## PROGRAM

## and

## ABSTRACTS

## **Thirty-Eighth Annual Meeting**

## of the

## SOCIETY FOR MUSIC THEORY

## October 29–November 1, 2015

## Hyatt Regency St. Louis at the Arch St. Louis, Missouri

## SMT 2015 Annual Meeting

#### **Program Committee**

Melanie Lowe, Matthew McDonald, Maryam Moshaver, Jeff Perry, Joti Rockwell, Chair, Marianne Wheeldon, and L.Poundie Burstein, ex officio

#### **Program Book**

Compiled and edited by Victoria Long and Joti Rockwell. Thanks to Ellen Bakulina for editorial help with Russian-related abstracts.

#### **Executive Board**

L. Poundie Burstein, President Dora Hanninen, President-Elect Michael Buchler, Vice President Stanley Kleppinger, Secretary Jan Miyake, Treasurer Suzannah Clark Áine Heneghan Christoph Neidhöfer Catherine Nolan Steven Rings Keith Waters

#### **Executive Director**

Victoria L. Long

#### Local Arrangements

Zachary Cairns and Carla Colletti

#### **Upcoming Annual Meetings**

2016: Vancouver, British Columbia, Canada, November 3–6 with the American Musicological Society

2017: Arlington, Virginia, November 1-5

Copyright © 2015 by the Society for Music Theory, Inc. All rights reserved

Cover design: D. Luke Ramus

## Contents

5 Program

26 Abstracts

## Thursday afternoon, 29 October

- 27 17<sup>TH</sup>-Century Theoretical Perspectives
- 30 What is Jazz Tonality?
- 35 Altered States
- 36 A Matter of Degree
- 38 Integration, Diversity, and Creativity: Reflections on the "Manifesto" from the College Music Society
- 39 Musical Narratives

## Thursday evening, 29 October

- 41 Delight in Diversity
- 44 Keyed In
- 47 Materialities: Sound and Sonority
- 50 Plugged/Unplugged

## Friday morning, 30 October

- 53 Russian Music Theory Today: A View From Inside
- 57 Large-Scale Musical Form in Film
- 59 Music-Language Connections
- 61 Rock Harmony
- 62 Multiple Renderings
- 63 The Council of St. Louis: Broadening the Discussion of the Pope Marcellus Mass
- 66 Queering Musical Form

## Friday afternoon, 30 October

- 69 Analyzing Opera
- 72 Interactive Session
- 76 Musical Ascents
- 79 Telling and Talking

- 82 Russian Theory and Analysis
- 83 Music and Dance

## Friday evening, 30 October

- 85 Eighteenth-Century Form and Schemata
- 87 Empirical Research for Music Theorists
- 88 Temporalities
- 91 Women (And Ideas) of Influence: New Prospects for Music Theory

## Saturday morning, 31 October

- 93 Riemannian Rhapsodies
- 96 Serialism
- 99 Structure in Schenker and Beyond
- 100 Video Game Music: Analyzing Interactivity
- 103 Opera and the Music Theorist
- 105 Reconsiderations

## Sunday morning, 1November

- 107 Beginnings and Endings
- 110 Music and the Social Sphere
- 113 Professional Development Committee Session
- 114 Transformers
- 116 Topics
- 118 Exhibitors and Advertisers
- 119 Advertisements
- 132 Index of Participants
- 135 Hotel Maps

# Program

## SMT 2015 Program

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

## WEDNESDAY, 28 OCTOBER

2:00-6:00	Executive Board Meeting (Mills 1) ‡
6:00–7:30	Dinner for Executive Board, Publications
	Committee, Awards Committee, and Networking
	Committee (Mills 3) ‡
7:30–11:00	Awards Committee Meeting (Mills 2) ‡
7:30–11:00	Networking Committee Meeting (Mills 4) ‡
7:30–11:00	Publications Committee Meeting (Mills 7) ‡

‡ denotes closed meeting

## **THURSDAY, 29 OCTOBER**

Executive Board Meeting (Mills 1) ‡
Peer Learning Program Workshop I: Analytical
Tools and Approaches to Contemporary Tonal
Music Daniel Harrison (Yale University), leader
(Mills 2) ‡
Peer Learning Program Workshop II
Problematics of World Music Analysis Michael
Tenzer (University of British Columbia), leader
(Mills 4) ‡
Music Theory Hack Day sponsored by the SMT
Music Informatics Interest Group (Mills 7)
Registration (Grand De Foyer)
Exhibits (Grand D)
‡ denotes closed meeting

## THURSDAY AFTERNOON SESSIONS

#### 2:00-5:00

## 17<sup>TH</sup>-CENTURY THEORETICAL PERSPECTIVES (GRAND C)

Maryam Moshaver (University of Alberta), Chair

 Jonathan Oddie (Magdalen College, University of Oxford)
 Counterpoint Models as a Topic of Invention in the Instrumental Music of Orlando Gibbons
 Carmel Raz (Columbia University)
 Attention and Perception in Scottish Common Sense Music Theory
 John Z. McKay (University of South Carolina)
 The Origin of Modern Combinatorics in 17th-Century Music Theory Treatises
 Benjamin Dobbs (University of North Texas)
 Triadic Counterpoint or Contrapuntal Triads: Compositional Pedagogy in Early Seventeenth-Century Germany

## WHAT IS JAZZ TONALITY? (GRAND A)

Stefan Caris Love (University of Massachusetts Amherst), Chair

Stefan Caris Love (University of Massachusetts Amherst) Jazz Melody and the Logic of Thirds
Daniel J. Arthurs (University of Tulsa) Tonal Motion and the Suspension in Brad Mehldau's "Sehnsucht"
Michael Schachter (University of Michigan) A Closer Look at Harmonic Prolongation in Jazz Performance
Benjamin Geyer (Oberlin College Conservatory) Prolongation in Jazz: A Skeptical View
Nolan Stolz (University of South Carolina Upstate) A Neo-Schenkerian Hearing of Chick Corea's "King Cockroach" (1986)
Richard Pellegrin (University of Missouri) Structural Closure and Motivic Parallelism in a Performance of "Green Chimneys" by the Thelonious Monk Quartet

## THURSDAY AFTERNOON SHORT SESSIONS

## 2:00-3:30

## ALTERED STATES (GRAND F)

Janna Saslaw (Loyola University New Orleans), Chair

Frank Lehman (Tufts University)

Temporal and Psychological Aspects of Wondrous Chromaticism in Film

Steven Nuss (Colby College)

Trancing in the Palace: Kabbalah Altered States and Morton Feldman's *Palais de Mari* (1986)

## A MATTER OF DEGREE (GRAND H)

Steven Rings (University of Chicago), Chair

Thomas Noll (Escola Superior de Musica de Catalunya), Jason Yust (Boston University), Karst de Jong (Royal Conservatoire Den Haag and Escola Superior de Musica de Catalunya)

Mathematical Approaches to Scale Degrees and Harmonic Functions in Analytical Dialogue

Claire Arthur (Ohio State University)

A Comprehensive Investigation of Scale-Degree Qualia: A Theoretical, Cognitive, and Philosophical Approach

## 3:30-5:00

## INTEGRATION, DIVERSITY, AND CREATIVITY: REFLECTIONS ON THE "MANIFESTO" FROM THE COLLEGE MUSIC SOCIETY (GRAND F)

Jennifer Snodgrass (Appalachian State University), Chair

Jennifer Snodgrass (Appalachian State University) Juan Chattah (University of Miami) Melissa Hoag (Oakland University) Steven Laitz (Eastman School of Music and the Juilliard School) Jena Root (Youngtown State University) Elizabeth Sayrs (Ohio University) Matthew Shaftel (Westminster College of the Arts)

### **MUSICAL NARRATIVES (GRAND H)**

Michael Klein (Temple University), Chair

Cara Stroud (Florida State University) Denarration, Disnarration, and Impossible Fantasy in Schnittke's Concerto Grosso No. 1

Eric Hogrefe (University of Texas at Austin) Mahler's Late Adagios and the "Script of Truth"

## **EVENING MEETINGS AND EVENTS**

5:00-5:30	Conference Guides (Sterling 9) ‡
5:00-7:15	Dance and Movement Interest Group Meeting
	(Grand A)
5:30-7:15	Opening Reception (Cash Bar) (Grand D)

‡ denotes closed meeting

## THURSDAY EVENING SESSIONS

7:30-10:30

## DELIGHT IN DIVERSITY (GRAND H)

Sponsored by the Committee on Diversity

Cynthia I. Gonzales (Texas State University), Chair John Covach (University of Rochester), Respondent

Cynthia I. Gonzales (Texas State University) **SMT Meetings 1978–2013: Which Composers and What Topics?** Tomoko Deguchi (Winthrop University) **Diversity in the Classroom: Asian Composers in Form and Analysis Class** Kara Yoo Leaman (Yale University) **Dancing into Diversity: Music Theory and Dance Analysis** Gavin S. K. Lee (Soochow University, China)

Analyzing Phenomenological Relationality, or Music Theory Now

## **KEYED IN (GRAND C)**

Janet Schmalfeldt (Tufts University), Chair

David Jayasuriya (University of Southampton)
The Fonte Schema in Mozart's Piano Sonatas and the
"Possibly Corrupt Minuet" K331
Aaron Grant (Eastman School of Music)
The Foreshadowing of Crisis: Emerging Middle Keys in
Schubert's Development of the Three-Key Exposition
Charise Hastings (Tallahassee, FL)
Embodied Interpreting of Frederic Chopin's Ballade in G
Minor Op. 23
Diego Cubero (University of North Texas)
Sounding Within: Structural Inner Voices in Brahms's Piano
Works

## MATERIALITIES: SOUND AND SONORITY (GRAND A)

Brian Kane (Yale University), Chair

Jared C. Hartt (Oberlin College Conservatory of Music) Analysis of Sonority as an Essential Tool for Motet Attribution
Michael Gallope (University of Minnesota) Hegel's *Klang*Jonathan Goldman (Université de Montréal) From Squeezebox to Spectra: Gérard Grisey and the Accordion
Daniel Walden (Harvard University) An "Ideal" Music: Hugo Riemann and Nineteenth-Century Experiments in Enharmonic Keyboard Design
PLUGGED/UNPLUGGED (GRAND F) Catherine Losada (University of Cincinnati), Chair

