PROGRAM

and

ABSTRACTS

Thirty-Sixth Annual Meeting

of the

SOCIETY FOR MUSIC THEORY

October 31-November 3, 2013

Westin Charlotte Hotel Charlotte, North Carolina

SMT 2013 Annual Meeting

Edited by Michael Buchler and Victoria L. Long

Program Committee

Michael Buchler, Chair, Nicole Biamonte, Alfred Cramer, Judith Lochhead, Scott Murphy, Gordon Sly, Harald Krebs, ex officio

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Local Arrangements

Tomoko Deguchi

Upcoming Annual Meetings

2014: Milwaukee, Wisconsin: Sheraton Hotel, November 6-9, jointly with American Musicological Society

2015: St. Louis, Missouri: Hyatt Regency St. Louis at the Arch, October 29-November 1

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Program

SMT Charlotte 2013 Program

Sessions and meetings are open to all attendees, except where noted.

WEDNESDAY, 30 OCTOBER

2:00-6:00	Executive Board Meeting (Stonewall Boardroom)‡
6:00–7:30	Dinner for Executive Board, Publications
	Committee, Awards Committee, and Networking
	Committee (Kings)‡
7:30–11:00	Awards Committee Meeting (Queens)‡
7:30–11:00	Networking Committee Meeting (College)‡
7:30–11:00	Publications Committee Meeting (Park)‡

‡ denotes closed meeting

THURSDAY, 31 OCTOBER

8:00-12:00	Executive Board Meeting (Stonewall Boardroom)‡
9:00-12:00	Peer Learning Program: Tonal Theory, Tonal
	Experience with leader Steven Rings (University
	of Chicago) (Kings)‡
9:00-6:00	Registration (Grand Promenade A/B)
1:00-6:00	Exhibits (Grand Ballroom A)

‡ denotes closed meeting

THURSDAY AFTERNOON SESSIONS

2:00-5:00

EVERYTHING OLD IS NEW AGAIN (Independence)

John Turci-Escobar (University of Texas at Austin), Chair

Timothy Chenette (Utah State University)
Expressive and Formal Functions of Pulse Stream
Relationships in the Ars subtilior
William van Geest (McGill University)
What's So New About Nova musica? Ciconia's Nova musica
and the Medieval Grammar Tradition

Caleb Mutch (Columbia University) Cadence, Systematized: Printz's Doctrine of the *Clausula formalis* Jonathan Wild (McGill University) Applying Vicentino's Theories of the Chromatic and Enharmonic to Two Madrigals by Luzzaschi

ROCK FORMATIONS (Grand Ballroom B)

Shaugn O'Donnell (City University of New York), Chair

Drew Nobile (University of Chicago) Further Thoughts on the Melodic-Harmonic Divorce David Heetderks (Oberlin College Conservatory) The Hybrid Syntax of Seventh Chords in Postmillennial Rock Megan Lavengood (CUNY Graduate Center) Rhythmic and Timbral Associations in Sufjan Stevens's "Come On, Feel the Illinoise!" Richard Ashley, Northwestern University Grammars for Funk Drumming Patterns

THURSDAY AFTERNOON SHORT SESSIONS

2:00-3:30

CLASSROOM TEACHING VIDEOS FOR JOB APPLICATIONS (Tryon)

Sponsored by the Professional Development Committee Nancy Rogers (Florida State University), Chair

Panelists:	Sarah Ellis (University of Oklahoma)
	Leigh VanHandel (Michigan State University)
	Lawrence Zbikowski (University of Chicago)
Presenter:	Johanna Devaney (Ohio State University)

DOTS, DISJUNCTURES, AND DIAGRAMS (Harris)

Guy Capuzzo (University of North Carolina Greensboro), Chair

Laura Emmery (University of California, Santa Barbara) Connecting the Dots: Compositional Process in Elliott Carter's Fourth String Quartet Mitchell Ohriner (Shenandoah Conservatory)

Groove, Variety, and Disjuncture in the Rap of Eminem, André 3000, and Big Boi

3:30-5:00

TECHNOLOGY-ENHANCED INSTRUCTION (Tryon) Sponsored by the Professional Development Committee

Nancy Rogers (Florida State University), Chair

Greg McCandless (Full Sail University)

Using Video to Enhance (or Create) the Music Theory Classroom

Deborah Rifkin (Ithaca College)

A Practical Guide to Creating Instructional Videos and Screencasts: Technology Resources for Blended and Flipped Pedagogy

Jan Miyake (Oberlin College Conservatory)

Two Low-Frill, Easy, and Effective Ways to use Technology Anna Stephan-Robinson (West Liberty University)

Enhanced Podcasting in Theory and Aural Skills Classes

MOVING MEDIANT MOTIONS (Harris)

Matthew Bribitzer-Stull (University of Minnesota), Chair

Boyd Pomeroy (University of Arizona)

What's in a Secondary Key Choice? The Diatonic (Sub-) Mediant in Major-Mode Sonata Form Brian D. Hoffman (Butler University)

"I'll Never Know What Made it So Exciting:" Dramatic Intensification in Musical Theater's Chromatic Third Modulations

EVENING MEETINGS AND EVENTS

5:30–7:00 Opening Reception (Cash Bar) (Grand Ballroon C)	5:00-5:30	Conference Guides (Trade)
/	5:30-7:00	Opening Reception (Cash Bar) (Grand Ballroom C)

THURSDAY EVENING SESSIONS

8:00-11:00

ADDRESSING THE GENDER IMBALANCE II: A FIVE-YEAR CHECK-UP AND A FIVE-YEAR PLAN (Harris) Sponsored by the Committee on the Status of Women

Laurel Parsons (University of British Columbia), Chair

Jennifer Bain (Dalhousie University) L. Poundie Burstein (Hunter College and the Graduate Center, CUNY) Jane Piper Clendinning (Florida State University) Severine Neff (University of North Carolina, Chapel Hill) Brenda Ravenscroft (Queen's University)

SCALAR SPACES (Tryon)

Richard Cohn (Yale University), Chair

Devin Chaloux (Indiana University)
 The Synthetic Scale, Space S, and Sonata Form in Charles Griffes's Piano Sonata

 José Oliveira Martins (Eastman School of Music, University of Rochester)
 Scalar Dissonance: Mismatch, Porosity, and Reorientation in Twentieth-Century Polymodality

 Rob Schultz (University of Kentucky)
 Normalizing Musical Contour Theory
 Jason Yust (Boston University)
 Schubert's Harmonic Language and the Tonnetz as a

Continuous Geometry

THURSDAY EVENING SHORT SESSIONS

8:00-9:30

ANALYZING WESTERN CONTEMPORARY MUSIC WITH ASIAN INFLUENCES (Grand Ballroom B) Sponsored by the Committee on Diversity

Nancy Yunhwa Rao (Mason Gross School of the Arts, Rutgers University), Chair

Wendy Wan-Ki Lee (Chinese University of Hong Kong)

Compositional Techniques in Solo Piano Works by Chinese-American Composers: A Performer's Perspective

Hideaki Onishi, (Yong Siew Toh Conservatory of Music, National University of Singapore)

Tôru Takemitsu and the Traditional Japanese Instrument: An Interdisciplinary Approach

Chien-Chang Yang (National Taiwan University)

Mediating American Audioscapes: Structural Function of Instruments in Works of Harry Partch, George Crumb, and Tan Dun

9:30-11:00

HISTORY AND FUTURE OF *MUSIC THEORY ONLINE* (Grand Ballroom B)

Yonatan Malin (University of Colorado–Boulder), Moderator Justin London (Carleton College) and Brent Yorgason (Marietta College), Respondents

Lee Rothfarb (University of California, Santa Barbara) Early History of Music Theory Online Eric J. Isaacson (Indiana University) Riding Technology's Leading Edge Timothy Koozin (University of Houston) The Evolving Content and Design of Music Theory Online Matthew R. Shaftel (Florida State University) Demographics, Analytics, and Trends: The Shifting Sands of an Online Engagement with Music Theory Kris Shaffer (University of Colorado–Boulder) A Proposal for Open Peer Review

FRIDAY, 1 NOVEMBER

7:30–9:00	Breakfast Reception for all Students hosted by the
	Professional Development Committee (Grand
	Ballroom C)
7:00-9:00	Committee on the Status of Women Breakfast
	Meeting (Stonewall Boardroom)‡

7:00-9:00	MTO Editorial Board Meeting (Kings)‡
7:00-9:00	Music Theory Spectrum Editorial Board Meeting
	(College)‡
8:30-5:00	Registration (Grand Promenade A/B)
8:30-6:00	Exhibits (Ballroom A)
9:00-12:00	Graduate Student Workshop: What is Metric
	Well Formedness? with instructor Justin London
	(Carleton College) (Park)‡
9:00-12:00	Graduate Student Workshop: The Idea of
	Musical Form as Process, from Analytic and
	Performance Perspectives with instructor Janet
	Schmalfeldt (Tufts University) (Queens)‡

‡ denotes closed meeting

FRIDAY MORNING SESSIONS

9:00-12:00

UNPACKING THE COMPOSITIONAL TRUNK: A GRAND TOUR OF EARLY-MODERN HARMONY (Grand Ballroom B)

Gregory Barnett (Rice University), Chair

Massimiliano Guido and Peter Schubert (Schulich School of Music, McGill University) Unpacking the Box in Frescobaldi's Ricercari John Z. McKay (University of South Carolina) Four-Part Homorhythmic Model Progressions in the Mid-Seventeenth Century Steven D. Mathews (University of Cincinnati) Victoria's Secret: Harmonic Bass Lines? Megan Kaes Long (Yale University) Englishing Tonality: Thomas Morley's Recompositions of Italian *Balletti*

MILLENNIAL COMPOSING (Tryon)

Philip Stoecker (Hofstra University), Chair

Philip Rupprecht (Duke University)
Rhythmic Dignity: Beat, Measure, and Tempo in the Music of James Dillon
Bryan Christian (Duke University)
Combination-Tone Class Sets and Redefining the Role of *les couleurs* in Claude Vivier's *Bouchara*David Dominique (Brandeis University)
Loops, Filters, Interruption and Fixation in Beat Furrer's *Invocation VI*Clifton Callender (Florida State University)
Aperiodic Canons, Hemiolas, and Tilings

CONCEPTUALIZING PERFORMANCE AND EXPERIENCE (Independence)

Jonathan Dunsby (Eastman School of Music), Chair

David Bashwiner (University of New Mexico)
 On Scary Music: The Amygdala And Music Theory
 Benjamin Hansberry (Columbia University)
 What Are Scale-degree Qualia?: An Assessment of Cognitive
 Psychology and a Philosophical Account
 John Paul Ito (School of Music, Carnegie Mellon University)
 Performing Metrical Dissonance
 John Latartara (University of Mississippi)
 Classical Recordings, Musical Analysis, and the
 Manufacturing of Performance

FRIDAY MORNING SHORT SESSIONS

9:00-10:30

TRANSMITTING SCHOENBERG'S SERIALISM (Harris) Patricia Hall (University of Michigan), Chair

J. Daniel Jenkins (University of South Carolina) Schoenberg's "Advice for Beginners in Composition with Twelve Tones" Christoph Neidhöfer (McGill University) and Paolo Dal Molin (University of Cagliari)

The Compositional Reception of Schoenberg's A Survivor from Warsaw in Luigi Nono's Cantata Julius Fucik

10:30-12:00

YES (Harris)

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

Brett Clement (Ball State University) Scale Systems and Large-Scale Form in the Music of Yes John Covach (University of Rochester) Yes's "Heart of the Sunrise": Textural Stratification and

Formal Fragmentation

NOONTIME MEETINGS AND LUNCHEON

12:00-2:00	Committee on Diversity Travel Grant Recipients
	Lunch (Sharon)‡
12:00-2:00	Graduate Student Workshop Participants Lunch
	(College)‡
12:00-2:00	Jazz Theory and Analysis Interest Group Meeting
	(Trade)
12:00-2:00	Music Cognition Interest Group Meeting
	(Independence)
12:00-2:00	Post WWII Music Analysis Interest Group
	Meeting (Tryon)
12:00-2:00	Queer Resource Interest Group Meeting (Kings)
1:00-3:00	CV Review Session (coordinated by the
	Professional Development Committee) (Queens)
2:00-5:00	Job Interviews (Park)‡
2:00-5:00	Job Interviews (College)‡

‡ denotes closed meeting

FRIDAY AFTERNOON SESSIONS

2:00-5:00

METER IN MOTION (Harris)

Eric McKee (Pennsylvania State University), Chair

Andrew Wilson (CUNY Graduate Center)
Challenges to Metric Theory from the Late-Baroque Gavotte
Robert Wells (Eastman School of Music)
Evolving Metric Conflict in Liszt: A Generalized Intervallic
Perspective
Wing Lau (University of Oregon)
The Expressive Role of Meter Changes in Brahms's Lieder
Kara Yoo Leaman (Yale University)
Analyzing Music and Dance: Balanchine's Tschaikovsky Pas de Deux and the Choreomusical Score

FORM IN ROMANTIC MUSIC (Grand Ballroom B)

Janet Schmalfeldt (Tufts University), Chair

Benjamin K. Wadsworth (Kennesaw State University) Parallel Forms in Robert Schumann's Music: A Reconsideration

Lauri Suurpää (Sibelius Academy, University of the Arts Helsinki) Endings without Resolution: The Slow Movement of Schumann's Second Symphony

Kyle Jenkins (University of Arizona)

Mendelssohn, Expositional Continuity, and the Intervening Pbased Module

Seth Monahan (Eastman School of Music, University of Rochester) Negative Catharsis as Rotational Telos in Mahler's First *Kindertotenlied*

ORDER AND ORDERING (Independence)

Brenda Ravenscroft (Queen's University), Chair

Vincent P. Benitez (The Pennsylvania State University) One Composer Viewed Through the Interpretative Prism of Another: Messiaen's Analysis of Stravinsky's *Rite of Spring* Grant M. Sawatzky (University of British Columbia)

Messiaen's *Permutations Symétriques*, and a formalism for the "Charm of Impossibilities"

Brian Alegant (Oberlin College Conservatory) On Second Thought: Dallapiccola's Revision of the Epilog in the Concerto per la Notte di Natale dell'anno 1956

Kurt C. Nelson (New York University) Tadeusz Baird's *Erotyki* and the Poetics of Musical Synthesis

THE FUTURES AND HISTORIES OF EIGHTEENTH-CENTURY MUSIC THEORY (Tryon)

Roger Mathew Grant (University of Oregon), Chair

Roger Mathew Grant (University of Oregon) What Was the Eighteenth-Century Alla Breve? Nathan John Martin (Katholieke Universiteit Leuven) Aristoxenos, Zarlino, Rameau

Erin Helyard (Te Kōkī, New Zealand School of Music) "In competition with the original": Modernizing and Revisionist Compositional Strategies, 1790-1820

POSTER SESSION (Grand Ballroom A)

Leigh VanHandel (Michigan State University), Chair

Karen Chan Barret (Northwestern University), Benjamin Duane (Washington University), and Richard Ashley (Northwestern University)

From Theory to Practice to Perception: How Musical Structure Directs Attention When Listening to Baroque Polyphony

Sebastiano Bisciglia (University of Toronto)

Enumeration and Twelve-Tone Analysis

Nathan Fleshner (Stephen F. Austin State University)

There's an App for That: Music Theory on the iPad, iPhone, and iPod

Sarah J. Louden (University at Buffalo SUNY)

Audiovisual Illusion: The Effect of Cross-Modal Modulation on Multimedia Analysis Ciro G. Scotto (University of South Florida)
Transpositional Combination and its Relationship to the Serial Structure of "avant "L'Artisanat furieux"" from *Le marteau sans maître* by Pierre Boulez
David Sears (McGill University)
Modeling Cadential Strength: Perception, Context, and Hierarchy
Daniel Stevens (University of Delaware)
Symphonic Hearing: Listening as Active Participation

EVENING MEETINGS AND EVENTS

5:00-7:00	Music and Philosophy Interest Group Meeting
	(Queens)
5:30-7:30	Mathematics of Music Analysis Interest Group
	(Independence)
4:30-6:00	W.W.Norton Reception (Ballroom A)
6:30-8:00	Oxford University Press Reception (Providence
	Ballroom 1)

FRIDAY EVENING SESSIONS

8:00-9:30

PERSPECTIVES ON TWENTIETH-CENTURY RUSSIAN THEORY (Grand Ballroom B)

Inessa Bazayev (Louisiana State University), Chair Ellon Carpenter (Arizona State University), Respondent

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

Taneyev's Counterpoint in Theory and Practice Ellen (Olga) Bakulina (CUNY Graduate Center)

The Concept of Mutability in Russian Theory Inessa Bazayev (Louisiana State University) The Concept of Mode [*Iad*] in Twentieth-Century Russian Music Daniil Zavlunov (Independent Scholar)

The *Tselostnïy Analiz* (Holistic Analysis) of Zuckerman and Mazel'

Zachary Cairns (University of Missouri – St. Louis)

A Glimpse at Yuri Kholopov's Garmonicheskiy Analiz

Philip Ewell (Hunter College and the CUNY Graduate Center)

The Expression Parameter and the Music of Sofia Gubaidulina

8:00-11:00

UNIVERSAL DESIGN IN THE MUSIC THEORY AND AURAL SKILLS CLASSROOMS (Harris)

Sponsored by the Disability and Music Interest Group Jennifer Iverson (University of Iowa), Chair

Jon Kochavi (Swarthmore College)

Best Practices for Using the Campus Disability Services Office Laurel Parsons (University of British Columbia)

Aural Skills and the Dyslexic Music Major

Bruce Quaglia (University of Utah)

An Introduction to Universal Design for Learning and its Application to the Music Theory Classroom and Curriculum

Kati Meyer (University of Iowa)

Hands-on Music Theory: A Kinesthetic Approach to Teaching Music Theory Fundamentals

Robert Gross (Rice University) Schenkerian Analysis in Multiple Modalities

FRIDAY EVENING SHORT SESSIONS

8:00-9:30

ABOUT THEORY (Tryon)

Brian Hyer (University of Wisconsin-Madison), Chair

James N. Bennett (University of Wisconsin-Madison)

The Transcendental Logic of Musical Trees Kyle Adams (Indiana University)

When Does the Present Become the Past? A Re-examination of "Presentism" and "Historicism"

9:30-11:00

TWELVE-TONE TECHNIQUES (Tryon)

Andrew Mead (Indiana University), Chair

Brian Moseley (Furman University)

How Is Webern's Music Combinatorial?

Blair Johnston (Indiana University)

Texture, Partitioning, and Formal Dynamics in Schoenberg's Fourth String Quartet

SATURDAY, 2 NOVEMBER

7:00-9:00	Regional and Affiliate Societies Breakfast Meeting
	(Queens)‡
7:00-9:00	Professional Development Committee Breakfast
	Meeting (Trade)‡
7:00-9:00	Committee on Diversity Breakfast Meeting
	(Kings)‡
7:00-9:00	Disability and Music Interest Group Meeting
	(College)‡
7:00-9:00	Work and Family Interest Group Meeting (Park)
8:00-12:00	Job Interviews (Davidson)‡
8:30-2:00	Registration (Grand Promenade A/B)
8:30-6:00	Exhibits (Grand Ballroom A)

‡ denotes closed meeting

SATURDAY MORNING SESSIONS

9:00-12:00

PEDAGOGIES (Grand Ballroom B)

Elizabeth West Marvin (Eastman School of Music of the University of Rochester), Chair

Michael Callahan (Michigan State University)

SmartMusic for Smart Pedagogy: A Software-Assisted Approach to Teaching and Learning Undergraduate Music Theory at the Keyboard

Robert O. Gjerdingen (Northwestern University) **The** *Fugue d'école* **Revisited: Beaux-Arts Finesse Builds Upon the Artisanal Traditions of Partimenti** Dmitri Tymoczko (Princeton University)

Contrapuntal Schemas, Syntactic Structure, and Analytic Reduction: The Case of Forbidden Parallels

Ian Quinn (Yale University) and Christopher Wm. White (University of North Carolina–Greensboro)

Expanding Notions of Harmonic Function Through a Corpus Analysis of the Bach Chorales

JAZZ STRATEGIES (Harris)

Janna Saslaw (Loyola University), Chair

Keith Waters (University of Colorado–Boulder)
Chick Corea, Postbop Harmony, and Jazz's Second Practice
Daniel J. Arthurs (University of North Texas)
Free Jazz Group Prolongational Strategies in Brad Mehldau's "Convalescent"
Garrett Michaelsen (University of Massachusetts Lowell)
Making "Anti-Music": Divergent Interactional Strategies in the Miles Davis Quintet's Live at the Plugged Nickel

ANALYZING THE AVANT-GARDE (BERIO, BOULEZ, STOCKHAUSEN) (Tryon)

Jonathan Goldman (Université de Montréal), Chair

Paul V. Miller (Cornell University)

Temporal Dissonance in Stockhausen's Late Works Emily J. Adamowicz (University of Western Ontario)

Spiraling Outward: from Local to Large-Scale Form in *Pli* selon *Pli*

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

Between Freedom and Control: Composing-Out, Common Subsets and Structure in an Open Work by Boulez

Matthew Heap (American University)

Restarting *Sinfonia*: The Multiple Re-Initializations in the First Movement of Berio's *Sinfonia* and their Narrative Implications

SATURDAY MORNING SHORT SESSIONS

9:00-10:30

DEBUSSY AND RAVEL (Independence)

Peter Kaminsky (University of Connecticut), Chair

Andrew I. Aziz (Brown University)

What's In A Name: Reconsidering the 'Hidden' Sonata Forms of Debussy and Ravel

Sigrun B Heinzelmann (Oberlin Conservatory of Music) The *Grundgestalt* in Ravel's *Valses nobles et sentimentales*

10:30-12:00

FINAL ACTS (Independence)

Andrew Davis (University of Houston), Chair

Emma McConnell (Eastman School of Music)

Compositional Integrity in *La bohème:* Conventions and Ingenuity in Act IV Andrew Pau (Oberlin College Conservatory of Music)

"A Flight into the Exotic Distance": Harmony and Voice Leading in the Act IV Duet from Bizet's *Carmen*

NOONTIME MEETINGS AND LUNCHEON

12:00-2:00	Committee on the Status of Women Brown Bag
	Open Lunch (Kings)
12:00-2:00	Analysis of World Music Interest Group Meeting
	(College)

12:00-2:00	Performance and Analysis Interest Group Meeting
	(Independence)
12:00-2:00	Russian Music Interest Group Meeting (Trade)
12:00-2:00	Music Theory Pedagogy Interest Group Meeting
	(Queens)
12:00-2:00	Interest Group on Improvisation Meeting (Tryon)

