"Minding the Gap: Interphrase Connections in Gesualdo's Six Books
　of Madrigals"

ABSTRACTS

COMBINING MUSICAL SYSTEMS
Richard Cohn, Yale University, Chair

LEWIN'S MÖBIUS STRIP, KLINGSOR'S CASTLE, AND THE HOLY
GRAIL: SHIFTS BETWEEN *STUFEN* SPACE AND
RIEMANN SPACE IN WAGNER'S *PARSIFAL*

Scott Baker
University of Southern Mississippi

The majority of recent analyses of the music of Richard Wagner have ascribed to one of two seemingly disparate approaches. Patrick McCreless, Warren Darcy, and others have employed Schenkerian theory to study the tonal middleground of extended sections while Richard Cohn, Jack Douthett, and others have utilized neo-Riemannian theory and focused on connections between successive chords in a non-functional texture. Only recently have scholars begun to seek similarities between the two.

In this paper I examine two types of connections between Schenkerian theory and neo-Riemannian theory. In Part One I consider excerpts from Beethoven and Chopin where both analytical approaches are equally plausible. In Part Two I take, as a point of departure, David Lewin's well-known article on the Amfortas's Prayer to Titurel from Act III of *Parsifal* where he discusses the Grail motive and its transformation from *Stufen* space to Riemann space. I support Lewin's findings by examining similar relationships in Klingsor's music in Act II of *Parsifal* and showing foreground hexatonic rotations that are subsumed into a deeper tonal texture. I conclude by exploring the tonal middleground of this 424-measure section and showing that this large span is simultaneously a tonally-closed B minor structure and controlled by the same hexatonic rotation found in the aforementioned foreground graphs.

EXPLORING THE RELATION OF AGGREGATE COMPLETION AND
PITCH-CLASS DISPLACEMENT TO LOCAL HARMONIC
PROPULSION IN WAGNER'S *PARSIFAL*

Seth Monahan
Yale University

This study examines the kinetic role of pitch-class displacement in Wagner's late style, using the coordination of phrase structure and aggregate completion as a guiding principle. Frequently in this repertoire, the conclusion of a musical idea will emphasize precisely the pitch-class or dyad that makes the phrase, in its entirety, fully chromatic. Accordingly, this study explores the connection between the music's rapid pitch-class turnover and the effects of local harmonic teleology and

climax. It posits that newly-introduced pitch classes serve in themselves as agents of harmonic propulsion, and shows that we can view the issuance of the twelve PCs as a harmonic argument in its own right—one that often transcends the tonal and syntactic disjunctions that make Wagner's style so challenging. In the end, however, it is not the presence of the twelve tones that interests us, but rather the means by which their issuance can be seen as directed or teleological, exhibiting some pattern or process that binds the passage together and contributes to its intelligibility and aural character.

This study distinguishes among several such processes, giving special attention to the manner and rate at which pitch-classes displace those prior. In so doing, it offers a new means of articulating how Wagner's music progresses so convincingly at the phrase-level.

WHEN CHROMATICISM AND DIATONICISM COLLIDE: A FUSION OF NEO-RIEMANNIAN AND TONAL ANALYSIS APPLIED TO WAGNER'S MOTIVES

Graham G. Hunt
University of Texas at Arlington

Despite a recent abundance of literature and interest in "neo-Riemannian" analytical methods, the application of these methods remains in its nascent stages. Neo-Riemannian analysis is particularly well-suited for the analysis of passages lacking traditional tonal syntax, such as the leitmotives in the music dramas of Richard Wagner. Using the approaches of Gauldin and Lewin as points of departure and using neo-Riemannian operations defined by Cohn, Douthett and Steinbach, Callender and others, this paper fuses a neo-Riemannian analysis of two chromatic motives from *Der Ring des Nibelungen* (the "Resentment" and "Power of Ring" motives) with a contextualization of the motives' interaction with their surrounding deep middlegrounds. The evolution of the motives throughout the cycle is considered alongside their changing interaction with their relatively diatonic surroundings. Particular emphasis is given to the motives' treatment in Alberich's Curse in Scene 4 of *Das Rheingold* and Hagen's watch from Act I, Scene 2 of *Götterdämmerung*. The fresh approach taken in this paper provides new insight into Wagner's technique of motivic manipulation and his negotiation of diatonicism and chromaticism. It provokes the possibility of further analyses of this kind, in which a fusion of transformational analysis and Schenkerian analysis can be applied to music where the worlds of minimal voice-leading and diatonicism likewise coexist.

THREE TURNS "IN THE EVENING AIR": SCHENKERIAN, SCHOENBERGIAN, AND NEO-RIEMANNIAN PERSPECTIVES ON A DEBUSSY PRELUDE

Jonathan R. Pieslak
The City College of New York, CUNY

This paper brings into dialogue three influential approaches to the analysis of late-Romantic repertoire: Schenkerian, Schoenbergian, and neo-Riemannian theory. Each method makes some claim to explaining pitch organization in this music, but the analytical results differ widely. The first twenty-three measures of Debussy's Prelude, "Les sons et les parfums tournent dans l'air du soir," ("Sounds and perfumes circle in the evening air") seem to illustrate a practical example of this type of difficulty. Given that each approach can yield significant insights into this passage, it seems logical to ask: What criteria do we use to select one over the other?

My paper creates a dialogue among the Schenkerian, Schoen-bergian, and neo-Riemannian perspectives, establishing common denominators among them by analyzing their underlying assumptions. Those familiar with Foucault will recognize an affinity between this aim and his quadrilateral of language, which he felt was able to explain eighteenth-century general grammar in the form of operations that go beyond what its inventors consciously understood. I will show how each approach makes certain philosophical commitments based on its degree of acceptance or rejection of three operations, analogous to Foucault's quadrilateral. Thus, the paper not only explores the sophisticated observations made by detailed, technical Schenkerian, Schoenbergian, and neo-Riemannian analyses of late-Romantic music, but also suggests a new context for thinking about these three methodologies, initiating a critical dialogue among them.

NEW MODES, NEW MEASURES
Norman Carey, Eastman School of Music, Chair

ENHARMONIC SYSTEMS: A THEORY OF KEY SIGNATURES, ENHARMONIC EQUIVALENCE, AND DIATONICISM

Julian Hook
Indiana University

Key signatures and enharmonic equivalence are taken as points of departure for a study of the diatonic-chromatic relationship. Key signatures are modeled as *signature vectors*, seven-dimensional vectors with integer coordinates, each coordinate indicating the number of sharps or flats assigned to one of the seven letter classes. A definition of *standard* signature vectors (corresponding to the key signature of some

major or minor key) is readily formulated. These constructions do not depend on any convention for enharmonic equivalence of pitch classes. Enharmonic equivalence (EE) conditions may, however, also be formalized in terms of signature vectors, called in this context *EE vectors*; the *canonical* EE vector gives rise to a familiar twelve-pc *enharmonic system*, but other systems are possible. Under certain conditions, these systems may be shown to satisfy maximal evenness and to share other familiar properties arising in diatonic set theory. The usual staff notation, including key signatures, may be realized within any enharmonic system, and various transformations (diatonic and chromatic transposition, and *signature transformations* that alter the key signature) may be applied to music thus notated. The interaction between the EE vector defining the system and the signature vector defining a seven-note subset thereof is subtle and sometimes unexpected. Some applications of nonstandard signature vectors and noncanonical EE vectors are shown, and the concepts described are illustrated with musical examples from the Twelve Microtonal Etudes by Easley Blackwood.

MODALITY, SCORDATURA, AND MISTUNED SPACES IN BARTOK'S STRING QUARTETS

José António Martins
University of Iowa

This paper proposes a framework for interpreting Bartók's compositional practice of combining strands that appear to invoke different modes. Folk influenced analytic models of Bartók's music such as *polymodal chromaticism* (Bartók, 1976) and *scordatura* (Kárpáti, 1967) derive the pitch consistency of individual strands from modal affiliations, thus making the (diatonic/pentatonic) mode a referential analytic-theoretic object. However, while these models preserve the scalar continuity of background pitch spaces, the correspondence between concrete surface segments and the referential modes is often indeterminate. In addition, since these models concentrate on the classification of modal segments, their analytical fallout has primarily local significance, which limits their flexibility to account for larger-scale harmonic progression and syntax.

The paper proposes a new framework in which to conceive instances of polymodality and scordatura, while creating a harmonic system that models large-scale syntax in illustrative passages from the 1st, 4th and 5th String Quartets. The phenomenon of scordatura is then generalized into a procedure for constructing what are called "mistuned" spaces. These are abstract pitch spaces relevant to the analysis of Bartók passages that have been mostly addressed by the analytic models of interval cycles and transpositional combination, thus engaging Bartók's modal and more abstract pitch configurations with a single theoretical framework.

COMPOSITIONAL PROCESS AND ANALYSIS
Dave Headlam, Eastman School of Music, Chair

FINDING AN ENDING: STRAVINSKY'S
SKETCHES FOR THE *AGNUS DEI* OF THE *MASS*

David H. Smyth
Louisiana State University

Stravinsky's sketches for the final movement of his *Mass* (1944-1948) provide unusually clear illustrations of several of the composer's idiosyncratic working habits. He apparently began by setting the final words of the text, but ultimately refashioned this music as the first phrase of the final instrumental ritornello. The same phrase, varied further and rescored, ultimately provided the instrumental opening of the movement. The vocal sections of the *Agnus Dei* feature what Robert Craft dubbed "tricky canons." Stravinsky annotated his sketches with a colorful "self-analysis" that lays bare the development of an imitative technique which bridges the gap between conventional canon and the series-based techniques he would adopt in earnest in his works of the early 1950s. The sketches also provide glimpses of Stravinsky's fastidious selection of colors, contours, and sound combinations as he proceeded from tiny snippets written at the keyboard to the flowing phrases of the completed score. A close reading of the two extant leaves of sketches provides an invaluable perspective from which to consider the tonal, contrapuntal, and textural fabric of this important transitional work.

SUMS SQUARES AND PENTAGRAMS:
ANALYTICAL CONSTRUCTS IN THE PERLEAN TOOL KIT

Gretchen C. Foley
The University of Nebraska-Lincoln

Since the 1970s George Perle's compositional output has emanated from his theory of twelve-tone tonality, one that holds numerous difficulties for the analyst. This paper presents two transformational tools, "sum squares and pentagrams," that are particularly useful in studies of Perle's music.

Perle's basic unit, the cyclic set, alternates members of inversionally related interval cycles. This formation produces a repeating pattern of sums, the tonic sums, between notes. Two cycle sets align to form an array. To generate melodic and harmonic material Perle mostly uses axis-dyad chords, hexachordal segments of the arrays.

Any hexachordal segmentation may infer a number of potential arrays. Challenges emerge if segmentations comprise fewer pcs, since they acannot reveal all four tonic sums of the prevailing array. This is the

case in Perle's "There Came a Wind Like a Bugle." This music suggests segmentation almost exclusively into tetrachords and pentachords.