Danielle Sofer (University of Music and Performing Arts Graz)
Identity and Orientation in Barry Truax's Song of Songs
Frank Heidlberger (University of North Texas)
"De rebus prius factis"—Ernst Krenek's Theoretical and
Practical Approach to Electronic Music in the Context of Post-World-War II Serialism
Jennifer Iverson (University of Iowa and Stanford Humanities Center)

**Preparing Electronic Music** 

## J. Daniel Jenkins (University of South Carolina) From Verstehen to Fasslichkeit: Schoenberg, Recording Technology, Liner Notes, and Public Musicology

## FRIDAY, 30 OCTOBER

7:30-9:00	Breakfast Reception for all Students hosted by the
	Professional Development Committee
	(Regency A)
7:00-9:00	Committee on the Status of Women Breakfast
	Meeting (Mills 4) ‡
7:00-9:00	MTO Editorial Board Meeting (Mills 1) ‡
7:00-9:00	Music Theory Spectrum Editorial Board Meeting
	(Mills 9) ‡
8:00-9:00	Scholars for Social Responsibility Interest Group
	Meeting (Sterling 3)
8:30-5:00	Registration (Grand De Foyer)
8:30-6:00	Exhibits (Grand D)
9:00-12:00	Graduate Student Workshop I: Schubert's
	Modulatory Practice and the History of Tonal
	Coherence Suzannah Clark (Harvard University),
	Instructor (Mills 2) ‡
9:00-12:00	Graduate Student Workshop II: Cognitive
	Science Meets the Orphans Robert Gjerdingen
	(Northwestern University), Instructor (Mills 7) ‡
10:00-6:00	Job Interviews (Sterling 3) ‡

‡ denotes closed meeting

## FRIDAY MORNING SESSIONS

## 9:00-12:00

## RUSSIAN MUSIC THEORY TODAY: A VIEW FROM INSIDE (GRAND A)

Tatiana Tsaregradskaya (Gnesins Russian Academy of Music), Chair

12

Sergey N. Lebedev (Moscow Tchaikovski Conservatory) Interrelation of Modality and Tonality in the Theoretical Concepts of Harold Powers and Yury Kholopov Grigorii Lyzhov (Moscow Tchaikovski Conservatory) Yuri Kholopov's Concept of Evolution of Tonal Harmony Lota Dzhumanova (Moscow Tchaikovski Conservatory) Harmony as the Tool for Developing Spatial Faculty in Students at the Pre-Conseratory Level in Russia Daniil Shutko (St. Petersburg Rimski-Korsakov Conservatory) Tjulin, Kushnarev, Bershadskava: Leningrad School of Music Theory in a Dialogue with Schenker's and Lerdahl's Ideas Tatiana Tsaregradskaya (Gnesins Russian Academy of Music) Boris Asafyev, Intonation Theory and Analysis of Atonal Music Ildar Khannanov (Peabody Conservatory) Methods of Chord Notation Compared: Figured Bass, Roman Numeral, Functional Theory, and Igor Sposobin's Hybrid System in their Capacity to Reflect Linear Coherence in Music

## FRIDAY MORNING SHORT SESSIONS

## 9:00-10:30

LARGE-SCALE MUSICAL FORM IN FILM (GRAND C) Matthew McDonald (Northeastern University), Chair

Tahirih Motazedian (Yale University)
Tonal Design in Film Music
Brian Jarvis (Florida State University)
Large-Scale Dramatic Irony in Carter Burwell's Score to Barton Fink

## MUSIC-LANGUAGE CONNECTIONS (GRAND H)

Lawrence Zbikowski (University of Chicago), Chair

Somangshu Mukherji (University of Michigan)

Are There Movement Transformations in Musical Grammar? Aaron Carter-Ényì (Ohio State University)

From Toneme to Interval: Contour Analysis of Nigerian Vocal Music

### **ROCK HARMONY (GRAND F)**

Nicole Biamonte (McGill University), Chair

Drew Nobile (University of Oregon)

Verse-Chorus Forms as Harmonic Patterns

Ian Quinn (Yale University) and Christopher White (McGill University) A Corpus-Based Model of Harmonic Function in Popular Music

10:30-12:00

## MULTIPLE RENDERINGS (GRAND F)

Thomas Robinson (University of Alabama), Chair

Evan Ware (Madonna University)

Derivatives: How Frank Sinatra's "My Way" and Claude François's "Comme d'habitude" Are Different Songs Nancy Murphy (University of Chicago)

Multiple Metric Transcriptions and Text Expression in Bob Dylan's "With God on Our Side"

# THE COUNCIL OF ST. LOUIS: BROADENING THE DISCUSSION OF THE POPE MARCELLUS MASS (GRAND C)

Sponsored by the SMT Early Music Analysis Interest Group Heather Holmquest (Umpqua Community College), Chair

10 minute talks

Kyle Adams (Indiana University) **Palestrina, Zarlino, and the Cadence** Devin Chaloux (Indiana University)

**Phrygian Expectations and Denials** Timothy Chenette (Utah State University)

*Missa Papae Marcelli*: Performance Analysis Dmitri Tymoczko (Princeton University)

Harmonic Extroversion in the *Missa Papae Marcelli* Denis Collins (University of Queensland, Australia) and Jason Stoessel (University of New England, Australia)

Analyzing the Agnus Dei 2 from Palestrina's Pope Marcellus Mass 14

John Z. McKay (University of South Carolina)
Analysis Using Alternative Visualizations for Analysis in the
Benedictus and Agnus Dei
Discussion

## **QUEERING MUSICAL FORM (GRAND H)** Gavin S. K. Lee (Soochow University, China), Chair

Marion Guck (University of Michigan)
An Erotics of Musical and Music Analytical Life
Marianne Kielian-Gilbert (Indiana University)
Resisting/Embracing Variability: A Music-Theoretic
Aesthetics of Queering and Acts of Unbecoming
Judith Lochhead (Stony Brook University)
Multiplicities: Music Theory and Difference
Fred Maus (University of Virginia)
Sexuality and Musical Narrative
Gavin S. K. Lee (Soochow University, China)
Queer Bifurcation

## NOONTIME MEETINGS AND LUNCHEON

12:00-2:00	Committee on Diversity Travel Grant Recipients
	Lunch ‡
12:00-1:45	Music Cognition Interest Group Meeting
	(Grand A)
12:00-1:45	Post-1945 Music Analysis Interest Group Meeting
	(Grand H)
12:00-1:45	Queer Resource Interest Group Meeting
	(Grand F)
12:00-1:45	Philosophy and Music Interest Group Meeting
	(Mills 2)
12:00-1:45	Performance and Analysis Interest Group Meeting
	(Grand C)
12:00-1:45	Panel discussion on teaching music theory
	sponsored by W. W. Norton (Mills 1)
1:00-3:00	CV Review Session (coordinated by the
	Professional Development Committee) (Mills 4)
	‡ denotes closed meeting

## FRIDAY AFTERNOON SESSIONS

### 2:00-5:00

#### ANALYZING OPERA (GRAND C)

Yayoi Uno Everett (University of Illinois), Chair

Paul Sherrill (Indiana University) Susanna's "Deh vieni"
Stuart Duncan (Yale University) Where's That Vocal Entry? Metric and Hypermetric Play in Benjamin Britten 1943–1945
Nancy Yunhwa Rao (Rutgers University) Musical Gestures of Beijing Opera and Chen Yi's Work
Scott Murphy (University of Kansas) Tarnhelm + Tannhäuser = Tristan

### **INTERACTIVE SESSION (GRAND D)**

Elizabeth West Marvin (Eastman University), Chair

2:00 - 2:45	5 minute talks
2:45 - 5:00	Open Interactive Session

Steven Cannon (Saskatoon, Saskatchewan)

Arrival or Relaunch? Dynamics, Orchestration, and the Function of Recapitulation in the Nineteenth-Century Symphony

Michael Vitalino (SUNY Potsdam)

The Ursatz as Taxonomy: Examining the Song Revisions of Franz Liszt

James N. Bennett (University of Wisconsin-Madison)

Bartók's Second String Quartet: Morphisms of Motivic Trees Mitchell Ohriner (Shenandoah University)

Metric Ambivalence and Flow in Rap Music: A Corpus-Assisted Analysis of OutKast's "Mainstream" (1996)

Megan Lavengood (The Graduate Center, CUNY)

**Oops! I Did It Again: Max Martin's Complement Chorus** Zachary Cairns (University of Missouri – St. Louis)

chary Carris (Oniversity of Missouri – St. Louis)

Vocal Jazz in the Theory and Aural Skills Classroom

## MUSICAL ASCENTS (GRAND F)

Brian Hyer (University of Wisconsin, Madison), Chair

Nathan Beary Blustein (Indiana University)
Stepwise Modulation as a Dramatic Device for Tonic Return in Musical Theater Songs
Adam Ricci (University of North Carolina at Greensboro)
"As Astonishing as They are Inevitable": Complex Harmonic Sequences Preceding Reprises in the Late Music of Gabriel Fauré
Michael Buchler (Florida State University)
When You Wish Upon A Star Your Melody Ascends: Aspirational Disney Songs and the Ascending Urlinie
David Huron (Ohio State University)
Barber's Adagio as Mourning Cycle

#### TELLING AND TALKING (GRAND H)

Ben Givan (Skidmore), Chair

Garrett Michaelsen (University of Massachusetts, Lowell)
Improvisation, Interaction, and Interpretation: Relational Dynamics in Duke Ellington's "Money Jungle"
Paul Steinbeck (Washington University in St. Louis)
Talking Back: Analyzing Performer-Audience Interaction in Roscoe Mitchell's "Nonaah"
Darren LaCour (Washington University in St. Louis)
Telling Jazz's Story: Duke Ellington, "Ko-Ko," and Congo Square
David Heetderks (Oberlin College Conservatory)
Lies, Betrayals, & Fruit-Covered Nails: Tight and Loose Rhyme Schemes in Indie Rock

## FRIDAY AFTERNOON SHORT SESSIONS

## 2:00-3:30

### **RUSSIAN THEORY AND ANALYSIS (GRAND A)** Patrick McCreless (Yale University), Chair

Philip Ewell (Hunter College and the Graduate Center, CUNY) *Ein russischer Ursatz*?: Structural Layers in a Chopin Analysis by Sergei Protopopov Simon Prosser (The Graduate Center, CUNY) Shostakovich's Dominants