SATURDAY AFTERNOON SESSION (Grand Ballroom C)

- 2:00–3:00 SMT BUSINESS MEETING
- 3:00–3:15 SMT AWARDS PRESENTATION
- 3:15–3:30 Break
- 3:30–5:00 KEYNOTE ADDRESS Thomas Christensen (University of Chicago)

The Lives of Music Theory

EVENING MEETINGS

5:30-7:30	Music Informatics Interest Group Meeting
	(Independence)
5:30-7:30	Popular Music Interest Group Meeting (Tryon)
5:30-7:30	Interest Group on Film Music Meeting (Queens)

SUNDAY, 3 NOVEMBER

7:00–9:00	2013/2014 Program Committees Breakfast
	Meeting (College)‡
8:00–9:00	Interest Groups and Standing Committees
	Breakfast Meeting (Park)‡
8:00-12:00	Job Interviews (Davidson)‡
8:30-12:00	Exhibits (Grand Ballroom A)

‡ denotes closed meeting

SUNDAY MORNING SESSIONS

9:00-12:00

RECONSIDERING FORM (Grand Ballroom B) Matthew BaileyShea (Eastman School of Music), Chair

Paul Sherrill (Indiana University) Binary Form as Moral Philosophy in the Da Capo Aria

 Vasili Byros (Northwestern University)
 Sonata quasi uno schema
 Karl Braunschweig (Wayne State University)
 Expanding the Sentence: Intersections of Theory, History, and Aesthetics
 John Reef (Oberlin Conservatory of Music)
 Subject-Phrase Interactions in Bach's "Fortspinnungstypus" Fugues

MUSICAL MULTIMEDIA (Harris)

David Neumeyer (The University of Texas at Austin), Chair

Yayoi Uno Everett (Emory University)
Tropological Narratives in John Adams's *The Death of Klinghoffer* and *Doctor Atomic*Charity Lofthouse (Hobart and William Smith Colleges)
Mythic Proportions: Rotational Form and Narrative Foreshadowing in Bernard Herrmann's *Psycho*Frank Lehman (Tufts University)
Cadential Genres and the Structure of Filmic Expectation
Juan Chattah (University of Miami)
Irony and Related Tropes within Film Music: Analysis and Categorization

HACKING THE MUSIC THEORY CLASS: PEDAGOGICAL TOOLS THAT INCREASE EFFICIENCY AND EFFECTIVENESS (Tryon)

Co-sponsored by the SMT IT/Networking Committee and the Music Theory Pedagogy Interest Group

Timothy Koozin (University of Houston), Chair Bryn Hughes (The University of Miami) Kris Shaffer (University of Colorado Boulder) Anna Gawboy (The Ohio State University) Philip Duker (The University of Delaware)

SUNDAY MORNING SHORT SESSIONS

9:00-10:30

SOUND AND SENSE IN GERMAN THEORY 1850–1925 (Independence)

Alexander Rehding (Harvard University), Chair

Benjamin Steege (Columbia University)

"Phenomenologies of Music, 1919–1925: A Forgotten Chapter in the History of Theory"
William O'Hara (Harvard University)

"The Essence and Meaning of the Intervals": On Just Intonation and the 'Dubious Fifth' in Nineteenth-Century Compositional Theory

10:30-12:00

KURTH CONUNDRUMS (Independence)

Lee Rothfarb (University of California, Santa Barbara), Chair

Daphne Tan (Indiana University)
Beyond Energetics: Gestalt Psychology and Harmony in Ernst Kurth's Musikpsychologie (1931)
Jeffrey DeThorne (Madison, Wisconsin)
Hearing "Absolute" Instrumental Color and "Absolute"
Harmonic Color in Ernst Kurth's Romantische Harmonik und ihre Krise in Wagners "Tristan" (1920)

Abstracts

Thursday afternoon, 31 October

EVERYTHING OLD IS NEW AGAIN John Turci-Escobar (University of Texas at Austin), Chair

Expressive and Formal Functions of Pulse Stream Relationships in the Ars subtilior

Timothy Chenette (Utah State University)

In the music of the 14th-century *ars subtilior*, different levels of pulse are often simultaneously present, especially in hemiolic relationship. These levels do not comprise "primary" and "secondary" levels, as there is no single meter sign and both are often present throughout a piece. Rather, they are independent continuities, much like the structures that John Roeder finds underlying the works of Schoenberg and Bartok. In fact, Roeder's technique of pulse-stream analysis is remarkably well-suited to this repertoire, with a few stylistically-appropriate extensions. Drawing on the work of Roeder and other modern perspectives, this presentation will demonstrate both expressive and form-defining functions of rhythm in selected pieces by Johannes Ciconia (*Sus une fontayne*) and Filippotto da Caserta (*En attendant*).

These analyses will reveal consistent approaches to formal articulation and a range of aesthetic effects. Formally, repetition and consistent pulse-stream relationships tend to mark beginnings and section-ending (though not necessarily interior) cadences. Dissipation, in turn, occurs in the middles of sections and especially in contrasting sections. Aesthetically, a common theme of this repertoire is yearning and affected artifice, but its nuances are shaped by the rhythmic techniques of each composer: Ciconia mediates between quotation and original music through relationships among different rhythmic states, while Filippotto creates a constant sense of yearning through states that never seem to reach fulfillment. In each case, paying attention to the persistent underlying continuities and their relationships can help us hear this complex repertoire in the sophisticated manner it deserves.

What's So New About *Nova musica*? Ciconia's *Nova musica* and the Medieval Grammar Tradition William van Geest (McGill University)

In this paper, I examine Johannes Ciconia's *Nova musica* (c. 1410) in light of its invocation of the medieval grammar tradition. Scholars have

neglected this aspect of the treatise; other topics explored include ideas of being and temporality (André 1996), the possible influence of rhetoric (Hutchings 2012), and Ciconia's attitude toward the monochord (Mengozzi 2010), among others.

I begin by demonstrating the importance of grammar to the treatise. Within Ciconia's broadest goal of a reformulation of music doctrine, the assertion of music's likeness to other of the seven liberal arts plays a central role. Among the arts invoked, grammar receives special emphasis, and indeed the work culminates in a book that elaborates the "accidents and declensions" of music.

I next examine the keystone of the treatise, Ciconia's "accidents and declensions" of music. He proposes twelve "accidents," each intended to describe an aspect of chants. For each accident, Ciconia also proposes "declensions" that express the accident's possible "inflections." Finally, he illustrates the application of this scheme by analyzing a chant, "Ad te levavi," according to it.

I examine several aspects of the "accidents and declensions": first, the possible origins of the terms Ciconia employs, which include the Aristotelian categories, dialectic, and grammar doctrine; second, their coherence as an ensemble, in which lie several significant difficulties; and third, Ciconia's broader strategy for claiming music's likeness to grammar, which reveals his essentially medieval mindset. I conclude with observations on *Nova musica*'s position within a larger tradition of invoking grammar to discuss music.

Cadence, Systematized: Printz's Doctrine of the *Clausula formalis* Caleb Mutch (Columbia University)

In 1676-7, Johann Wolfgang Caspar Printz (1641-1717) published the first three parts of his *Phrynis Mitilenœus*, a lengthy treatise which compiles much of the German music theory of the preceding generation. One of Printz's most significant and idiosyncratic innovations is his naming and describing of numerous kinds of cadence, or *clausula formalis*, many of which had never before been considered to constitute distinct cadential types. Equally noteworthy is the way in which these various categories are logically organized. In this paper I investigate both these aspects—the substantive and the formal—of Printz's doctrine of cadence. I first demonstrate the dependence of the doctrine's categorial organization on intellectual trends of its day. Printz names and describes these categories in a highly systematic fashion that reveals his indebtedness to the pedagogical tradition spearheaded by the innovative French educator Petrus Ramus (1515-72). I then consider the substance of Printz's cadential ideas, showing that Printz's seventeen categories of *clausula formalis* comprise a rich diversity of cadence types, many of which would be disregarded by modern theoretical judgments. The significance of this wide variety of cadences, and its accompanying range of degrees of closure, becomes apparent when I consider them in combination with the treatise's incipient theory of form. Through an application of his doctrine to contemporaneous compositions, I show that Printz's theory of cadence provides an effective and cogent way of understanding how form and closure function in the music of the early Baroque.

Applying Vicentino's Theories of the Chromatic and Enharmonic to Two Madrigals by Luzzaschi Jonathan Wild (McGill University)

In his 1555 treatise *L'antica musica ridotta alla moderna prattica* Nicola Vicentino developed a theory of composition using a quarter-comma meantone tuning extended to thirty-one tones per octave. He claims the several musical passages he provides in this enharmonic system may be performed with or without the chromatic accidentals and enharmonic inflections, the better to appreciate the fine adjustments involved. This leads to a provocative suggestion: that the works of other composers may be improved by incorporating similar enharmonic inflections. In this paper I take Vicentino's suggestion seriously, and give an account of my attempt to use the relevant portions of *L'antica musica* as a practical manual for the editorial "enharmonization" of two chromatic madrigals by the slightly later composer at the Ferrara court, Luzzasco Luzzaschi: *Se parti i' moro* (from Book 5) and *Itene, mie querele* (from Book 6).

For an adequate understanding of the results, the 21st-century musician will need to hear, as faithfully as possible, the startling effects of a shift by a fifth-tone (i.e. one thirty-first of an octave). My presentation therefore makes illustrative use of a performance recorded by a professional early music vocal group, retuned in post-production to Vicentino's system, allowing a naturalistic rendering with reliable intonation.

Important stylistic data about Vicentino's own use of these new compositional resources is found through an analysis of his surviving enharmonic passages; we may use this data to fill in some gaps in the explanations of the treatise. The paper also demonstrates a modern transformational approach to triadic successions in a pitch-class universe of 31 tones.

CLASSROOM TEACHING VIDEOS FOR JOB APPLICATIONS

Sponsored by the Professional Development Committee

Nancy Rogers (Florida State University), Chair

Panelists:	Sarah Ellis (University of Oklahoma)
	Leigh VanHandel (Michigan State University)
	Lawrence Zbikowski (University of Chicago)
Presenter:	Johanna Devaney (Ohio State University)

This special session begins with an hour-long moderated panel discussion. Panelists who have served on recent music theory search committees describe their own experiences reviewing teaching video submissions for job applications and discuss general considerations such as:

- the advisability of primarily showing lecture vs. including interaction with students
- the effectiveness of a "class" populated by friends and colleagues rather than real students
- whether is it preferable to show a single unedited class or segments of different types of classes (e.g., written vs. aural skills)
- aesthetic concerns (e.g., the relative value of high-quality video and high-quality audio, the importance of avoiding abrupt cuts, and whether it is possible for a video to appear *too* polished)

Audience members will be invited to pose questions and offer comments.

Following the panel discussion, there will be a presentation demonstrating the technical steps involved in creating a teaching video, reflecting on various practical decisions that must be made along the way (most notably aesthetics, expense, and the required learning curve). Some issues to be addressed include:

- appropriate equipment (e.g., a video-capable digital camera vs. a dedicated video camera);
- ideal audio capture (e.g., the advisability of an external microphone, and the associated practical issue of synchronizing audio and video);

- the need for multiple camera angles, zoom, and shifting focus on the teacher vs. visual aids;
- the editing process (including recommended software, mixing the audio track, and compression formats for the final product);

• the advantages and disadvantages of various video file formats.

Time will be reserved for questions and comments from audience members.

TECHNOLOGY-ENHANCED INSTRUCTION *Sponsored by the Professional Development Committee* Nancy Rogers (Florida State University), Chair

Using Video to Enhance (or Create) the Music Theory Classroom Greg McCandless (Full Sail University)

Today, there are several inexpensive (or free) programs that have the capability to capture one's desktop, record audio, and support digital editing toward the creation of professional-looking video files. Music theory instructors can take advantage of such software to enhance their on-campus instruction as well as promote e-Learning. This presentation will demonstrate how a variety of video productions created through the use of screencasting software, presentation programs, and virtual classroom environments can optimize synchronous classroom time, provide meaningful feedback, and deliver media-rich instruction for both campus and online theory students.

This presentation begins by discussing two ways in which screencasting software can maximize class time for on-campus courses. First, screencasts that provide students with clear directions for typical theory assignments are shown. These screencasts demonstrate how simple it can be to eliminate this type of instruction from the synchronous classroom environment, thus saving time to engage with more meaningful content. Second, a screencast is given as an example of how such software can be used in assessment. Next, examples are provided that explain how screencasting programs and/or video editing software can be used in conjunction with notation and presentation software to create media-rich video lectures or microlectures. These assets can function as supplementary lessons or as primary lectures in a "flipped" classroom. Additionally, they can serve as the basis for online curricula. The presentation concludes with a brief overview of virtual classrooms and demonstrates how video archiving functionality can provide synchronous and asynchronous music theory instruction.

A Practical Guide to Creating Instructional Videos and Screencasts: Technology Resources for Blended and Flipped Pedagogy

Deborah Rifkin (Ithaca College)

To accommodate flipped and blended teaching methods, video instruction and screencasting have become prevalent in higher education. This presentation demonstrates easy-to-learn software and iPad applications that can be used to create instructional videos. Many of the tools are free! In addition to a technical introduction, the presentation will also share best practices in designing effective videos.

Why create videos? In blended courses (i.e., those that include online resources), students can watch and re-watch videos at home, strengthening concepts that were introduced in class. Students can stop and start the video, pacing the information flow according to their individual needs. Flipped classes can also benefit from videos. Flipped instruction refers to the practice of moving lower-level learning tasks out of the classroom to allow more time for higher-level learning in class. For example, a flipped class might transform a class lecture into a video watched at home, so that there is more time for collaboration, discussion, and group activities in class. Flipped classes reserve the time with the teacher and one's peers for the learning tasks that have the highest cognitive load, such as applying, analyzing, or synthesizing material.

Whether used as the primary means for introducing new material or as supplements to class, instructional videos can be an effective pedagogical tool. In this presentation, we will explore some tools for creating screencasts and videos.

Two Low-Frill, Easy, and Effective Ways to use Technology Jan Miyake (Oberlin College Conservatory)

Using technology to enhance teaching can take significant time and energy to learn, implement, and evaluate. Among my technological experiments, two stand out for "best bang-for-the-buck status": (1) receiving, commenting on, and returning low-stakes writing assignments using Google Docs and (2) creating more classroom time for person-toperson learning by pod(or video)casting. For each of these activities, I will describe pedagogical rationale, walk through set-up processes, share real-life examples, and reflect on improvements for future classes.

Enhanced Podcasting in Theory and Aural Skills Classes

Anna Stephan-Robinson (West Liberty University)

An enhanced podcast can include any combination of audio, spoken commentary, still images, and links. It can be viewed on a PC, Mac, iPad, iPod, or iPhone, or uploaded to a learning management system or YouTube. Music theory and aural skills instructors can use these podcasts to visually represent concepts, to provide practice opportunities for solfège or rhythm drills, and even to have students make their own brief examples to demonstrate understanding of concepts. In this presentation, I briefly discuss some of these uses and then show participants how to get started making an enhanced podcast using GarageBand software.

ROCK FORMATIONS

Shaugn O'Donnell (City University of New York), Chair

Further Thoughts on the Melodic-Harmonic Divorce

Drew Nobile (University of Chicago)

It has been noted several times that the relationship of melody to harmony is looser in popular music than in common-practice tonal music—so much so that Allan Moore has dubbed this the "melodicharmonic divorce." Several studies mention the divorce, especially Temperley 2007, who attempts to enumerate the specific conditions under which the divorce occurs. What is missing from these studies, however, is a systematic method of *interpreting* the melodic-harmonic divorce: since the traditional rules of counterpoint do not apply in these situations, what processes, if any, are governing melodic and harmonic structure?

To answer this question, I will outline three situations in which the melodic-harmonic divorce occurs, each of which gives rise to its own voice-leading interpretation. Situation #1, a "hierarchy divorce," arises from the melody existing at a deeper level of structure than the harmony—in other words, the foreground *chords* participate in embellishments while the melody continues to outline a prolonged harmony. Situation #2, a "rotation divorce," arises when the harmony contains a "chord rotation," placing the onus on the melody alone to create formal structure. And situation #3, a "syntax divorce," arises when both melody and harmony participate in a cadence or other

structural motion, but in incompatible ways, for example when a IV–I cadence supports $2-\hat{1}$. I will demonstrate that melody and harmony often "remarry" at a significant moment of a song, showing that the divorce is not just a structural feature, but can have expressive effects as well.

The Hybrid Syntax of Seventh Chords in Postmillennial Rock David Heetderks (Oberlin College Conservatory)

Recent studies of chromaticism in rock have focused on parsimonious progressions among triads. By contrast, chromatic motion among seventh chords in rock has received relatively little attention. My presentation addresses this gap by advancing a model of hybrid chordal syntax for seventh chords that encompasses both diatonic and chromatic progressions. I explore the model's application to music by rock and hip-hop groups active since 2000, including the Dirty Projectors, Radiohead, Grizzly Bear, and Odd Future. I also examine the relationship between chromatic progressions, lyrics, and timbre, arguing that the hybrid syntax often evokes the unnatural or an outsider identity.

Research into rock harmony by Biamonte, Stephenson, and Tagg has identified normative rock progressions that use fifth-based root motion or characteristic modal patterns. Chromatic progressions disrupt these norms, and I argue that rock songs often introduce chromatic seventh-chord progressions through one of two schemas. In a fragment link, a small number of related chromatic progressions connect disparate fragments of normative progressions. In a substitution, normative chords are replaced with chords that closely resemble them. I show the relationship between chromatic seventh-chord progressions by placing them in a tunnel-shaped voice-leading space that builds upon voiceleading maps designed by Cohn, Douthett, and Steinbach. The space groups similar chord-types and shows several features of voice leading, such as total displacement and absolute distance. My presentation demonstrates that chromatic seventh-chord progressions are frequently part of rock songwriters' harmonic palette, and that the two schemas of fragment-link and substitution form part of rock's distinct tonal style.

Rhythmic and Timbral Associations in Sufjan Stevens's "Come On, Feel the Illinoise!"

Megan Lavengood (CUNY Graduate Center)

The music of indie pop artist Sufjan Stevens is quickly recognizable through his use of lush textures created by using both electric instruments and acoustic orchestral instruments in Reichian counterpoint with one another, as well as his preference for asymmetrical meters. "Come On, Feel the Illinoise!", from the album by the same name, is a representative example of Stevens's output. The song is rather static harmonically, relying on the repetition of either a single chord or a four-chord pattern. Thus, more traditional harmonybased analytical techniques are not of interest when examining this music. Instead, Dora Hanninen's associative sets and landscapes are tools that elegantly relate the more salient elements of timbre and rhythm that lend this song its complexity.

Prominent associative sets are defined primarily based on rhythmic associations, and relationships are drawn between them regarding their timbre, i.e., the instrument being played. After this process, the resultant sets are arranged into an associative landscape, which shows the organization of the sets in the temporal dimension. This demonstrates several things: first, the music is clearly divided into two largely unrelated sections; second, the initial section conforms to verse-chorus design, while the second section is formally elusive; third, the deployment of segments within a single subset varies depending on timbre, since the voice has different segments presented horizontally (through time), while the instrumental parts present segments vertically (between instruments). These facets are elucidated through the use of associative sets in a way that other methodologies may not capture.

Grammars for Funk Drumming Patterns

Richard Ashley (Northwestern University)

Drum parts in popular music have recently become an object of musictheoretic discussion (Rockwell 2008, Benadon 2012). Here I report on the findings of an investigation into the grammatical structures found in real-world corpora of drum parts, demonstrating how they parallel some important features of tonality without using conventional pitch structures.

The drum parts examined are taken from instructional books by master drummers as well as audio and video recordings of their work. These drum parts, mostly in "linear" style, where only one instrument is struck at a time—in effect, *Klangfarbenmelodien*—were analyzed in terms of the sequences of sounds used, at different sequence sizes (from zero order to third-order). Sound events were considered not only as abstract tokens, but also as acoustic contrasts and as actions within the constraints and possibilities of the drum set.

The drum patterns were modeled as traditional finite-state networks and as probabilistic grammars, presented as networks and matrices. The patterns display three notable features. First, they exhibit sparseness of connection, using only a fraction of possible sound to sound transitions. Second, they are hierarchical and referential. Finally, both unidirectional and bidirectional structures are found, with unidirectionality being typically used to delineate larger structural boundaries. Parallels with theories of voice leading (Huron, 2001, Quinn, Callender, and Tymoczko, 2008) are noted, as are relationships to theories of metric structure (Lerdahl and Jackendoff 1983, Hasty 1997, Butler 2006, Danielsen 2006, London 2004). The cognitive implications of these findings are briefly explored.

DOTS, DISJUNCTURES, AND DIAGRAMS

Guy Capuzzo (University of North Carolina Greensboro), Chair

Connecting the Dots: Compositional Process in Elliott Carter's Fourth String Quartet

Laura Emmery (University of California, Santa Barbara)

Deciphering the sketches for Elliott Carter's Fourth String Quartet (1986) can be a daunting task. The sheer number of folios is a staggering 1117 pages, and the content is seemingly impenetrable; most of the material is devoted to morphological analysis of rhythmic patterns, interval structure, and pitch sets. Due to their intricate nature, some scholars have found the sketches to be counter-intuitive in retracing Carter's compositional process, in that the repeated preparatory exercises often *appear* to have no direct relation to the final product. My examination indicates quite the opposite— the repetition of rhythmic patterns, beat divisions, and calculations is not only methodical, but necessary. I argue that by the time Carter finished sketching the rhythmic and harmonic processes, he had already conceived the entire quartet.

By focusing on the details of each folio—calculations of the pulse divisions, subtle changes in rhythmic alignments, and harmonic charts— I reveal a logical hierarchical system. After outlining the general longrange polyrhythmic structure of the quartet, Carter uses dots to map distinct characteristic rhythmic grid to each instrument. By superimposing the underlying pulsations of each part, he marks points of polyrhythmic alignment, and forms a higher-level composite rhythmic structure. Within a small subset of measures, Carter transforms this dot-notation into elaborate rhythmic figures that fit within the previously established framework of aligned pulses. Next, Carter assigns unique intervallic restraints to each instrument. Lastly, Carter adds a general formal outline of the piece, descriptive character of instruments in certain sections, and the desired effects. He repeats these stages for each section of the piece.