Transformational networks provide a solution. The analyst arranged tetrachords into "sum squares," in which three pairs of pcs in adjacent and diagonal corners form sums. Eight different arrays may be generated from a single pair of sums. Segmentations of five pcs proved more refractory. The solution lies in the pentagram, which embeds five quadrilaterals, yielding five times more possibilities than the sum square.

Sum squares and pentagrams serve well as preliminary steps in determining which arrays can lead to a coherent, convincing inter-prettation of the piece. This paper demonstrates how these tools helped uncover Perle's sensitive, programmatic rendering of Emily Dickinson's poem, in surface events and array relationships.

PEDAGOGY
Candace Brower, Northwestern University, Chair

MUSICAL SCRAMBLES AND TONAL FORM

Alan Gosman
Michigan State University

Music students develop their early knowledge of tonal forms largely through two different types of assignments. The first is to take a musical example and label its constituent parts. Unfortunately, many students "escape" from this type of assignment with a surprising lack of involvement in the music, relying primarily on visual musical markers. The second type of assignment is to compose phrases or pieces based on a formal model. Composition assures an intense musical involvement, but can lead to wildly varied results. It is not surprising that students who have "escaped" musical involvement in the labeling exercises have difficulty mustering the imagination and control necessary to compose.

I have invented another activity which I call *music scrambles* in order to bridge this common gap in labeling and composition expectations. Music scrambles present the complete set of two-bar groupings (bits) which make up a phrase or a larger form in a mixed-up order. William Caplin's descriptions of tight-knit themes (sentence, period, and hybrid) in his book Classical Forms are particularly well-suited for this exercise. The student's task is to rearrange the bits into a coherent whole based on one of the forms studied. Students become much more invested in both the music and the formal labels when they have an active role in making the music work.

HARMONIC DICTATION EXERCISES FOR USE IN EXTENDED TONAL AND ATONAL MUSIC THEORY CURRICULA

Mark Sallmen
University of Toronto

As part of their study of tonal music, undergraduate music students almost invariably work through a rigorous set of harmonic dictation exercises. By contrast, most courses devoted to extended tonal and atonal music pay little attention to harmonic dictation. This paper helps to address this issue by laying out a series of harmonic dictation exercises designed to accompany an undergraduate music theory course in twentieth-century harmonic practice. Most of the exercises are several-voiced progressions approximately seven chords in length. Chord type and inversion identification drills play a secondary role. The curriculum explores extended tonal practice: triads, seventh chords, extended tertian chords, and quintal sonorities in various diatonic, modal, pentatonic, octatonic, hexatonic, and whole tone contexts. Other exercises engage atonal theory and are organized by trichordal set type, by larger familiar collections (hexatonic, octatonic, etc.), and by *fb-class*, Robert Morris's (1994) twelve-tone generalization of figured bass that lists pc intervals from a chord's bass note to each note above it. The paper provides an overview of the curriculum and addresses several parts in detail.

INTROSPECTIVE/ PROSPECTIVE ANALYSIS
Marion Guck, University of Michigan, Chair

MODES OF ANALYSIS: UNTANGLING THE CREATIVE PROCESS

Byron Almén
University of Texas at Austin

Music, though a complex phenomenon, is often stripped of its complexity by the constraints of disciplinary boundaries and individual predispositions. This process has led to competing claims, supported by varying methodologies, for the conceptual priority of very different approaches to scholarship. To open a way out of the resultant polemical tangle, this paper proposes eight modes of analysis that map a range of valuable strategies for apprehending and organizing musical phenomena and that can be employed in different combinations and weightings to inflect discourse about music.

These modes will be elaborated and illustrated using examples quoted from the scholarly literature. Relevant applications will also be suggested which include: the relationship between modal and disciplinary boundaries; the mapping of modal configurations onto specific texts; the interplay of different modes situated on multiple levels (listening,

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analysis, meta-analysis); the role played by conflicting modes in methodological disputes; and the identification of useful modal combinations in effective discourse.

SURPRISE AND LISTENING AHEAD:
ANALYTIC ENGAGEMENTS WITH MUSICAL TENDENCIES

Elizabeth Hellmuth Margulis
Northwestern University

Roughly fifty years ago, Meyer made the intuitively appealing proposal that music engages the listener by generating expectations that can be fulfilled or avoided for aesthetic effect. Yet in the intellectual climate then prevalent, the mind was conceptualized as a black box. Meyer's ideas about expectations (phenomena which reside in individual listeners' minds) evolved into ideas about implications (phenomena which reside in musical scores). Associated with this shift in terminology was a shift in focus: from the analytic investigation of particular passages in particular works, to the theoretic investigation of stylistic norms.

Given the changes in intellectual milieu over the past half century, including significant ventures into the mental black box not only in cognitive science but also in music theory, now seems a particularly suitable time for picking up some of the strands of Meyer's visionary theory of tendency and suggestion in music. This paper aims to extend some of the hints he offers on the mental phenomenon of expectation (versus the sonic phenomenon of implication), and to develop them into explicit tools amenable to use in analysis. This endeavor starts with a general categorization of the experiential correlates of musical tendency into types of listening ahead and types of surprise.

Thursday evening, 10 November

SMT SPECIAL SESSION
NEGOTIATING CAREER AND FAMILY
Committee on the Status of Women
Lori Burns, University of Ottawa, Chair

ACADEMIC WORK AND FAMILY RESPONSIBILITY:
POLICY AND IMPLEMENTATION
John Curtis, AAUP Director of Research and session respondent

THE COMMUTING LIFE
Joseph Dubiel, Columbia University
Marion Guck, University of Michigan
SEXUALITY IN MUSIC THEORY
Fred Maus, University of Virginia

SUCCESS, I GUESS
Anne Stone, Queens College, CUNY

PROFESSIONAL ADVANCEMENT AND FAMILY CARE
Elizabeth Sayrs, Ohio University
Laurel Parsons, University of Oregon

Discussion moderators:
Catherine Hirata, Boston, MA: Spouse/Partner Issues
Deborah Rifkin, Oberlin: Sexuality and Career Issues
Shaugn O'Donnell, The City College, CUNY: Dependent Care Issues

Balancing a career and family life is inherently complex, but it seems particularly challenging in our profession. The work of an academic career is virtually endless, from the classroom to institutional service to research, and it requires total immersion to be even moderately successful. Finding an appropriate balance between these professional pursuits and a healthy personal life, including family responsibilities, is difficult at best. In *Negotiating Career and Family*, the CSW will begin exploring the issues involved in this intricate balancing act.

This session will have a slightly atypical format, with a core panel of five brief papers followed by three simultaneous moderated discussion groups. Guest speaker John Curtis will begin the session with a discussion of AAUP policies regarding family responsibility and academic work, providing a background context for the four presentations by our colleagues. The next three papers are somewhat anecdotal in nature, covering dual-career couples, sexuality, and family life in academia. The final paper places these personal stories in the context of statistical data from the larger sphere of the academic profession. The subsequent discussion groups will explore the three broad areas of concern addressed by the papers: spouse/partner issues, sexuality and career issues, and dependent care issues.

Blending personal and statistical data in this manner, the CSW hopes to make this initial exploration of career and family issues a source of practical information and support for SMT members trying to negotiate the delicate balance between their careers and families. Our more idealistic goal is to contribute to a general change of academic culture and policy regarding family life.

POSTER SESSION

THE EFFECT OF "FREE" VERSUS "CONTROLLED" NOTATION IN THE TWO VERSIONS OF BERIO'S *SEQUENZA NO. 1* FOR FLUTE SOLO: ANALYSIS OF RECORDED PERFORMANCES

Cynthia Folio
Temple University
Aleck Brinkman
Temple University

Our paper is an investigation of rhythm/timing issues posed by the two different editions (1958 and 1992) of Luciano Berio's *Sequenza No. 1* for flute solo. The first edition was notated proportionally, with hash marks to indicate timing, while the later one translates the hash marks into conventional rhythmic notation. Our initial hypothesis was that the new notation results in significant differences in performances. To test this, we did a computer analysis of precise timings from eleven professional recordings of the piece. We studied timings at three levels: (1) overall lengths (thus average tempi) for measured segments and fermata segments; (2) proportion within the first phrase; and (3) the rhythm of the opening three-note motive. The eleven performances were vastly different in both proportion and length; for example, the total times varied from 4:54 to 7:58. We discovered that, while there are some differences in timing between those flutists who used the old and new editions, the results were not consistent enough to identify which edition the flutist was using with any certainty.

The presentation consists of several parts. First we trace the fascinating history of the notation of *Sequenza No. 1*, from its early sketches in 2/8 meter, to the non-metered but conventionally notated 1992 edition. We compare some of the rhythmic differences between the two editions, followed by a summary of interviews with many professional flutists about the real and psychological differences between playing from the two editions. The main part of the study provides performance data—including graphic representations of all eleven performances of the first phrase—and a summary of the rhythmic and interpretive differences between performances.

Our study reflects a current trend in the field of analysis and performance: the analysis of recorded performances. Our hope is that it provides insights into the performance tradition of *Sequenza No. 1* and de-mystifies the real musical differences between the "free" and "controlled" notational systems of the two radically different editions.

A MULTIMEDIA ENVIRONMENT FOR EXPLORING
TONAL PITCH SPACE

J. Kent Williams
University of North Carolina-Greensboro

In this presentation, I will show how several visual models in Fred Lerdahl's book, *Tonal Pitch Space*, can be rendered more accurately and vividly with multimedia authoring software. Charts of abstract tonal relations are provided with interactive elements that enable a user to orient them toward any specific key, trace any of numerous possible paths, determine the depth of embedding of any pc in any tonal context, and compute distances between any two chords within a region (key) or between any two regions.

Lerdahl's analyses consist of figures, charts, and/or diagrams of the relevant pitch space along with prose descriptions of the various "paths" traversed through that space as the music is heard and understood. Since musical works must be experienced over spans of time, these analyses can be rendered more vividly in a medium that enables the synchronization of graphic images with the corresponding musical sound. Accordingly, my presentation will include animated renditions of some of Lerdahl analyses as well as my own similar analyses of American popular songs that traverse especially interesting paths through tonal pitch space.

Studies of various modes of instruction have shown that graphic representations are highly effective, especially when used to illustrate abstract concepts. This effect should be even more pronounced with models which encourage interactive play and experimentation and engage a learner's senses of sight and hearing.

GAP (GROUPS, ALGORITHMS, AND PROGRAMMING):
A TOOL FOR COMPUTER-ASSISTED RESEARCH
IN MUSIC THEORY

Robert Peck
Louisiana State University

GAP (an acronym for Groups, Algorithms, and Programming) is a system of computational discrete algebra. The GAP software, which is free and downloadable via anonymous FTP, provides a programming language, a library of thousands of algorithms, and data libraries of commonly used algebraic objects. GAP has been used widely by mathematicians and other computational scientists since its first release in 1986. It has not, however, received attention in music-theoretical research. Nonetheless, GAP offers music theorists a powerful tool, particularly in the investigation of transformation theory and other mathematically oriented music theories. In particular, it includes

applications which are not readily available elsewhere to music theorists, and which will assist them in experimentation with the increasingly sophisticated mathematical techniques being used in the discipline.