## 3:30-5:00

## MUSIC AND DANCE (GRAND A)

Mary-Jean Cowell (Washington University in St. Louis), Chair

Rachel Short (University of California, Santa Barbara)
Three Sailors, Three Musical Personalities: Choreo-musical
Analysis of the Solo Variations in *Fancy Free*Matthew Bell (University of Texas at Austin)
In the French Style: Metric Types and Embodied Meaning in
Tchaikovsky's *Sleeping Beauty*

## **EVENING MEETINGS AND EVENTS**

5:00-7:00	Mathematics of Music Analysis Interest Group
	Meeting (Grand A)
5:00-7:00	History of Music Theory Interest Group Meeting
	(Sterling 3)
5:00-7:00	Music Improvisation Interest Group Meeting
	(Grand C)
5:00-7:00	Work and Family Interest Group Meeting
	(Grand H)
5:00-7:00	Film and Multimedia Interest Group Meeting
	(Grand F)
5:00-6:00	W.W. Norton Reception (Grand D)
6:00-8:00	Eastman School of Music Alumni Reception
	(Parkview)
6:30-8:00	Oxford University Press Reception (Grand Foyer)
9:00-11:00	University of Chicago Reception (Gateway East,
	floor 18)

## FRIDAY EVENING SESSIONS

## 7:30-10:30

## EIGHTEENTH-CENTURY FORM AND SCHEMATA (GRAND A)

Giorgio Sanguinetti (University of Tor Vergata - Rome), Chair
Vasili Byros (Northwestern University), Respondent
Edward Klorman (Queens College, CUNY and The Juilliard School)
Eighteenth-Century Form Revisited: Reconciling Koch's
Anlage, Sonata Theory's Rotational Form, and Lester's
Parallel-Section Construction
Graham G. Hunt (University of Texas at Arlington)
Formal Loosening and Diverging A Sections: A Formal-Function-Based Approach to Rondo Finales with Incomplete
Second Refrains
Gilad Rabinovitch (Georgia State University)
Gjerdingen's Schemata Re-examined: Aspects of Pitch
Generation and Reduction in Eighteenth-Century Music
Vasili Byros and Giorgio Sanguinetti
Response and discussion

## EMPIRICAL RESEARCH FOR MUSIC THEORISTS (GRAND C)

Leigh VanHandel (Michigan State University), Chair

Joshua Albrecht (The University of Mary Hardin-Baylor) Daniel Shanahan (Louisiana State University) Michael Schutz (McMaster University)

## **TEMPORALITIES (GRAND F)**

John Roeder (University of British Columbia), Chair

Robert Hasegawa (McGill University) **Rhythm and Repetition in Gérard Grisey's** *Vortex temporum* Nat Condit-Schultz (Ohio State University) **A Taxonomy of Flow: Synthesizing Theoretical and Statistical** 

Analysis in a Study of Rap Danuta Mirka (University of Southampton, UK) Harmonic Schemata and Hypermeter Robert Wells (University of South Carolina Upstate)

*Tala* and Transformation: A GIS Approach to Metric Conflict in South Indian Carnatic Music

## WOMEN (AND IDEAS) OF INFLUENCE: NEW PROSPECTS FOR MUSIC THEORY (GRAND H)

*Sponsored by the Committee on the Status of Women* Laurel Parsons (North Vancouver, BC), Chair

Ellie M. Hisama (Columbia University), Respondent

15-Minute talks

Rachel Lumsden (University of Oklahoma)
"You Too Can Compose": Ruth Crawford's Mentoring of Vivian Fine
Fred Maus (University of Virginia)
Women in the Recent History of Music Theory
Vivian Luong (University of Michigan)
Toward a Radical Theory of Feminist Music-Theoretical Ethics

## SATURDAY, 31 OCTOBER

7:00–9:00	Regional and Affiliate Societies Breakfast Meeting
	(Mills 7) ‡
7:00–9:00	Professional Development Committee Breakfast
	Meeting (Mills 1) ‡
7:00–9:00	Committee on Diversity Breakfast Meeting
	(Mills 2) ‡
8:00–12:00	Job Interviews (Mills 4) ‡
8:30-2:00	Registration (Grand De Foyer)
8:30-2:00	Exhibits (Grand D)
	# denotes closed meeting

## SATURDAY MORNING SESSIONS 9:00–12:00

## **RIEMANNIAN RHAPSODIES (GRAND H)**

Henry Klumpenhouwer (Eastman School of Music), Chair

## Benjamin Hansberry (Columbia University) Insulated Formalism in Transformational and Neo-Riemannian Theory André Brégégère (Queensborough Community College, CUNY) L'Apothéose de Rameau: A Survey of Henri Pousseur's Network Technique (technique des réseaux) Daphne Tan (Indiana University)

Kurth's Dynamic Dualism, or Three Responses to Riemann Daniel C. Tompkins (Florida State University

FRETworks: Idiomatic Voice Leading on the Guitar

## SERIALISM (GRAND A)

Andy Mead (Indiana University, Bloomington), Chair

Laura Emmery (Emory University)
 Elliott Carter's and Luigi Nono's Analyses of Schoenberg's
 Variations for Orchestra Op. 31: Divergent Approaches to
 Serialism
 Brian Moseley (University at Buffalo)
 Webern's Late Cyclicism: Music So "Loose" but More "Strict"

than Ever Before

Christoph Neidhöfer (McGill University)

Proliferation of Serial Processes in the Early Music of Bruno Maderna

Benjamin Downs (Stony Brook University)

Vestiges of Serialism in Helmut Lachenmann's Compositional Method

## SATURDAY MORNING SHORT SESSIONS

## 9:00-10:30

**STRUCTURE IN SCHENKER AND BEYOND (GRAND C)** William Marvin (Eastman School of Music), Chair Michael Schachter (University of Michigan) Structural Levels in South Indian Music Frank Samarotto (Indiana University, Bloomington) Subdominants, Lower-Fifth Dividers, and Inversion in Schenkerian Theory

## VIDEO GAME MUSIC: ANALYZING INERACTIVITY (GRAND F)

Steven Beverburg Reale (Youngstown State University), Chair

Steven Beverburg Reale (Youngstown State University)

**A Musical Atlas of Hyrule: Video Games and Spatial Listening** Julianne Grasso (University of Chicago)

## Music in the Time of Video Games: An Approach to Musically Mediated Gameplay

Elizabeth Medina-Gray (Humboldt State University)

Sound Effects as Music (or Not): Earcons and Auditory Icons in Video Games

William R. Ayers (University of Cincinnati, College-Conservatory of Music)

Analyzing Narrative in Video Game Music: Topic Theory and Modular Design

## 10:30-12:00

## OPERA AND THE MUSIC THEORIST (GRAND F)

Peter Westergaard (Princeton University), Chair and Respondent

## 25-minute talks

William Rothstein (The Graduate Center and Queens College, City University of New York)

**Tonal Return vs. Tonal Closure in Rossini's Serious Operas** Deborah Burton (Boston University)

## Stormy Weather: Issues of Form, Deformation, and Continuity in Opera Analysis

20-minute response

Peter Westergaard (Princeton University) How I Think Opera Works

Discussion

## **RECONSIDERATIONS (GRAND C)**

Áine Heneghan (University of Michigan), Chair

## Michael McClimon (Furman University) Reconceptualizing the Lydian Chromatic Concept: George Russell as Historical Theorist

José Oliveira Martins (CITAR – Universidade Católica Portuguesa) Constructionist and Interpretative Claims on Polytonality: Reframing the Theorizing Activity on Twentieth-Century Multi-Layered Harmony

## NOONTIME MEETINGS AND LUNCHEON

12:00-1:45	Committee on the Status of Women Brown Bag
	Open Lunch (Sterling 9)
12:00-1:45	Analysis of World Music Interest Group Meeting
	(Grand C)
12:00-1:45	Russian Theory Interest Group Meeting
	(Grand A)
12:00-1:45	Jazz Theory and Analysis Interest Group Meeting
	(Grand F)
12:00-1:45	Early Music Interest Group Meeting (Sterling 3)
12:00-1:45	Disability and Music Interest Group Meeting
	(Grand H)
12:00-1:45	Pedagogy Interest Group Meeting (Mills 6)

## SATURDAY AFTERNOON SESSION (GRAND E)

## 2:00–2:30 TRIBUTE TO ALLEN FORTE

Harald Krebs (School of Music, University of Victoria) Mark Spicer (Hunter College and the Graduate Center, CUNY) Stefanie Acevedo (Yale University)

- 2:30–3:30 SMT BUSINESS MEETING
- 3:30–3:45 SMT AWARDS PRESENTATION
- 3:45–4:00 Break

## 4:00–5:00 KEYNOTE ADDRESS Kofi Agawu (Princeton University)

## Rethinking Music Theory, with African Aid

### **EVENING MEETINGS**

5:00-7:00	Music Informatics Interest Group Meeting (Grand F)
5:00-7:00	Popular Music Interest Group Meeting (Grand C)
5:00-7:00	Music and Psychoanalysis Interest Group Meeting
	(Grand A)
7:30-8:30	Meeting for Adjuncts Lecturers and Scholars on the
	Job Market (Grand H)
8:00-10:00	University of Cincinnati College-Conservatory of Music
	Reception (Sterling 5)
9:00-11:00	Indiana University Reception (Sterling 9)
9:00-11:00	McGill University Reception (Sterling 1)
10:00-12:00	Yale University Party (Parkview)

## SUNDAY, 1 NOVEMBER

7:00-9:00	2015/2016 Program Committees Breakfast
	Meeting (Mills 1) ‡
8:00-9:00	Interest Groups and Standing Committees
	Breakfast Meeting (Mills 7) ‡
8:30–12:00	Exhibits (Grand D)
	· ·

‡ denotes closed meeting

## SUNDAY MORNING SESSIONS

## 9:00-12:00

## **BEGINNINGS AND ENDINGS (GRAND C)**

Seth Monahan (Eastman School of Music), Chair

## Samantha M. Inman (University of North Texas) Of Beginnings and Endings: P as Agent of Closure in Haydn's Sonatas

24

Peter H. Smith (University of Notre Dame
--

Cadential Content and Cadential Function in the First Movement Expositions of Schumann's Violin Sonatas

Catrina S. Kim (Eastman School of Music)

Mixing the Generic and Parageneric: Introductory Zero-Modules in Beethoven's Late String Quartets

Peter Franck (Western University, Canada)

Reconciling Bottom-Up Harmonic Function with Top-Down Schenkerian Theory within Fugal Analysis

## MUSIC AND THE SOCIAL SPHERE (GRAND F)

Eric Drott (University of Texas at Austin), Chair

Chelsea Burns (University of Chicago)

*Música Popular* and the Invention of National Art Music in Brazil

Allison Wente (University of Texas at Austin)

Music Imitating Machines, Machines Imitating Humans: Industrialization and the Three Categories of Mechanical Music

Noriko Manabe (Princeton University)

**Typologies of Intertextuality in Recent Social Movements** Sumanth Gopinath (University of Minnesota)

Speculative Hermeneutics, Scottish Memory, and James Dillon's String Quartet No. 6

## PROFESSIONAL DEVELOPMENT COMMITTEE SESSION (GRAND A)

*Sponsored by the Professional Development Committee* Samuel Ng (University of Cincinnati), Chair

## 1. Writing for Publication

Michael Klein (Temple University): How to turn a conference presentation into an article

David Huron (Ohio State University): How to revise and resubmit a rejected article

Nadine Hubbs (University of Michigan): Publishing outside of mainstream music theory journals (e.g., self-publications, online services, interdisciplinary publications, etc.)