Groove, Variety, and Disjuncture in the Rap of Eminem, André 3000, and Big Boi

Mitchell Ohriner (Shenandoah Conservatory)

Recent studies of rhythm in popular music have focused on the concept of groove, the constellation of pitches and rhythms repeated throughout a song. Rap music contains grooves in that the instrumental parts ("the beat") are repeated throughout. But elements of the rapping vocal part—rhyme scheme, accent structure, metric placement, etc.—can project a groove with as much repetition and specificity as the beat itself. This paper details a new method for visualizing and representing these "vocal grooves," analyzing such grooves in the verses of Eminem and both members of Outkast (Big Boi and André 3000). Like instrumental grooves, vocal grooves facilitate the entrainment of listeners. Yet language constrains them, as a rapper may exhaust viable rhyming words or tire of the same number of syllables per measure.

This is a fruitful paradox for rappers: they must negotiate listeners' need for repetition with their own need for variety. Thus rap verses often contain several successive vocal grooves, and therefore rappers must address the fluidity of the junctures between them. I show a contrast between Eminem and the members of Outkast in this regard. Whereas Eminem changes vocal grooves instantaneously to highlight a shift in the text's tense, the Outkast rappers smooth the transitions between vocal grooves. Ultimately, as rap is one of many genres of growing interest to music theorists in which the most appealing aspects
evade description through conventional analytical techniques, I hope this work can aid theorists interested in the voice and its relation to any groove.

MOVING MEDIANT MOTIONS

Matthew Bribitzer-Stull (University of Minnesota), Chair

What's in a Secondary Key Choice? The Diatonic (Sub-) Mediant in Major-Mode Sonata Form

Boyd Pomeroy (University of Arizona)

The exceptional rarity of the (minor) diatonic mediant or submediant as the secondary key in major-mode sonata form seems counter-intuitive: as the major-mode analogues of diatonic options from a minor tonic, they might be expected to occur much more frequently. This paper will explore 1) the rationale(s) for their rarity; 2) specific compositional problems they give rise to; and 3) their implications from Schenkerian and Sonata Theory perspectives. Related general questions include the aptness of various canonical Schenkerian models of sonata form, and the expressive correlations of secondary key choices.

In tonal-structural terms, the diatonic mediant possesses little of the dominant's polarity with the tonic, conferring a quality of "weightlessness" to the structure's deep-level arpeggiation. Composers displayed a notable penchant to compensation for this, by problematizing the structure's arpeggiation and interruption bases in some way. Examples include Beethoven's Symphony No. 7/iv and Quartet Op. 127/I, Dvorak's Piano Quintet/I, and Tchaikovsky's Symphony No. 1/iv. The diatonic submediant possesses even less tonal polarity; instead the relative minor is wholly absorbed as a region of the tonic. The upper third of S's fifth-progression in the second key now passively duplicates P's third-progression in the tonic, redoubling the second key's quality of "weightlessness." Again the few extant examples (principally early works of Brahms-the Sonata Op. 1/i and the original and revised versions of the Piano Trio Op. 8/i) rise to the compositional challenge by (again) problematizing tonal-formal interaction in ways related to the idiosyncratic key choice.

"I'll Never Know What Made it So Exciting:" Dramatic Intensification in Musical Theater's Chromatic Third Modulations Brian D. Hoffman (Butler University)

In recent articles by Michael Buchler and Christopher Doll, the authors examine the feeling of "intensification" brought on by direct modulations in musical theater and rock, respectively. Both cite stepwise modulations as the most idiomatic expressive option, which Buchler aptly contrasts with the *utilitarian* role of modulations by third (to accommodate both a male and female singer in a duet, for example). However, several idiomatic passages from the musical-theater literature suggest that modulation by chromatic third often serves an *expressive* purpose equal to Buchler and Doll's "intensification."

Examples of dramatic intensification brought on by chromatic third modulation divide into three types: 1) Phrase modulations by chromatic third that highlight a particular *lyric*; 2) *Formal sections* that modulate by chromatic third; and 3) Successive modulations by major third that span the *complete song* and form a cycle. In each type, the new key area ultimately returns to the original tonic, further setting these examples apart from the often-mentioned stepwise modulations in pop music and musical theater.

Thursday evening, 31 October

ADDRESSING THE GENDER IMBALANCE II: A FIVE-YEAR CHECK-UP AND A FIVE-YEAR PLAN Sponsored by the Committee on the Status of Women Laurel Parsons (University of British Columbia), Chair

Brenda Ravenscroft (Queen's University) Jennifer Bain (Dalhousie University) L. Poundie Burstein (Hunter College and the Graduate Center, CUNY) Jane Piper Clendinning (Florida State University) Severine Neff (University of North Carolina, Chapel Hill)

At the 2008 annual meeting in Nashville, the CSW presented a session entitled *Addressing the Gender Imbalance*, in which four speakers—then-CSW Chair Brenda Ravenscroft, Robert Zierolf, Sharon Krebs, and Harald Krebs—presented statistical and qualitative data pertaining to women's membership and participation in the Society. Specific challenges were identified as a result of the ensuing discussion, including increasing the membership rates of women in the Society, increasing the number of women on its journals' editorial boards, and encouraging more women to submit conference proposals and journal articles. Five years later, how many of the challenges posed in 2008 have we met, and which continue to need attention? In this session, Brenda Ravenscroft (Queen's University) will review the Nashville findings; Severine Neff (University of North Carolina, Chapel Hill), Music Theory Spectrum's first (and as yet only) female editor, will discuss women's participation in Spectrum and Music Theory Online, and Jennifer Bain (Dalhousie University), Chair of the Ad Hoc Demographics Committee, will present the most recent SMT statistics with respect to gender. L. Poundie Burstein (Hunter College and the Graduate Center, CUNY) will present ideas for increasing women's membership and participation in the Society over the next five years. Finally, Jane Piper Clendinning (Florida State University) will reflect on the changes she has seen in the status of women in music theory over the past 30 years, and move us toward a vision statement for the future. Break-out sessions will then allow audience members to participate in the creation of a new five-year plan.

ANALYZING WESTERN CONTEMPORARY MUSIC WITH ASIAN INFLUENCES

Sponsored by the Committee on Diversity

Nancy Yunhwa Rao (Mason Gross School of the Arts, Rutgers University), Chair

Compositional Techniques in Solo Piano Works by Chinese-American Composers: A Performer's Perspective Wendy Wan-Ki Lee (Chinese University of Hong Kong)

Performing contemporary solo piano works by Chinese-American composers calls for a profound understanding of both Western art music as well as Chinese traditional music and performance practices. Musical passages that are derived from their composers' attempts at imitating the sounds of Chinese folk singing and playing techniques of Chinese traditional instruments, for example, are often heard in these pieces. As a result, pianists playing such compositions should not only have acquired the technical facility to perform demanding finger work at the keyboard, but they must also be flexible and imaginative enough to engage themselves in a variety of musical styles and gestures that are deeply rooted in a culture that they may not be particularly familiar with.

My presentation intends to explore ways to facilitate pianists and scholars in learning such a body of repertoire, via a detailed analytical study of various solo piano works that were written in the past fifty years by Chen Yi, Zhou Long, Bright Sheng, and Tan Dun. I will discuss the compositional devices that are commonly used in these works, examine their interpretive discrepancies when performed in the Chinese and Western traditions, and demonstrate these with live performances of excerpts. I will also attempt to elucidate how the intense "rubbing" of these compositional techniques have blurred the divide between what is Chinese or Western in these pieces, and how their amalgamation can better inform us of the composers' intent, to the effect of a musical experience that is refreshing and unique of its own.

Tôru Takemitsu and the Traditional Japanese Instrument: An Interdisciplinary Approach

Hideaki Onishi (Yong Siew Toh Conservatory of Music, National University of Singapore)

As Western colonialism spread to other regions of the world, the cultural products—including music—of European nations and of those distant lands were affected. European composers began to incorporate musical elements associated with foreign cultures into their own music; conversely, non-European composers became more deeply engaged with European idioms.

The mixtures of vernacular and Western forms that have occurred since those early experiments suggest that the idea of national identities in music remains complex and requires further investigation. Such reevaluation would benefit from a critical stance that engages the idea of relativism, since political, economic, and cultural factors may inform our readings of works. A post-colonial perspective, then, becomes particularly relevant to analysis because cultural and social contexts are sometimes crucial to musical expression.

Conceived as a case study, with an approach that combines settheoretic analysis and the methodologies of post-colonial studies, this paper examines several works by Tôru Takemitsu from the 1960s and 1970s that employ traditional Japanese instruments such as the *biwa* and *shakuhachi*. Specifically, works such as *Distance*, *November Steps*, and *Autumn* will be treated as a group that precedes the so-called "garden music" of Takemitsu's output from the late 1970s until the end of his career. Interestingly, Takemitsu's "Japaneseness" is not manifested in the use of Japanese instruments, but in his handling of time and form in more "Western" compositional contexts.

Mediating American Audioscapes: Structural Function of Instruments in Works of Harry Partch, George Crumb, and Tan Dun

Chien-Chang Yang (National Taiwan University)

Following Schoenberg's revolutionary idea of *Klangfarbenmelodie*, tone colors generated by innovative instrumentation have become one of the most essential features in the works of post-war composers. Instrumental extended techniques have as well long been practiced as an important compositional resource in new music. However, the role of the instrument itself, especially instruments of non-European origins has usually been regarded as structurally marginal or simply as exotic supplement in a musical work. Rather than viewing instrumentation from perspectives of tone-coloring and extended technique, this paper explores the structural function of non-European instruments in new music as a mediating device between different conventions of musical listening.

The compositional practice of the American composer Harry Partch is a pioneering example in point. After reading Hermann von Helmholtz's monumental *On the Sensation of Tones*, Partch claimed to abandon the arbitrarily determined tuning system in the European audio culture. Although Partch's experimental approach had not earned recognition in mainstream musical institution, his efforts have gained respect from different experimental composers such as Stockhausen, Ligeti, Sciarrino, and the French spectralists. In Philip Glass's testimony, the difficulty of Partch's music lays in how to attune one's hearing to his unorthodoxly tuned harmonies.

This paper argues that instruments of different cultural origins can function as mediating devices to tune-in, to borrow Alfred Schultz's concept, the different listening habits co-existed in modern society. Finally, this paper will also demonstrate recent works of American composers using instruments of both Asian and European traditions. HISTORY AND FUTURE OF *MUSIC THEORY ONLINE* Yonatan Malin (University of Colorado–Boulder), Moderator Justin London (Carleton College) and Brent Yorgason (Marietta College), Respondents

Music Theory Online has been a leader in the use of online technologies from its remarkably early inception to the present, and it has played a pivotal role in the emergence of new methodologies in the discipline of music theory. The upcoming twentieth anniversary provides an impetus to reflect on the history of the journal and envision new futures. The panel will document the early history of the journal, the leveraging of new technologies over the past twenty years, the journal's role in the emergence of new methodologies and areas of investigation, and links between scholarship and demographics across the journal's history. These four topics will be addressed in turn by the four past editors of MTO: Lee Rothfarb, Eric Isaacson, Timothy Koozin, and Matthew Shaftel. A fifth presenter, Kris Shaffer, will propose an MTO experiment in open peer-review, following the lead of journals like the Journal of Digital Humanities. Open peer-review may facilitate dynamic scholarly interaction and the rapid dissemination of new research-as other methods have throughout the history of MTO.

Early History of Music Theory Online

Lee Rothfarb (University of California, Santa Barbara)

This segment of the panel deals with the history and early scholarly and technological growth of Music Theory Online, which was born in the first half of the 1990s, during the pioneering days of electronic journals, among them Stevan Harnad's *Psycologuy* and the team-edited *Postmodern* Culture. Considering MTO's present leading-edge scholarship, state-ofthe-art multimedia technology, worldwide high profile, and professionality on par with print journals established decades earlier, it is easy to forget its decidedly modest origins a mere 20 years ago. Arising from ideas connected with SMT's email list, which launched in early 1991, MTO debuted in February 1993 with a pilot issue numbered, unpretentiously, 0.1. The presentation sketches the path from its anecdotal beginnings up through its early years as an emergent multimedia e-journal on the World Wide Web, and touches on various encountered and then anticipated problems in connection with electronic scholarly publications, as gleaned from discussion with editors of other early online journals.

Riding Technology's Leading Edge

Eric J. Isaacson (Indiana University)

I survey in detail MTO's use of web design and multimedia features from its inception to the present. Through various visualizations, I track the frequency with which the many graphical, audio, visual, and animation technologies have been used in MTO over time, highlighting notable "firsts." I correlate these developments with the general emergence of these technologies to show the extent to which MTO has been at the forefront of current multimedia technologies since its inception. For instance, HTML, Shockwave, RealAudio, the DjVu graphic format, and the Scorch plugin for viewing Sibelius files all appeared within two years of their general introduction. Considering time for editorial review and production, not to mention writing the articles in the first place, this is a remarkable rate of adoption. At the same time, an examination of the "shelf life" of selected file formats illustrates the problem of technological obsolescence in a media-rich journal. A number of articles that are now at least partly "broken" because browser plugins are no longer readily available for certain technologies (such as DjVu, RealAudio, and MIDI). This informs some general observations about the future of electronic publishing.

The Evolving Content and Design of *Music Theory Online* Timothy Koozin (University of Houston)

This presentation will provide a retrospective view spanning the full history of *MTO* since 1993, examining how topical areas and presentational strategies have evolved as authors leverage the technological capacities of *MTO* to explore musical processes and ideas. *MTO* has attracted writers interested in articulating new methodologies, forging new interdisciplinary connections, and reevaluating our evolving identity as a scholarly society. A broadening in musical repertoires and analytical approaches has paralleled developments in digital media design, fostered by the flexibility *MTO* offers as an open-access medium for publication authored and produced by scholars. A wide range of studies in musical meaning can be traced from phenomenological approaches and critical theory to cognitive theory and semiotic methodologies. Building on the dialogue of ideas expressed in the early plaintext *MTO* articles, multimedia articles emerged in the late 1990s. The capacity to focus on specific performances through study of audio

and video has been invaluable in *MTO* studies devoted to analysis and performance. Graphic renderings and animation have been integrated in approaches to visualization of musical processes, notably in transformational theory. Changes from fixed texts to multimedia and interactivity have reflected shifts in values and ideology that have bearing on the ways that we construct knowledge. Further study of these relationships, as evidenced in our past scholarly works, may contribute to greater understanding as we embrace new emerging technologies.

Demographics, Analytics, and Trends: The Shifting Sands of an Online Engagement with Music Theory Matthew P. Shaftel (Florida State University)

Matthew R. Shaftel (Florida State University)

Drawing from web analytics as well as submission and publication reports over the past twenty years, this talk will explore trends in topics and demographics across *MTO's* history. The examination of the publications reports will show how the subjects of articles have shifted over the past two decades, and will show the demographics of submissions and acceptances as compared with the overall demographics of the Society for Music Theory. The web analytics will allow unique insight into the development of readership over the past few years, noting in particular the growing geographical diversity of the readership. In addition, to the extent that specific analytics are available, I will be able to trace popular topics from the readership side, showing which subjects and what sort of articles attracted the most reader clicks, the largest numbers of return visitors, and the most time spent on the page. Ultimately, this will provide a unique record of our Society's most public voice while pointing to developing trends.

A Proposal for Open Peer Review

Kris Shaffer (University of Colorado-Boulder)

Since its early days, *Music Theory Online* has leveraged new digital technologies to increase access to high-level scholarship and facilitate discussions of published materials inside the journal itself. Now, new technological developments are available to academic publishers, and several other online journals in the humanities have leveraged these technologies to develop new publication models, leading to greater service to their respective scholarly communities. In particular, journals like the *Journal of Digital Humanities (JDH)* and aggregators of scholarly content like *Digital Humanities Now (DHNow)* and *American History Now*

are promoting more active and timely dialogue within their respective disciplines through a process called open peer-review. By using a transparent, non-anonymous, web-based review process, open peer-review ensures high visibility for good work, extensive vetting by the scholarly community pre-publication, and timely publication and responses, all the while retaining a meaningful "peer-reviewed publication" line on the C.V. for articles that make the final cut.

This presentation will explain the process and potential benefits of open peer-review using *DHNow* and the *JDH* as a model, briefly outline the history of an article that followed the open peer-review process, and conclude with a proposal for how *MTO* might experiment with the open peer-review model in a single issue to gauge its potential for our field, following the example of *DHNow* and *JDH*.

SCALAR SPACES

Richard Cohn (Yale University), Chair

The Synthetic Scale, Space S, and Sonata Form in Charles Griffes's Piano Sonata

Devin Chaloux (Indiana University)

In the midst of Charles Griffes's tragically shortened compositional career, many composers were beginning to abandon tonality altogether. Composed in 1917–1918 (revised 1919), Griffes's Piano Sonata has been described as "uncompromisingly dissonant and muscular" (Anderson, 1993). The work employs the synthetic scale, D-Eb-F-F#-G#-A-Bb-C#, which contains three augmented seconds (Eb-F#, F-G#, Bb-C#), two [012] subsets (C#-D-Eb, G#-A-Bb), a HEX_{1,2} collection, and six of the eight notes in an OCT_{0,2} collection. But what exactly makes this work dissonant; moreover, what is dissonance to the nineteenth-century listener?

This paper investigates Griffes's meticulous use of the synthetic scale throughout the sonata as a generator of both stability and dissonance. By examining the specific spelling of pitch classes, the synthetic scale can be mapped onto Steven Rings's Space S from his Tonal GIS (2011). As the spelling of pitch classes changes, the tonic and shape of the synthetic scale in space S change. Thus, a tonal hierarchy can be created for both pitch and harmonic content in the sonata, allowing for investigation of formal principles in the sonata.

Many recent theories aimed at tackling issues of harmony in mid- to post-Romantic music, such as neo-Riemannian theory, rely on enharmonic equivalence; yet, these repertoires still strongly suggest elements of tonality. By rejecting enharmonic equivalence, even in profusely dissonant music like the Piano Sonata, and adapting Rings's Space S to show scale-degree function, the potential to show both smalland large-scale tonal centers can offer a narrative to discuss highly complex music.

Scalar Dissonance: Mismatch, Porosity, and Reorientation in Twentieth-Century Polymodality

José Oliveira Martins (Eastman School of Music, University of Rochester)

Despite recent investigations into the global pitch structure of polymodal compositions, the deployment of simultaneous but different scale-strata remains "under-theorized." The analysis of polymodality/tonality faces long-held contentions regarding the perceptibility and syntactical coherence involved in the simultaneity of different scales, chords, or keys. In line with experimental work on auditory stream segregation, this paper argues that there is an unnecessary connection between the scalar coherence and the projection of a pitch center of a given stratum. The methodological approach of the paper redefines the identity of the combined strata away from keys, with implied centers, root progressions and harmonic functions, focusing instead on the linear patterning of each stratum and on the contrapuntal relations formed across strata. Following on the relatively sparse theoretical work on polytonality, dual-level organization, polymodality, and polyscalarity, this paper proposes a model of scale interaction for polymodal settings of early twentieth-century composers. The proposed model for scale interaction is inspired by theoretical framework developed for metrical dissonance theory, specifically the total or partial conflicting alignment of different (scalar) strata. The paper assesses the type ("grouping," "displacement," and "successive") and degree ("mismatch" and "porosity") of the scalar dissonance, sets up a graphic representation for scale relations, proposes a listening/analytical strategy ("reorientation") for relating scale strata, and probes the methodology in works by Bartók, Milhaud, Prokofiev, and Stravinsky. The paper also explores the notions of direct and indirect dissonance (temporal simultaneity and succession of scales) and the degree of assimilation of mismatch for various scale-step sizes.

Normalizing Musical Contour Theory

Rob Schultz (University of Kentucky)

The advent of the numerical representation of contour was a genuine watershed in the development of musical contour theory. Both Michael Friedmann (1985) and Robert Morris (1987) pioneered the practice by mapping pitches in ascending registral order onto the subset of non-negative integers from 0 to n - 1, where n = cardinality. This notation identifies pitches solely by their relative height, thereby eschewing any reference to specific interval size, and effectively transforming pitches in pitch space into contour pitches in contour space.

The variable end-point mechanism this procedure entails, however, often yields counterintuitive and inconsistent results when comparing csegs of different cardinalities. In some instances, it falsely implies that an expansion or contraction of contour space has transpired. In other cases, it grossly misrepresents the phenomenological disposition of certain members of a given c-seg, yet remains perfectly true to that of others.

This paper addresses the analytical pitfalls of the integer-based contour labeling system by instead adopting a *normalized* scheme that maps pitches onto evenly distributed subsets of the real numbers from 0 to 1 inclusive. Not only does this systematically eliminate the distortions and inconsistencies that crop up with respect to mixed-cardinality csegs, but it also provides a considerably more nuanced metric for intervallic distances in contour space. Using analytical case studies juxtaposing the two notational systems, the paper demonstrates how the normalized representation of contour both enhances and extends the analytical capabilities of musical contour theory by more effectively modeling the transformational implications embedded therein.

Schubert's Harmonic Language and the *Tonnetz* as a Continuous Geometry

Jason Yust (Boston University)

Because of the evident value of the *Tonnetz* for explaining the exceptional features harmonic language of composer like Schubert, such as his extensive use of mediant related keys and major-third cycles, it is widely used despite flaws that limit its applicability. Among these are the fact that it relates only major and minor triads, and not other kinds of tonal chords or collections, and that it is a network rather than a true geometry. We can eliminate these problems by reconstructing the

Tonnetz using the discrete Fourier transform (DFT) on pcsets. Ian Quinn uses the magnitude of the DFT components to define a quality space for set classes, discarding the transposition-dependent phases. To define a harmonic phase space, I instead use the phases of the third and fifth DFT components. These are the largest-magnitude components for major and minor triads, and represent a pcset's "average" augmented triad and circle-of-fifths balance, respectively. The arrangement of triads, consonant dyads, and singleton pcs in this space reflects the structure of the Tonnetz. However, we can plot any pcset or multiset in it, including seventh chords, scales, singleton pcs, and sums of scales and chords.

With this more versatile tool I explore issues of chord vs. collection, *Tonnetz* regions vs. Weber regions, common-tone transitions, and the transgression of affective major-minor boundaries in Schubert's "Rosamunde" Quartet, late Piano Sonatas, and C-major Quintet.