Examples display how a music theorist may use GAP to build relatively complex algebraic structures efficiently. Once these structures are then formed, the theorist may explore them by using further GAP utilities. GAP is capable of building virtually any finite group-theoretical structure. Its usefulness and relevance to music-theoretic analysis is potentially vast, as it is adaptable to numerous musical applications.

Friday Morning, 11 November

TRAVELING THROUGH SPACE
Adrian Childs, University of Georgia, Chair

ATONAL PITCH SPACE

Joseph N. Straus
The Graduate Center, CUNY

In the past few years, a number of theorists have begun to imagine and describe particular kinds of voice leading spaces for pitch-class sets and/or set classes. Within these spaces, sets and sc are related *parsimoniously*—those that are related smoothly, with relatively little semitonal offset, are located in close proximity, while those that are related by relatively high levels of voice-leading exertion are more widely separated. This paper constructs a parsimonious voice-leading space for all 220 set classes by arranging them in tiers, stacks, and complexes of stacks. Within the space, this paper explores the opposing qualities of *chromaticness* and *evenness*, qualities that correlate to a high degree with traditional notions of dissonance/consonance and tension/relaxation. Within the space thus characterized, we will thus be able to measure not only the distance between sc but also the direction—toward greater chromaticness (tension) or toward greater evenness (relaxation). With both a distance measure and a quality measure, we have a true *atonal pitch space* within which to interpret harmonic progression.

A MAP OF ALL CHORDS

Dmitri Tymoczko
Princeton University and the Radcliffe Institute for Advanced Study

How is it that Western music can satisfy harmonic and contra-puntal constraints at the same time? And what determines whether two

chords can be connected by efficient voice leading? Composers and music theorists have been investigating these questions for almost three hundred years. The "circle of fifths," first published in 1728, can be interpreted as depicting maximally efficient voice-leadings among the twelve familiar major scales. The *Tonnetz,* originating with Euler in 1739 and explored by nineteenth-century music theorists Oettingen and Riemann, depicts efficient voice-leadings among the twenty-four major and minor triads. Recent theoretical work has continued this tradition, investigating efficient voice-leadings among other small collections of interesting chords. However, no comprehensive theory of voice leading has yet emerged. In this talk I provide such a theory, showing that chords that can be connected by efficient voice leading are "close" in the space of all possible n-note chords.

Characterizing the geometry of chord-space requires surprisingly recent mathematics: chord-space is an "orbifold," a notion introduced by Satake in 1956 and developed by William Thurston in the 1970s. In my talk I will explain the notion of an "orbifold" in non-technical language, and show how to construct a map of all possible n-note chords—a "complete *Tonnetz*" of n-note chords. Understanding the orbifold structure of chord-space permits a unified understanding of musical practices across a very wide range of styles and time-periods: in particular, it shows that composers have frequently (and perhaps unwittingly) exploited the special contrapuntal properties of nearly-symmetrical chords. More generally, the geometry of chord-space reveals how the internal structure of a chord, including its degree of acoustic consonance, determines the kind of efficient voice-leadings it can participate in. Harmony and counterpoint are thus seen to be intimately related.

BIRDCAGE FLIGHTS: RELATIONS AND TRANSFORMATIONS BETWEEN TRICHORDS AND TETRACHORDS

Joti Rockwell
University of Chicago

The current profusion of transformational and neo-Riemannian theory has produced numerous studies of the voice-leading relationships among triads and, more recently, tetrachords. The connections between these two realms, however, have received less attention due to the difficulties of accounting for transformations between sets of different cardinalities. The present study examines these connections between trichords and tretrachords from a voice-leading perspective. Drawing from the work of Callender, Douthett, and Steinbach, the study begins by defining a relation that uses a "P-matrix" as a generalized way of accounting for parsimonious voice-leading. Given specific matrix values and chord-type constraints, networks arise that integrate both trichords

and tetrachords; the motions between them are modeled by the resulting "birdcage" graphs. Of theoretical interest is the fact that the mathematically and ontologically messy relation given by P gives rise to some true transformations (that is, bijective functions) between chords, hence, a number of interesting group structures. Of analytic significance is the fact that each graph constitutes a transformational space which can be used to model progressions involving chromatic harmony. In particular, the results of this study highlight the transformational/voice-leading uniqueness of the "omnibus" progression.

PARSIMONIOUS CYCLES, THE HYPER-OCTATONIC SYSTEM, AND GROUP THEORETIC POTENTIALS OF THE OCTATONIC SCALE

Luke Ma
University of California, Santa Barbara

A seductive aspect of Richard Cohn's system of hexatonic cycles is its exposure of certain group theoretic properties of established acoustical systems; the consonant triad is shown to be privileged within the traditional tonal context because it can participate in the same kinds of cyclical transformational processes as the circle of fifths. Can a generalized account of Cohn's framework be applied to an octatonic collection to demonstrate the group theoretic properties of cycles built upon a mod 8 octatonic scale?

Since Cohn has already explored all sets within the mod 12 chromatic universe which are maximally smooth, I propose to explore a different cycle, a parsimonious cycle (PAR-cycle) based upon generalized neo-Riemannian transformations. Having rigorously defined an abstract definition for a PAR-cycle, I move on to applying these definitions and transformations to generate octatonic cycles which are then united to form a hyper-octatonic system, paralleling Cohn's hyper-hexatonic system. To examine the applicability and limitations of the model presented by the hyper-octatonic system, I will explore its hypothetical compositional potential as well as its actual manifestation in the music of various composers whose work involve the octatonic scale, including Liszt, Ravel, and Stravinsky, among others. Far from isolating the octatonic scale as a singular entity, a study of its group theoretic properties through abstractions originally applied to a diatonic scale brings both collections closer together.

SCHENKER: INTERRUPTION, FORM, AND ALLUSION
Eric Wen, Curtis Institute of Music, Chair

TONAL INTERRUPTION AND THE OFF-TONIC RETURN

L. Poundie Burstein
Hunter College and the Graduate Center, CUNY

Some theorists argue that the V chord of a half cadence at the point of tonal interruption resolves to the I chord that directly follows, while others—taking their cue from Heinrich Schenker—contend that this V chord is closed off from the next I chord and resolves only to a later, deeper-level tonic. That the V of a typical interruption should be regarded more properly as resolving both to the next I chord and a later, deeper level tonic is supported by considering various treatments of the "off-tonic return," that is, the return of a main theme that begins on a non-tonic chord. In some off-tonic returns, after all, the preceding V chord does not resolve to the next chord; in other cases, it does not resolve to a later, deeper level V. The compositional complications that arise from the inevitable lack of complete resolution entailed in off-tonic returns thereby help set in relief the more typical instances of tonal interruption.

SCHENKER'S "FREE FORMS OF INTERRUPTION" AND THE STRICT: TOWARD A GENERAL THEORY OF INTERRUPTION

Frank Samarotto
Indiana University

Schenker's concept of *interruption* (*Unterbrechung*) was one of the last to be added to the central body of theory as represented in *Der freie Satz* and it remains indispensable to understanding the relationship of voice-leading structure (by nature continuous) and formal design (often brought about by surface articulation and repetition). Nonetheless, interruption remains widely regarded as inherently problematic and even contradictory. Peter H. Smith has characterized the issue as a conflict between what he calls Type-1 and Type-2 derivations, which would seem to be inherently incompatible. To put the problem succinctly, which of the two $\hat{3}$-$\hat{2}$ s is the main one belonging to the deepest level?   This paper will propose a perspective in which the apparent contradiction is made intelligible by being placed within a spectrum of freer interruption types, possibilities explicitly noted by Schenker but little recognized in current theory. It will demonstrate a possible origin for the concept of free interruption, and show how it is conceptually prior to the commonly recognized strict forms, suggesting that these freer forms of interruption may have served as the basis for the strict sense of interruption. Finally, a generalized concept of interruption

will be to shown to provide a wider variety of analytical tools for synthesizing voice leading and articulative design.

TONAL ALLUSION IN PRELUDES OF CHOPIN

James William Sobaskie
Hofstra University

The poetic allusiveness of Chopin's Preludes, Op. 28 (1839) intrigues and inspires, yet remains remarkably elusive. However, Heinrich Schenker's approach offers the potential for valuable insight. *Tonal allusion* refers to the capacity of musical fabrics like Chopin's to imply forthcoming events. The class of prolongations I have described elsewhere as *precursive,* which includes anticipations, appoggiaturas, applied dominants, initial ascents, and their various elaborations, as well as what Schenker called auxiliary cadences, is distinguished by prospective dependency, and may elicit compelling expectations. Yet certain postcursive prolongations, like the back-relating dominants corresponding to semi-cadences, also intimate the future. Several of Chopin's Preludes exploit the allusive qualities of precursive and postcursive prolongations, coordinated with aspects of motivic and phrase structure, to express a generalized compositional design that simulates the act of problem-solving. This plan, which may be described as the *attempt/achievement paradigm,* and which derives from the antecedent/consequent relation, thus engages a listener's imagination on several levels. This paper will reveal how the poetic character of the C major, E minor, A major, B major, and F minor Preludes proceeds from the subtle manipulation of expectation achieved by the tonal fabric as it expresses this essential compositional paradigm.

THE MAJOR DOMINANT IN MINOR-MODE SONATAS: BRAHMS'S FOURTH SYMPHONY AND ITS PREDECESSORS

Boyd Pomeroy
Georgia State University

The paper investigates an intriguing category of minor-mode sonata form: movements that tonicize the dominant *in its major mode,* thus proving exceptions to the generalization concerning the difference, in the minor system, between V *as chord* (major, with its strong resolution tendency) and *as key* (minor, without that destabilizing leading tone). As a key relation, such modal mismatching of minor tonic with major dominant tends to impose an artificial strain on the very nature of the minor system; for this reason it was rigorously avoided in the Classical period. It emerged as a viable alternative only in the post-

Classical sonata, in which (chromatic/aesthetic) context its very problematic nature might be turned to expressive advantage. I will explore a variety of ways in which the tensions arising from the major dominant's inherent instability—expressed as a leading-tone pull towards the tonic—can affect the sonata's tonal course and middleground voice-leading basis, in extreme cases fundamentally transforming the form's very nature. Discussion of several examples from Schubert to Brahms will show how this exposition type gives rise to a range of associated tonal-formal and voice-leading categories, including the "three-part Ursatz," "failed exposition," "classicizing" modal correction within the dominant-centered S, "premature" tonic return/false exposition repeat, and (in extremis) the fully-fledged "ternary sonata" (after Jack Adrian) with structural tonic return at the start of the development—the latter represented by the first movement of Brahms's Fourth Symphony, famously characterized by Ernst Oster as a "borderline case of sonata form." The paper concludes with a more detailed analysis of this movement, where (in this and other ways) the tonicized major dominant finds its furthest-reaching structural consequences.