## 2. Navigating Academia from Off Center: Some Topics

Paul Miller (Cornell University) Jan Miyake (Oberlin Conservatory of Music) Chris Segall (University of Cincinnati)

## SUNDAY MORNING SHORT SESSIONS

## 9:00-10:30

## **TRANSFORMERS (GRAND H)**

Robert Peck (Louisiana State University), Chair

Julian Hook (Indiana University)

**Enharmonic Equivalence as an Equivalence Relation** Jason Yust (Boston University)

The Fourier Transform and a Theory of Harmony for the Twentieth Century

## 10:30-12:00

## **TOPICS (GRAND H)**

Melanie Lowe (Vanderbilt University), Chair
Nathaniel Mitchell (Princeton University)
Zerlina on the Metrical Stage: The Dramatic Fluidity of
Metrical Consonances
Scott C. Schumann (University of Missouri)
Distorted Topics in Stravinsky's Violin Concerto, Movement I (1931)

# Abstracts

## Thursday afternoon, 29 October

**17th-CENTURY THEORETICAL PERSPECTIVES** Maryam Moshaver (University of Alberta), Chair

## Counterpoint Models as a Topic of Invention in the Instrumental Music of Orlando Gibbons

Jonathan Oddie (Magdalen College, University of Oxford)

Early seventeenth-century music is difficult to theorize, sharing features with both sixteenth-century polyphony and emerging harmonic tonality, yet conforming to neither set of norms. This problem is particularly acute for English music, which occupies a marginal place in historical accounts centered on contemporary innovations such as figured bass and monody.

Focusing on instrumental music by Orlando Gibbons (1583– 1625), this paper proposes that counterpoint models defined by small sets of melodic intervals provide a useful analytical tool for music of this period. These models or patterns originate in the teaching of two-part canon, and represent pre-existing forms for the construction of passages of stretto imitation. Gibbons's music in particular is unusual in its thematic concentration on these common and minimal materials. Counterpoint models function in this repertoire as a rhetorical "topic of invention" which generates both imitative and chordal passages. In the latter context, counterpoint models function as a seventeenth-century analogue of chord progressions in later practice, and an analysis sensitive to them can reveal the underlying logic of passages which seem arbitrary from a harmonically tonal point of view.

Counterpoint models have connections to both earlier and later styles. Other authors have argued that the thematic use of these models is significant for the emergence of the Baroque style, and persists via the *partimento* tradition into the Galant style of the eighteenth century. These connections suggest the need to re-evaluate the relationship of English music to the mainstream of seventeenth-century music history.

## Attention and Perception in Scottish Common Sense Music Theory

Carmel Raz (Columbia University)

Scottish Enlightenment music theory constitutes a distinct theoretical tradition intent on applying insights on perception derived from

Thomas Reid's Common Sense philosophy toward solving problems of rhythm, harmony, and tuning. Scottish theorists including John Holden (1735–1771), Walter Young (1745–1814), and Thomas Robertson (died 1799) were unique for assigning agency to the faculties of memory and attention in determining perceived sounds and rhythms. Building musictheoretical systems governed by an innate cognitive preference for "isochronous parcels," they came to innovative conclusions about the nature of music perception. Their findings within the domain of rhythm alone include a proposed temporal limit on entrainment at two seconds, the phenomenon of subjective rhythmization, and the cognitive strategy of chunking.

In closely reading the work of these Scottish theorists, my goal is to contribute to the growing awareness of the diversity of eighteenthcentury rhythmic theorizing. Interpreting their account of cognitive strategies through Reid's model of active perception, I argue that their ideas shed light on the relationship between music theories and philosophical constructions of the subject. Comparing Scottish music theory with aesthetic works by Avison, Webb, Twining, and others, I propose that these different modes of engaging with music are determined by Common Sense and Associationist philosophy, respectively. The remarkable similarities between Scottish Common Sense music theory and a number of principles espoused by contemporary music theory and cognition can thus serve to further our understanding of continuities and ruptures in techniques of listening within Western Classical repertoires.

## The Origin of Modern Combinatorics in 17th-Century Music Theory Treatises

John Z. McKay (University of South Carolina)

Histories of mathematics generally locate the beginning of modern probability theory in Jakob Bernoulli's *Ars conjectandi* (1713), which summarized many findings in combinatorics and probability discovered in the preceding centuries. Thus it is not surprising that histories of music have tended to focus on combinatorial music as an invention of the eighteenth century, particularly in the so-called "dice games" of Mozart, C.P.E. Bach, and others. Considering the interest surrounding the *ars combinatoria* and modern applications of combinatorics in music theory, little attention has been paid to the "pre-history" of mathematical combinatorics, which was first developed extensively in music theory treatises of the seventeenth century.

This presentation will trace the path by which the ars combinatoria was first applied to music and subsequently laid the foundations of modern mathematical combinatorics. A sixteenthcentury revival of interest in the medieval treatises of Ramon Llull along with problems posed by Christopher Clavius led to increasing combinatorial experiments. Marin Mersenne was inspired in his Harmonie universelle (1636) to tackle the problem of finding the best of all possible songs, an exercise which began with the enumeration of all 720 permutations of the hexachord. While Mersenne developed increasingly abstract numerical methods for computing permutations and combinations, Athanasius Kircher's Musurgia universalis (1650) presented Mersenne's complex mathematics in the form of numerous musical examples, ultimately seeking a practical method for generating musical compositions through combinations. Such ideas derived from music theory treatises influenced Leibniz and other later mathematicians who are generally credited with the development of combinatorial theory.

## Triadic Counterpoint or Contrapuntal Triads: Compositional Pedagogy in Early Seventeenth-Century Germany

Benjamin Dobbs (University of North Texas)

In Disputatio musica tertia (1610) and Synopsis musicae novae (1612), Johannes Lippius offered a method for teaching composition from the bass using triads. This approach was revolutionary for several reasons: (1) a focus on homophony, (2) the identification of the bass as the "fundamental melody," (3) the use of triads to structure verticalities, and (4) an integration of triadic theory and contrapuntal practice. Two decades later Heinrich Baryphonus and Heinrich Grimm were among the first writers to adopt Lippius's triadic approach, doing so in the second edition of their didactic treatise, *Pleiades musicae* (1630). Despite abundant similarities between these texts, subtle differences in methodology emerge. On the one hand, Lippius viewed the triad as an *a priori* compositional guide to which counterpoint served a supporting role. On the other hand, in Baryphonus and Grimm's model, triads arose from counterpoint.

In this presentation, I build upon Benito Rivera's investigations into the development of triadic and harmonic theory in Germany in the late sixteenth and early seventeenth centuries. I place Lippius into the context of his intellectual predecessors, Johannes Avianus and Joachim Burmeister. I then compare the pedagogical approaches of *Synopsis musicae novae* and *Pleiades musicae*, teasing out minute, yet pivotal variations that reveal Baryphonus and Grimm's fundamentally divergent orientation to composition from that of Lippius. In doing so, I explore contrasting pedagogies for musical composition in early seventeenthcentury Germany, and I highlight two possible methods for reconciling the established field of counterpoint with an emerging theory of harmony.

## WHAT IS JAZZ TONALITY?

Stefan Caris Love (University of Massachusetts Amherst), Chair

This special session explores the nature of jazz tonality, with a focus on how Schenkerian views of tonality interact with jazz's distinct qualities. The six papers of the session break into one-hour blocks: three pairs of papers, each followed by ten minutes of discussion.

Our first pair of papers addresses the non-chord tone. Stefan Caris Love argues that jazz melody is organized around "ladders of thirds," defined by melodic behavior alone, with roots in early African-American music. These clash with the accompanying harmony in novel ways. Daniel J. Arthurs applies Schenkerian analysis to Brad Mehldau's "Sehnsucht" to reveal how its traditional, three-stage suspensions express the nineteenth-century affect of Romantic longing, at multiple levels.

In our second hour, presenters consider jazz form. Improvised solos typically span multiple cycles of a theme ("choruses"); each chorus ends with tonal closure. Michael Schachter describes two strategies with which improvisers can bridge these gaps: obfuscation of the theme's closure, and inter-chorus modulation. Ben Geyer examines form in the "second practice" compositions of the 1960s. He advocates analysis grounded in departure and arrival within a hypermetrical time-span, rather than tonal prolongation.

The papers in our third hour adapt the Schenkerian approach to later jazz styles. Nolan Stolz poses an alternative Ursatz for Chick Corea's "King Cockroach," generated by the 027 "sus" chord: the Urlinie is  $\hat{2}-\hat{1}$ , the structural bass,  $\hat{1}-\hat{5}-\hat{1}$ . Finally, examining Thelonious Monk's "Green Chimneys," Rich Pellegrin makes a case for Salzerian analysis of modal/postbop jazz, emphasizing salience in lieu of tonal resolution.