Friday morning, 1 November

UNPACKING THE COMPOSITIONAL TRUNK: A GRAND TOUR OF EARLY-MODERN HARMONY

Gregory Barnett (Rice University), Chair

Unpacking the Box in Frescobaldi's Ricercari

Massimiliano Guido and Peter Schubert (Schulich School of Music, McGill University)

"Unpacking the box" means first composing a four-part progression and then extracting voices to be sounded imitatively (Schubert and Neidhöfer 2006). The first explicit appearance of the descriptive term is in Burmeister (1606). Our presentation focuses on a collection of "cadences" included by Diruta in *Il Transilvano* (1609). These cadences repay close study, for they show how a progression can contain contrapuntal ideas of a high degree of sophistication: the four voices provide all the material needed for making a point of imitation, with several lines in invertible counterpoint and imitation. Diruta's schemata constitute only a first step for learning this technique through improvisation. Examples from Frescobaldi's music reveal how he might have used this didactic method as a basis for a ricercar. However, a skilled composer such as he was would go far beyond Diruta, recombining themes at different time intervals, varying melodies through *inganno*, and other techniques. Diruta's examples provide a set of refined compositional tools, with almost no verbal explanation. The young organ student would have had to spend many hours of practice on these cadences to remember the four melodies, to be able to recombine them in their various transpositions, and to shorten them if needed. In other words, the student would have to feel comfortable handling the "box." Our presentation recreates a learning session, with the *maestro* explaining the art of counterpoint and his student realizing it at the keyboard.

Four-Part Homorhythmic Model Progressions in the Mid-Seventeenth Century

John Z. McKay (University of South Carolina)

Athanasius Kircher's Musurgia universalis (1650) has often been regarded as a backward-looking treatise on esoteric ideas such as the Harmony of the Spheres. However, Kircher's primary goal for the work was a novel algorithmic compositional method based on recent advances in mathematical combinatorics that could set any text-of any length, in any language-in four-part harmony. Dozens of tables in Musurgia provide four-part progressions in "simple" (strictly homorhythmic) and "florid" counterpoint. To allow an exhaustive collection of options to set words, phrases, and poetic lines, Kircher offers versions of the progressions for two to twelve syllables. These small segments of music could then be manipulated within an ars combinatoria process to set an entire text. Previous scholars have speculated that Kircher's method was only made possible by the non-syntactical nature of early baroque harmony, which placed fewer constraints on harmonic progressions than in later periods. A detailed examination of the tables tells a different story.

The present project involved a complete transcription of all of Kircher's numerical compositional tables into music notation including roughly 1,000 musical segments varying in length from a few sonorities to long imitative polyphonic phrases. Far from randomly connected sonorities, the tables put forth a clearly articulated musical grammar, emphasizing relationships and motions between "chords" that in many cases resemble standard tonal progressions in a modern textbook on classical harmony. The homorhythmic four-part segments are of particular interest, providing an unprecedented look into a kind of distilled harmonic syntax for the mid-seventeenth century.

Victoria's Secret: Harmonic Bass Lines? Steven D. Mathews (University of Cincinnati)

A striking aspect in select homophonic sections of Tomás Luis de Victoria's choral and polychoral compositions is his expressive use of circle progressions, or sequential motion by descending fifths in the bass. These enigmatic pseudo-Rameauian bass lines are remarkable because of Victoria's historical status as a pre-tonal composer. Moreover, they present analytical problems in light of the celebrated rules of sixteenth-century counterpoint.

Recent scholarship on the progressive aspects of Victoria's cadential rhetoric has sought a common ground between the prima and seconda prattica at the turn of the seventeenth century (Adams 2011). The present paper adds to this reception by discussing the implications of Victoria's circle progressions vis-à-vis the analysis of early music and the history of music theory. For the former, one must decide what combination of historicist and presentist methodologies will produce ideal insights into the peculiarities of Victoria's musical language. In this vein, my study seeks to identify early exemplars of an emerging harmonic compositional style within an ostensibly modal environment. Concerning historiography, these progressions persuade us to revisit the general origins of functional tonality and specifically consider the role of recursive formulas, the emancipation of the bass, methods of vertical composition, and sixteenth-century theoretical discussions. The development of a structural discant-bass duo and description of descending fifth progressions in a sixteenth-century treatise by Tomás de Santa Maria may provide evidence for the apparent historical paradox found in select passages of Victoria's *oeuvre*: common eighteenth-century bass figures within the context of a late-sixteenth-century repertoire.

Englishing Tonality: Thomas Morley's Recompositions of Italian *Balletti* Megan Kaes Long (Yale University)

In 1595, Thomas Morley published *The First Book of Balletts*, a collection of "Italian madrigals Englished." Yet, rather than simply writing English words for unaltered Italian works as two of his predecessors had done, Morley created original compositions loosely modeled on Italian works, in the process defining the character of madrigalian style for a generation of English composers. By identifying how Morley manipulates Italian works, we can gain insight into the differences

between the national styles, and, more importantly, into the early development of tonality in England.

Analysis of Morley's balletts reveals four primary "Englishing" techniques. First, Morley establishes and confirms tonic more thoroughly than the Italians. Second, the dominant chord plays a larger role in Morley's balletts, often yielding predictive statement-response phrase structures. Third, Morley uses pre-dominant chords at cadences (yielding T-PD-D-T syntax) more regularly than his models do. Finally, in the rare instances that he chooses models without periodic phrase structure, Morley introduces periodicity. Notably, each of these recompositions downplays non-tonal elements of the models and emphasizes musical features that we associate with common practice tonality.

This paper will read Morley's recompositions of Italian *balletti* in terms of the early development of tonality in England, and will suggest that standard narratives about the history of tonality must be expanded to incorporate a wider variety of musical traditions. Morley's compositions and the English madrigal tradition more generally encourage a broader understanding of tonality, wherein the common practice is only one of several corresponding traditions.

MILLENNIAL COMPOSING

Philip Stoecker (Hofstra University), Chair

Rhythmic Dignity: Beat, Measure, and Tempo in the Music of James Dillon

Philip Rupprecht (Duke University)

Rhythmic intricacy in music by the Scottish composer James Dillon (b. 1950) was identified in the 1980s with New Complexity, but builds on earlier modernisms--Carter's tempo modulations, Nancarrow's timestretching, or Xenakis's "densification" of superimposed rhythmic layers. Analysts of complexity often cite notational innovation (Duncan) or, in Dillon's case, emphasize his rigorous organization of interacting parameters (Toop 1988) and concern for ensemble timbre (Alexander 1995), but the present paper will concentrate on the rhythmic dimension as listeners experience it. Dillon himself speaks of returning "a certain dignity to rhythm" at the foreground level.

Dillon's complexities arise by tension between a middleground of evenly spaced beats and a more varied surface patterning of attacks. The distinction between grid-like periodicity and intricate local subdivisions creates a phrase-level continuity that is surprisingly regular, while moment-to-moment change is constant. *Ti.Re-Ti.Ke-Dha* for solo drummer (1979) fuses European concepts of beat and measure---including rock-derived drum clichés--with the rapid interplay of contrasting tabla strokes (*bol* patterns) in Hindustani performance. My analysis explores a developmental treatment of rhythmic motives amid the complex surface, and the interplay of five- or ten-beat patterns against a tactus-like quarter note grid. In *Spleen* for piano (1980), surface irregularity evokes jazz pianism, but virtuosic polyrhythms, in the overall musical flux, are again anchored in isochronous measure divisions. Dillon concatenates rhythmic-melodic cells of varied length, building up a thundering continuum of cross accents and percussive clusters.

Combination-Tone Class Sets and Redefining the Role of *les* couleurs in Claude Vivier's *Bouchara* Bruen Christian (Duko Llaworrity)

Bryan Christian (Duke University)

Claude Vivier's homophonic treatment of combination tones – what he calls *les couleurs* – demands an extension of traditional methods of harmonic and spectral analysis. Previous scholarship overlooks how significant *les couleurs* are to larger issues of harmonic context and musical form in Vivier's style. Further, incomplete explanations throughout the secondary literature demand a revised and cohesive definition of *les couleurs* across Vivier's *oeuvre*.

To analyze all variations of *les couleurs*, I developed the concept of combination-tone classes (CTCs) and built upon Angela Lohri's (2010) combination tone matrix to create a dynamic CTC matrix. Given a dyad, the CTC matrix will show all possible combination tones, where each cell of the matrix represents a unique CTC. Each *couleur* corresponds to a set of CTC matrix cells and may be redefined as a CTC set.

Intensive CTC set analysis reveals a definitive correlation between CTC set and formal section in *Bouchara*. Though formally adjacent CTC sets are often markedly varied, many sets share a subset of lower-order CTCs, aiding in perception of spectral cohesion across formal boundaries. This analysis illuminates the interrelationships of CTC sets to their parent dyads, their orchestration, their playing technique, and form in *Bouchara*.

CTC set analysis is compared with Vivier's sketches for *Bouchara*, which suggests that *les couleurs* were intended as integral components of the work's musical structure. Though Vivier did not account for every

couleur used, CTC set analysis illuminates the missing *couleurs* and clears a new analytic path by which we may approach Vivier's late music.

Loops, Filters, Interruption and Fixation in Beat Furrer's *Invocation VI*

David Dominique (Brandeis University)

In *Invocation VI* for bass flute and soprano, Beat Furrer utilizes materials and techniques influenced by American Minimalism, *musique concrète instrumentale*, and the Second Viennese School, to construct a musical narrative that oscillates between stasis and motion. Locally, this dynamic is observed in high-energy, cellular patterns and perpetually shifting timbres. Formally, a cyclical recurrence of transforming motives heightens tension throughout the piece, which is structured as a series of Stravinskyan tableaux.

Fundamental to Furrer's music is a system the composer calls "filtering". Essentially, Furrer applies layers of processes to small numbers of recurring gestures. On the smallest scale, filters behave like switches, deleting and substituting instrumental and vocal techniques for pitches of fixed sequential sets. Sectionally, Furrer utilizes both fixed and continuous filters. A fixed filter applies a static operation to a block of material, while continuous filters effect enveloped transformations.

In *Invocation VI*, as well as in other recent pieces, Furrer builds a thick tension that is never released. Central to his style is a feeling of anticipation and the thwarting of points of arrival. By crafting breathless material that often ascends locally, constructing long-range ascending voice leading, and using filters and rapid shifts in timbre to build dramatic entropy, Furrer manufactures the expectation of a momentous cadential arrival; instead, the climax of the piece spills into an abrupt sparse coda. In this way Furrer can be considered alongside his European Modernists colleagues, many of whom seek to explore new approaches to form through radical subversion of narrative conventions.

Aperiodic Canons, Hemiolas, and Tilings

Clifton Callender (Florida State University)

curve yields the oscillating rhythmic ostinato of Ligeti's L'escalier du diable. In both cases, since the average slope of the curve is rational, the corresponding quantized rhythm is periodic. Curves with irrational average slopes yield quantized rhythms that are *aperiodic*. Canright (1990) and Carey and Clampitt (1996) have discussed brief examples of rhythms based on lines of irrational slope that serve as points of departure for this presentation, which examines more generally the theoretical and compositional potentials of aperiodic canons, hemiolas, and tilings. Specifically, 1) asymmetric, aperiodic hemiolas of the form p: q result from quantized curves by taking values of x that are multiples of p and q, respectively; 2) quantized lines of irrational slope a gives rise to *n*-tuple canons, the voices and relations of which are determined by the terms of the continued fraction expansion of a; and 3) while rhythmic tilings are typically periodic with tiles of finite length, tilings based on quantized rhythms can be aperiodic with infinitely long tiles and a composite rhythm that is a diminution of one or more tiles. All examples will be performed, either live or prerecorded, for the presentation.

CONCEPTUALIZING PERFORMANCE AND EXPERIENCE Jonathan Dunsby (Eastman School of Music), Chair

On Scary Music: The Amygdala And Music Theory

David Bashwiner (University of New Mexico)

Can music be scary? The question may sound like a silly one, but in the sciences an affirmative answer seems all but taken for granted. An example is offered by two studies from the BRAMS laboratory (Gosselin et al., 2005, 2007), which presented brain damaged subjects with music intended to be happy, sad, peaceful, and frightening. The study found that those with damage to the amygdala were impaired in recognizing scariness in music but not other musical emotions. This finding has the *potential* to be of value to the music theorist, but additional exploration is required. First of all, what, in the music-theoretical sense, is "scary music"? Secondly, what is the amygdala, and why might it be implicated in emotionally colored perceptions and experiences? This paper explores these questions, firstly by analyzing the stimulus set used in the BRAMS experiments and comparing it with 377 fear-related excerpts compiled in Erdmann and Becce's (1927) *Allgemeines Handbuch der Film-Musik.* Secondly, it examines the input-

output structure of the amygdala and surveys numerous experiments in which the amygdala has been implicated in musical emotion, giving a broader sense of what its involvement means beyond any narrow definition of "scariness." Exploring the intimate details of both the structure of fear-inducing music and the capacity for such music to recruit amygdala activation provides not only a sophisticated understanding of what scariness in music is but also a compelling case study for how musical interpretation and analysis can be productively complemented by neurological research.

What Are Scale-degree Qualia?: An Assessment of Cognitive Psychology and a Philosophical Account

Benjamin Hansberry (Columbia University)

Hearing and analyzing scale degrees is ubiquitous in tonal theory. One interpretation of what we experience when we hear scale degrees is that we hear "qualia," introspectively available features of an experience that define "what it is like" to experience that scale degree; qualia are the parts of experience that give it its phenomenal content.

Steven Rings (2011) has recently incorporated scale-degree qualia into Lewin's generalized interval systems using GISes to model tonal phenomenology. Though Rings leaves an exact definition of scaledegree qualia open, understanding scale-degree qualia clarifies the crucial relationship between a tonal GIS and musical experience. This paper examines the nature of scale-degree qualia, arguing against a purely expectation-based account (as presented in Huron 2006) in favor of an account developed in light of work in philosophy of mind that examines experience *qua* experience.

Huron's account differs from that of philosophers of mind first by conflating what an experience is like with the emotions that accompany that experience, second by relying solely on surveys, which do not necessarily account for listeners' experience, but instead show how listeners *conceptualize* their experience. In contrast, I reintroduce qualia as they are understood in philosophy of mind by recounting a famous thought experiment: Jackson's colorblind scientist (1982). With the intuitions awakened by this thought experiment in hand, I develop a positive account of scale-degree qualia as interpretive judgments and discuss the kinds of analytical results they can produced with a tonal GIS and other theories which focus on scale degrees.

Performing Metrical Dissonance John Paul Ito (School of Music, Carnegie Mellon University)

The performer has a role in shaping metrical dissonance. The listener shapes metrically malleable music by choosing a heard meter; the performer goes further by choosing a beat level for primary physical investment, and this effects the character of the metrical dissonance. This primary investment is made by placing *focal impulses*: focal impulses create a holistic, bodily engagement with the beats in a chosen main beat level, and they are used in organizing motion, so that in a sense the music is performed from focal impulse to focal impulse.

This paper uses the focal impulse concept phenomenologically, to account for qualitative differences between those accents that are produced using focal impulses and those that are not. This leads to a taxonomy of syncopations based on the relative frequency of syncopated notes and focal impulses, each type having a different characteristic quality. Contrasting performances illustrate how shifting the level of the focal impulses shifts the type of syncopation.

Examples of displaced hemiolas show that analysis can inform selection of focal impulse placement from among very different options: aligned with the hemiola; following the notated meter, so that the displaced hemiola moves in and out of phase with the focal impulses; or following a non-displaced hemiola, with attack points produced as syncopations.

Through their effects on focal impulse placement, performers' choices of heard meter and main beat level vividly influence the sound of metrically dissonant music, and awareness of these effects enriches the relationship between analysis and performance.

Classical Recordings, Musical Analysis, and the Manufacturing of Performance

John Latartara (University of Mississippi)

The analysis of classical music recordings is a relatively new field for theorists and musicologists. Since the 1990s only a handful of studies have critically engaged classical recordings, typically from a historical perspective. Within this literature, recordings are often approached as a type of live event—a sonic snapshot of a live performance. This conflation of live with recorded performance is also actively promoted by the classical recording industry and has generated a culture of deception among both performers and engineers, evidenced by their complicit silence on performance editing and manipulation.

I argue that equating recordings with live performances is problematic, often resulting in analytical conclusions that are misleading and factually inaccurate. There are three distinct ways recordings differ from a live performance. The first is through the biases of the recording equipment, the second is through pre-recording manipulation, and the third is through post-recording manipulation. These changes can alter the form, dynamic structure, timbre, and reality of a performance generating a Baudrillardian "hyperreal" recorded model of the musical work.

The first part of this paper reveals a mendacious recording culture that intentionally promotes the false equivalency of live and recorded performance. The second part examines erroneous analytical conclusions that have appeared in the theoretical literature, due to technological and cultural ignorance of recordings. Drawing upon ideas from critical theorists Friedrich Kittler and Jean Baudrillard, a more accurate framework for the analysis of recordings is developed.

TRANSMITTING SCHOENBERG'S SERIALISM

Patricia Hall (University of Michigan), Chair

Schoenberg's "Advice for Beginners in Composition with Twelve Tones"

J. Daniel Jenkins (University of South Carolina)

When the BBC requested Schoenberg broadcast a lecture in May 1951, he immediately proposed the subject, "Advice for Beginners in Composition with Twelve Tones." Given that he rarely taught serial works to his students, the topic seems an odd choice. On the other hand, the publication of Thomas Mann's *Doktor Faustus*, Adorno's *Philosophy of New Music*, and several books by René Leibowitz between 1947 and 1950 had left Schoenberg with the nagging concern that others had more influence over the reception and dissemination of his ideas than he did.

Schoenberg did publish the essay "Composition with Twelve Tones" (CWTT) during this time, in which he showed readers how *he* used rows, but with "Advice for Beginners" (AFB) he was determined to help *others* create suitable rows. Additionally, in CWTT Schoenberg mentioned that which we have come to call "inversional combinatoriality" only in passing, whereas in AFB he planned to provide a detailed explication of the topic. Since the BBC broadcast never took place, this important artifact in the history of twelve-tone theory remains largely forgotten.

In this paper I reveal more information about the content of Schoenberg's proposed broadcast. I also examine evidence that sheds light on Schoenberg's decision to reveal the fundamentals of row composition at long last. I conclude with a reflection on how this research leads to a reconsideration of the reception and dissemination of serialism.

The Compositional Reception of Schoenberg's A Survivor from Warsaw in Luigi Nono's Cantata Julius Fucik Christoph Neidhöfer (McGill University) and

Paolo Dal Molin (University of Cagliari)

In Pagine di diario (1960), artist and former resistance fighter Emilio Vedova recalls the incendiary role that Picasso's Guernica played in Italian visual art of the 1940s. In music, a similar impact arose from those compositions that Luigi Dallapiccola called protest music, notably Schoenberg's A Survivor from Warsaw (1947). Following its first two European performances in Paris (December 1948) and Darmstadt (August 1950), A Survivor received its Italian premiere at the International Festival of Contemporary Music at the Venice Biennale in September 1950 under the baton of Hermann Scherchen. The considerable success of this performance was a revelation to the composers, artists, and critics in attendance, among them Vedova, Humphrey Searle, Roman Vlad, Massimo Mila, Bruno Maderna, and Luigi Nono. The latter two composers, both students of Scherchen since 1948, henceforth considered A Survivor "the aesthetic-musical manifesto of our epoch" (Nono 1960) because it affirmed a possibility rejected by Zhdanovism, that is, the synthesis of political engagement, communication (including education of the masses), and serialism. While scholars (Rizzardi, Borio, Stenzl) have noted the ideological influence of A Survivor on the composers of the "New Venetian School" (Maderna, Nono, Dall'Oglio, et al), the precise impact on their compositional techniques has not been examined. Based on unpublished archival materials, this paper shows how A Survivor fundamentally influenced Nono's unfinished political cantata Julius Fucik (1951) in textsetting, dramatic design, and the development of radically new serial

transformational techniques that quickly moved beyond traditional twelve-tone practice.

YES

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

Scale Systems and Large-Scale Form in the Music of Yes Brett Clement (Ball State University)

This presentation investigates the scalar techniques of the band Yes, particularly the relationship between surface modality and large-scale form. I will attempt to show that the band combines traditional formal/tonal concepts with a more advanced scalar thinking of the like associated with 20th-century composers of the "scalar tradition" (Tymoczko 2004). To demonstrate these relationships, I will draw from some recent theoretical work by Tymoczko (2004/2011), Hook (2008), and Bates (2012), including the concepts of *voice-leading between scales* and *signature transformations*.

In the analytical portion of my presentation, I will first demonstrate the importance of smooth scalar voice-leading-or signature transformations involving only one added accidental (f1 or s1)-to Yes's formal strategies. In "Roundabout" (1971), a scalar gap between verse and chorus is "filled in" by successive f1 transformations. "And You And I" (1972) will be shown to exhibit a directed series of s1 transformations over its A-B-A form, created through the maintenance of a single scale type and through an ascending-fifths pattern of pitch centers. In "The Remembering" (1973), formal symmetry is articulated in part through parallel processes of s1 transformations in the outer sections. "Heart of the Sunrise" (1971) will demonstrate the "subset technique" (Tymoczko 2011), whereby a modular formal design is aided by the exploitation of common tones between scales that exhibit maximal (or total) pc intersection. Finally, an extended analysis of "Close to the Edge" (1972) will detail the correspondences between formal/scalar concepts and the spiritual transformation of the song's protagonist

"Yes's 'Heart of the Sunrise': Textural Stratification and Formal Fragmentation"

John Covach (University of Rochester)

In September of 1971 the British band Yes recorded their fourth album, *Fragile*. The new album was the first to feature flamboyant keyboardist Rick Wakeman, and with the addition of virtuoso guitarist Steve Howe on the previous album, the band was now becoming increasingly ambitious in its blending of pop, rock, jazz, and classical music. While the most commercially successful result of these sessions was the hit song "Roundabout," the most complex and compositionally advanced piece on the album is "Heart of the Sunrise."

This paper will explore the structure of "Heart of the Sunrise," focusing especially on: 1) the ways in which layered textures are created and deployed, following work done by Moore, Covach, Rupprecht, and Temperley; 2) the use of fragmentation in the temporal juxtaposion of often disparate musical passages (called "stratification" in Cone's classic article on Stravinsky); and 3) the superimposition in space of material previously presented in time, sometimes resulting in reconciliation or synthesis and following Spicer's discussion of (ac)cumulative form. Palmer believes the lyrics to the song explore feelings of alienation ("lost in the city"); this paper argues that the exceptional (even for Yes) fragmented complexity of "Heart of the Sunrise" enacts the idea of alienation, and so thoroughly that it may risk being more complicated than complex.