SHARAKANS, EPITHETS, AND SUFIS: THREE TOPICS IN MIDDLE EASTERN MUSIC THEORY
SMT Committee on Diversity
Sevin H. Yaraman, Fordham University, Chair

NAMES, TERMS, AND EPITHETS IN IRANIAN MUSIC THEORIES

Stephen Blum
The Graduate Center, CUNY

One consequence of the long development of music theory in the Middle East is the coexistence of several types of theoretical system, some of them highly formalized in treatises and pedagogical programs, others assembled by performers as they gain experience of multiple performance contexts. All types rely heavily on differences that are articulated through sets of proper names—for modal entities, musico-poetic genres, rhythmic cycles, and other repertoire items. While many names are derived from a word for a quality attributed to the entity named (an "epithet"), any practice of assigning proper names enables musicians and others to associate several epithets and narratives with a single entity. Study of the changing relationships between collections of proper names and such technical terms of Middle Eastern theory as maqām and tariqe requires collaborative efforts among music historians, theorists, and ethnomusicologists.

This paper explores the relationships of names, terms, and epithets by presenting an analytical approach to two major repertoire items of musicians in northeastern Iran, *Shāh Khatā'i* and *Navā'i*. Both bear the names of poets, and both are used for singing verses in the same 15-syllable quantitative meter to the accompaniment of a long-necked lute with two strings, the dotar. Unlike most entities used in performance of sung poetry, both are often played as instrumental solos. Each is sometimes called a *maqām* or an *āhang* ('tune'), and *Shāh Khatā'i* but not *Navā'i* can also be called a *tariqe* ('way'). Each provides a different set of options for dealing with the constraints of the poetic meter. The conclusion of the paper attempts to show the relevance of the analytical method adopted here to other practices of singing and recitation in the Middle East and Central Asia.

OCTOECHOS AND ARMENIAN MEDIEVAL HYMNODY

Narek V. Tovmasyan
Yerevan Komitas State Conservatory
Yerevan, Armenia

Medieval Armenian sacred hymns, known as sharakans, are good for generalizing typological studies in archaic music and poetry. It is traditionally believed that the earliest examples of the genre were written in the first half of the fifth century (the Golden Age of Armenian letters), while the most recent examples date from the twelfth and thirteenth centuries. During this period, sharakans evolved from a kind of canonical art—excluding any manifestation of author's initiative and showing an obvious structural unity between poetic and musical components—to an art of a typologically different kind, in which the relationship between word and music is relatively free.

In the oldest hymns, prior to the eighth century, the concept of "Octoechos" is manifested in its purest form: a system of eight clearly defined melodic patterns that obey a limited number of strict rules. Later, probably in the ninth or tenth century, this basic system began to erode, incorporating new melodic configurations. Though the definitive version of the Armenian Octoechos, established by the eleventh and twelfth centuries, is still formally based on the sacred number eight, in reality it contains some forty to forty-five different melodic patterns, many of which bear the stamp of individual authorship.

The evolution of the Octoechos in Armenian hymnody corresponds to the development of other important aspects of sacred hymns, including versification, mode of poetic presentation of theological theses, and neumatic notation. A complete analysis of the sharakan will result in a systematic picture that reflects the general typology from the medieval to the renaissance era.

SECULARIZING THE SACRED: THE SUFI CONCEPTION OF MUSIC
AND ITS ONTOLOGY AT THE OTTOMAN COURT

Sevin H. Yaraman
Fordham University

The historical Sufi understanding of the "wholeness of music" weakens the binary oppositions of sacred and secular music and creates a permeability between two realms. As a result fundamentally devotional musical genres becomes dynamic compositions that display change in their functions, their musical style, and ultimately their meanings. This study involves two interlocking lines of interrogation: tracking shifts in the genres from sacred to secular sphere, and tracing the relationship between Sufi thought and the Ottoman Court. Drawing on a wide variety of written evidence, I argue that the attitudes of contemporary Sufi musicians towards music instituted a secularizing influence on the Ottoman Court.

Friday afternoon, 11 November

JAZZ: CHORD-SCALE THEORY AND IMPROVISATION
Steven Block, University of New Mexico, Chair

CHORD-SCALE THEORY, JAZZ ANALYSIS, AND
THE LYDIAN CHROMATIC CONCEPT

Jason R. Titus
Eastman School of Music

This paper examines the "chord-scale" theory that typifies recent jazz pedagogy, and particularly focuses on the theoretical work of George Russell. Since its initial publication in 1953, Russell's *Lydian Chromatic Concept of Tonal Organization for Improvisation, for All Instruments* has been a highly influential work for jazz performers and jazz educators alike. Russell's approach to jazz tonality signaled a paradigm shift in two domains, improvisation and composition. In the first area, his method offered a new way for performers to construct melodies over traditional harmonic progressions. Secondly, and perhaps more importantly, his system provided the conceptual basis for a new compositional style that became known as "modal jazz."

Part One consists of a close reading of the theory that Russell outlines, along with the analyses of jazz solos that he provides to illustrate the tenets of that theory. It describes how Russell's implicit acknowledgement of structural levels allows his theory to overcome some of the analytical drawbacks of traditional chord-scale theory. The second part of the paper examines the impact of Russell's ideas on the early

performers and composers of modal jazz, and considers the application of his theory to descriptions of that repertoire.

BEYOND CHORD-SCALE THEORY: REALIZING A SPECIES APPROACH TO JAZZ IMPROVISATION

Keith Salley
The University of Oregon

Part one of this presentation discusses two respects in which chord-scale theory fails to prepare students for real-time jazz improvisation. The first involves a discrepancy between a collection of notes that comprises a generally accepted array of harmonic extensions for a chord symbol, and the collection of notes from which a soloist may draw during melodic improvisation that still relate directly to that chord symbol. The second involves the failure of chord-scale theory to distinguish between those melodic passages whose pitch content relates to the sounding chord, and those whose pitch content relates to a chord that is about to sound. After citing examples from typical bebop solos that can not be adequately explained by way of chord-scale theory, I provide analytical models that enable us to conceptualize these melodies in a way that resonates with how we hear such lines.

Both of the problems described above are symptoms of a more general problem with chord-scale theory—that is, its inability to describe and explain the multi-leveled structure of modern jazz melody. Part two of this presentation offers a pedagogical model for improvisation in six species. In this model, various levels of rhythmic and voice-leading activity develop students' abilities to conceptualize the structural hierarchy of jazz.

DEFINING AN AVANT GARDE SONICALLY: FORM, GRAVITY, AND IMPROVISATIONAL STRATEGIES IN THE TRANSFORMATION OF JAZZ IN THE LATE 1950s

Eric Charry
Wesleyan University

In the late 1950s, an avant-garde movement decisively emerged in jazz. This paper analyzes the approaches of the three primary leaders: Cecil Taylor, Ornette Coleman, and Sun Ra. I present a new perspective using two related concepts: gravity and improvisational strategy.

Gravity refers to the centripetal limits imposed by tonality and meter and the concerted efforts to break free from them. By breaking through the constrictions of cyclic form, this generation developed new improvisational strategies and languages. Improvisational strategy refers

to Harold Powers's analysis of modal systems and performance practices in Asia, which contrasts tonal categories (Mode 1) with melodic types (Mode 2). Tonal categories (e.g. Javanese *pathet*) contain many compositions with clear melodic outlines; improvisation is based on a melody that unfolds regularly in time. Melodic types (e.g. Indian *raga*) are entities that subsume bundles of melodic motives with a grammar for creating melodies from them; improvisation is open-ended.

In breaking through the gravitational forces of tonality and meter, these musicians shifted from a Mode 1 to Mode 2 improvisational strategy; from improvising on a melody or chord pattern to improvising on motivic, textural, or other materials that can be expanded by the performers at will.

FORMAL IMPROVISATION IN KEITH JARRETT'S "COME RAIN OR COME SHINE"

Dariusz Terefenko
Eastman School of Music

Keith Jarrett's piano solo introductions to standard tunes constitute one of the most memorable and musically advanced aspects of his playing with the "Standards" trio. Full of harmonic surprises and unexpected melodic turns, the introduction to "Come Rain or Come Shine" exhibits an intricate formal design supported by a masterful handling of harmony and counterpoint. Jarrett's methodology for improvising solo introductions—a process I call *formal improvisation*—draws on a limited number of motivic, harmonic, and contrapuntal ideas from a standard tune. These are subsequently developed, transformed, reified, and organized into a compelling formal design, thus establishing a unique relationship between the tune and a fantasy-like introduction.

AMERICAN COMPOSERS SINCE 1945
John Roeder, University of British Columbia, Chair

FROM OCTATONICISM TO DODECAPHONY: A THEORY OF PITCH ORGANIZATION IN TWO WORKS BY DONALD MARTINO

Andrew Kizas
University of Western Ontario

Donald James Martino (b. 1931) has received a significant amount of recognition for his work both as a composer and a scholar. To date, however, a detailed theoretical-analytical study of Martino's music has yet to be presented. Moreover, while some of Martino's twelve-tone

works have received attention in the literature, his pre-dodecaphonic works have been ignored. This is unfortunate since, as this paper illustrates, the composer's pre-dodecaphonic compositions significantly inform his later works.

Pitch-class set theory and transformation theory form the theoretical basis for the analyses presented in the paper. The transformational approach adopted in the study is based on the work of David Lewin and Henry Klumpenhouwer. In particular, the Klumpen-houwer network, or K-net, is employed along with its implications for atonal voice leading. These theoretical perspectives are combined in order to take advantage of two different, yet complementary, modes of analysis: that is, the static classification of sets and the dynamic process of transformation.

THE TWELVE-TONE ORGANIZATION OF AARON COPLAND'S
PIANO FANTASY

Lisa Behrens
Baruch College and the Graduate Center, CUNY

Like Copland's other 12-tone works, the *Piano Fantasy* does not sound "Copland-like", and so has not been sufficiently appreciated. Moreover, because it does not conform in obvious ways to the "standard" Schoenbergian and Webernian 12-tone models, which has made it difficult to understand and analyze, this work has not received the scholarly attention it warrants. This paper describes the 12-tone organization of the *Piano Fantasy.* Its organization is based on hexachordal tropes, somewhat in the manner of Joseph Hauer, with serial ordering within the trope often indeterminate. Complete, ordered row-statements most often are reserved for melodic declamation and formal demarcation. Just as Copland's tonal works convey images of the "open" American landscape by means of a pervasive use of 5-cycle or "quartal" constructs, the *Piano Fantasy* is imbued with cyclical and symmetrical arrays and row-segments. By virtue of these cyclic features, the music is much more "Copland-like" than has been recognized.

The *Fantasy* makes use of four families of series transformations. Each family uses three members of 027 and one member of 048, and consists of three pairs of P/I forms that have shared hexachordal content. The 027 and 048 trichords operate in tandem to create cyclic features inherent in the series that unfold over the course of the composition at various structural levels. To an analyst expecting linear unfoldings of series forms, this music presents frustrating difficulties. But an analysis using the transformation families and alignments of P/I pairs reveals a structural and thematic consistency that has largely gone unnoticed, and allows for a much more ready understanding of Copland's approach to the Schoenbergian conception of "continuous variation." Far from being

the radical departure described in the literature, the serial approach actually allowed Copland to renew and reinvigorate his creative authority.