## Jazz Melody and the Logic of Thirds Stefan Caris Love (University of Massachusetts Amherst)

Tonal jazz melody features extended dissonances that behave like chord tones, and frequent conflict between melody and accompaniment. The Schenkerian approach assumes that melody and harmony form a unified contrapuntal whole. Jazz's extended dissonances "represent and substitute for" more consonant pitches (Strunk); conflicts between melody and accompaniment are resolved by implied tones, among other means. The coherence of this approach is undeniable. But I challenge the assumption that jazz and common-practice melody are essentially alike.

Peter van der Merwe identifies "ladders of thirds"—tertian structures of varying size—as foundational to early African-American song. Here, I argue that these structures also underlie tonal jazz melody. Regardless of the harmonic context, if a melody note *acts like* a chord tone—if it is leapt to or from, or participates in the right way in a melodic idiom—then it *is* a "ladder tone," part of a ladder of thirds. The resulting ladders may assimilate the accompanying harmony; for example, a ninth above a dominant seventh chord will assimilate dominant function, not because it "substitutes for" the root, but because it implies a ladder extending from  $\hat{5}$ . They may also assert their independence; for example, a blues chorus can be organized entirely around a tonic triad and its lower third, heedless of the changing harmony. Stepwise paths emerge from the succession of ladders, often incorporating "unresolved" dissonances. The ladders and stepwise paths form the melody's irreducible structural core.

## Tonal Motion and the Suspension in Brad Mehldau's "Sehnsucht" Daniel J. Arthurs (University of Tulsa)

Henry Martin has written, "rarely [are suspensions] prepared and resolved [in jazz] as in common-practice theory". From this basic observation one may be struck by the music of Brad Mehldau, whose 1997 piece "Sehnsucht" demonstrates at least a dozen traditional suspensions in a 36-bar form. This places his approach to the suspension in direct opposition to the way jazz composers typically are instructed on using "sus"-chords, which generally are treated as vertical entities with no need for resolution. Given the fundamental differences between classical suspensions and jazz sus-chords, to indicate through chord symbols something as simple as a 4–3 motion requires some

32

effort, and so it comes as no surprise to see within the published score a variety of different chord symbols to represent such a common figure.

In this paper I shall demonstrate how linear events in general and the suspension in particular—underpin standard jazz harmony in Mehldau's music. I argue, further, that the suspension creates the effect of musical motion and goal-orientation. Together, these characteristics promote the perception of beginning–middle–end that is essential to triadic tonal principles in music of the common practice. Added to this premise will be the Romantic ideal of "Sehnsucht," the perception of infinite longing. Through these concepts I identify tonally ambiguous features from an essentially triadic perspective. Skewed tonal durations (after Samarotto) represented by an abundance of suspensions aptly draws attention to this emblematic German Romantic emotional state.

## A Closer Look at Harmonic Prolongation in Jazz Performance Michael Schachter (University of Michigan)

Straight-ahead jazz performances usually exhibit a common form: after playing a composed song in full (the "head"), performers alternate taking improvised solos over repeated iterations of the song's metric and harmonic structure ("choruses"), closing the tune with a final rendering of the head. While it is quite common for jazz players to construct narrative arcs in their improvised solos that span multiple choruses, this rhetorical trajectory usually belies conformity to the recursive tonal closure attendant with each chorus. My question in this paper is simple: to what extent is long-range tonal trajectory possible across jazz tunes whose heads feature putatively closed harmonic forms? If so, what does this look like? Jazz scholars have typically approached jazz harmony along similar lines to Schenker's (1935) account of Western theme-andvariations form: the head comprises a complete harmonic entity, with improvised choruses representing tonally segmented "strophes" (Owens 1974, Strunk 1979, Martin 1996, Larson 2009). This analytical approach, while providing a valuable heuristic to understanding normative performance practice, downplays the role that long-range harmonic designs often play at the hands of many great artists. Drawing on examples in performances by Keith Jarrett, Teddy Wilson, Jelly Roll Morton, George Shearing, and the Tony Williams Trio, I discuss two techniques by which performers manage to construct long-range tonal trajectory across their performances: (a) using reharmonization to obfuscate the harmonic closure prescribed by the song form, and (b)

introducing carefully charted modulations across the various choruses of a solo and/or subsections of a composition.

### Prolongation in Jazz: A Skeptical View

Ben Geyer (Oberlin College Conservatory)

In discipline-defining publications, Henry Martin (1996) and Steve Larson (1998) have advocated for the suitability of Schenkerian analysis for the study of jazz. However, this endeavor seems to stall when faced with a style pioneered by Wayne Shorter in the 1960s, dubbed "second practice jazz" by Keith Waters (2013). In a study of Shorter's compositions, Martin concludes, "as jazz pieces gradually deviate from the norms of the standard repertory, their analysis by voice leading and prolongation becomes more problematic. Eventually, we are confronted with nontonal pieces . . . whose harmonies may best be described by pitch sets, in which the issue of prolongation is controversial" (2014). This paper explores the nature of this controversy.

As crystallized in Joseph Straus's "embellishment condition," prolongation depends on "a consistent set of relationships between tones of lesser and greater structural weight" (1987: 4), and theorizing such a system of relationships on the basis of pitch would seem to oppose the aesthetic achievement of this repertoire. Second practice jazz does, however, have another characteristic that unifies it with historically prior styles: hypermetrical normativity. I argue that, while voice-leading prolongation has not been universally required for stylistic well-formedness, hypermeter has been an important hierarchical organizer throughout the jazz tradition. Analyzing examples from numerous jazz styles, I create a narrative of hypermetrical normativity—and not monotonality—as the thread uniting the jazz tradition.

## A Neo-Schenkerian Hearing of Chick Corea's "King Cockroach" (1986)

Nolan Stolz (University of South Carolina Upstate)

At the musical surface of Chick Corea's "King Cockroach," from *The Chick Corea Elektric Band*, lie tertian structures common to tonal jazz, but the harmonic progressions and the middleground and background levels are post-tonal. Thus, a traditional Schenkerian approach to this work would be insufficient for an adequate analytical hearing. Scholars have posed modifications of Schenker's theories, such as additional *Ursätze* to his original three (Martin 2011). This paper demonstrates how "King

Cockroach" is generated not from the consonant triad, but from the 027 "sus" chord: the Urlinie is  $\hat{2}-\hat{1}$ , the structural bass  $\hat{1}-\hat{5}-\hat{1}$ . The 027 trichord also appears at the musical foreground, most strikingly at the end of the piece. "Sus" chord harmony (including its 027 subset) is certainly not foreign to jazz after 1960. It is conceivable, then, that such a composition could be generated from 027 at the most fundamental level.

This paper examines the formal structure of the work, as it does not follow the repeated chorus format commonly found in jazz. The exposition is relatively unstable harmonically, not settling until the first solo, during which the *Kopfton* is introduced  $(\hat{2})$ . The entire work leads to the coda—which is harmonically the simplest—and where the resolution from  $\hat{2}$  to  $\hat{1}$  occurs. The composed sections are harmonically complex and syncopated, the improvised solo sections are more stable, and the coda is the simplest harmonically and rhythmically. It is this motion toward stability that denotes the coda as the teleological goal of the piece.

### Structural Closure and Motivic Parallelism in a Performance of "Green Chimneys" by the Thelonious Monk Quartet Richard Pellegrin (University of Missouri)

This presentation features a reductive analysis of a complete performance of "Green Chimneys" by the Thelonious Monk Quartet, that which appears on Columbia Records' 1996 reissue of Straight, No Chaser (1967). Because this composition and performance lie outside the bounds of tonal jazz, I adopt a Salzerian approach, according increased weight to salience (as opposed to pitch stability and tonal resolution) and employing a bottom-up analytical technique. My analysis demonstrates that the same type of sophisticated large-scale organization that Schenker, Salzer, and Larson have found in the repertories with which they are most associated may also be found in modal/postbop jazz. Motivic parallelism is shown to be present on all structural levels-that of a complete multi-chorus improvisation, a complete single-chorus improvisation, the solo section taken as a whole, the composition itself, as well as various lower levels.

## ALTERED STATES

Janna Saslaw (Loyola University New Orleans), Chair

## Temporal and Psychological Aspects of Wondrous Chromaticism in Film

Frank Lehman (Tufts University)

Pan-triadic chromaticism has long been enlisted by film composers to manufacture an affect of wonderment. Recent theoretical studies have approached cinematic pan-triadicism from a chiefly stylistic and/or semiological angle, often employing transformational tools. But absent from these approaches is a more general theory of how triadic chromaticism is capable of representing (and sometimes eliciting) a feeling of wonder in listeners, or the mechanism by which it dynamically influences musical expectation.

This presentation provides a broader foundation for the study of wondrous chromaticism by bringing traditionally analytical questions in contact with perspectives from music cognition. I propose three modes of pan-triadic affect generation: (1) local expectancy-violation, (2) global expectancy-frustration, and (3) local frustration/globalfulfillment. The first two categories correspond closely with the psychophysiological surprise responses of *frisson* and *awe* as characterized by Huron. The third, more dialectical mode, suggests the *uncanny*. Each category has a distinctive temporal profile. For example, frisson jolts the listener with a chromatic transformation, but soon subsides as familiar syntax reasserts itself; awe-inspiring chromaticism, by contrast, suppresses tonal teleology and opens the possibility of manipulation of subjective temporality (supported by findings of Firmino 2008 and others).

The utility of these three psycho-aesthetic models of chromatic wonderment is demonstrated with case-studies from Hollywood cinema using a hybrid ITPRA/transformational methodology. Emphasis is placed on Shore's *Lord of the Rings* scores. These analyses strive for an assimilation of cognitive and neo-Riemannian technologies, and provide ground for future research into some of the most characteristic but under-theorized music in contemporary culture.
# Trancing in the Palace: Kabbalah, Altered States, and Morton Feldman's *Palais de Mari* (1986)

Steven Nuss (Colby College)

Morton Feldman's published writings and interviews contain frequent references to Jewish mysticism. Of the permutations of melodic cells in his *Patterns in a Chromatic Field* (1981), for example, he wrote: "It's very related to serialism, but it's also very related to medieval disciplines of the Kabbalah." This paper argues that Feldman's Kabbalah references are not just allusions to some abstract or programmatic spirituality, but are clues for new ways to think about how and why Feldman's music does what it does, and for ways to challenge the increasingly casual characterization of Feldman's music as "meditative," "trance-like," and "static" (and thus non-goal oriented and loosely organized).