Friday afternoon, 1 November

FORM IN ROMANTIC MUSIC

Janet Schmalfeldt (Tufts University), Chair

Parallel Forms in Robert Schumann's Music: A Reconsideration Benjamin K. Wadsworth (Kennesaw State University)

Linda Roesner (1991) explains some experimental, outer-movement forms in Robert Schumann's Op. 14, 17, and 22 as "parallel forms" (PFs), each having two passes through the exposition and development of a sonata (or sonata-rondo) form. Within the dialogic formal perspective of Hepokoski and Darcy (2006), a parallel form has two rotations, the second transposing non-tonic events from the first to create tonal ambiguities. Roesner claims that parallel forms displace the traditional genres of the sonata-allegro and sonata-rondo, as they create harmonic structures that lessen the expected progression from key conflict to resolution. In this presentation, I first reconstruct Roesner's notion of PFs and ask whether they displace traditional genres. Second, I revise the parallel form model to bring it into line with Hepokoski and Darcy's five models of sonata form. And third, I investigate whether a model of PFs along these lines might apply to works by composers other than Schumann. I conclude that parallel forms can be viewed more profitably as two-rotation units, often with a coda compensating for a third, and that this technique is an extension of Beethoven's middle-period, sonata-form experiments.

Endings without Resolution: The Slow Movement of Schumann's Second Symphony

Lauri Suurpää (Sibelius Academy, University of the Arts Helsinki)

In literary criticism, narrative trajectory is often understood as consisting of distinct phases, the last of which resolves the plot's tensions. Likewise, discussions of musical narrative often suggest that a work's ending provides a resolution of its narrative tensions. This paper examines the slow movement of Robert Schumann's Second Symphony, arguing that the movement leaves some of its tensions unresolved, both locally and globally, thus avoiding a sense of dénouement. In particular, the paper argues that retrospective reinterpretations frequently change the closing effect that the music initially suggests, thus eliminating the impression of a closure. The paper pays special attention to the occurrences of the slow movement's main theme, its transformations, and the various roles that the theme receives in the movement's unconventional form and tonal structure. The slow-movement theme also returns in the finale, whose form eludes Formenlehre descriptions; therefore the theme creates cyclical associations. As in the slow movement, the theme gets no conclusive closure in the finale, and the paper suggests that the theme may in both movements be seen to represent the quintessentially Romantic Sehnsucht. The paper approaches the music from three analytical perspectives: formal organization, Schenkerian voice-leading structure, and narrative trajectory.

Mendelssohn, Expositional Continuity, and the Intervening P-based Module

Kyle Jenkins (University of Arizona)

Recent nineteenth-century-focused literature has dealt with parametric tension in sonata forms, often involving the "misalignment" of tonal structure, thematic design, and rhetoric. This paper examines a type of parametric dissonance found in the expositional second theme (S) referred to as the "Intervening P-based Module," or IPM (Hepokoski and Darcy 2006). In this scenario S begins normatively but soon reaches a "crisis" that "threatens" the normative drive to essential expositional closure (EEC). Subsequently, material from the primary theme (P) intervenes "prematurely" to rekindle the expected trajectory.

Because of its typical association with the closing section, P's pre-EEC reemergence can potentially lead to formal ambiguity and thus downplay the EEC's generically crucial status. This paper argues that despite this ambiguity the IPM offered an alternative resource for achieving formal continuity in an often-sectionalized nineteenth-century exposition. In this manner the phenomenon reconciles the nineteenthcentury miniature with an ostensibly goal-directed sonata exposition. The paper focuses primarily on Mendelssohn's use of the IPM but it will also examine movements by Schubert, Dvorák, and Tchaikovsky.

Negative Catharsis as Rotational Telos in Mahler's First *Kindertotenlied*

Seth Monahan (Eastman School of Music, University of Rochester)

Analysts of Mahler's first *Kindertotenlied* (1901) have consistently stressed the special function of its third and penultimate strophe, which departs from the prevailing schema to deliver the song's expressive climax. Understandably, critics have tended to focus on the striking *difference* of this music from what surrounds: only here does the protagonist's numb detachment give way to pointed lament, spurring the song's sole orchestral tutti, a brief but terrifying instrumental interlude. Less wellexplored are the deep-structural similarities that link this strophe to those prior. To date, only Elisabeth Schmierer has noted that all five strophe-units recur—some changed beyond recognition—and with their original order preserved. Though clearly in dialogue with traditional strophic variation, this more radical transformation is perhaps better grasped as an instance of *rotational form*, an essential principle in Mahler's symphonic writing. This study uses rotational concepts, along with close attention to voice leading and tonal/modal design, to explore the psychomechanics of grief, denial, and hope in the opening song of Mahler's cycle. The first broad section shows how Strophe 3 transforms those prior, with special interest in how these transformations are prepared by the seemingly superficial alterations of Strophe 2, allowing us to hear the song as a continuous and cumulative teleological process rather than a series of parallel strophes with a "contrasting middle" or "development section." The second part interprets this song-spanning teleology as a psychological excavation of the grieving *Lied*-subject, one that casts doubt on the viability of the poem's affirmational close.

ORDER AND ORDERING

Brenda Ravenscroft (Queen's University), Chair

One Composer Viewed Through the Interpretative Prism of Another: Messiaen's Analysis of Stravinsky's *Rite of Spring* Vincent P. Benitez (The Pennsylvania State University)

Through the *Rite of Spring*, Stravinsky ushered in the end of musical time, as we know it. The work's expansion and contraction of rhythmic cells, irregular accents, rhythmic ostinatos, layering of rhythmic patterns, and asymmetrical groupings contributed to rhythm being an equal partner with harmony in the structuring of music. Struck by the originality of its rhythmic practices, Messiaen analyzed the *Rite* in 1930. This interest in the *Rite* was to have a profound impact not only on him as both a composer and teacher but also on twentieth-century music in general through his influence on composers who reached maturity after 1945.

In this presentation, I will examine Messiaen's analysis of the *Rite* in the *Traité de rythme*. Stravinsky not recognizing himself in this analysis does not detract from an imaginative reading that links prehistoric time and nature with rich orchestral effects, and rites celebrating self-preservation and procreation with relentless dance. I will begin by summarizing Messiaen's analysis before considering the "Introduction" to Part 1, the "Augurs of Spring," and the "Sacrificial Dance." Besides examining rhythmic characters (organization of variable rhythmic cells), I will explore other facets of Messiaen's interpretation, such as irrational values (associated with temporal fluctuation), and rhythmic orders (musical phenomena organized into different categories).

Although Messiaen's analysis of the *Rite* is colored by his compositional aesthetics, much can still be learned from it about Stravinsky's music. The *Rite* was a springboard for a new conception of rhythm in the twentieth century, and Messiaen's interpretative prism furthered that legacy.

Messiaen's *Permutations Symétriques*, and a formalism for the "Charm of Impossibilities"

Grant M. Sawatzky (University of British Columbia)

Messiaen's *modes à transpositions limitées* (MLTs), *rythmes non rétrogradables* (NRRs), and *permutations symétriques* (SPs) are the three precompositional structures that exemplify what he calls the "charm of impossibilities"— an aesthetic desideratum that he seeks to achieve through techniques that in some way impose a limit on the generation of new material, while also implying some kind of symmetric structure.

I demonstrate that precise, mathematical definitions for each of the three techniques help clarify just how each compositional process embodies this "charm." In the case of MLTs and NRRs, these definitions are straightforward. But SPs have not been so well studied, and it takes special formalism to relate all three techniques: the extent to which each technique does (or does not) exhibit symmetry and does (or does not) impose a limitation is made explicit by considering it as a particular function acting on a particular domain.

This paper's mathematical approach aims to dispel certain misguided notions concerning exactly how SPs are similar to (and distinct from) MLTs and NRRs, to critically evaluate the extent to which SPs are symmetrical, and to quantify the extent to which Messiaen's SPs impose a limitation. I intend my assessment of these three techniques and their various applications to contribute to the existing Messiaen literature by better informing the more speculative, philosophical lines of inquiry into Messiaen's music, which often allude to the mathematical nature of his techniques.

On Second Thought: Dallapiccola's Revision of the Epilog in the Concerto per la Notte di Natale dell'anno 1956 Brian Alegant (Oberlin College Conservatory)

Aside from brief discussions in Nathan 1977 and Kämper 1984, little has been written about Luigi Dallapiccola's *Concerto per la Notte di Natale dell' anno 1956*, a five-movement work for soprano and sixteen

instruments. The point of departure for this presentation is the fact that, shortly after finishing the work, Dallapiccola re-cast the last movement, an instrumental epilog. The revised epilog is significantly longer and more dramatic, and incorporates flashbacks from earlier movements.

I shall briefly summarize the general characteristics of the *Concerto* as a whole, and then compare the two versions of the epilog. The analysis closely examines differences in row handling, rhythm, texture, and form, and pays particular attention to the strategic use of pitch palindromes and other kinds of framing devices.

Tadeusz Baird's *Erotyki* and the Poetics of Musical Synthesis Kurt C. Nelson (New York University)

Tadeusz Baird's Erotyki for soprano and symphony orchestra of 1961 based on the poems of Małgorzata Hillar marks a point of unprecedented rigor in the composer's approach to composition. The present analysis uncovers the underlying logic of this work as an austere interplay between elements of dodecaphony and sonorism. The principle sonoristic element in Erotyki is its use of sound masses that are formed by recurring groups of orchestral color. By and large, these sonorities are shaped by the staggered entry of individual pitches that almost always form chords of twelve distinct pitch-classes. However, an analysis of the melodic content of the entire work reveals four distinct 12-note series that bear little or no motivic relationship to the ordering principles that build the vertical sonorities. A comparison of the pitch structure of the vertical domain with that of the horizontal suggests that Baird deliberately maintained them as distinct elements of the piece. The only exception to this occurs in the final movement where the staggered entry of pitches used to build the final 12-note chord corresponds to the work's primary series. This analysis argues that Erotyki is based on a dialectical process whereby the organizing principle of the linear, melodic aspect of the work (dodecaphony) is juxtaposed to its vertical, sonoristic structures in a relationship of thesis and antithesis that ultimately concludes in synthesis.

METER IN MOTION

Eric McKee (Pennsylvania State University), Chair

Challenges to Metric Theory from the Late-Baroque Gavotte

Andrew Wilson (CUNY Graduate Center)

The late-Baroque gavotte is a problem for metric analysis, not because of its characteristic mid-measure beginning, but in spite of it. The problem arises because many musical features of gavottes suggest that the strong beat occurs on the notated upbeat. Most metric theory is intended for common-practice tonal music in general, and consequently it overlooks the fact that the gavotte is a dance, whose metric notation is defined by points of arrival on the fourth and, especially, the eighth beats of the phrase, the notated downbeats of the second and fourth measures, making it an example of what I call "arrival meter"-meter oriented by points of arrival. The problem of the gavotte is not solved simply by recognizing it as an example of arrival meter, though. One must strike a balance between performative emphasis of the notated downbeats and the cross accents on the upbeats. While this situation may suggest shadow meter or metric dissonance, these theories are inappropriate because they imply a desired resolution to a normative metric consonance; in the gavotte, however, both sources of accent are to be maintained for the duration of the piece. Thus, the gavotte embodies a kind of "complex metric consonance," and it further suggests that meter may sometimes consist of two distinct aspects: a hierarchy of beats and a phenomenal-accentual shape across those beats.

Evolving Metric Conflict in Liszt: A Generalized Intervallic Perspective Robert Wells (Eastman School of Music)

In recent years, Franz Liszt has garnered increasing interest among music theorists for his innovations in harmony and form. However, little attention has been given to rhythmic aspects of his compositional style: in particular, he frequently incorporates rich rhythmic structures in which the meter written in the score and the meter perceived by the listener are locked in an evolving conflict. While Harald Krebs (1999) has treated conflict between metrical layers in Robert Schumann's music, his approach takes the metrically consonant or dissonant states themselves as the basic analytical units. David Lewin's generalized interval system (GIS) concept, however, suggests an alternative approach that emphasizes not points or states in a musical space, but the intervals and changes *between* these objects.

With this in mind, I shall introduce a new direct product GIS, $GIS_{W,P,B}$, that describes metric conflict intervallically through three component GISes: GIS_W , which measures the passage of written bars; GIS_P , which measures the passage of "perceived" bars as defined by musical cues; and GIS_B , which tracks the shifting perceived downbeat within the written bar. I shall then introduce the concepts of intervallic expansion and contraction, which allow $GIS_{W,P,B}$ intervals to be manifested at multiple hierarchical levels. These concepts shall then form the basis for analyses of Liszt's *Invocation* and *Wilde Jagd* in which I shall highlight the emergence of (2/3, 1, -1) and (5/6, 1, -1) as characteristic intervals for the two pieces, respectively.

The Expressive Role of Meter Changes in Brahms's Lieder Wing Lau (University of Oregon)

Recent years have seen an outpouring of scholarship on rhythm and meter. A wealth of this research has been dedicated to Brahms's metric manipulation in his song literature, including works by Yonatan Malin, Deborah Rohr, and Harald Krebs. Despite this vast scholarship, one aspect of Brahms's metric practice has yet to be explored in great detail: the change of notated meter, which is as significant as other types of metric dissonances in his music. This presentation explores the textexpressive effect of Brahms's change of meter and outlines three types of meter change in his solo lieder: (1) the brief appearance of a new meter or meters, which creates new strong and weak beats on specific words while altering the declamation of the poem; (2) different meters for sections with different affects, in which case the pattern of accentuation changes from sections to sections, resulting in a change of affect; (3) the alternation of triple and duple/quadruple meter, a technique typical in Slovakian and Bohemian dances, which Brahms employed to preserve the composite rhythm in folk or folk-like poetry.

Expanding on Rohr's work, this project will explore the delicate relationship between notated meters, rate of declamation, and sense of motion and emotion. This presentation will shed light on Brahms's awareness of the psychology behind the poem and his eagerness to return to a natural rhetorical impulse, even if this means violating the notation based upon invariable ratios.

Analyzing Music and Dance: Balanchine's *Tschaikovsky Pas de Deux* and the Choreomusical Score

Kara Yoo Leaman (Yale University)

George Balanchine (1904-83), one of the most prolific and influential choreographers of the twentieth century and a highly trained musician from the St. Petersburg Conservatory, created ballets that epitomized the partnership of music and dance on the stage. His famous motto, "See the music; hear the dance," encapsulates both the musicality Balanchine aspired to in his choreography as well as the ideal merging of music and dance he hoped to present to his audience in the multimedia ballet performance. While dancers, musicians, and critics have long discussed the musicality of these works, their analysis has largely eluded both dance and music scholarship.

In this paper I offer a system of transcribing rhythmic elements of dance steps onto a musical score, creating a "choreomusical score" to facilitate intermedia analysis. I then demonstrate its application using an excerpt from *Tschaikovsky Pas de Deux* (1960), one of the best-known Tchaikovsky-Balanchine ballets. The analysis will shed light on how Balanchine controls the interaction between media over the course of a work, beginning by closely coordinating multiple parameters, gradually loosening them, building a crescendo of divergent activity that closes with a satisfying resolution, all the while keeping music and dance tied together by the shared pulse.

The present analysis is tailored to the priorities of this choreography, but the flexibility of notating extramusical elements in this way may make it useful in analyzing rhythmic interactions between music and visual elements in a variety of multimedia works.

THE FUTURES AND HISTORIES OF EIGHTEENTH-CENTURY MUSIC THEORY

Roger Mathew Grant (University of Oregon), Chair

In many ways, the eighteenth century witnessed a profound transformation in the conceptualization of music. The documents produced during this period chronicle a dramatic reconfiguration of harmonic theory, new understandings of form, and significant advances in the mathematical and physical study of acoustics. But eighteenthcentury music theory is also known for its encyclopaedism and penchant for ordered tabulation; a great many of the century's books on music are taken up with the details of outdated notational systems, obsequious references to classical authority, and the codification of centuries-old stylistic practices. In this respect, eighteenth-century music theory would appear to be an antiquarian endeavor, hopelessly out of step with the musical innovations of its day.

What if the tension between the new and the old is the key to comprehending how music theory worked in the eighteenth century? Our panel interrogates the historiography of eighteenth-century music and music theory, asking how we understand and how the period's thinkers understood the past in relation to the future. Borrowing methodological frameworks from the areas of period performance, historical musicology, and intellectual history, our panel urges a reassesement of eighteenth-century musical thought as it is traditionally understood. In so doing we aim to foster discussion on the state of the history of music theory and its relationship to the field at large, posing questions about the legacy of this formative period on our present-day theorizing.

What Was The Eighteenth-Century Alla Breve?

Roger Mathew Grant (University of Oregon)

Remembered today as a musical topic associated with elaborate counterpoint and the stile antico, the eighteenth-century alla breve referred simultaneously to a meter signature, a set of stylistic conventions, and a tempo. But exactly how these associations worked is unclear; while some historical treatises claim that the *alla breve*'s cut-C signature indicate twice the speed of the counterpart C (4/4), others assert that its long note values and serious music require an emphatic and slow performance. This paper explains how the conflicting views of the alla breve were the result of a specific concatenation of ideas on meter, historical practices of notation, and stylistic emulation. Eighteenthcentury musicians employed long durations when they composed in the stile antico, in imitation of sixteenth-century music. Because note shapes still carried a vital relationship to tempo in this era, the alla breve indexed the doubling of pace that would have been required to speed up this otherwise slow music in long notes while also indicating the explicit use of "ancient" counterpoint. Although the alla breve retained both meanings (one relating to an elevated style, the other to a quickening of tempo) the two were eventually used independently. The confusion caused by the alla breve-both then and today-is indicative of its distinct position in the changing network of relationships that connected meter to tempo, character, and affect. It is uniquely positioned to tell us the story of their interconnection and subsequent dissolution.

Aristoxenos, Zarlino, Rameau

Nathan John Martin (Katholieke Universiteit Leuven)

Among the more persistent shibboleths in the recent historiography of eighteenth-century music theory is the conviction that Rameau advanced, or intended to advance, a Cartesian science of harmony. That claim's textual warrant is remarkably thin; it rests, indeed, on just two passages: the first, d'Alembert's characterization of Rameau as "the Descartes of Music" (*Elémens de philosophie* [1757]); the second the preamble to Rameau's own *Démonstration du principe de l'harmonie* (1750). In calling Rameau a musical Descartes, however, d'Alembert meant primarily to dismiss him as beholden to an essentially pre-modern *esprit de système.* As for Rameau's declaration in the *Démonstration,* that passage is drawn from composer's 1749 presentation to the Académie des Sciences, which, Thomas Christensen (1994) has argued, was largely written by Diderot.

Moreover, as David E. Cohen (2001) has shown, Rameau's purported Cartesianism sits uneasily with a number of his other methodological commitments. In particular, it is difficult to see how the relationship Rameau assumes between reason and experience could be justified within a Cartesian framework. Experience (*expérience, l'oreille*), for Rameau, offers raw, undigested phenomena to reason; reason (*raison*) seeks the principles that order and explain these data, and its constructions are then resubmitted to experience to be falsified or confirmed. Rameau's conception thus recalls the traditional relationship between *sensus* and *ratio musical speculativa*. My paper accordingly aims to position Rameau's thinking against the long tradition of speculative music theorizing that he imbibed indirectly through Zarlino.

"In competition with the original": Modernizing and Revisionist Compositional Strategies, 1790-1820

Erin Helyard (Te Koki, New Zealand School of Music)

The surge in popularity for Mozart's music in the 1790s and beyond spawned many arrangements of his works for different forces by composers as diverse as Hummel, Czerny, Clementi, and Cramer. Far from being slavishly correct arrangements of Mozart's work, many are imaginative, stylish, and idiomatic creations in their own right, with significant modernization and embellishment. Not only did composers and publishers turn to the works of Mozart or Irish or Scottish tunes, increasingly composers turned to their own earlier works for revision and recalibration. Traditionally, music theorists and historians have regarded these revisions and arrangements as morally and tonally bunk. Rather than dismiss these compositions, this paper seeks to assess them more positively. Many recomposed sections are revealing in understanding new conceptions of form, cadence, and thematic development. Using treatises of Burney, Czerny, Koch, William Shield, and others, this paper examines more closely the urge to modernize and revise. Using the same wording found on the title-pages of revised works-"new and improved"-Sir William Hamilton in the late 1770s described how in reproducing ancient Greek patterns for mass reproduction the modern artist "should enter into a competition with his original, and endeavour to improve what he is appropriating to his work." In this vein, rather than seeing these works as kitsch "classicizing" money-spinners, we might better understand them as being created by a unique negotiation between old and new, between original and "new and improved."

POSTER SESSION

Leigh VanHandel (Michigan State University), Chair

From Theory to Practice to Perception: How Musical Structure Directs Attention When Listening to Baroque Polyphony

Karen Chan Barret (Northwestern University) Benjamin Duane (Washington University) Richard Ashley (Northwestern University)

We explore how parameters of music affect attention when listeners hear contrapuntal duets. In Baroque counterpoint, melodies maintain autonomy while weaving together to form a musical tapestry. Historical composition treatises discussed how to organize dense multi-voiced music by controlling elements of musical structure. These methods produce elaborate polyphonic compositions— rich yet comprehensible— thus implying a type of intuitive folk theory of auditory attention. Recent work in cognitive science has revealed specific structural limitations in attentional capabilities. Given these attentional limitations, listeners likely attend to the most perceptually salient elements. How do composers construct compositions to make a musical moment perceptually salient?

We use information from historical treatises to form hypotheses about which parameters direct attention. To test these hypotheses, perceptual experiments asked musicians to listen to canonic duets and respond to mistuned notes dispersed throughout by pressing a button upon hearing one. More perceptually salient, "attention-grabbing" target tones were predicted to elicit faster responses, or reaction times. Experimental results show that musical structure indeed influences reaction times-an indicator of attentional allocation and perceptual salience. Musical factors such as metric stability, tonal strength, note duration, melodic contour, consonance and dissonance, and degree of asynchrony between melodic lines were seen to affect reaction times. We discuss how results align with ideas from historical contrapuntal treatises. These results, together with previous work by others, underscore the close link between compositional practice and listener attention, lending support to the idea that polyphonic composers carefully crafted musical structure to facilitate perception and direct attention.

Enumeration and Twelve-Tone Analysis

Sebastiano Bisciglia (University of Toronto)

In "The Use of Computers in Musicological Research," Milton Babbitt (1916–2011) underscores that determining the number of twelve-tone rows with a certain property can "yield insights into the structure of such a set [row], and into the system itself" (Babbitt 2003/1965, 203). Following Babbitt, various authors (Morris and Starr 1974, Morris 1976, Stanfield 1984, Mead 1989, Alegant and Lofthouse 2002) provide enumerations in their investigations of particular row types, such as the all-interval series, Mallalieu, and pairs-exchange rows.