JOHN ADAMS'S PERPETUAL MOTION MACHINE

Daniel J. McConnell
University of Wisconsin-Madison

Like many minimalist compositions from the 1960s and '70s, John Adams's *China Gates* (1977) begins by unleashing germinal material that, through a series of pitch and rhythmic transformations, generates the future of the piece. This future, however, does not come without surprises. Predictable patterns of music absorbing into then bursting out of transformational "gates"—patterns that guide much of the music—prove fallible when several unexpected events confront listeners' expectations for the music's future. Anticipated transformations grind to a halt, various mechanized patterns break down, and a rupture emerges between transformationally imaginable and unthinkable musics.

This paper is concerned with what emerges from within this rupture—a drama of various temporalities competing to define one another, a phenomenal slight of hand. By adhering to simple patterns early on, the music *programs us to act as machines* in order to itself adopt more emotive qualities of our own humanity. By flowing free from transformational and duration-proportional laws after first prompting us to project these laws onto the music, *China Gates* italicizes our own Dionysian sensuality and tempers the music's more "rational" design.

MUSICAL TIME AND THE LATE MUSIC OF MORTON FELDMAN

Edward Jurkowski
University of Lethbridge

During the 1960s, Morton Feldman abandoned the elements of indeterminacy that had characterized his scores since the early 1950s and instead began a remarkable compositional journey in which he relied on his intuition and acute sense of orchestration to create works of ferocious difficulty in which every note and rhythm was notated to formidable precision. Concomitantly, Feldman's compositions also became increasingly greater in duration—although given Feldman's life-long predilection for painting, it is perhaps more appropriate to speak of his works in terms of space rather than duration.

While it has been frequently acknowledged that Feldman's passion towards Turkish rugs played a vital role in how these expansive compositions from his last decade are structured, in this paper I argue

that their design may be more profitably explained by studying the composer's deeper appreciation of the large canvases of such painters as Philip Guston and Mark Rothko. For instance, uncovering Feldman's relationship with these New York-based painters proves valuable to comprehend not only his frequent use of the term "scale" to describe the form and length of these expanded musical compositions (an obviously problematic expression, given its association to portray the visual instead of the temporal art of music), but also the rationale behind his conscious attempt to disorient memory in his late works, an attribute that leads to what is, in my opinion, Feldman's crowning compositional achievement—namely, an innovative means to experience musical time.

TONAL RECONSTRUCTIONS
Lori Burns, University of Ottawa, Chair

HARMONIC FUNCTION WITHOUT PRIMARY TRIADS

Ian Quinn
Yale University

This paper describes an approach to tonal harmonic function that relies neither on the association of each function with a single primary triad nor on the determination of chord roots. The core concept of the approach involves treating chords as collections of scale degrees rather than as rooted tertian structures--this represents a departure from the implementations of *Stufenlehre* (often inflected by aspects of Riemann's *Funktionslehre* or Schenker's *Schichtenlehre*) that constitute the mainstream view of tonality in Anglo-American theory, but it also veers from post-Riemannian *Funktionslehre* by eschewing dualism in both its explicit (major-minor) and implicit (primary-triad) forms. The approach suggests a new chord-labeling system, "functional-bass notation", as an alternative to Roman-numeral notation; it exactly complements figured-bass notation. Functional-bass notation gets around certain analytical and theoretical issues (e.g., root ambiguity and *double emploi*) that make it difficult for *Stufenlehre* to characterize the grammar of chord progressions. The approach has important implications for pedagogy and for cognitive theories of tonality.

SECTIONAL TONALITY IN POP-ROCK MUSIC

Guy Capuzzo
University of North Carolina at Greensboro

In this paper I investigate a type of tonality, found in pop-rock songs, that I call *sectional tonality*. Walter Everett (2000, 311-312)

describes sectional tonality as follows: "Some songs alternate between unrelated key areas, each expanded in entire sections, creating a nontonal whole…Sections revolve around separate tonics and closure is not provided by any overall directed voice leading…Schenkerian analysis would be useful in defining events within sections of such songs, but cannot suggest organic wholes." Everett is silent about an important issue: Without insisting on a single source, what types of closure might sectionally tonal songs employ *in lieu of* tonal closure?

Non-pitch factors such as *ritardandi*, hypermeter, and clock-time duration imbue sectionally tonal songs with a firm, though different, sense of closure. In addition, I show that tonal, harmonic, and rhythmic motives impart sectionally tonal songs with a degree of coherence strong enough to offset the absence of tonal closure; this echoes Mark Anson-Cartwright's (2001) distinction between closure and coherence. Finally, I revisit analyses of the Beatles song "Lucy in the Sky with Diamonds" by Everett (1999, 104-105) and Allan Moore (1997, 32-33), which Everett and Moore interpret as monotonal but I interpret as sectionally tonal.

EXPLORING VOICE LEADING
David Clampitt, Yale University, Chair

SOME THOUGHTS ON MEASURING VOICE-LEADING DISTANCE

Clifton Callender
Florida State University

Much recent research in music theory has focused on parsimonious, or smooth, voice leading, including most neo-Riemannian theory, David Lewin's *JMT* article on voice leading between pitch-class sets, and Joseph Straus' *Spectrum* article evaluating voice leading in terms of uniformity, balance, and smoothness. Implicit in all of this work is a notion of voice-leading distance (vld); otherwise we could not say that one voice leading is smaller or smoother than another. However, the most commonly used metric for vld—a simple sum of the displacements—is only one of many possible measures and leads to counter-intuitive results when applied to less familiar situations involving continuous spaces or large cardinalities. The aim of this paper is to examine various metrics underlying intuitive notions of vld and their consequences. In particular, we will consider the relative importance of common-tone retention and displacement size in assessing vld, the role of distance measures (and statistics) in quasi transposition and other fuzzy transformations, and suggest ways to clarify perceptual questions that arise. These questions include how cardinality, direction, proximity, spacing, and the salience of individual voices affect our perception of vld.

PARSIMONIOUS EQUIVALENCE-CLASSES FOR VOICE LEADING BETWEEN MAXIMALLY EVEN AND NEAR MAXIMALLY EVEN SET-CLASSES

Richard Hermann
University of New Mexico

While much work has been done on parsimonious voice-leading within trichordal and tetrachordal set-classes, the range of set-classes is restricted to <u>most</u> of those found in traditionally tonal use. Building on work that detaches neo-Riemannian voice-leading from "tonal" set-classes and functions, we expand the idea of parsimonious voice-leading by including set-classes not to be found "by rounding up the usual suspects."

We may include some of the "unusual suspects" by constructing a parsimonious equivalence relation on pitch-class sets that literally center about a member of the maximally even set-class for the cardinality under consideration. Those pc-sets in the equivalence relation that are not the member of the maximally even set-class are called "near maximally even pc-sets." In interests of time, we limit this presentation to trichordal and tetrachordal situations. These maximally even set-classes are 3-12 [048] and 4-28 [0369]. These NME pc-sets include all of the usual set-class suspects as well as a good number of others. By definition, a parsimonious voice may move only by ic 0, 1, or 2, so we may describe a group of modulo 3 transformations that restricts parsimonious voices of any chord to those very motions thereby producing a voice-leading that generates another chord from the same equivalence-class. Through standard combinatorial means, we know that there are $3^3 = 27$ and $3^4 = 81$ such parsimonious transformations for chords of cardinalities 3 and 4 respectively.

We analyze Debussy's *Prelude to the Afternoon of a Faun* and Webern's Op. 5, no. 2 using these transformations.

ME equivalence-classes and the parsimonious transformation groups provides analysts with far more analytical power than previously available with related neo-Riemannian tools as well as increasing the range of repertoire covered.

Friday evening, 11 November

SMT SPECIAL SESSION
PREPARING AN EFFECTIVE TENURE CASE
Committee on Professional Development
John Cuciurean, Arizona State University, Moderator

Brian Alegant, Oberlin College Conservatory
Jane Clendinning, Florida State University
Martha Hyde, State University of New York at Buffalo
Michael Klein, Temple University
Joel Phillips, Westminster Choir College of Rider University
Wayne Alpern, Esq., Mannes College of Music, Respondent

For this special session the Committee on Professional Development has invited a panel of administrators and tenured faculty members who will speak about the policies and procedures for preparing effective tenure cases at their respective institutions. Presenters will cover such issues as: what are the main parts of a tenure dossier; what should a personal statement cover; how many inside and outside letters should be included (and who should write them); how teaching effectiveness is best documented; what strategies non-tenured faculty should follow in choosing journals and other professional activities that will work most strongly in their favor; the importance of establishing collegial relations within the department; and how to balance service, research, and teaching.

Five distinguished panelists plus a respondent have each been invited to give a 20 minute presentation for this session. Jane Clendinning will present an overview of the tenure process, discuss the criteria normally considered for promotion and tenure, and describe the preparation of a tenure file from the earliest stages of employment to the submission of the file itself. Brian Alegant will discuss creating an effective teaching portfolio, including the essential components of a teaching dossier and the best methods for documenting teaching effectiveness. Joel Phillips will contribute from both the perspective of the tenure and promotion process at a private liberal arts university as well as the perspective of a former president of a unionized faculty with specific contractual guidelines for tenure. Martha Hyde, a former administrator and current member of a university-wide tenure and promotion committee at a large state-supported research-oriented institution, will discuss the review of a tenure file from the departmental level through upper administration. This presentation will focus on differing concerns raised at the various levels of governance at a large university. Finally, Michael Klein will discuss surviving the tenure process from a first-hand account, including commentary on the types of assistance available for preparing the tenure file, what types of obstacles or pitfalls one encounters and how, in retrospect, one could best approach the compilation of the file. The formal presentations will conclude with our respondent, Wayne Alpern, addressing legal issues surrounding tenure and tenure denial. Following presentations by the panelists there will be ample opportunity for questions from the audience to the panel and open discussion of other issues relating to tenure and promotion.

SMT SPECIAL SESSION
INTERACTING INTERPRETIVE ROLES—
PERFORMER AND THEORIST
Pedagogy Interest Group
Gerald Zaritzky, New England Conservatory of Music, Chair

As music theorists we might often hope that our theoretical formulations and musical analyses will assist practicing musicians. However, perhaps too seldom do we engage directly with live performance, especially in our classrooms. Even then, it is perhaps too seldom that we sufficiently interact with performers, to explore together the natures of their performances and of our theories, rather than simply inviting them to illustrate analyses.

The presentations of this session are designed to present theoretical frameworks, exemplify theorists coaching performers, encourage interaction between performers and theorists, and provide inspiring models for future practice. We feel there is considerable interest in the guidance this session will provide.