For anyone familiar with Kabbalistic devotional practices, "serialism" and "Kabbalah" together in Feldman's above sentence strongly suggests *tzeruf*, an intensely physical and trance-inducing devotional practice of ecstatic Kabbalah. This paper presents an analysis of passages from Feldman's *Palais de Mari* (1986) that demonstrates ways in which a music-analytical modeling of aspects of the devotional "mechanics" and physicality of *tzeruf* (the systematic permutation and intonation of Hebrew words and letters, controlled breathing, numerological calculations, head and hand gestures) uncovers a complex and dynamic musical and physical language in *Palais.* This *tzeruf*-inspired language features, among other things, an intricate web of numerological logic in multiple musical parameters, and what I argue is Feldman's use of permutations of a four-note "row" that, like its twelve-tone theory relatives, often creates a strong sense of directed motion and structural articulation through aggregate completion.

#### A MATTER OF DEGREE

Steven Rings (University of Chicago), Chair

## Mathematical Approaches to Scale Degrees and Harmonic Functions in Analytical Dialogue

Thomas Noll (Escola Superior de Musica de Catalunya), Jason Yust (Boston University), Karst de Jong (Royal Conservatoire Den Haag and Escola Superior de Musica de Catalunya)

Recent developments in the geometrical theory of voice leading and algebraic scale theory can illuminate the old and enduring debate

between *Stufentheorie* and *Funktionstheorie*. In this paper we bring two mathematical approaches into analytical dialogue: one based on *quantized voice leadings*, the other on the *word-theoretic study of modes*. These approaches have their roots in two well-known scale-theoretic characterizations of the diatonic: *maximal evenness* and *well-formedness*.

In the voice-leading approach, equiheptatonic triads varying by small "microtranspositions" are rounded ("quantized") to the nearest semitone values. The structural-modes approach reorganizes elements from Riemann's function theory on the level of structural bass notes (fundamental bass). These reside in the modes of the structural scale and thereby obtain functional meanings. Different structural modes give different intervallic relations between the subdominant, dominant, and tonic (such as IV-V-I versus ii-V-I).

We illustrate both approaches with sample analyses of common-practice works, comparing the approaches by how they reflect semantic distinctions essential to the conventional narrative of the formal design. The voice-leading approach interacts more directly with elements of the musical surface, such as motions of structural voices, and directly reflects salient features of progressions such as strength, connectedness, sharpwardness/flatwardness, and direction. The word-theoretic approach more effectively distinguishes between tonal meanings of chords and can address aspects of both harmonic progression and chord voicing from a common model. The word-theoretic notion of "bad conjugates," for example, explains the exceptional status of both the <sup>b</sup>VII chord as dominant and the <sup>6</sup>/<sub>4</sub> position.

#### A Comprehensive Investigation of Scale-Degree Qualia: A Theoretical, Cognitive and Philosophical Approach Claire Arthur (Ohio State University)

Recognizing the qualia of musical events, such as scale-degree, is a critical component of musicianship. Scale-degree qualia is a subject that has been approached by theoretical, cognitive, and philosophical measures alike. The philosophical approach attempts to explore what it means for a musical object (in this case, scale-degree) to give rise to qualia, while the cognitive and theoretical approaches attempt to examine musical features and properties that might contribute to those qualia. In this paper I investigate this topic from all three vantage points, building on work from David Huron (2006), Carol Krumhansl (1979a; 1979b; 1983), and Benjamin Hansberry (2013). I will discuss the findings

and significance of multiple studies that address the following questions: Is an individual's experience of scale-degree qualia reliable and consistent? Does conscious, conceptual knowledge interfere with a phenomenological experience, and what role does musical training play in the shaping of that phenomenal content? And lastly, how does the quale of a scale-degree change in different harmonic contexts?

This investigation of scale-degree qualia begins with a corpus analysis in which the probabilities for scale-degree continuations are evaluated in various harmonic settings. The results of the corpus analysis formed the basis for a perceptual study, in which listeners with and without musical training were asked to evaluate the qualia of scaledegrees in different musical contexts. The findings and implications from this study are discussed in relation to the existing qualia literature.

# INTEGRATION, DIVERSITY, AND CREATIVITY: REFLECTIONS ON THE "MANIFESTO" FROM THE COLLEGE MUSIC SOCIETY

Jennifer Snodgrass (Appalachian State University), Chair

Jennifer Snodgrass (Appalachian State University) Juan Chattah (University of Miami) Melissa Hoag (Oakland University) Steven Laitz (Eastman School of Music and the Juilliard School) Jena Root (Youngtown State University) Elizabeth Sayrs (Ohio University) Matthew Shaftel (Westminster College of the Arts)

The past president of the College Music Society, Patricia Shehan Campbell, recently appointed a task force of eight scholars that represented various areas within the music academy. The purpose of the task force was to articulate "what it means to be an educated musician in the twenty-first century and, in turn, what recommendations may follow for progressive change in the undergraduate music-major curriculum." The results of this task force culminated in the release of "Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors."

This document encourages faculty and administrators to embrace fundamental curricular change. At its heart, the *Manifesto* "takes the position that improvisation and composition provide a stronger basis for educating musicians today than the prevailing model of training performers in the interpretation of older works."

While acknowledging the need to embrace curricular renovation to address the changing needs of the 21<sup>st</sup>-century music student, seven scholars who are members of both societies (SMT and CMS), including one member of the original task force, will critically examine the central tenets put forth in the manifesto and will propose a flexible vision. This re-visioning will allow individual institutions to pursue their own unique missions by offering additions or alternatives to the *Manifesto's* "three pillars," including curricular foci on such areas as critical thinking, entrepreneurship, collaboration, information fluency, music technology, and the preservation of past practices.

# MUSICAL NARRATIVES

Michael Klein (Temple University), Chair

# Denarration, Disnarration, and Impossible Fantasy in Schnittke's Concerto Grosso No. 1

Cara Stroud (Florida State University)

Around 1970, Alfred Schnittke wrote that Berio's Sinfonia was "permeated" by "the impossibility of achieving [the] conceptual and formal perfection which had distinguished West European music of the nineteenth century." For Schnittke, "it is impossible to bring these wonderful memories back to life." I contemplate the degree to which Schnittke was wrestling with these same "impossibilities" in his Concerto Grosso No. 1, and I posit a narrative account that links an expressive "sigh" motive with the challenges of projecting a utopian past.

Schnittke wrote that descending semitones (associated with sighs) were neutralized "by a return to the initial note." During the first three movements of the Concerto Grosso, sighing descending semitones are followed by ascending semitones that neutralize their expressive effect. The end of the fourth movement ushers in a dramatic reversal of the sigh-neutralization motive in a tonal context.

I apply the concepts of denarration and disnarration (coined by literary theorists Richardson and Prince and extended to postmodern music by Reyland) both to clarify and to contextualize contradictory musical events in my narrative account. I initially interpret transformation of the sigh-neutralization motive as a denarration: a new narrative (in which functional harmonic syntax presides over the alternatives provided by microcanons and tone clusters) conflicts with the previously established narrative (neutralization and disruption of Baroque-style gestures). Ultimately, tonal closure is denied, and we come to realize that the possibility of musical expression through functional harmonic syntax was instead a disnarration, an impossible fantasy of bringing tonal memories back to life.

# Mahler's Late Adagios and the "Script of Truth"

Eric Hogrefe (University of Texas at Austin)

Perhaps more than any other composer, Mahler's music tends to inspire interpretations that draw on concepts of narrative (see studies by Adorno, Agawu, Almén, Micznik, Monahan, Newcomb, Samuels, and others). Such an approach has the advantage of organizing Mahler's dauntingly complex movements into clear hierarchies and/or dramatic trajectories. Yet in Mahler, the multitude of ongoing processes risks obscuring which musical parameters are more or less central to the ongoing narrative. Mahler's symphonic writing therefore requires careful attention in order to determine which musical processes are, or are not, narrative.

This paper applies the notion of *cognitive scripts*, borrowed from cognitive narratology (Herman 2002), to Mahler's music as a way of integrating such ongoing musical processes. Looking at two of Mahler's late Adagio movements—the Finale of the Ninth Symphony and the first movement of the Tenth—I will argue that in each case Mahler juxtaposes one narrative thread based on musical form with another based on tonal conflict. Viewing form and tonality as scripts, or "stereotyped sequences of events," allows us to consider narrative as arising out of musical convention, and might "help explain the difference between a mere sequence of actions or occurrences and a narratively organized sequence" (Herman 2002, 85). I argue that ultimately neither movement fully resolves the conflict between competing scripts. Analyzing these movements as manifestations of tension between two different threads explains some of their more puzzling aspects, while also reflecting Mahler's discursive approach.

# Thursday evening, 29 October

#### DELIGHT IN DIVERSITY

Sponsored by the Committee on Diversity Cynthia I. Gonzales (Texas State University), Chair John Covach (University of Rochester), Respondent

In recent years, the Society for Music Theory has made strides toward greater inclusivity by embracing new repertoires and methodological approaches, and in so doing, has reshaped our definitions of music theory and music theorists. The four presenters in this session reflect on where we came from, take stock of where we are, and contemplate where we might go from here with respect to diversity in our discipline. The four papers also provide topics for breakout discussion groups: (1) diversity of topics in music theory, (2) diversity of cultural perspectives, (3) diversity in the classroom, and (4) diversity of analytical approaches. One goal of this session is to review our past; another goal is to map pathways into our future.

# SMT Meetings 1978-2013: Which Composers and What Topics? Cynthia I. Gonzales, Texas State University

Since the first meeting of the Society for Music Theory in 1978, the discipline has diversified beyond sets, serialism, and Schenker to include non-classical repertoire as well as new approaches to the analysis of music. In the paper, I review the content of presentations at annual SMT meetings as a means of exploring how the discipline has changed since 1978: Which composers are studied most often? Which music-theoretical topics are explored most often? Which topics no longer receive attention at national meetings? And what are the new topics?

A preliminary survey analyzed content of eight meetings spanning 35 years, one every five years from 1978–2013. SMT meets jointly with AMS in odd-numbered years; thereby, joint AMS-SMT sessions are included. Session titles and individual paper titles are reviewed for keyword content. When available, abstracts are consulted.