This poster takes an analytical approach, demonstrating the interpretive potential of enumeration for the music of Schoenberg and Webern. First, I describe a methodology for enumerating row classes with one or more properties of interest, and moreover, for determining the relative uniqueness of these properties within the universe of row classes. I then turn to Schoenberg's Violin Concerto, op. 36/I and Webern's Variations for Orchestra, op. 30. In Schoenberg op. 36/1, I focus on the "nexus point" of the work, showing that it combines relatively distinctive features of the work's row. In Webern op. 30, I use data generated by enumerations to explore the "structural unfolding" of
the work, which charts a path between more and less normative features of the underlying row class.

There's an App for That: Music Theory on the iPad, iPhone, and iPod

Nathan Fleshner (Stephen F. Austin State University)

This poster demonstrates the results of a comprehensive review of the 150+ music theory applications available on the App Store for the iPad, iPhone, and iPod. Reviews of music theory apps are available through an endless array of technology websites, but these reviews are mostly performed by technologists, programmers, and general music educators. This poster addresses the strong need for evaluation by someone within the music theory community itself. Not a programmer myself, I represent the technological abilities of a large majority of the Society.

With the explosion of the smart phone market, an increasing number of students have access to these devices, making these apps a viable and affordable option for the theory classroom. Possible benefits from such apps include remediation of students who have performed poorly on theory placement exams or in theory classes as well as increased group interaction and collaborative learning.

This poster introduces those applications deemed most pedagogically advantageous by the following criteria: accessibility of user interface, theoretical content, pedagogical clarity, affordability, and universality (can it work across a diverse scope of pedagogical and ideological methodologies?). Skills covered by the reviewed apps include fundamentals, sight-singing, ear training/dictation, and set theory calculations. An iPad will be available for participants to explore these applications and what they do well or are lacking in terms of needs for the music theory classroom. The poster encourages a dialogue concerning both what is present and what is needed in music theory applications.

Audiovisual Illusion: The Effect of Cross-Modal Modulation on Multimedia Analysis

Sarah J. Louden (University at Buffalo SUNY)

Advancing technology, improved brain imaging, and an ever-growing interest in cross-sensory perception over the last few decades has contributed to a significant body of research invaluable to the field of multimedia analysis. The presentation draws together two primary strains of research: first, how changing views on the modular approach to brain function prompts analysts to reconsider reductivist approaches commonly taken in multimedia analysis, and second, how studies in synesthesia and cross-sensory association offer significant insight into how the brain maps relationships between elements of audio and visual media.

Contrary to analytical approaches that treat the multimedia work as a summation of different media (music, visuals, text, etc.), culminating evidence within the last two decades suggests a highly interdependent gestalt view of multisensory perception. Not only can a single element from one domain enhance or magnify one's perception of an element from another, but certain cross-sensory associations, such as that between loudness and visual brightness, are so robust that they can completely alter what we perceive. This perceptual phenomenon is referred to as *cross-modal modulation*.

The presentation consists of a number of interactive examples demonstrating how elements of audio and visual media can be manipulated in order to create completely different perceptual effects. These examples are then applied to a number of multimedia excerpts, including works by Schoenberg, Pink Floyd, and Sergei Eisenstein, in order to demonstrate how the same types of relationships not only influence our perception of audio-visual counterpoint in these pieces, but also potentially alter important analytical decisions.

Transpositional Combination and its Relationship to the Serial Structure of "avant "L'Artisanat furieux"" from *le marteau sans maître* by Pierre Boulez

Ciro G. Scotto (University of South Florida)

Lev Koblyakov in his 1977 analysis of Boulez's composition *Le marteau* sans maître maintains the organization of the pitch-class material is serial. However, his analysis reveals that the work lacks a network of transformationally related row forms of the type prevalent in the serial compositions of Schönberg, Webern, and Berg. Furthermore, the composition's pitch-class organization exhibits an even more substantial divergence from the twelve-tone system. *Marteau's* row generates collections of pitch-class sets called domains that are created from subsets of the row by Boulez's technique of pc-multiplication. Recent work demonstrates that pc-multiplication is functionally equivalent to transpositional combination (TC), a technique not associated with the twelve-tone system since it produces unordered pitch-class sets. *Marteau's* missing row network, the unordered output-pcsets, and the absence of serial processes shaping its local pitch-class structures should cast doubt on its serial categorization. This paper demonstrates that *marteau* is indeed a serial composition by building a new model of the twelve-tone system organizing the structure of movement 1. The model demonstrates that the unordered pitch-class sets of the domains are actually part of larger serial structures called output-pcset-rows formed by tracing a path through the compositional space of a domain-matrix. The general structure of an output-pcset-row reflects and is organized around the subset structure of the work's primary row and the structure of a domain-matrix's output-pcsets. Moreover, a transformational network unifying the domain-matrices is shown to be the basis of an invariance structure linking output-pcset-rows.

Modeling Cadential Strength: Perception, Context, and Hierarchy David Sears (McGill University)

In recent decades, the revival of interest in theories of musical form has prompted renewed activity concerning the eighteenth-century cadence (Anson-Cartwright, 2007; Blombach, 1987; Caplin, 1998; 2004; Hatten, 1992; Hepokoski & Darcy, 2006; Schmalfeldt, 1992). Yet despite such intense theoretical scrutiny, it remains unclear to what extent listeners actually represent these closing patterns in long-term memory, how cadences are perceived in the context of music listening, and how the various features of cadences may contribute to a hierarchical model of cadential strength, an issue that has received relatively little attention in music-theoretical research.

A number of theorists have implicitly supported the *1-Schema* model of cadential closure (Latham, 2009; Meyer 1973; Schmalfeldt, 1992), in which a number of parameters located within the cadential progression may activate a schematic representation of authentic cadential closure during music listening. Any subsequent deviation at or before cadential arrival results in a violation of listener expectations, and thus would be experienced as a decrease in the cadential strength of the excerpt. In this view, half cadences therefore represent the weakest cadential category; they are marked not by a deviation in the melodic/harmonic content at cadential arrival, but rather by the *absence* of that content. However, recent experimental evidence examining the cadential hierarchy suggests a revision of the *1-Schema* model of cadential strength, as participants appear to determine the completion of a given excerpt by virtue of the learned schemata for parameters *following* cadential arrival.

Symphonic Hearing: Listening as Active Participation Daniel B. Stevens (University of Delaware)

Musically gifted students are intrinsically motivated to *participate* in musical experiences. Whether playing an instrument or singing along with a favorite tune, these students integrate listening and active participation seamlessly in an act of "symphonic hearing." Ironically, conventional approaches to aural skills pedagogy often place students in a passive, disengaged position relative to classroom musical examples, leaving them unable to connect the requisite skills and learning objectives with other types of musical experience.

Building on the work of Nancy Rogers, Peter Schubert, Jay Rahn, and James McKay, this poster provides a coordinated set of listening strategies, solo and group improvisation exercises, and aural analysis assignments that enables advanced undergraduate and graduate students to listen attentively, actively, and productively to diatonic and chromatic harmony, cadences, modulating phrases, and sonata-length movements. In each exercise, students learn to sing and embellish a continuous harmonic "guide tone" in order to track in real time the large-scale harmonic design of a piece. I also discuss the pedagogical advantages of this ear-based analytical method over more score-based approaches. By prioritizing advanced analysis-by-ear, students learn to approach the score with specific, musical, personally meaningful questions—and to discover that what may look straightforward on paper may hold delightful challenges for the ear.

Friday evening, 1 November

PERSPECTIVES ON TWENTIETH-CENTURY RUSSIAN THEORY

Inessa Bazayev (Louisiana State University), Chair Ellon Carpenter (Arizona State University), Respondent

Taneyev's Counterpoint in Theory and Practice

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

Sergey Ivanovich Taneyev's *Movable Counterpoint in the Strict Style* (1909) offers a novel take on invertible counterpoint. The treatise subsumes the concept into a generalized notion of "vertical shifting," by which two

voices forming correct counterpoint shift higher or lower with respect to one another, but do not necessarily cross. Although influential in Russia, Taneyev's treatise has failed to impact the English-speaking world; an error-laden pidgin translation is largely responsible. This paper will introduce Taneyev's method, both demonstrating its solutions to problems posed by earlier contrapuntal theorists and extending it analytically. The method, which uses symbols to indicate restrictions on dissonant intervals, provides a system for determining restrictions at vertical shifts through any distance. This system captures nuances missed by other theorists, for instance a permissible use of Zarlinoforbidden sixths and sevenths in invertible counterpoint at the twelfth. Tanevev's method, although designed for sixteenth-century counterpoint, can be applied to the music of later centuries as well. With modifications, it provides insight into the Scherzo in contrapunto alla riversa from Taneyev's own String Trio in D Major (op. posth., 1879-80), in which the opening material returns upside down, or inverted in pitch space. Taneyev's method, in generalizing invertible counterpoint, improves our understanding of it, what its rules are, and how it relates to other kinds of shifting counterpoint. The system he propounds offers new insights into the strict style.

The Concept of Mutability in Russian Theory

Ellen (Olga) Bakulina (CUNY Graduate Center)

In the last several decades, some important studies, such as those by Christopher Lewis, Harald Krebs, William Kinderman, and William Rothstein, have explored alternatives to monotonality in tonal music, particularly in cases that exhibit a close interaction of two different keys. In this paper, I explore the concept of *peremennost'* (mutability), which addresses the same problem from a Russian perspective. Mutability is generally defined as a fluctuation between two diatonically related tonal centers, usually a third apart. I explore this concept in the writings of five twentieth-century Russian theorists: Boleslav Yavorsky, Viktor Berkov, Igor Sposobin, Yuri Kholopov, and Andrei Miasoedov. I show that the notion of mutability has traversed a path from a specific definition involving concrete pitch relationships, to the notion of fusing two keys, to an abstract idea of functional attenuation. Although the idea pertains to a specific body of repertoire-Russian folk and liturgical music-its conceptualization brings to the fore some crucial features of Russian theoretical thought, such as a growing concern with tonal centricity, a strong reliance on Riemann's functional theory, and a focus

on church modes. I finish by comparing mutability with several Western music-theoretical concepts: Robert Bailey's *tonal pairing* and *double-tonic complex* and Carl Dahlhaus's *component keys*, all of which bear important conceptual similarities with mutability.

The Concept of Mode [*lad*] in Twentieth-Century Russian Music Inessa Bazayev (Louisiana State University)

In Russian music theory the concept of *lad* [mode] plays a central role in understanding non-tonal Russian music. While Schoenberg's "emancipation of dissonance" was known to Russian scholars, they strongly opposed it, believing that any strictly contextual pitch relationships will never have an artistic future in the development of *new* music (Belyayev 1923; Roslavets 1927). Rather, prominent Russian theoretical treatises, including Ogolevets 1941 and Dolzhansky 1947, used *lad* to refer to a scale functioning hierarchically not only in tonal music but also in non-tonal music.

There is no equivalent term in the West to explain Russian *lad*. Although early definitions simply described a diatonic scale, the term was widely applied to non-tonal music of Scriabin, Prokofiev, and Shostakovich. Further, *lad* applies not only to the traditional Greek modes, but also to alterations thereof, as well as creations of *new* modes. *Lad* is based on three important features: (1) it is a scale consisting of seven to twelve pitches; (2) the first scale degree always functions as the "tonic"; and (3) orthography is important, for it determines the function of pitches within a given *lad*.

In short, using a single "catch-all" term—*lad*—Russian theorists are able to discuss non-tonal music that is still rooted in tonality. In twentieth-century Russian music, *lad* continues to functionally treat consonance and dissonance on both melodic and harmonic levels, creating continuity with the music from the common-practice era. Thus, Ogolevets' and Dolzhansky's approaches allow us to reevaluate and reconsider our understanding of Russian non-tonal music.

The *Tselostniy Analiz* (Holistic Analysis) of Zuckerman and Mazel' Daniil Zavlunov (Independent Scholar)

This paper explores an analytical method called *tselostniy analiz* (holistic analysis) developed in the Soviet Union between 1930 and 1980 by Viktor Tsukkerman (Zuckerman) and Leo Mazel'. The goal of holistic

analysis was to understand an artistic work as a totality of its interrelated parts, and to do so simultaneously on all levels of structure, content, and context. In the resulting three-dimensional analysis any one of its aspects would reciprocate with all others, together defining the whole. The method called for an embrace of all existing theoretical systems, brought center stage the "softer" aspects of music theory (among them form, genre, semiotics, and musical style), and synthesized music theory and history. Both scholars aspired to comprehensive close readings of musical works, and, as both realized, came short. For analysis of the kind they envisioned would, by definition, be infinite, which proved impossible in practice. And so in reformulating the methodology for holistic analysis in the 1960s, its creators restricted the very scope of the analytical endeavor, fundamentally transforming the original method itself. The analyst now had to uncover a unique feature or compositional problem posed and explored in a given work by the composer and then to investigate how all of the musical elements of the work interact to expose, address, and solve that problem. I use Mazel's 1971 reading of Chopin's A-major Prelude to critique the holistic method as preached and practiced since the 1960s.

A Glimpse at Yuri Kholopov's *Garmonicheskiy Analiz* Zachary Cairns (University of Missouri – St. Louis)

Yuri Kholopov's *Garmonicheskiy Analiz* is a three-volume anthology, intended to accompany his textbook *Garmoniy: Teoreticheskiy Kurs*, which formed the basis of the harmony courses he taught at the Moscow Conservatory in the 1980s. Neither work has been translated into English, limiting the sphere of influence of one of Russia's most prominent music theorists. This presentation represents an attempt to provide a small glimpse into the anthology, particularly volume 3.

The presentation begins with a summary of the general layout and contents of *Garmonicheskiy Analiz*. The anthology's three volumes reveal much about Kholopov's approach to the analysis of a historically wide range of repertoire. The first volume tacitly promises a chronological tour of musical history. But throughout the three volumes, the balance of repertoire is highly skewed toward the twentieth century. In volume 1, we encounter partial analyses of compositions from Palestrina to Rimsky-Korsakov. Volumes 2 and 3 are dedicated to twentieth-century music, with volume 2 presenting partial analysis of "tonal" music from that century (Debussy, Prokofiev, Shostakovich, Bill Evans, Stravinsky, etc.) and volume 3 presenting largely post-tonal repertoire (late

Shostakovich, Roslavets, Hauer, Schoenberg, Webern, Denisov, Schnittke, etc.).

The third volume is the only one with its own subtitle: hemitonicism. This subtitle refers to a simple, intuitive analytical system in which groups of intervals involving semitones play a prominent role. To discuss Kholopov's method of hemitonic analysis, the presentation concludes with a discussion of his analysis of Denisov's "Romantic Music," a representative example of the analyses in *Garmonicheskiy Analiz*'s third volume.

The Expression Parameter and the Music of Sofia Gubaidulina

Philip Ewell (Hunter College and the CUNY Graduate Center)

The music of Sofia Gubaidulina (b. 1931) is powerful yet serene, enigmatic yet familiar. This highly spiritual Russian composer has wowed audiences around the world with her unique sounds, inspired by folk idioms and religious texts. Though her compositions are widely performed, little analytic work has been done on her music. Roughly twenty years ago her friend and colleague, Valentina Kholopova, devised a system for analyzing Gubaidulina's music in order to aid in performance. Kholopova has shown that, unbeknown to the composer, Gubaidulina usually groups together five expression parameters (EP): Articulation and Methods of Pitch Derivation; Melody; Rhythm; Texture; and Compositional Writing. Further, each of these parameters can exist in one of two functions: as a consonant EP or a dissonant EP. So, an example of a consonant articulation EP would be a "legato" marking, while a contrasting dissonant articulation EP would be "staccato." Rarely does Gubaidulina mix the consonant and dissonant functions. These ten parameters, five EPs functioning as either dissonant or consonant expressions, form what Kholopova calls the Parameter Complex in Gubaidulina's music. This complex is a powerful aid in performing her music. In this paper I will examine the EP, first using Gubaidulina's Concordanza and then the Ten Preludes for Solo Cello as examples.

UNIVERSAL DESIGN IN THE MUSIC THEORY AND AURAL SKILLS CLASSROOMS

Sponsored by the Disability and Music Interest Group

Jennifer Iverson (University of Iowa), Chair

Universal design, according to the Center for an Accessible Society, suggests that architectural spaces should be designed so as to be "usable by all people to the greatest extent possible." This special session applies universal design principles to music theory and aural skills instruction in five short papers (each ten to twenty minutes long), with a forty-five minute small group discussion and syllabus workshop at the end of the session.

The session traces a trajectory from the usual practice of offering accommodations to "disabled" students, toward a more radical reenvisioning of pedagogy to serve multiple abilities. We begin with a survey report summarizing a qualitative study of best practices for navigating the campus disability services offices. The second paper, on teaching aural skills to music-dyslexic students, only reinforces how critical it is for instructors to be well informed about different abilities and accommodations. The session then asks, "How can we minimize our partitions between "abled" and "disabled"? We hear a paper contextualizing the concepts of universal design for learning (UDL) within the music theory curriculum, and then hear two case studies-on kinesthetic fundamentals teaching and on Braille for Schenkerian analysis-that challenge and extend traditional pedagogy. The discussion and workshop period will allow session participants to apply and integrate these new ideas into their own syllabi and pedagogy. This panel provides both research and pedagogical provocation for instructors who are increasingly mindful of varied and differing abilities.

Best Practices for Using the Campus Disability Services Office Jon Kochavi (Swarthmore College)

This paper provides an overview of the current state of the evolving relationship between faculty and disability services offices (DSOs) from colleges, universities, and conservatories around the continent. The focus of the presentation will be a summary of the findings from a yearlong qualitative study undertaken by the SMT Ad Hoc Disability Committee, which surveyed approximately a dozen higher education DSOs in order to provide the committee with an accurate snapshot of current procedures that these offices have established to accommodate a growing student population that identifies with some form of disability. These surveys engage both general approaches that these offices take and specific questions regarding the challenges inherent to accessibility in the music theory classroom.

Traditional notions of "best practices" for faculty use of DSOs have been based on the office providing general accommodations that often cut across disability type and academic discipline. As the number of students served by DSOs has grown, however, it has been increasingly clear that the choices of accommodation and accessibility must be more sensitive to the particular needs of the student and the classroom. The music theory classroom, with its traditional reliance on the sensory (auditory and visual) and the physical (piano and voice), is particularly tricky for DSOs in this regard. More and more, these offices are advocating for the use of universal design in the classroom, providing instructors resources for adapting their methodology to render their teaching accessible to everyone, regardless of physical or mental challenge.

Aural Skills and the Dyslexic Music Major

Laurel Parsons (University of British Columbia)

Dyslexia—"unexpected difficulty in reading in children and adults who otherwise possess the intelligence and motivation considered necessary for accurate and fluent reading" (Shaywitz & Shaywitz, 2005)—is the most common learning disability found among post-secondary students. The roots of dyslexia seem to lie in defective phonological processing, i.e. distinction between the speech sounds that make up words; in addition, dyslexics commonly suffer from deficits in auditory working memory, the integration of visual processing and fine motor skills, and sense of timing (Jamieson & Morgan, 2008; Overy & Nicolson et al, 2003). Unfortunately for dyslexic music majors, aural skills tasks engage all of these typical cognitive weaknesses.

Given that disability staff typically do not have the musical training to understand the cognitive skills required for the auditory processing of musical notation, the challenge of designing effective accommodations and teaching strategies for dyslexic music students usually falls to the instructor. As yet, however, with two exceptions (Hébert & Cuddy, 2006; Hébert et al, 2008) the existing literature on dyslexia and music overwhelmingly applies to children, and few resources are available to assist instructors. The good news is that recent theories of dyslexia re-interpret this learning difference not as a disability, but as a by-product of superior cognitive strengths in specific areas (Shaywitz, 2003; Eide & Eide, 2011). This presentation demonstrates how understanding and recruiting these potential strengths can help instructors and their dyslexic students develop strategies that lead to greater success in aural skills development.

An Introduction to Universal Design for Learning and its Application to the Music Theory Classroom and Curriculum Bruce Quaglia (University of Utah)

Universal Design for Learning (UDL) embodies a set of principles for developing accessible curricula and inclusive classroom learning environments. It is a flexible framework that can be adapted to the individual needs and predilections of a diverse set of learners, which may include students with disabilities. The goal of UDL is to enhance learning for all students. Research and practical applications have demonstrated that by designing curricula that provide greater access to learners who are in the margins, many other learners will also benefit too. The goal of UDL is to develop expert learners throughout a curriculum by providing multiple means for learning, engagement, and demonstration at each level of learning/instruction. The core collegiate music theory and musicianship curriculum taught at most colleges and universities may also benefit from adapting the guidelines that are established by UDL. By focusing on problem areas within traditional curricula wherein learning outcomes are often conflated with the teaching and assessment methods themselves, it will become possible to explore multiple means for representation, action/expression, and engagement at every stage of planning and teaching. Using a methodology that is based upon sample lesson plans and syllabi, I will emphasize instructional scaffolding within basic course design as well as a classroom structure that emphasizes peer learning strategies through heterogeneous grouping.

Hands-on Music Theory: A Kinesthetic Approach to Teaching Music Theory Fundamentals Koti Mawar (University of Jowa)

Kati Meyer (University of Iowa)

This paper explores the pedagogical implications of incorporating kinesthetic techniques, in addition to visual aids, when teaching music

theory fundamentals to undergraduate music majors. The starting point is a survey given to 67 undergraduate music majors taking a firstsemester musicianship and theory course at a tier-1 state research university. The survey asks students about their preferred method of information presentation for scales, intervals, and key signatures. The survey focuses on visual and kinesthetic modes of learning, with not as much preference given to the aural modality due to the written nature of the topic. The results showed that students prefer kinesthetic experiences, in many cases, particularly when students can apply prior knowledge and experience of their primary instrument.

The concept of embodiment plays a critical role in elucidating the results of the study. Students describe themselves visualizing their instrument or acting out valve or key combinations when completing exercises of scale construction. However, embodied, kinesthetic realizations are vastly underrated and under employed in music theory pedagogy. Thus, this paper brings forward the controversial discussion topic that the keyboard is potentially overused as a teaching tool. The piano certainly is preferential as a mass-demonstration tool. Yet this paper suggests that instructors may want to incorporate more of students' prior instrumental training and learning modality preference into their personal pedagogies. The research presented here posits a positive correlation between students' use of their primary instrument and their comprehension of music theory fundamentals when both are mutually reinforced.