Three diverse presentations comprise the session, incorporating tonal and formal theory, rhythmic theory and historical performance practice, and gestural theory, whose applications to repertoire by Debussy, Brahms and Beethoven, are applied through spontaneous coaching of a voice-piano duo, a violin-piano duo, and a string quartet (all drawn from performance majors at the two host institutions, Boston University and New England Conservatory). Each presentation consists of an introduction and theoretical orientation, a coaching session, an assessment and summary, and audience interaction with the presenter and performers. We invite your participation.

AN ANALYSIS FOR PERFORMERS: DEBUSSY'S SONG "IL PLEURE DANS MON COEUR", NO. 2 FROM ARIETTES OUBLIÉES (1885-1888)

Clemens Kemme
Conservatorium van Amsterdam, The Netherlands

The relation between analysis and performance has been an area of growing interest among music theorists over the past forty years. The actual interaction between music analysts and performers, though, is still an area of experimentation. This presentation is offered as such an experiment. It is a partly improvised interaction between an analyst and two student-performers, with the twofold aim of (a) allowing the performers to benefit from a raised analytical awareness, and (b) exploring new, more practice-oriented approaches to the teaching of music analysis.

The presentation will begin with a performance of the song. After that I will work with the students for 20 to 25 minutes. Finally they will perform the complete song again. In working with the students I will address: the poem: its content, its form and the way they relate to each other; the musical form, in relation to the poem; the musical content, in relation to the poem: motifs, harmony, larger linear development. We will also listen together to Debussy's own recording, from 1904.

The practical application of recent ideas on the relation between analysis and performance forms a major challenge for the future of music theory pedagogy.

ANALYSIS, PERFORMANCE PRACTICE, AND BRAHMS:
SONATA NO. 2 FOR PIANO AND VIOLIN,
OP. 100, FIRST MOVEMENT

William Rothstein
Queens College and The Graduate Center, CUNY

This presentation includes three elements: (1) an analysis of the first movement's exposition and development sections, with emphasis on rhythm, hypermeter, phrase structure, form, and expressive-dynamic shape; (2) information on late-Romantic performance practices, especially those connected with Brahms's music; (3) coaching of two student performers on the exposition and development.

Primary focuses of the coaching will be phrase structure in the exposition's first half and in the development section, and fluctuations of tempo over long stretches of music. Small-scale shaping, including rubato, will also be addressed. A map of the exposition and development will help listeners to visualize the expressive-dynamic plan of the movement, a plan that can be extended to embrace the kinds of tempo fluctuations that were typical of late-Romantic performance styles.

THE THEORIST AS PERFORMERS' COACH:
A LABORATORY FOR GESTURAL AND RHETORICAL
INTERPRETATION IN THE THIRD MOVEMENT OF
BEETHOVEN'S STRING QUARTET IN B♭, OP. 130

Robert S. Hatten
Indiana University

Theorists who are engaged in interpretive issues in their own research can be especially helpful coaches for performers. From embodying the expressive nuances of a thematic gesture, to engaging with a larger dramatic (or rhetorically inflected) trajectory, performers can be guided by expressively-oriented theorists toward an intense

awareness of interpretive possibilities, within the context of stylistic and analytical understanding.

In this presentation I will explore the *pedagogical* possibilities of coaching an uninitiated student string quartet that has independently prepared the Andante (third movement) of Beethoven's String Quartet in Bb, Op. 130. I will demonstrate how readily performers can respond to analytical and theoretical ideas when couched in gestural and expressive terms. Concentrating on the opening 27 measures of the movement, I will address its unusual formal features from the standpoint of rhetorical "shifts in level of discourse" involving a compositional premise that might be described as "attempts to reach a state of plenitude."

Pedagogical strategies to be employed include wordless gestural conducting, evocative imagery, soliciting ideas from the players, exploring and comparing alternative realizations, and following up on aural insights with verbal/theoretical explanations based on my analytical and expressive interpretation of the movement.

Saturday morning, 12 November

NINETEENTH-CENTURY VIENNA
Patrick McCreless, Yale University, Chair

ASPECTS OF ROMANTICISM IN SCHUBERT'S
EARLY SONATA FORMS

Brian Black
University of Lethbridge

Schubert's earliest sonata forms are found in a series of string quartets he composed between the ages of thirteen and seventeen. Superficially these movements recall the music of Haydn, Mozart and Beethoven in similar motives and even outright quotations; yet structurally they are marked by perplexing anomalies, which most commentators have treated as simply the mistakes of a student learning the basics of the form. Such irregularities, however, hold a more profound significance—they reveal specific idiosyncratic elements of Schubert's style that represent a subtle shift away from Viennese classicism of the late 18th–century towards developments in music characteristic of early romanticism. This new stylistic orientation is evident in the motivically homogeneous construction of Schubert's themes; the eventual splitting of the form between two thematic regions, each dominated by one idea; and the unusual modulatory schemes Schubert devises to prepare the second thematic region in his expositions. All of these features find parallels in the early romantic character piece. As such parallels suggest, some of the most problematic

aspects of the early sonata forms thus arise not necessarily from a misunderstanding of the form, but rather from the young composer's struggle to reconcile the novel tendencies in his writing with the dictates of an older, established structure. It is out of this struggle that many of the most compelling aspects of Schubert's mature sonata forms emerge, from the lyrical intensity of his themes to even the general outline of his three-key expositions.

THREE PERSPECTIVES ON VOICE LEADING IN WOLF'S "IN DER FRÜHE"

Evan Jones
Florida State University

A central issue in the analysis of late nineteenth-century music has been whether Schenkerian theory can account for its chromatic character or whether it truly represents a "second practice," separate and apart from classical tonality. While Schenkerian theory can be shown to address much chromatic music, its diatonic bias prompts questions about its applicability to later tonal styles. A different approach is offered by neo-Riemannian theory, which formalizes the group-theoretic properties of various chordal transformations (involving minimal or "parsimonious" voice leading) in twelve-tone pitch-class space. But neo-Riemannian theory offers no meaningful hierarchical description of the music it models, and can account for only a small number of harmonic successions. As a third option, this paper introduces an analytical methodology that speaks to the intersection of diatonic and chromatic realms in nineteenth-century tonality. A detailed analysis of Hugo Wolf's 1888 song "In der Frühe," from *Gedichte von Eduard Mörike*, will illustrate this mode of analysis and will highlight several important issues of interpretation. In a characteristic synthesis of darkness and light, and evoking "night phantoms" at the song's midpoint, Wolf first cycles down by perfect fourths in minor keys, then up by successive minor thirds in major keys—recalling ascending third cycles with similar textual associations in his earlier song "Morgenstimmung" and in "Isolde's Transfiguration" from Wagner's *Tristan*. Although the unique tonal design of the song resists a traditional Schenkerian reading, a new approach to voice leading in chromatic harmony makes a hierarchical interpretation possible. Wolf's song is given such an interpretation, based on a paradigm of voice leading termed "pervasive fluency," which affords a levelled interpretation of tonal structure in chromatic music.

strophe of the final song furnish the musical substance of the movement's central Trio, but the cycle's large-scale harmonic relationships regulate the tonal progress of the Funeral March in ways that have not previously been recognized. After considering how the movement fits into the rotational structure and narrative plan of the symphony as a whole, we will examine the formal/tonal structure of the movement itself, utilizing the principles of rotational form, Schenkerian analysis, scalar collections, and transformational theory. These various analytic "lenses" will be employed to formulate a hermeneutic interpretation of the movement that is fully consonant with Mahler's own remarks about the piece, and that seeks to uncover exactly what it is that is being laid to rest and buried.

PERFORMANCE AND RHYTHM
Harald Krebs, University of Victoria, Chair

CHOPIN'S CHROMATIC SHADINGS: PERFORMANCE AS ANALYSIS

Daniel G. Barolsky
Lawrence University

The relationship between analysis and performance generally works in a single direction. Analysts tell performers what to do and performers are expected to obey. Rather than looking at the performer as an instrument of the analyst, I suggest that we consider the performer as an analyst, whose creative voice reveals as much about the music as a harmonic reduction or a Schenkerian account.

In this paper, I present the analysis of multiple recordings of Chopin's Piano Sonata in B-flat minor Op. 35. By focusing on interpretations that defy tradition, I explore the theoretical possibilities that the performer illuminates. Even as we view the score alone, we "perform" a version of the work in our head, one that determines and shapes the final analysis. Although we might not always be conscious of the fact, the "performances" in our mind often directly reflect the traditions of performance that we have heard and have unwittingly absorbed as our own absolute ideal. The primary limitation of a purely score-based analysis is that we give priority to what we see over what we hear. A performance of music can inform our reading of the score, often revealing to us structures, relationships, and qualities that we never knew existed or were able to perceive because we couldn't hear them.

METRICAL DISSONANCE IN PADEREWSKI'S RECORDINGS OF CHOPIN'S MAZURKAS

Alan Dodson
University of British Columbia

In the literature on meter, remarks on performance have often been subordinated to depictions of the meter of the *work,* itself an unperformed entity that exists in the analyst's mind but seems, for practical purposes, to be limited to elements represented in and inferred from *notation.* Harald Krebs departs from this tradition to some degree, for in his metrical analyses he often considers the effects of conventional performance practices such as adding stress to the first note of a slurred figure. The present paper goes further still in this direction through metrical readings that incorporate the often *unconventional* performance practices found in recordings by the pianist Ignacy Paderewski, specifically in his recordings of three Mazurkas by Chopin (A Minor, Op. 17 No. 4; A♭ Major, Op. 59 No. 2; and C♯ Minor, Op. 63 No. 3). More broadly, the paper confronts some widely shared assumptions on the relationship between performance and the music-analytic object in general.

GLENN GOULD'S "CONSTANT RHYTHMIC REFERENCE POINT": COMMUNICATING PULSE IN BACH'S *GOLDBERG VARIATIONS*, 1955 AND 1981

Peter A. Martens
Texas Tech University

Despite his large recorded output, Glenn Gould revisited few works in the studio. Certainly the most celebrated of his double recordings bookend his career, Bach's *Goldberg Variations* of 1955 and 1981. Gould discussed these two performances in the film made of the latter recording session and in a 1982 radio interview, during which he expounds a loose theory of a "constant rhythmic reference point", which he claims formed the organizing principle behind the time dimension of his 1981 recording. Gould did not theorize about his performances in any detail in his own writings, so these recorded comments combined with his studio recordings provide a rare opportunity to investigate the interaction of a theory and a performance that are explicitly connected.

To discover whether Gould is successful in communicating his conceptions to the average listener, I conducted an empirical study collecting tapped responses to excerpts of both recordings, focusing on the transitions between adjacent variations in the set. I work from the standpoint of a *referent level*, a concept from music cognition analogous to the historical tactus and to Gould's constant rhythmic reference point. My results show individual and combined effects of composed metric

structure and performance decisions, and indicate that Gould is able to control listeners' perceptions of referent level to a much greater degree with his 1981 *Goldberg Variations.*

MULTILAYERED METRIC DISSONANCES: APPLICATIONS AND EXTENSIONS FOR THE THEORIES OF KREBS AND COHN

Yonatan Malin
Wesleyan University

Richard Cohn and Harald Krebs have developed a variety of tools for modeling metric dissonances. The present paper offers applications and extensions for the work of Cohn and Krebs, with examples from songs by Schubert, Schumann, Brahms, and Schoenberg as well as instrumental works by Brahms and Dvořák. The paper focuses on superpositions and juxtapositions of dissonances at multiple levels of the metric hierarchy.