The top three keywords in 1978 are Schenker, Schoenberg, and Serialism; all three recur throughout the years. Set Theory, on the other hand, registered by 1983, peaks in 1988, and departs before 1993. While some terms disappear, others enter. By 2013, eight different keywords not present in 1978 each have as many as nine entries and no fewer than four: Form, Pedagogy, Multimedia Analysis, Universal Design, Scalar Spaces, Performance Analysis, Rock, and Meter.

The data presented will review all SMT annual meetings from 1978–2013.

# Diversity in the Classroom: Asian Composers in Form and Analysis Class

Tomoko Deguchi (Winthrop University)

Recently, I was granted a teaching load reduction by my institution in order to explore the possibility of integrating music that falls outside the Western canon into the upper undergraduate course Form and Analysis, specifically music composed by Asian composers. Despite the greater demand of inclusivity, the literature used in the Music Theory classroom is still predominantly composed by Western (European) composers. Asian composers are increasingly active in the concert scenes around the world; however, their music is mostly overlooked in the music theory classroom. This is also evidenced by the programming of the most recent conference of the Society for Music Theory in 2014. Only one presentation dealt with an Asian composer (Takemitsu).

In my Form and Analysis class, in addition to discussions on the traditional formal concepts such as cadences, phrase structures, and formal archetypes, I posit the following questions using Asian composers' music: How are the boundaries of sections delineated? How is the sense of conclusion achieved? How are discrete sections contrasted? Which musical elements originate in the Western tradition, and which elements have roots in the Oriental sensibility? Art songs by a Japanese composer Yoshinao Nakada (1923-2000) were especially incorporated the tonal, late-Romantic, since he useful, and impressionistic idioms in a fairly straightforward fashion to delineate sections, while often utilizing the Japanese scales as pitch resources. As an ongoing project, I am also investigating music by Toru Takemitsu, Takashi Yoshimatsu, Fumio Hayasaka, Isang Yun, and Chinary Ung to be included in this class.

# Dancing into Diversity: Music Theory and Dance Analysis Kara Yoo Leaman (Yale University)

Dance-related topics remain on the fringe of academic music theory, even though dance and music have shared an inseparable bond throughout much of world history. As our discipline broadens its scope to include interactions of the body with music, there has been increased interest in the relationship of music with dance. In this paper, I argue that music theorists are ideally situated to pursue choreomusical research; then, I present a music-based notation and methodology that can be adapted to accommodate the analysis of various dance styles; finally, I demonstrate with examples of minuet, ballet, salsa, and techno, how our discipline may continue to dance into diversity.

Choreomusical research has been stymied by political and technical barriers in two academic disciplines. With rare exceptions, dance researchers favor cultural-studies methods and lack musical training, while musicologists tend to focus on music composed with dancing in mind, rather than music with actual dancing. Taking advantage of film and internet resources and simplified movement descriptions, theorists are now in a position to apply their training to the explication of choreomusical works.

To that end, I present a music-based dance notation that visually aligns dance and music on the "choreomusical score." The score's simple movement descriptions require no specialized dance vocabulary, and it helps researchers to perceive relationships across media and across time. The sample analyses demonstrate that theorists can adapt the score to visualize nuanced choreomusical relationships, including analogy, variation, imitation, and metrical dissonance, in their repertoire of choice.

# Analyzing Phenomenological Relationality, Or Music Theory Now

Gavin Lee (Soochow University, China)

The analysis of the hybrid form of "intercultural modernism" (modernist music that incorporates non-Western elements) is now an established albeit still relatively minor thread of music theory. Typically, analysts approach the music by focusing on the meeting of Western and non-Western musical systems, tunings, timbres, aesthetics, and philosophies. One way of summarizing Yayoi Uno Everett's "taxonomy" of intercultural modernism (in *Locating East Asia in Western Art Music*) would be: a) inauthentic impressions ("transference"), b) authentic knowledge ("syncretism"), and c) abstraction and translation ("synthesis") of non-Western culture, musical or otherwise; all of these categories are premised on the presence of two distinct musical cultures. This bi-musical premise affords a plurality of cultural perspectives that is the cornerstone of identity politics. However, the bi-musical approach

can also reinforce the idea that there will always be two distinct musical systems—this in a musical genre that is the most fertile ground for blurring cultural distinctions that are fading at an accelerating rate in our contemporary global ecumene. Simply put, the assumption of distinct musical systems is outmoded and fails to capture contemporary global reality. A proper music theory of the global era must be able to account for the new reality of cosmopolitan *in*distinction, in which the radical plurality of potential cultural affiliations obviates conventional assignations of cultural identity. Using aspects of phenomenology, I explore the *experience* of bi-musicality in terms of affiliation, affinity, and proximity to different musics, expressing this conceptual apparatus in terms of musical segments. The analysis of experience affords a handle on the nature of the fluctuating process of intercultural *relationality*, which, as a category of the "in-between," goes beyond the identification of musical traits that belong to one or another culture.

#### **KEYED IN**

Janet Schmalfeldt (Tufts University), Chair

# The Fonte Schema in Mozart's Piano Sonatas, and the "Possibly Corrupt Minuet" K.331

David Jayasuriya (University of Southampton)

The recent discovery of Mozart's autograph for the A major piano sonata K.331 focuses attention again on possible discrepancies in the editorial transmission of this work, and in particular on the problematic opening of the second reprise from the minuet. This is the passage for which Gjerdingen (2010) has controversially challenged the A minor reading of the *Neue Mozart-Ausgabe* (1985): he claims that as the passage from the minuet is a Fonte, it should therefore proceed to the tonic *major* key. In my paper, however, I will in turn challenge his conclusion.

Drawing both on empirical results derived from my study of Mozart's piano sonatas, and on a specialised analytical framework for the classification and description of the Fonte schema derived from my study of Riepel, I will argue that an editorial interpretation based on the prototypical Fonte is not valid for K.331. First, the passage contains harmonic and hypermetric irregularities; second, the tonal destination of the Fonte is almost certainly not at the location Gjerdingen prescribes; and third, minor or modally ambiguous Fontes appear in other Mozart piano sonatas. I propose that Mozart may have remained unresolved about the modality of the K.331 passage, and that seeking one definitive solution may be misguided. Historically-informed analysis must be applied here with caution, since referring to a schematic prototype, without regard to its specific manipulation in a given context, and without recourse to an empirical study of personal style within the relevant corpus, may lead to an incorrect editorial decision.

#### The Foreshadowing of Crisis: Emerging Middle Keys in Schubert's Development of the Three-Key Exposition Aaron Grant (Eastman School of Music)

Recent analytical work has shown that Schubert's "three-key expositions" find their origins in the eighteenth-century trimodular block strategy. Such an understanding invites the listener to partake in a musical narrative in which the secondary thematic zone (S) must overcome a particular "flaw" before arriving at the "correct S" and achieving resolution at the moment of essential expositional closure (EEC).

This study demonstrates how Schubert developed this narrative strategy within his employment of the three-key exposition, showing that the early-S tonal digression can be seen as more than simply the middle of a trimodular block. Instead, this material may be viewed as part of an overarching conflict narrative spanning the entire movement, involving a fundamental opposition between a problematized pitch-class and the surrounding sonata, which endures incursions on multiple scales. This paper shows not only that the composer employed this narrative tactic as early as 1813, but also suggests that this strategy may have driven his initial conception of three-key expositions.

Part one gives a brief overview of the origins of three-key expositions while simultaneously discussing a few features Schubert used to transcend the formal limitations of the trimodular block in his three-key expositional strategy. In part two, I show Schubert's mature appropriation and elevation of this narrative tactic within his later works. Finally, I demonstrate how even from his first attempts at this expositional strategy, the young composer imbued his compositions with this embedded conflict.

# Embodied Interpreting of Frederic Chopin's Ballade in G Minor, Op. 23

Charise Hastings (Tallahassee, FL)

The study of performed music has grown tremendously in the last thirty years, and interactions between interpretation and the physical act of playing are now being explored. In the area of embodied cognition, the work of such scholars as Candace Brower and Lawrence Zbikowski presupposes that conceptual knowledge relies on our physical experiences in the world, challenging the long-standing Cartesian model of the mind and body as separate entities. This paper, based on thirteen extensive interviews with pianists who have taught or performed Chopin's G Minor Ballade, presents multiple approaches to learning the piece, demonstrating inextricable links between technique and expression. Four distinct but overlapping models of learning are identified: choreography, gestural grouping, linear motion, and phrase shaping. Each model can be classified according to type of performance cue-basic, interpretive, and expressive-as defined by Roger Chaffin, Gabriela Imreh, Anthony Lemieux and Colleen Chen. The first two models of learning concentrate on basic cues: choreography focuses on relaxed hand and arm motions, and gestural grouping uses physical patterns to reflect a musical idea. The models of linear motion and phrase shaping emphasize interpretive cues: linear motion draws attention to melodic voice leading by dividing the two hands into four voices, and phrase shaping arises from the music's underlying harmony regardless of technical difficulty. These models demonstrate how expressive decisions originate and develop through various inputs from both the body and the mind.

#### Sounding Within: Structural Inner Voices in Brahms's Piano Works

Diego Cubero (University of North Texas)

In tonal music, the inner voices generally serve a supporting role. In Brahms's piano works, however, they often carry the structural melody. For a style where the melody normally appears in the upmost voice, its concealment in an inner part is expressively marked. If, as Frederic Rzewski has argued, the partly hidden quality of the inner voices adds a dimension of depth, the structural melody in the pieces I shall consider is buried deep within, imbuing the music with that inward quality long associated with Brahms's works. This paper examines three types of structural inner voices characteristic of Brahms's piano music and argues that each of these may be heard as expressive of inwardness in their own particular way. The first type includes melodies enclosed in an inner voice by a covering tone. The second describes melodies that clearly imply a covering outer strand and a structural inner one, connecting the two through constant inward gestures. The third comprises melodies that emerge from a motivic transformation of an inner part, in a rather particular manifestation of Schenker's "linkage technique."

While Brahms's piano works have long been characterized as inward, this paper explains just how they may be heard as expressive of inwardness, reconciling an important part of their reception history with a close analysis of their musical structure.