Schenkerian Analysis in Multiple Modalities

Robert Gross (Rice University)

This paper explores a new system for representing the graphic symbols of Schenkerian analysis in Braille. This system was inspired by Michael Kassler's pioneering work in attempting to create the first computer program for performing Schenkerian analysis. As I demonstrate the process of translating Schenkerian notation into Braille, I argue that it is actually a universally beneficial exercise for both sighted and visually impaired music students because it clarifies certain aspects of traditional Schenkerian analysis. These include the assignment of explicit numerical note weights to individual notes in the foreground, thus hierarchizing the foreground in a tier system, which can then be used as a basis for extrapolating various middlegrounds and the background. The paper also briefly suggests that the note-weight system can be the basis of an algorithm for performing a Schenkerian analysis of simple melodies

ABOUT THEORY

Brian Hyer (University of Wisconsin-Madison), Chair

The Transcendental Logic of Musical Trees

James N. Bennett (University of Wisconsin-Madison)

In *Harmonielehre* (1906), Schenker likens musical motives to biological species, espousing a view fundamentally different from Schoenberg's claim that a musical composition is a "living body that is centrally controlled." In Schenker's analogy, *motives*—rather than entire pieces—have the same ontological status as organisms and are related by forces devoid of any omniscient psychology. Bartók, in his ethnomusicological writings, constructed a similar conception, describing a folk song's performances as analogous to individual organisms and its "internal form" as analogous to the species to which each performance belongs. Elsewhere, he compares such improvisation to his own compositional techniques of motivic variation.

Taking such analogies seriously, however, would require some new analytical technology: one could reformulate Lewin's transformation networks as rooted tree structures or perhaps attempt to flesh out Dora Hanninen's idea of "associative lineages." But in any case, a revised ontology of the musical work would also be required, for viewing motivic forms as abstract organisms sets them—and the work itself—at an even further level of remove from the composer. In order to connect this naïve organicism with contemporary thought, I suggest understanding motivic trees as similar to what Alain Badiou calls "transcendentals of a world": "relational networks of identities and differences." We can understand motivic logics, that is, as *transcendental* logics belonging to a work's "mikrokosmos." As a demonstration, I construct a genealogical tree for Bartók's *Improvisation*, op. 20, no. 5 (1920), in the process discovering genetic connections between musical objects that at first seem diametrically opposed.

When does the Present Become the Past? A Re-examination of "Presentism" and "Historicism"

Kyle Adams (Indiana University)

Why is a subset of the past perceived as the present? Since every music theorist wrote *in* the past about music *of* the past using an approach *developed in* the past, how far removed must an analysis be for it to take on purely historical value? Conversely, how close need an analysis be to

its subject to be judged contemporary? And how might a more nuanced understanding of these concepts inform a different approach to the valuation of musical analysis? This paper poses these questions in order to interrogate the concepts of presentism and historicism as described in Thomas Christensen's seminal article, "Music Theory and its Histories." I will investigate how our perception of those categories bears on our comparisons of different analytical approaches.

I will begin by posing the titular question in reference to our perception of time. After framing the problem, I will present several analyses of Orlando di Lasso's Prologue to the *Prophetiae Sybillarum*, a beleaguered piece with eleven published analyses ranging from the unabashedly presentist to the vehemently historicist. My goal will be to show that by jettisoning the concept of the present, we can evaluate *every* analysis as a historical document valuable for its insight into its own time, regardless of how close that time might be to our own. Where Christensen's hermeneutic approach effectively extended the present backwards, this paper will argue the opposite: that the "present" is illusory, that *every* analysis is historical.

TWELVE-TONE TECHNIQUES

Andrew Mead (Indiana University), Chair

How Is Webern's Music Combinatorial?

Brian Moseley (Furman University)

In the Path to New Music, Webern, like Schoenberg before, spoke highly of "themes unfolding not only horizontally but also vertically" (34-5). These thoughts and others have prompted questions as to why Webern never adopted the combinatorial system. In this paper I suggest that Webern's twelve-tone technique embraced some of the structural principles of combinatoriality, and that like Schoenberg, Webern did so as a means of creating a system that interacts with musical form. In my presentation I deconstruct Schoenbergian combinatoriality, as represented in David Lewin's (1967) analysis of the Violin Fantasy, to reveal two analogues in Webern's twelve-tone technique. These analogues—paradigmatically-defined and chain-organized harmonic areas—are represented with musical spaces that capture formal possibilities and reflect structural and formal procedures at work in Webern's Piano Variations, Op. 27.

Texture, Partitioning, and Formal Dynamics in Schoenberg's Fourth String Quartet

Blair Johnston (Indiana University)

This paper examines four variables—partitional complexity, textural complexity, row-form density, and rate of change—in Schoenberg's Fourth String Quartet, Op. 37 from the perspective of formal function and phrase rhetoric. The goal is to contribute to a more nuanced model of formal dynamics in Schoenberg's later works. In the music analyzed, the four variables interact richly and sometimes incongruently with schematic formal features on smaller and larger structural scales, creating cycles of opening/closing, tight-knittedness/looseness, and presentation/contrast in different orders of magnitude.

In straightforward situations, increasing complexities, density, and rate of change are (not surprisingly) associated with looser formal organization and digression/development, while lower values are associated with tight-knit organization and closure. Building on this more rigorously, different kinds of thematic behavior (presentational/closed, emergent/digressive, culminating, mixed) are suggested by different combinations of values. But such associations are only a start. Changing complexities and densities can generate a kind of momentum (and motivic elements) across schematic/sectional boundaries, feeding into larger cycles of activity. These observations offer useful analytical insights into the sometimes continuously developmental yet formally "neoclassical" contexts of Schoenberg's twelve-tone instrumental works.

Saturday morning, 2 November

PEDAGOGIES

Elizabeth West Marvin (Eastman School of Music of the University of Rochester), Chair

SmartMusic for Smart Pedagogy: A Software-Assisted Approach to Teaching and Learning Undergraduate Music Theory at the Keyboard Michael Callahan (Michigan State University)

Keyboard playing and improvisation can be of tremendous value to the pedagogies of music theory and ear training, but an instructor must clear several logistical hurdles in order to integrate them fully into an undergraduate curriculum and to reap their aural, kinesthetic, and creative benefits. Opportunities for individual coaching and assessment are limited by large class sizes and one-piano classrooms; precious contact hours packed with other activities leave limited time for keyboard work; and most music majors have little or no technical facility at the instrument, so assignments must be carefully guided in order to develop fluency and musicianship without becoming inefficient, frustrating, or altogether out of reach.

I describe a classroom-tested, technological solution in which students work outside of class at keyboards linked to *SmartMusic* software; they record snapshots of their work and submit them to an online drop box for detailed peer and instructor feedback. The software's practice tools, transposable guidance (both aural and notated), and recording capability solve the practical challenges outlined above; they also support novel and interactive learning formats for guided improvisation, play-along, echoing, transposition, pattern acquisition, and fill-in-the-blanks. I demonstrate a diverse set of software-linked keyboard activities that link music theory and aural skills with creative music making. I play samples of student work, comment on both the advantages and the limitations of this format, and show how keyboard work is integrated and sequenced with classwork and written assignments. Technology offers an accessible and rich platform for learning about music experientially.

The Fugue d'école Revisited: Beaux-Arts Finesse Builds Upon the Artisanal Traditions of Partimenti

Robert O. Gjerdingen (Northwestern University)

The scholastic fugues written for the competitions held every July at the Paris Conservatory represented the pinnacle of counterpoint training in the academy. Only a few of them have ever appeared in print, mostly in the treatises by Dubois and Gédalge, both from 1901. A project currently under way is microfilming the entire set of competition fugues from 1858 to 1926, over 200 works that include the efforts of later famous composers (Massenet, Dukas), leading performers (Taffanel, Grandjany), and important teachers (Vidal, Boulanger). These fugues are being transcribed and presented in modern notation (with audio) on the internet so that they can be studied and compared.

The paper will detail the types of technical training that enabled this level and quality of production. In nineteenth-century Paris the formal

study of imitative counterpoint only began after a course of study in "harmonie et accompagnement." The meaning of "accompaniment" at that time was not "collaborative piano" as it might be today. Instead it meant continuo playing and keyboard improvisation—figured basses and unfigured partimenti. The *Traité de l'harmonie pratique et des modulations* by Panseron (1855), for instance, contains a selection of eighteenth-century Italian partimenti, including Panseron's contrapuntal realization of a partimento by Fenaroli. And Cherubini's 1827 test-pieces in "harmony and accompaniment" are obvious partimenti. These and other documents support viewing the French fugue d'école as a further refinement of Italian artisanal traditions of professional training in music.

Contrapuntal Schemas, Syntactic Structure, and Analytic Reduction: The Case of Forbidden Parallels Dmitri Tymoczko (Princeton University)

Is analytic reduction objective and scientific or subjective and interpretive? In particular, do nonharmonic tones decorate a syntactically well-behaved "harmonic skeleton," as suggested in textbooks? My talk explores these questions by considering the appearance of parallel perfect intervals at different reductional levels, using extensive corpus data from Palestrina, Bach, and elsewhere.

I reach four conclusions. First, different reductional levels obey different syntactical constraints; rather than being a shortcoming of one particular analytical method (e.g. Schenkerian theory), this empirical challenge confronts almost any reductional method-indeed, any method that purports to separate "nonharmonic" from "harmonic" tones. Second, the repertoires I consider are not free-for-alls below the literal surface: instead, there seems to be a very small vocabulary of parallel-licensing schemas at each analytical depth. (Importantly, these schemas remain largely unchanged from Palestrina to Bach.) Third, the presence of parallels in the harmonic skeleton means that nonharmonic tones cannot be described as "inessential," "merely decorative," or resulting from a process fundamentally independent of deeper levels; instead, it is better to speak of contrapuntal idioms or (following Gjerdingen) schemas that tie together multiple levels. Finally, my observations echo points made in the purely harmonic domain by writers such as Leonard Meyer. When we reduce a piece, we change it, creating a new musical object that may exemplify new harmonic and contrapuntal principles.

Expanding Notions of Harmonic Function Through A Corpus Analysis of the Bach Chorales

Ian Quinn (Yale University) and Christopher Wm. White (University of North Carolina–Greensboro)

In order to interrogate the concept of harmonic function, we develop a Hidden Markov Model (HMM)–a procedure designed to find contextual regularities within streams of data—that identifies syntactic chord classes within musical corpora. As linguists have used HMMs to unearth syntactic categories within written languages for some time, we reason that this algorithm might similarly identify functional categories within music. A comprehensive computational study of the Bach chorales suggests that both three- and thirteen-function models make sense of this corpus.

While we do not intend to argue that a thirteen-function model is somehow better than the traditional three-function model, this study throws into relief several questionable assumptions of traditional notions of harmonic function: (1) that all passing chords have a unitary "passing" function of lesser significance than the three main functions; (2) that non-tertian sonorities do not have significant harmonic function; and (3) that the tonic, predominant, and dominant functions are homogeneous, unrefinable categories. The 13-function model produced by our study complicates these assumptions, while also indicating that applied chords can potentially have their own functions on the same structural level as the surrounding chords.

We end by highlighting the advantages of defining functions flexibly on the basis of specific stylistic features of particular corpora, as well as on the desired precision of the analysis. We also discuss the shortcomings of this model, specifically several unintuitive byproducts (for instance "predominant" V triads).

DEBUSSY AND RAVEL

Peter Kaminsky (University of Connecticut), Chair

What's In A Name: Reconsidering the 'Hidden' Sonata Forms of Debussy and Ravel

Andrew I. Aziz (Brown University)

This paper proposes alternative strategies to formal analysis in various works by Debussy and Ravel. While analysts have traditionally applied

sonata concepts to compositions explicitly labeled as "Sonatas," pieces with "subjective" titles-which often suggest ad hoc formal procedures—have eluded such treatment. In this paper, I posit that many works by Debussy and Ravel of this latter category can be viewed through the traditional sonata lens, facilitating a reconsideration of this genre in fin-de-siècle French contexts. Part I of the paper considers previous theorists' approaches-including theories of musical narrative, discontinuity, and phenomenology. Parts II and III contribute two new concepts: the notion of "post-expositional breakthrough" and a formal paradigm called "resetting the formal compass" (RFC). Breakthroughs are the result of a formal discontinuity, in which a process suddenly ceases, only to be resumed following a point of "apotheosis" or Adorno's Durchbruch. RFC is a narrative strategy that results from the music "losing its formal bearings," veering away from any predictable backdrop; as a result, the music suddenly changes course, offering a blanket of sound that serves as a "memoryless" buffer. I contribute original analyses of Debussy's L'isle joyeuse and En blanc et noir (first caprice), both of which display post-expositional breakthroughs; Ravel's Jeux d'eau and Gaspard de la nuit: Ondine offer examples of RFC. All four analyses establish alternative lenses that confirm the underlying influence of sonata structure.

The *Grundgestalt* in Ravel's *Valses nobles et sentimentales* Sigrun B Heinzelmann (Oberlin Conservatory of Music)

Previous studies of *Valses nobles et sentimentales* (1911) have primarily focused on Ravel's harmony or discussed the construction of narrative and memory. Complementing these analyses, I show that a hidden *Grundgestalt* generates the waltzes' thematic material, creates a network of motivic relationships, provides interpretive undercurrents, and coalesces the seven waltzes and epilogue into a refined cyclical work.

My proposed *Grundgestalt* for *Valses nobles* contains three voiceleading strands: an upper-voice diatonic descent with a distinctive downbeat-dissonance at the cadence (9–8 or 6–5 suspensions or appoggiaturas), an inner-voice ascending chromatic line, and a ii/II-V-I progression in the bass. The *Grundgestalt* generally appears within a sentential phrase structure characterized by hemiolas.

The degree to which the various manifestations of the *Grundgestalt* emerge audibly and permeate each waltz invokes fluctuating associations for the listener, from obvious motivic, harmonic, and phrase-structural relationships to more obscure (but no less effective) underlying

transformational connections. Based on the listener's gradual apprehension of the *Grundgestalt* throughout the seven waltzes, I propose a reading of the *Épilogue*'s tonal and phrase-structural design that sheds new insights on the unusual form of this waltz (No. VIII).

At a deeper interpretive level, the basic *Grundgestalt* serves as a model against which its transformations assume additional layers of meaning, especially when we consider Ravel's scenario for the ballet *Adélaïde*—the orchestrated version of the work (1912). In conclusion, I address possible implications of the *Grundgestalt* concept for Ravel research, framed by the dualism of "organic" versus "mechanic" conceptualizations of his motivic techniques.

FINAL ACTS

Andrew Davis (University of Houston), Chair

Compositional Integrity in *La bohème:* Conventions and Ingenuity in Act IV

Emma McConnell (Eastman School of Music)

Historically, *La bohème* has appeared particularly vulnerable to critiques concerning compositional unity. However, extending the positive trend of recent scholarship, I respond to these critiques with an examination of the compositional integrity of *La bohème*, developing an organizational framework for Act IV that sheds light on the underlying coherence of the act.

Part I of the paper offers close readings of selected portions of the opera to contextualize how Puccini maintains a drama-oriented, continuous structure in Act IV. The act is organized around numbers, but Puccini subjects these numbers to the dramatic action. My analyses suggest that three formal prototypes are present in the act: closed set pieces, open-ended pieces, and what I shall call open-begun progressions, each of which rests on conventional expectations but is integrated into the drama.

Part II demonstrates the integral role these compositional strategies play in the large-scale formal and tonal organization of Act IV and clarifies the act's global function as a musical and dramatic reprise of Act I, in which the dramatic and tonal trajectories "fail," or are unsuccessful in achieving the hoped-for outcome. Indeed, it is the lack of tonal unity that comprises Act IV's integrity: the act achieves its poignancy, its grandness, and its cohesion from the intertwining of musical coherence and dramatic conception throughout the entire work.

"A Flight into the Exotic Distance": Harmony and Voice Leading in the Act IV Duet from Bizet's *Carmen*

Andrew Pau (Oberlin College Conservatory of Music)

In a 2006 analysis of a duet from *Don Carlos*, Giorgio Sanguinetti argued that "Verdi utilize[d] techniques of tonal coherence, not as an end in themselves, but as the means to enhance dramatic effect." I submit that in the final duet from *Carmen*, Bizet similarly used "techniques of tonal coherence" to enhance dramatic effect. However, while Verdi's duet fits neatly within a Schenkerian structure, Bizet's duet exhibits a different type of voice-leading and harmonic coherence: namely, one based on ascending chromatic motion and common-tone preservation.

The concluding section of Bizet's duet reflects a high degree of formal breakdown: the escalating confrontation between Carmen and Don José is interrupted several times by the crowd inside the bullring, until José finally kills Carmen and surrenders to the authorities. While the passage reflects abrupt and outwardly incongruous changes of harmony, further analysis reveals that there are coherent elements that underlie the traversal of apparently unrelated key areas.

Heinrich Schenker wrote in 1926 that "[e]ven the hitherto most successful flight into the exotic distance — that of a Georges Bizet by any reckoning adds up to scarcely more than the narrowly restricted sight of an infant in his cradle when compared to the unlimited vision of a German musical genius . . ." My analysis shows that even though Bizet's duet covers great harmonic distances in short bounds, in ways that Schenker likely would not have appreciated, it nevertheless manages to achieve dramatic truthfulness and musical coherence on its own terms.

JAZZ STRATEGIES

Janna Saslaw (Loyola University), Chair

Chick Corea, Postbop Harmony, and Jazz's Second Practice Keith Waters (University of Colorado–Boulder)

The 1960s compositions of jazz pianist Chick Corea contributed significantly to the jazz repertory, both by their status as jazz standards

as well as their treatment of harmony and harmonic progression. Building on the compositional innovations of John Coltrane, Bill Evans, and Miles Davis, Corea (and others) helped shape a second—postbop practice in the wake of the tonal jazz practices of the first half of the century. The paper examines two second practice Corea compositions. In "Litha" (1967), an equal subdivision progression unfolds asymmetrically; with "Windows" (1966), an underlying cyclic organization of ascending fifths provides a harmonic framework. For both compositions, I use a dual-interval cycle (ic4/3) to show their progression through an expanded tonal and cyclic space.

The degree to which second practice (postbop) harmony remembers or transforms first practice (tonal jazz) harmonic practices is fluid. The question itself recalls evolutionary views of nineteenthcentury tonality proposed by Proctor (1978), McCreless (1996), and Cohn (2012), in particular the expanded role for cyclic equal-subdivision progressions. Similarly, postbop compositions generally use the vocabulary—the individual harmonies—of tonal jazz but not always its syntax of functional harmonic progressions. Yet correspondences between jazz and nineteenth-century European tonality are inexact. I conclude by considering the likelihood of a double syntax (Cohn 2012) in works by postbop composers Corea, Herbie Hancock, and Wayne Shorter.

Free Jazz Group Prolongational Strategies in Brad Mehldau's "Convalescent"

Daniel J. Arthurs (University of North Texas)

Steve Larson concludes *Analyzing Jazz: A Schenkerian Approach* by suggesting several areas for future study, among them "how Schenkerian analysis may illuminate... the interaction of instrumental parts...." A provocative hypothesis, Larson only goes as far as suggesting a jazz standard's predetermined harmonic structure motivates instrumentalists to fall in line with the chord changes. To what extent, then, can Schenkerian analysis illuminate instrumental parts that predictably weave the same voice-leading strategies governed by those changes? In this paper I will confirm Larson's hypothesis while taking it a step further. Specifically, I will demonstrate the power of the tonic triad during a *free jazz* interaction between pianist Brad Mehldau and bassist Larry Grenadier in Mehldau's "Convalescent" (1998). Even in the midst of striking melodic conflicts, voice-leading analysis reveals unencumbered paths to the same singular goal. As I will demonstrate, the confluence of

different voice-leading strands and their arrival on tonic suggests an intuition of tonal closure, undergirded by the scale steps of linear progressions. While surface conflicts between Grenadier and Mehldau distort the middleground voice-leading picture, the melodic choices made by Grenadier present evidence that, per Larson's hypothesis, tonal forces can indeed have an a priori presence among instrumentalists, even in the absence of a predetermined harmonic plan.

Making "Anti-Music": Divergent Interactional Strategies in the Miles Davis Quintet's *Live at the Plugged Nickel*

Garrett Michaelsen (University of Massachusetts Lowell)

Miles Davis's second "great" quintet, consisting of Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams, re-formed at the end of 1965 after a seven-month hiatus. During their break, Shorter, Hancock, Carter, and Williams found a creative outlet composing new music and recording for Blue Note Records. When the quintet began performing again in November, Davis's bandmates found themselves dissatisfied with the band's touring repertoire, which consisted mostly of jazz standards and original compositions popularized by Davis's earlier ensembles. According to Hancock, "even within our very creative and loose approach to the music, everybody did things according to certain kinds of expectations. I knew if I did this, Ron would do that, or Tony knew that if he did this, I would do that. It became so easy to do that it was almost boring." As a result, Davis's sidemen decided to approach a set of late December dates at Chicago's Plugged Nickel club, which were recorded by happenstance by Davis's producer Teo Macero, with the goal of subverting their typical expectations as much as possible. Williams described this approach as "anti-music": "whatever someone expects you to play, that's the *last* thing you play." In this paper, I will examine a number of improvisations from the Plugged Nickel recordings through the lens of a theory of musical interaction. I will show how the quintet favored divergent over convergent processes in multiple musical parameters and interactional domains in order to make their unique "anti-music."

ANALYZING THE AVANT-GARDE (BERIO, BOULEZ, STOCKHAUSEN)

Jonathan Goldman (Université de Montréal), Chair

Temporal Dissonance in Stockhausen's Late Works Paul V. Miller (Cornell University)

Arguably, the concept of time lies at the center of Stockhausen's work. But for a composer who views time as playing such an essential role in musical composition (and in the universe,) Stockhausen deeply problematized aspects of temporality in his late works. Perhaps nowhere is this more evident than in a trio of late pieces, Hoch-Zeiten (2001-2), Himmelfahrt (2004-5) and Cosmic Pulses (2006-7). Here, Stockhausen explored the possibilities of using anywhere from between two and twenty-four different tempos at the same time. Stockhausen's tempos often form extremely complex relationships with each other. Aspects of Andrew Mead's work on Elliott Carter's music prove very useful for grasping these complex temporal landscapes, but Stockhausen's goals in tying tempos together are ultimately very different from Carter's. This paper develops the concepts of the exact point of coincidence (EPC) and near point of coincidence (NPC). These analytical tools lend insight into the surprising technical means Stockhausen used to accomplish his tempo polyphony, the structural ramifications of extremely complex tempo overlay, and finally suggest deep resonances with the composer's eclectic theology.