Part I explores properties of multilayered displacement dissonances. It reviews Krebs's labeling method and then introduces a distinction between displacements that are *hierarchically aligned*, and those that are *rhythmically complementary*. Whereas the former generate entire displaced hierarchies, the latter fill out the texture and do not undermine the primary meter. Part II explores multilayered grouping dissonances. It shows how pairs of metric states which are "distant" in Cohn's models can be isographic, and hence metrically analogous. The shift from one such state to another models a recurrent feature of Brahms's rhythmic practice: his use of meter and rhythm to notate changes of tempo. Part III explores interactions of displacement and grouping dissonances. It shows how displacements *within* layers that participate in hemiola-type conflicts generate implicit higher-level displacements. Such combinations often depict frenzied motion. Part III also outlines a general method for finding the higher-level displacement generated by the combination of grouping and lower-level displacements.

SCHOENBERG AND LEIBOWITZ
Richard Kurth, University of British Columbia, Chair

SCHOENBERG'S *GEDANKE* MANUSCRIPTS: THE THEORETICAL EXPLANATION OF COMPOSITION WITH TWELVE TONES?

Charlotte M. Cross
New York, New York

Schoenberg's theoretical project on the "musikalische Gedanke" deals primarily with tonal music. The connection of his twelve-tone

method with his general theory is tentative. Patricia Carpenter and Severine Neff interpret Schoenberg's treatment of his twelve-tone method in his *Gedanke* manuscripts as aiding him in formulating his theory of the musical idea. I shall argue that, contrary to appearances, Schoenberg's *Gedanke* manuscripts may actually represent his attempts to explain his twelve-tone method.

Comments Schoenberg made about his *Gedanke* project and four unpublished *Gedanke* manuscripts will be examined. His comments establish that beginning in c. 1908 Schoenberg's underlying theoretical aim was to find a principle to replace tonality, that he called the discovered principle "composition with twelve tones," and that his investigations into coherence, logic, and the idea arose within the context of this search. The 1923 *Gedanke* manuscript, which discusses counterpoint, is linked with the twelve-tone method by means of Schoenberg's 1923 letters to Josef Hauer. Three *Gedanke* manuscripts from 1925 are shown to execute Schoenberg's aim of "finding the form in which the laws of earlier art can be applied to the new."

This reinterpretation of Schoenberg's *Gedanke* project calls for a reassessment of its significance to the history of theory.

ON RENÉ LEIBOWITZ'S COMPOSITIONAL PEDAGOGY AND THEMATIC PROCESS IN TWELVE-TONE MUSIC

John W. MacKay
Westfield, Massachusetts

While René Leibowitz's general writings on Schoenberg, Berg, and Webern (*Schoenberg and His School, Introduction to Twelve-Tone Music)* have attained universal recognition, his most rigorous and comprehensive analytical legacy is to be found in his still unpublished "Treatise on Twelve-Tone Composition*" (*Traité sur la composition avec douze sons") which served as a composition manual for his students in the Paris Conservatory in the late 1940s and early 1950s. Particularly unique and significant in this treatise are the parsing of twelve-tone structure via Schoenbergian thematic models of "period", "sentence", "lied", and transition processes of "liquidation", "neutralization", "saturation" etc. which reveal Schoenberg's very strict correspondence between thematic phraseology and 12-tone function, and Webern's more manipulative incongruency between series and thematic structures and processes. Observations on the linear and tonal richness of the passage discussed by Leibowitz further underlines the relevance of his premises to the organicism of Schoenberg and Webern's twelve-tone method in the 1930s and 1940s. A concluding analysis/performance of Schoenberg's *Klavierstücke* op. 33b synthesizes the practical importance of Leibowitz's teachings.

HARMONY IN LINE AND RHYTHM
Lewis Rowell, Indiana University, Chair

RAVIKIRAN'S CONCEPT OF MELHARMONY: AN INQUIRY INTO HARMONY IN SOUTH INDIAN RAGAS

Robert Morris
Eastman School of Music
Chitravina Ravikiran
Chennai, India

"World-music," "world-beat," "fusion," are names for a new form of international music in which master musicians from different musical traditions play together to form a trans-cultural expression. While most internationally known Indian musicians have ventured into fusion, many have felt limitations, for indigenous musical values and principles tend to be altered or ignored in spirit of collaboration. One important Indian musician, Chitravina N. Ravikiran, has proposed a concept he calls "melharmony" to help guide the use of harmony in South Indian classical music. Melharmony suggests that voice leading should be derived from the melodic and combinational structure of the raga. To this end, the paper studies ragas to reveal their melodic structure's harmonic potential. Indian music theory provides schemes for classifying ragas that help identify their similarities and differences. These features and others can help reveal a particular raga's harmonic potential.

The paper considers the combinational potential of ragas and their scales, their ordering to form networks of pitch-classes, their hierarchy of salient tones, and the chords derivable from raga scales. Melodic ornamentation also plays a role in melharmony. The paper provides many examples of raga-based harmony together with passages of music that exemplify melharmony.

TIME-TRANSCENDENCE AND HARMONIC PATTERNING IN TWO ZIMBABWEAN INSTRUMENTAL GENRES: *MBIRA* AND *MATEPE*

Martin Scherzinger
Princeton University

This paper examines and compares the cross-referential symmetries and near-symmetries in the harmonic patterning of the *mbira* song "Nhemamusasa" and the *matepe* song "Aroyiwa Mwana". The *mbira* is a Zimbabwean instrument with 22 to 24 metal keys (*lamellae*) fixed to a wooden soundboard, which is then wedged to a gourd resonator, used to amplify its resonance. The *matepe*, also from Zimbabwe, is similar in construction but the layout of its *lamellae* is quite different; it therefore demands a completely dissimilar playing technique. This paper demonstrates how the kinds of harmonic structures in the

music of these two instruments reflect and reinforce the time-transcending patterning of the music's rhythms. Through a detailed examination of harmonic differences and affinities between music of the *mbira* and that of the *matepe*, this paper will gesture towards identifying some key categories of southern African aesthetics. Along the way, the paper will offer correctives to existing theories (such as Andrew Tracey's prohibition on harmonic movement by second, for example), and finally it will speculate on how symmetries and near-symmetries of this sort resonate with rhythmic processes, which in turn, open into the temporal experiences required for spirit possession.

Sunday morning, 13 November

EUROPEAN TWENTIETH-CENTURY COMPOSERS
Brian Alegant, Oberlin College Conservatory, Chair

KRENEK'S VOCAL MUSIC: INNOVATIVE SERIALISM
AND INDICATOR OF POETICS

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

Vocal music is a significant component of Ernst Krenek's oeuvre: singers were featured in nearly half of his completed compositions (including operas, oratorios, choruses a cappella, and vocal-piano chamber works), and Krenek often set his own texts, thereby intensifying the personal imprint left on such scores. Furthermore, it was in his vocal music that Krenek frequently introduced new compositional techniques. His turn to serialism was forecast in vocal works from the early 1930s: *Reisebuch aus dem österreichischen Alpen* (voice/piano; 1929), *Durch die Nacht* (voice/piano; 1930-31), *Gesänge des späten Jahres* (voice/piano; 1931), and *Kantate von der Vergänglichkeit des Irdischen* (soprano, chorus, piano; 1932). His first fully twelve-tone work was the opera *Karl V* (1933)—which was also the first completed twelve-tone opera. His development of hexachordal rotation/transposition (later made more famous by Stravinsky, who arguably received the technique from Krenek) was introduced in *Lamentatio Jeremiae prophetae* (unaccompanied chorus, 1942). And when Krenek began his period of integral or total serialism, it was heralded by yet another vocal work: *Sestina* (orchestra/voice, 1957).

In this paper, I examine some of Krenek's portentous serial vocal works, with a particular focus on two aspects: Krenek's handling of musical materials *per se*, in terms of how serial innovations were a response to specific compositional problems raised by attributes of the texts; and his compositional poetics and aesthetics, to the extent that his vocal lines embody his idea of the "extra-motival" function of a series,

and thus demonstrate much about the way he chose to coordinate tones relatively unconstrained by the series proper.

A WINDOW INTO LUCIANO BERIO'S FREE SERIALISM

Christoph Neidhöfer
McGill University

Following his brief engagement with rigorous serial procedures between 1953 and 1955, Luciano Berio (1925-2003) embraced a more flexible and undogmatic approach to serial composition between 1955 and 1957. While the principles of his early serialism are well known, his later serial techniques are still poorly understood. In particular, the compositional techniques of two central works from the period, the String Quartet of 1956 and the *Serenata I* of 1957, have so far not been fully deciphered. The free serialism employed in these works is difficult to analyze because neither the preparatory materials nor the exact nature of their free treatment are known. None of the composer's sketches survive for either composition.

This paper examines the serial techniques used in these two works from an historical angle little explored so far: the influence of Bruno Maderna (1920-73), Berio's mentor and close collaborator. Maderna's compositional procedures are well documented in his manuscript materials held at the Paul Sacher Foundation in Basel. In this light, and in view of the close personal and artistic ties between the two composers at the time, this paper inspects Maderna's serial techniques for clues into the compositional procedures at work in Berio's music.

DOES BIRTWISTLE PLAY AT DICE? CONSTRAINED RANDOMNESS IN HIS TECHNIQUES OF MONODY CONSTRUCTION

Brian Robison
Massachusetts Institute of Technology

Previous writers on the music of Sir Harrison Birtwistle have generally avoided close reading of his scores, and several authors have declared his music impossible to analyze. The notion that attempts at rigorous analysis are doomed to failure displays a fundamental misunderstanding of *how* Birtwistle uses randomness; a proper understanding makes it possible to analyze his scores, identify anomalies, and in many cases supply corrections.

The present study focuses on random ordering within and among fixed sets. Previous presentations of Birtwistle's techniques are synthesized to formulate a generalized model, which is applied to analyze monodies in *Carmen arcadiae mechanicae perpetuum* (1977); the results

are confirmed by the composer's sketches. The model is also applied to analyze the conclusion of *Refrains and choruses* (1957), for which no sketches survive, and reveals a derivation more systematic than has been previously supposed.

Lastly, variation in Birtwistle's monody techniques during the 1980s is surveyed, through his sketches for *On the sheer threshold of the night* (1980), *Still movement* (1984), and *Endless parade* (1987). In each case, analysis of pitch distributions makes it possible to segment the monody properly, identify anomalies, and propose corrections which can be verified by consulting the sketches.

SEGMENTING THE LABYRINTH: SKETCH STUDIES AND THE
SCALA ENIGMATICA IN LUIGI NONO'S *QUANDO STANNO
MORENDO DIARIO POLACCO NO. 2* (1982)

Friedemann Sallis
Université de Moncton

This paper will examine the relationship between diastematic structure and the *scala enigmatica* in the late work (ca. 1980-90) of Luigi Nono. It will demonstrate that a careful study of sketch material can provide information not otherwise available, enabling the analyst to define the basic units of Nono's compositional technique and explain how these units are combined into segments or phrases. The object of study is the last section of the third movement of *Quando stanno morendo Diario Polacco No 2* for two sopranos, mezzo soprano, contralto, bass flute, violoncello and live electronics (completed on 3 September 1982). In this work, the *scala enigmatica* (derived from Giuseppe Verdi's Ave Maria, the first of the *Quattro Pezzi Sacri*) is employed at specific transposition levels to generate and structure the organization of pitch. This will be demonstrated using transparencies of unpublished sketch material provided by the Archivio Luigi Nono. The significance of this information goes well beyond a better understanding of the compositional structure of one particular work and may well prove to be an important step towards a better understanding of Nono's late work as a whole.

ALLUSION AND INCLUSION
Marianne Kielian-Gilbert, Indiana University, Chair

NEW VOICE-LEADING TECHNIQUES IN BEETHOVEN'S OPUS 135

Amy Carr-Richardson
East Carolina University

Beethoven claimed that he used a new type of voice-leading in his late quartets. This paper proposes that his new compositional techniques included reworking counterpoint composed by J.S. Bach to form composite melodies (which are shared among the quartet's four voices), and weaving these composite melodies together to create a full four-voice texture. In addition to providing examples of these contrapuntal techniques, this paper illustrates how Beethoven may have used these methods to adapt counterpoint from Bach's *Well Tempered Clavier* and incorporate it within his own string quartet, Op. 135.

A METHOD BEHIND THE MADNESS:
TEMPORAL DISTORTION AND
QUOTATION IN IVES'S *DECORATION DAY*

David Thurmaier
Central Missouri State University

One of the most alluring aspects of Charles Ives's music is its employment of quoted material in fresh and unexpected ways. Examples range from evocative hints of hymn tunes that underlie a passage, to wholesale excerpts from popular songs that govern our perception of form, harmony, and melody. Scholars have codified several ways in which Ives distorts quotations, like modifying intervals or shortening the actual tunes borrowed, but in nearly all cases, however, another strategy is at work behind these techniques. Ives rarely presents a quoted tune unadorned; rather, the extant tune is treated as a malleable entity, which later becomes transmuted into something completely different that only leaves traces of the original melody.

Through this process that I call "temporal distortion", Ives shapes what begins as an ordinary idea into a deeply meaningful musical expression; the identity of a borrowed tune becomes blurred through the alteration of certain salient features such as its rhythm, pitch level, or the amount of the tune quoted. What transpires temporally is a general sense that the tune is familiar, but its actual recognition or placement becomes obscured. In this presentation, I will examine two passages from *Decoration Day* through the manuscript sketches, which provide a glimpse into the evolving process of temporal distortion by highlighting modifications from the initial compositional stages to the final drafts.

SIGNIFICATION OF PARODY AND THE GROTESQUE IN GYÖRGY LIGETI'S *LE GRAND MACABRE*

Yayoi Uno Everett
Emory University

Based on the libretto by the Belgian playwright Michel de Ghelderode, Ligeti's *Le Grand Macabre* (1977; revised 1996) depicts the coming of the apocalypse in the fictional Brueghelland. Fashioned as an "anti-opera," Ligeti conceived the music as a kind of "pop art," filled with quotations and references to opera and other preexisting musical genres. This paper unveils the opera's narrative and meta-musical implications (e.g., *grotesque*, dramatic irony, Dadaism) with respect to Ligeti's parodic strategies for recasting borrowed styles and quotations from the past. Based on Robert Hatten's semiotic construct, the signifying attributes of a parodied element may be transformed in the new context through the manipulation of musical gestures at the levels of *type* (a generalized concept) or *topic* (stylistic or expressive convention); tokens of previous types or topics may be reconfigured and give rise to a new *trope* (figurative meaning or metaphor) through contextual reinforcement. The first three acts of *Le Grand Macabre* reveal a parallel construction with regard to mapping characters and events onto distinctive expressive topics; for instance, a trope of innocence is established through the deferential parody of Baroque vocal ornamentations in the young lovers' duet, whereas a trope of chaos and destruction is established through strategically combining a distorted chorale quotation with multi-layered collage in different meters and tempi in reference to Nekrotzar. My analysis demonstrates how the continual shifts in parodic discourse serve to relativize the tropes of the ludicrous and horrifying in accordance with Mikhail Bakhtin's notion of the *grotesque*.

MULTIFUNCTIONAL QUOTATION AND ALLUSION IN ALFRED SCHNITTKE'S CONCERTO GROSSO NO. 3

Tim Sullivan
University of Michigan

In recent years, many theorists and musicologists have taken an interest in the study of quotation and allusion in nineteenth- and twentieth-century classical music. While most of this interest has focused on Brahms, Schumann, Ives, and Mahler, there are also several composers in the second half of the twentieth century that used quotation and allusion. The Russian composer Alfred Schnittke is one example, and though his music is performed extensively, there is still very little theoretical literature about it. Many of Schnittke's works from 1975-85 feature hidden plans and secret codes, which obviously create difficulties for the theorist. However, in most cases Schnittke builds the

structure around something related to the genesis of the composition. In the case of the Concerto Grosso No. 3 (1985), Schnittke stated that it was dedicated to five composers born in 1585, 1685, or 1885: Schütz, Scarlatti, Bach, Handel, and Berg. Almost every feature of the work is derived either from the monograms of these composers (used to generate twelve-tone rows), or from several quotations and allusions (particularly of Bach). Schnittke uses this pre-existing material primarily on a structural level, and thereby generates the basic melodic and harmonic content of the work. However, the way that the content is employed—an abundance of clusters and close counterpoint—is unique to Schnittke's style.

MUSICAL PORTRAYAL
Marie Rolf, Eastman School of Music, Chair

SILENCING THE CLARION CALL : DEBUSSY'S *BERCEUSE HÉROÏQUE* AND « POUR LES SONORITÉS OPPOSÉES »

Marianne Wheeldon
The University of Texas at Austin

In the first months of World War I, Debussy received a commission for *King Albert's Book*. This volume was a collection of works by noted writers, composers, artists, and statesmen from the Allied countries, dedicated to the King of Belgium and commemorating the Belgian soldiers who had died during the German invasion. Debussy's offering, a short piano work entitled *Berceuse héroïque*, reflects the unique circumstances of its genesis with a musical narrative that situates itself within this specific time, place, and atmosphere. Composed less than a year later, the etude "Pour les sonorités opposées" (1915) exhibits striking similarities to the *Berceuse* in terms of its musical ideas and formal strategies, yet the two compositions occupy very different worlds. One inhabits the public (and political) sphere of the wartime occasional work, the other the rarified and more abstract milieu of the advanced piano etude. As a result, gestures transplanted from the *Berceuse* to the etude undergo modification in order to traverse the distance from occasional work to piano etude—or more simply, from program to absolute music. This paper examines the compositional techniques Debussy employs to transform musical ideas, once invested with explicit significance in the *Berceuse héroïque*, and divest them of their meaning in "Pour les sonorités opposées." Such transformations are encapsulated in the repeated clarion calls, the most salient motive in both works, but whose extra-musical dimension in the *Berceuse* is silenced in the etude.

BIFURCATED TONALITY AND CHARACTER PORTRAYAL IN SAMUEL BARBER'S *A HAND OF BRIDGE*

Elizabeth Lena Smith
Normal, Illinois

This paper shows how rigorous musical analysis can act as a means for understanding character development in a genre virtually neglected in the theoretical literature—American realist opera. Samuel Barber's *A Hand of Bridge* centers on the psychology of ordinary people escaping the pain of their daily existence. My paper will engage the relation of musical structure to the presentation of the female characters Sally and Geraldine.

The general purpose of my paper is two-fold: 1) to scrutinize the tonal portrayal of Sally and Geraldine, which shapes the women's identity and the musical progression of the opera as a whole; 2) to define significant aspects of Barber's notion of tonality—specifically, his technique of setting a line with an accompaniment in a distinctly different key. This bifurcation sets up a tonal structure in which deeper levels can project one key, while the surface voice structure can present another key or keys. Consequently, Barber can characterize Sally and Geraldine on multiple psychological levels, showing both internal and societal conflicts. The bifurcated tonal levels produce emotionally disparate and desperate characters who typically reside within American realist works—musically rich characters too long ignored by the theoretical community.

CROSSING BOUNDARIES
Jeannie Guerrero, Eastman School of Music, Chair

BETWEEN MODERNISM AND POSTMODERNISM: A STRAND OF CONTINUITY

Catherine Losada
College-Conservatory of Music, University of Cincinnati

Many works that have been written since the 1960s explicitly incorporate disparate elements in a way that challenges traditional notions of unity. These pieces require new analytical approaches that will embrace, rather than deny their postmodernist aesthetic of diversity. This paper discusses a group of pieces that can best be understood as musical collages: the last movement of Bernd Alois Zimmermann's *Musique pour les Soupers du Roi Ubu* (1966), the first movement of George Rochberg's *Music for the Magic Theater* (1965), and the third movement of Luciano Berio's *Sinfonia* (1968). It demonstrates that in many cases, the diverse quotations these pieces contain contribute, by means of chromatic complementation, to saturate a given space.

Through complementation, the disparate elements are brought into relationship with one another in a way that seeks to build upon, rather than vanquish the dissimilarities between them. Furthermore, the concurrent systematic process of chromatic saturation provides a link between these works and their serial predecessors. Within the context of these concrete analytical findings, this paper thus sheds new light on two of the most provocative issues of the postmodern debate. It reexamines the issue of unity in the postmodern musical work, and it contributes significantly to the dispute regarding the prevalence of continuity or discontinuity between the modern and postmodern aesthetic by demonstrating that the technique of chromatic saturation provides, at the very least, a concrete strand of continuity between them.

MINDING THE GAP: INTERPHRASE CONNECTIONS IN GESUALDO'S SIX BOOKS OF MADRIGALS

John Turci-Escobar
University of Georgia

Critics have often adduced the stark discontinuities of Gesualdo's late madrigals as evidence of expressionistic excess or, worse, compositional ineptness. Indeed, Gesualdo's music is an extreme manifestation of the tendency towards increased fragmentation inherent to the late Italian madrigal, a tendency fueled by humanist aesthetics, which urged composers to move the passions by vividly depicting every word in the poetic text. Yet, there are many ways in which Gesualdo's highly expressive music encourages the perception of musical continuity, even between highly contrasting phrases. This paper examines four types of musical devices that create interphrase continuity in Gesualdo's madrigals: (1) evaporated cadences, (2) phrase overlapping, (3) motivic connections, and (4) overarching melodic lines. I discuss representative examples of each type, often tracing the genealogy of a particular device as it changes over the course of Gesualdo's madrigal production. In particular, I am concerned with uses that both express the poetic text and create musical continuity, thus serving both mistress and master (pace Giulio Monteverdi).

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