Spiraling Outward: from Local to Large-Scale Form in *Pli selon Pli*

Emily J. Adamowicz (University of Western Ontario)

The treatment of form is one of the most compelling and leastdiscussed topics in the music of Pierre Boulez. The common musictheoretic approach to Boulez's music has been to focus on the complex techniques used by the composer to generate serial materials, in other words small-scale form. Establishing how these materials come to delineate large-scale form is a much more difficult undertaking as the complexity of Boulez's compositional techniques often disguises their presence at the musical surface. Using a series of revealing sketches for one of Boulez's most well-known works, *Pli selon Pli*, I explore relationships between small- and large-scale form in its framing movements, *Don* and *Tombeau*. Boulez puts great emphasis on developing form that is, in his view, unique to serial composition. Emerging from his exploration of new formal possibilities is what, in retrospect, he refers to as "spiral" form. Spiral form arises from the idea that the potential of certain serial materials is never, truly exhausted, and that it is possible to continually return to these materials and further develop musical ideas from them. This view on form accounts for Boulez's frequent recomposition of certain source materials, most notably 1) a set of harmonic tables originally developed for the unpublished *Oubli signal lapidé* and 2) a rotational array used in the retracted drama *L'Orestie*. I tie Boulez's concept of spiral form to the technical practices that allowed him to delineate large-scale form through these two source materials in the framing movements of *Pli selon Pli*.

Between Freedom and Control: Composing-Out, Common Subsets and Structure in an Open Work by Boulez

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

Pierre Boulez's clarinet work *Domaines* (1961-8) is usually invoked as a prototype of an open work. Discussions of this piece are generally limited to a summary of aspects of the temporal organization that are left to the performer's choice. The assumption is that the unfixed nature of the succession of events constitutes the most noteworthy feature of its structural organization.

Many authors have argued that in Boulez's works, serial techniques are merely used for raw pitch generation. They argue that it is in the subjective process of setting these notes to music that the true structure of the work is created, downplaying the role of the serial organization and invoking Boulez's stated interest in a dialectic between freedom and control to support the argument. This paper will directly address the transfer from precompositional material to score and show how various systematic processes of composing-out underscore hierarchical entities that underlie the serial process and are essential to the structure of Domaines. A typology of the different processes of composing-out as well as a description of how these processes emphasize the subset relationships basic to the harmonic structure will prove invaluable for an understanding of Boulez's musical language. For Boulez, the concept of an open work was made realizable by methods of pitch generation that permitted the retention of essential relationships in spite of the unfixed nature of temporal events.

Restarting Sinfonia: The Multiple Re-Initializations in the First Movement of Berio's Sinfonia and their Narrative Implications Matthew Heap (American University)

Luciano Berio's *Sinfonia*, while one of the most recognizable works from the mid-twentieth century, remains an enigma in many ways. While authors such as David Osmond-Smith have done admirable work in cataloguing many of the techniques, quotations, and allusions that Berio uses throughout the work, there are still many avenues for fruitful research, especially in the area of narrative.

This paper addresses a connection between the first and last movements of Berio's masterpiece. In the first movement Berio uses a series of re-initializations that I classify as either primary or secondary depending on the way they are approached or constructed. Markers for these restarts can be found on both the surface level and prolonged in the texture. Examination of the fifth movement, which shares textual and musical materials with the first, shows that re-initializations are minimized, leading to a very different flow. The differences in the treatment of these materials could lead the listener to link the fire and water imagery of the Lévi-Strauss text with the question posed by the composer in the third movement. This paper serves as a starting point for a re-examination of *Sinfonia* from a narrative perspective while examining some of the compositional choices that Berio makes in the first and last movements.

Sunday morning, 3 November

SOUND AND SENSE IN GERMAN THEORY 1850–1925 Alexander Rehding (Harvard University), Chair

> "Phenomenologies of Music, 1919–1925: A Forgotten Chapter in the History of Theory" Benjamin Steege (Columbia University)

Though resources drawn from early Austro-German phenomenology continue to animate current music theory, the earliest musical responses to this legacy remain both surprisingly unfamiliar and often at variance with more recent work. This paper explores a body of German musical writings by Paul Bekker, Arthur Wolfgang Cohn, Gustav Güldenstein, Walter Harburger, and Hans Mersmann, all of whom productively engaged Edmund Husserl's watershed critique of psychologism: that is, his early argument that psychological data, whether culled from subjective introspection or experimental procedures, could not be taken as an adequate ground for knowledge. Their concerns ranged from theories of form and tonality, to the formal conditions for musictheoretical logic, to the historical significance of sonority. Yet in rejecting psychologism, these writers collectively went beyond "mere" epistemology. Rather, their projects belonged to a wider ethical reorientation that sought to redress what they saw as the complicity of contemporary psychological aesthetics with a dangerous subjectivism inherited from the nineteenth century. Participation in Husserl's "return to things themselves" was seen to entail a "critique of musical consciousness and its objects," and hence a more rigorous attention to methodology. And aesthetics itself was to be redefined as a Wegbereitung or "preparation" for "turning toward" music, rather than a naturalistic interpretation of music's effects on the listener ex post facto. Beyond the seemingly academic matter of establishing a logical basis for aesthetics, then, early phenomenology of music sought to reconceive, and perhaps to alter, the musical self rather than simply naturalizing the status quo.

"The Essence and Meaning of the Intervals": On Just Intonation and the 'Dubious Fifth' in Nineteenth-Century Compositional Theory

William O'Hara (Harvard University)

Moritz Hauptmann and Simon Sechter, both of whom published significant treatises in 1853, enjoy radically different reputations: Hauptmann as an abstract theorist who speculated about the dialectical underpinnings of tonality, and Sechter as a model pedagogue who eschewed string lengths and ratios in favor of practical matters. One aspect of Sechter's treatise, however, rivals Hauptmann's in its abstraction: his system of tuning, which has far-reaching implications for his theory. Sechter mirrors Hauptmann by generating the diatonic gamut through just intonation (JI)-an opening gambit deeply indebted to the speculative tradition. He cautions readers about JI's characteristic outof-tune fifth (between $\hat{2}$ and $\hat{6}$), calling it "dubious" (bedenkliche) and demanding that it be prepared and resolved like a dissonance, even though it is written as a perfect fifth. Even as both theorists insist upon just intonation, each admits that it was rarely used in practice. Hauptmann makes this condition central to the first part of his treatise, crafting a metaphysics of listening in which justly-tuned intervals are the hidden "meaning" of equally-tempered sounds. But, we can also detect metaphysical traces in Sechter, as he bends conventional rules of composition to honor the now-silenced ratios of JI. This presentation explores Sechter's tuning theory, critiques its absence from his reception history, and problematizes his enshrined position on one side of the speculative/practical continuum by exposing the roles played by acoustics, intonation, and his nascent, speculative theory of hearing, in a treatise that so vehemently denies their importance.

KURTH CONUNDRUMS

Lee Rothfarb (University of California, Santa Barbara), Chair

Beyond Energetics: Gestalt Psychology and Harmony in Ernst Kurth's *Musikpsychologie* (1931) Daphne Tan (Indiana University)

Ernst Kurth is best known to Anglo-American audiences for his influential writings on the music of Bach, Wagner, and Bruckner. Following Rudolf Schäfke and Lee A. Rothfarb, scholars often describe Kurth's work as "energetic," thereby rightly capturing his preoccupation with motion. This characterization, however, does little to explain the metaphorical and psychological quality of Kurth's prose, a perennial challenge for his readers. Indeed, in order to achieve a fuller appreciation of his analytical insights, we require a better understanding of their theoretical and philosophical foundations. In this paper, I argue that Kurth most clearly expresses such foundations in his final published monograph, *Musikpsychologie* (1931).

Rather than a précis of earlier writings, *Musikpsychologie* offers a theory of music-as-experienced that Kurth envisioned as the cornerstone of *Musikwissenschaft*. During the first half of my talk, I discuss his interest in the emerging area of Gestalt psychology. In the work of Christian von Ehrenfels and Felix Krueger, Kurth discovered a new vocabulary for articulating his ideas, and moreover, for distinguishing his approach to music and mind from those of Hugo Riemann and the "tone psychologists." Against this background, the second half of the paper explores the system of harmony within *Musikpsychologie*. The discussion centers on Kurth's notion of "musical dissonance." With an ear towards compositional practices of the late nineteenth century, we will experience some familiar phenomena (enharmonic reinterpretations) as well as a harmonic oddity (the

"imaginary six-four chord") from a psychological, and uniquely Kurthian, perspective.

Hearing "Absolute" Instrumental Color and "Absolute" Harmonic Color in Ernst Kurth's *Romantische Harmonik und ihre Krise in Wagners "Tristan"* (1920) Jeffrey DeThorne (Madison, Wisconsin)

Concurrent with an emerging early 20th-century aesthetic of "constructive" orchestration, Ernst Kurth describes how an expanded orchestral color palette often complements an increased use of pitch chromaticism. In *Romantische Harmonik und ihre Krise in Wagners "Tristan"* (1920) he contrasts the "destructive" effects of an absolute harmonic color with the "constructive," "binding" relation of a functional harmony that "constructs" a hierarchy of tonic-centered relations. Compromising the key center, a more "destructive" effect is created by "conspicuous," "harsh" chords that are thrust centrifugally away from the tonic epicenter and out from the key to become non-functional, "absolute" harmonic color. Rising out from the surrounding context of diatonic harmony like figure against ground, an absolute harmonic color is often highlighted by a vivid, absolute wind color that "thrusts outward" from a string-centered orchestral sonority.

MUSICAL MULTIMEDIA

David Neumeyer (The University of Texas at Austin), Chair

Tropological Narratives in John Adams's *The Death of Klinghoffer* and *Doctor Atomic* Yavoi Uno Everett (Emory University)

In categorizing types of musical narratives, Byron Almén and Robert Hatten introduce *tropological* to refer to dramatic works such as Britten's *War Requiem* (1960), where ironic meaning arises through the juxtaposition of poetic, liturgical, musical, and theatrical modes of representation. Tropological narrative involves a multi-level discourse, "one in which the implied trajectories of the surface style are negated by the presumed ironies of the higher-level discourse?" (2012, 71). I extend this concept to my multimodal analysis of John Adams' *The Death of Klinghoffer* and *Doctor Atomic* by illustrating how different theatrical and filmic modes of representation generate competing narrative tropes. In *Doctor Atomic*, for example, Peter Sellars' production links the mythological world of Vishnu with the destructive power of the atomic bomb, while Penny Woolcock's production draws a parallel between the oppressed native Americans and the victims of the Hiroshima and Nagasaki bombing.

Multimodality has to do with how we utilize different sensory modes—indexing verbal, visual, and aural resources that are evoked by the media—and the system of choices we use to construct meaning. To this end, I refer to the intermedial relationship established between music, libretto, filmic images, choreography, action, lighting, and other production components as *semiotic fields: semiotic* because the production components become part of a composite sign system, and *field*, as an area of signification contributing to a composite (integrative) meaning. I then examine how these semiotic fields co-articulate the narrative structure of these operas at the *agential* (sequence of events in the chronological dimension), *actantial* (dramatic oppositions that structure the transformational dimension), and tropological levels of discourse.

Mythic Proportions: Rotational Form and Narrative Foreshadowing in Bernard Herrmann's *Psycho*

Charity Lofthouse (Hobart and William Smith Colleges)

The music of Alfred Hitchcock's 1960 film *Psycho* is perhaps most often associated with screeching violins accompanying the celebrated shower scene. Although this cue is not easily forgotten, Bernard Herrmann's score as a whole brings to life a tale of crime, mistaken conclusions, and the inner life of a madman.

This paper examines how Herrmann uses rotational form in *Psycho's* prelude to foreshadow the film's cyclic narrative. Using methodology from Hepokoski and Darcy's *Elements of Sonata Theory* (2006), the prelude's rotations and phrase endings are mapped onto the film's most significant plot events and correspond precisely to the three crimes at the Bates Motel and Norman's subsequent capture. Small alterations to each of the prelude's rotational endings mirror the details of these crimes: Marion's murder parallels the initial referential rotation, whereas later crimes and Norman's capture are reflected in subsequent rotations through altered cadences, curtailed motives, and missing sonorities.

Alongside referential sonorities and thematic transformations, nested rotational cycles emphasize the film's narrative structure, as the prelude's overt foreshadowing further underscores the story's mythic design. Since each crime is openly displayed on screen, tension is created not by obfuscation, but by myth-like cycles of missed opportunities for Marion's arrest and the discovery of Norman's crimes. Rotational form thus broadens *Psycho*'s prevailing pitch- and motive-based musical narratives and extends analytical options in ways both congruent with and more flexible than traditional *Formenlehre* categories, allowing new possibilities for formal and narrative analyses of Herrmann's scores in particular and film music more generally.

Cadential Genres and the Structure of Filmic Expectation Frank Lehman (Tufts University)

The structure and placement of a cadence within a film score shape the emotional arc of a scene, accentuate narratival information, and manipulate generic expectations. Drawing from theories of film genre and cadential definition from Altman (1999) and Caplin (2002), I explore several cinematically significant "cadential genres"—harmonic routines arising through the convergence of several independent musical phenomena, together projecting punctuative function. Through processes of attribute substitution and subtraction, a cadential genre can adapt to shifting scoring practices and generic expectations. Studying cadences thus holds the promise of close-analytic, stylistic, and meta-theoretical findings.

I showcase three varieties of distinctly cinematic cadences: phrasal mickey-mousing (PMM), the subtonic half-cadence (SHC), and the chromatically modulating cadential resolution (CMCR). The power of PMM is demonstrated through an analysis of Korngold's deft cadential

timing in Robin Hood. The effectiveness of the SHC (bVII-V) stems from its linkage with a single film genre: the Western. By examining Jerome Moross's SHC-saturated scores and surveying subsequent adapted, abstracted, and parodic usages, I show the value of the cadential-generic approach to style-based analysis. To conclude, I investigate the CMCR: the strategy of initiating a diatonic cadence in one key only for the dominant to discharge onto the tonic of a chromatically related key. Through a variety of intrinsic and contextual traits describable by linear, transformational, and cognitive models (Huron 2002), I explain the strong association of CMCRs with cinematic of wonderment; this is illustrated evocations through а Schenkerian/neo-Riemannian analysis of a cue from Williams's Jurassic Park with recursively employed CMCRs.

Irony and Related Tropes within Film Music: Analysis and Categorization

Juan Chattah (University of Miami)

Films within a given genre share distinctive characteristics such as setting, character types, iconography, and music. In comedies, for instance, music maximizes the humor produced by other semiotic or narrative codes, often triggering interpretations of irony, satire, sarcasm, parody, paradox, or hyperbole. Unfortunately, these tropes have not been theoretically scrutinized within the realm of film music.

In translating normative conditions from linguistic to multimedia manifestations, scholars have articulated puzzling claims and constructed analytical models appropriate for their object of study yet unsuitable for film music. For instance, while Linda Hutcheon (1985) combines irony and satire as a sub-component of parody, Esti Sheinberg (2000) regards irony as "a prototype for all other modes of ambiguity." Alternatively, the formalized models by Robert Hatten (1994), Kevin Korsyn (2003), and Yayoi Uno Everett (2004) allow for a quasipositivistic approach, but proscribe the incorporation and interpretation of contextual clues or framing devices. Conversely, my early models (2006) adapting Fauconnier and Turner's *Conceptual Integration Network*, allow for contextual clues, but lead to unresolvable ambiguities that obscure (or neglect to indicate) the precise relation between the various cognitive domains or "mental spaces."

HACKING THE MUSIC THEORY CLASS: PEDAGOGICAL TOOLS THAT INCREASE EFFICIENCY AND EFFECTIVENESS

Co-sponsored by the SMT IT/Networking Committee and the Music Theory Pedagogy Interest Group Timothy Koozin (University of Houston), Chair

Bryn Hughes (The University of Miami) Kris Shaffer (University of Colorado Boulder) Anna Gawboy (The Ohio State University) Philip Duker (The University of Delaware)

This special session will focus on three "hacks" to the traditional model of music theory instruction: standards-based grading (SBG), "flipping" the classroom, and just-in-time teaching (JiTT). In SBG, students

receive grades in reference to clearly defined learning objectives rather than individual assignments. In the flipped classroom, class time is devoted to active engagement rather than lecture. JiTT assesses students' understanding before class so that the instructor can adjust the lesson plan according to the students' needs. These tools and the technologies that support them have the potential to help strengthen curricula, increase the impact that an instructor can have on undergraduate theory students, and reduce the amount of time an instructor must devote to achieve that impact.

This special session will be divided into three parts. In Part I (30 minutes) the presenters will define and explain standards-based grading, the "flipped" class, and just-in-time teaching. In Part II (60 minutes), each panelist will describe the way they employ these techniques in their respective institutions. In Part III (90 minutes), the panelists will lead a deeper discussion of the pros and cons of these methods. Part III will be "flipped," meaning that discussion will reference resources posted online (see

http://societymusictheory.org/administration/committees/networking) before October 24 that explain these "hacks" in greater detail and demonstrate them in practice. Attendees are encouraged to read and watch these resources, and submit comments and questions on the website, in advance of the session. Of course, attendees will be able to follow presentations and participate in discussions without engaging this material beforehand.

RECONSIDERING FORM

Matthew BaileyShea (Eastman School of Music), Chair

Binary Form as Moral Philosophy in the Da Capo Aria Paul Sherrill (Indiana University)

This paper suggests that the cadence-oriented teleology of sonata forms from the late eighteenth century had an important precursor in the da capo arias of midcentury. Taking Heinrich Koch's description of the aria's form as a starting point, it reconstructs the formal norms of the outer (A) sections of the conventional da capo ternary form. This section is structured as an expanded binary form that closely adumbrates what Hepokoski and Darcy term a Type 2 sonata form, and which is characterized by certain typical features, including distinctive modulatory strategies, phrase designs, and generically sanctioned moments for virtuosic vocal display.

These formal norms lend themselves to hermeneutic interpretation within the social and intellectual contexts of Metastasian opera seria. In particular, these arias were the key sites within opera seria where the Arcadian Academy's Cartesian moral philosophy was put into action. Far from being merely static expressions of the characters' emotions, they metaphorically stage the process whereby characters attempt to regulate their desires: cadential goals serve as the musical correlate to this ethical process. Thus, though often maligned as overly formulaic and repetitive, da capo arias were sites where musicians could participate in the intellectual life of their time, in the process creating modes of listening later adapted to purely instrumental genres. In one particularly vivid example—the Queen of the Night's rage aria from *Die Zauberflöte*—Mozart stages a failure of the rationalistic aria form as if to suggest extremes of villainous passion too great to be controlled.

Sonata quasi uno schema

Vasili Byros (Northwestern University)

Recent advances in schema theory have brought an unexpectedly negative appraisal of *Formenlehre* for the apprehension of late-eighteenthcentury music. Robert Gjerdingen (2007) has explicitly distanced issues of musical form from the "schema" concept that drives his conceptualization of the phrase level, and even deemed sonata form an anachronistic Romantic ideology that was imposed on the eighteenth century.

I return to an earlier conception of a schema in Leonard Meyer (1989), who viewed sonata form as one among several different kinds of hierarchically varied "script-like schemata." Meyer's concept implicitly revisits Heinrich Christoph Koch's (1782–93) contemporary description of "die Form der Sonate" as a hierarchical "punctuation form": certain lower-level types of syntax called "punctuation formulas" communicate higher-level points of closure, which Koch termed "Hauptruhepuncte des Geistes."

Through a case study on Beethoven's Second Symphony, I advance both positive and negative analytic evidence for such a sonata schema. First, phrase-level patterns and William Caplin's (1998) form-functional categories operate as foreground and middleground types of "subschemata" (Rumelhart 1980) oriented to structurally weighted cadences—including what James Hepokoski and Warren Darcy (2006) call the "medial caesura" and cadence of "essential expositional/structural closure." Negative evidence comes via a marked deviation in Beethoven's use of a "punctuation formula" that I have styled the *Le–Sol–Fi–Sol* schema (Byros 2012), which is powerfully targeted at the exposition's medial caesura.

The case study suggests that sonata form was a culturally shared cognitive context by which composers and listeners communicated in the eighteenth century.

Expanding the Sentence: Intersections of Theory, History, and Aesthetics

Karl Braunschweig (Wayne State University)

The *sentence* phrase type has become an unquestioned theoretical standard in North American music theory, yet its status as a selfsufficient and *complete* musical unit remains empirically vulnerable. Close scrutiny reveals that composers commonly added material and/or embedded the sentence into larger phrase configurations, a reality that calls into question certain aspects of the basic model. Nearly half of Schoenberg's sentence examples (Fundamentals of Musical Composition) exceed the eight-bar model, and Marx's less formalized examples of the Satz type suggest a similar conception. These observations raise significant questions about what kind of unit the sentence is, for it becomes clear that confining it to eight bars overlooks its own history. To answer these questions, we must expand our *concept* of the sentence itself-we must recognize its status as an abstraction and rediscover the figures that have been sedimented into its theoretical form. In this paper, I reconsider the sentence as a theoretical trope of Fischer's Fortspinnung phrase type and attend to the technical and aesthetic implications of its (hidden) history, including repetition to establish levels of meter and to embody dialogue, techniques of development, and extensions of the cadence. This historical critique also illuminates Adorno's use of the term "intensive" to describe a specific quality of Beethoven's symphonic style, one which bears a striking connection to Schoenberg's "condensing technique of 'liquidation."" The compression of Fortspinnung syntax contributes significantly to this effect. Several examples of Beethoven's "intensive" phrase structures offer important connections between technical and aesthetic aspects of classical-style organization.

Subject-Phrase Interactions in Bach's "Fortspinnungstypus" Fugues John Reef (Oberlin Conservatory of Music)

A common technique in fugal writing is to allow subject entries to overlap with the cadential articulations of phrases. I refer to this technique as "thematic overlap." Theorists from Bach's time observed how it contributes to rhythmic fluidity, and more recent theorists have investigated it as well. I am particularly interested in the rhythmic implications of what I call "deep" thematic overlap, in which a subject entry begins well before the cadential harmony that joins two overlapping phrases, so that it is effectively transected by this harmony. This technique is especially conspicuous, and rhythmically essential, in some of Bach's Weimar fugues that replicate the "motoric" rhythmic or tonal-rhythmic—drive of the Italian concerto style, a propulsive quality that emerges in these fugues from the design of their subjects, which foreground sequential *Fortspinnung* as a constructive element. With deep thematic overlap, subjects appear to enter "midstream," allowing this tonal-rhythmic mobility to endure for long stretches of time.

The Fantasy and Fugue in A Minor, BWV 944, contains many very clear examples of deeply overlapping subject entries. To understand their role in maintaining mobile rhythmic qualities, I suggest that their gestural identities emerge as a significant shaping force. Moreover, I argue that this work applies the principle of deep thematic overlap systematically, with clear differentiation between entries that do and do not apply it. This differentiation, I argue, coordinates masterfully with the fugue's form, as I demonstrate through the analysis of selected passages.
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