#### MATERIALITIES: SOUND AND SONORITY

Brian Kane (Yale University), Chair

#### Analysis of Sonority as an Essential Tool for Motet Attribution

Jared C. Hartt (Oberlin College Conservatory of Music)

Although only two motets have been assigned to Philippe de Vitry in any fourteenth-century musical manuscripts, no fewer than sixteen have been ascribed to the composer by modern scholars through various means: examination of isorhythmic and other rhythmic properties, internal evidence from poetic texts, transmission of motet poetry without music, and citations of motet titles in treatises and literary sources. Analysis of sonority, however, strongly suggests that many of these motets cannot be the work of the same composer. Consequently, I argue in this paper that a systematic examination of sonority usage and patterns must be regarded as an essential analytical tool when tackling the thorny issue of motet attribution.

I take as my source group sixteen three-voice motets that have been ascribed to Vitry at various times with varying degrees of certainty: eight from *Le Roman de Fauvel*, one from the Cambrai manuscript, and seven from the Ivrea Codex. Analysis of sonority in these motets reveals several recurring patterns of sonority usage, but also numerous anomalies, which in turn raise many interesting questions. For example, if Margaret Bent is correct that the three Marigny motets (*Aman, Garrit* and *Tribum*) as well as *Floret* were composed roughly contemporaneously with – and specifically for – the compilation of *Fauvel*, then my findings suggest that Vitry is not the composer of all of these motets. In sum, through discussing several pairs and small groups of motets, I demonstrate that analysis of sonority can both support and, conversely, attenuate a Vitry motet attribution.

#### Hegel's Klang

#### Michael Gallope (University of Minnesota)

The term Klang has linguistic roots in the Latin clangere (to clang, sound, or resound) and Greek klazo (to make a sharp piercing sound). Before Hugo Riemann adopted Klang to indicate the ontological basis for a theory of harmonic dualism or Heinrich Schenker used it to denote a natural sonority, G.W.F. Hegel gave the term a strikingly philosophical account. Scholars have written about Hegel's musical thought with respect to his version of a Romantic hierarchy of the arts, his interest in Italian opera, and his skepticism about the value of instrumental music (Schnädelbach, 2003, Sallis 2008, Bonds 2014). Yet outside of scholarship on Jacques Derrida's commentary in his book Glas (1974), comparatively little has been written about Hegel's writings on Klang. In the Encyclopedia (1817), Hegel defines Klang as a gravity-defying form of homeostasis, a being with the unique ability to hold an inconsistent medium together over time with a measure of consistency: a "cohesion displaying itself in motion." In the context of Hegel's Naturphilosophie, Klang's "elasticity" exemplifies the way matter dialectically produces ideal unities: it is a form of material cohesion in which a body preserves itself despite the violent unpredictability inherent to the passage of time. Through an explication of Hegel's treatment of this term, this paper proposes to better understand its role in the history of music aesthetics, and discern ways in which it might be understood as a forerunner to other, more recent ontologies of sound.

#### From Squeezebox To Spectra: Gérard Grisey And The Accordion Jonathan Goldman (Université de Montréal)

It is tolerably well known that Gérard Grisey's first instrument was the accordion, but beyond this fact, little has been said about the influence the pioneering spectral composer's main instrument had on his later compositional language. Current accounts of Grisey's musical education (principally Baillet 2000) leave obscure the composer's formative musical activity in the 1960s. This period was marked by the centrality of the accordion and saw the completion of his first youthful

compositional essays, most of which were scored for the accordion, including his first published work, composed when Grisev was 16. It was also the period in which he studied at a school specifically devoted to the accordion, in Trossingen, Germany, where he also received composition lessons from the neoclassical composers Helmut Degen and Wolfgang Jacobi. Immediately after his studies in Trossingen, he composed a substantial work for accordion, the Passacaille (1966), that would gain him entrance into Messiaen's composition class at the Paris Conservatoire. Later, as a student in Paris, Grisey would distance himself from the accordion, writing in 1969 to a friend that "my way is another one." And yet, Grisey would go on to employ the accordion in several of his later works (Dérives, Partiels, Modulations, Transitoires and *Épilogue*). After establishing the basic chronology of Grisey's engagement with the accordion, this talk will assess the extent to which the spectral composer's musical training on the accordion left traces in his mature compositional language.

#### An "Ideal" Music: Hugo Riemann and Nineteenth-Century Experiments in Enharmonic Keyboard Design Daniel Walden (Harvard University)

This paper explores the influence of enharmonic keyboards featuring more than twelve notes per octave on Riemann's early theories of tonal space, with particular attention to the work of Japanese scientist Shohé Tanaka. In 1890, Tanaka unveiled an enharmonium capable of performing even the most complex chromatic repertoire in just intonation, earning the admiration of Riemann and others, including Carl Reinecke, Joseph Joachim, and Anton Bruckner. After examining the instrument's history, I will explore Riemann's discussions of its merits in Katechismus der Akustik (1891) as well as links between his tonnetze and similar models proposed in Tanaka's "Studien im Gebiete der reinen Stimmung" (1890) to explain the tuning systems of enharmonic instruments. I will demonstrate that 1891 represented a brief but crucial period when Riemann speculated that enharmonic instruments could point to a utopian future in which just-intonation harmonies representative of the inner noumenal realm of "ideal" music could finally sound in the outer phenomenal realm of the "real world."

Riemann deleted nearly all references to enharmonic instruments in later editions of his text as he shifted focus from physiology to psychology, coming to believe that musical artistry depends less on manipulation of external acoustical properties and more on inner psychological play. He decided in favor of practicality and expected that listeners to conventional keyboards could make with their imagination the same adjustments that Tanaka had configured into his *enharmonium*. Had Riemann not made this switch, however, his impact on contemporary theory might look quite different than it does today.

# PLUGGED/UNPLUGGED

Catherine Losada (University of Cincinnati), Chair

# Identity and Orientation in Barry Truax's Song of Songs

Danielle Sofer (University of Music and Performing Arts Graz)

Barry Truax's *Song of Songs* (1992) for oboe d'amore/English horn and two digital soundtracks sets the erotic dialogue between King Solomon and Shulamite from the biblical Song of Solomon text. On the soundtracks we hear a Christian monk's song, environmental sounds (birds, cicadas, and bells), and two speakers who recite the biblical text in its entirety, preserving the gendered pronouns of the original. By attending to established gender norms, Truax confirms the identity of each speaker, such that the speakers seemingly address one another as a duet, but the woman also addresses a female lover and the man a male. These gender categories are then progressively blurred with electronic imitation of the voice, with added harmonics (which seemingly transform the timbre of the voices), and with granular time-stretching, techniques that, together, resituate the presumed heteronormative text within a diverse constellation of possible sexual orientations.

Eve Kosofsky Sedgwick argues that sexuality is historically organized as a negotiation between one's identity and one's orientation toward others, and, comparably, Dora Hanninen (after Lewin, Hasty, and others) has shown that the basis of cognitive chunking in music analysis is formed through segmented identities and directed orientations. In this paper, I examine how *Song of Songs* reorients prevailing norms of sexuality by playing with musical associations, aural conventions, text setting, and motivic treatment. In showing how Truax transforms and reorients the gendered voice, I bring new meaning to music theory's existing terminology, imbuing established musictheoretical concepts with sexual themes commonly neglected in the discipline. Frank Heidlberger (University of North Texas)

Complex serial procedures played a central role in Ernst Krenek's compositional style since his Lamentationes Jeremiae (1941/42), in which he applied rotational permutations of tone-rows. At that time he also drafted an oratorio, further developing serial techniques towards rhythm and form. This project failed due to conceptual and performance-related problems. However, in 1955/56, after writing a book on total serialism (De rebus prius factis), and obtaining the technology that enabled him to microrhythmic process complex microtonal and parameters electronically he was able to draft and compose that oratorio, named Spiritus intelligentiae. Working at the studio for electronic music in Cologne, next door to Karlheinz Stockhausen, Krenek became one of the forerunners of total serialism, a fact that has not yet been researched sufficiently.

This paper discusses Krenek's serialism from various perspectives. First, the theoretical foundations of total serialism and electronic music, as Krenek described them in De rebus prius factis, are put into the context of theoretical writings of the time, notably those by Herbert Eimert and Stockhausen. Second, this theoretical concept will be discussed with reference to Krenek's composition. Third, the analysis of these sources reveals this composition as a process that synthesizes strict serial calculations of pitch, timbre and duration with a mystical numerology, which derived from Krenek's interpretation of the theology of Pentecost. Krenek's text choice, and the conditions of the work's conception and creation define Krenek as an "exile" composer both politically and aesthetically.

#### **Preparing Electronic Music**

Jennifer Iverson (University of Iowa and Stanford Humanities Center)

John Cage's incendiary visit to the 1958 Darmstadt summer courses is widely understood as a key moment in the relationship between the American Cage and the European avant-garde, and many discussions focus on the aleatory debates. In this paper, I turn our attention instead toward Cage's earlier works with prepared piano, arguing that they are just as important to the Darmstadt-affiliated composers as the aleatory debates. Cage's prepared piano work was known to the Germanspeaking avant-garde composers since Herbert Eimert's November 1952 WDR *Nachtprogramm* broadcast, during which Eimert played Cage's *First Construction (in Metal)*, and various other unspecified works for prepared piano. In this paper, I use analysis to show that Cage's early work was seminal in two respects: 1) the prepared piano extended timbres beyond the realm of the acoustic, providing a much-needed model for new synthesized, electronic sounds and 2) the relationship between sound and silence in Cage's music and writings provided a key framework to contemplate pacing in electronic music. Before the aleatory debates, the sound and pacing of Cage's prepared piano works had a substantial impact on the first works from the nascent WDR electronic music studio.

# From Verstehen to Fasslichkeit: Schoenberg, Recording Technology, Liner Notes, and Public Musicology

J. Daniel Jenkins (University of South Carolina)

In Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre and The Musical Idea and the Logic, Technique and Art of Its Presentation, Schoenberg outlined his view of music cognition, defining roles for composers and listeners. He believed composers focus on Zusammenhang (coherence), the logical presentation of musical ideas. He called the ability for listeners to follow this musical logic in an in-time listening experience Fasslichkeit (comprehensibility). The related concept Verstehen (understanding) describes the same process out of time. Schoenberg strongly believed that experience and training were essential for listeners to progress from Verstehen to Fasslichkeit. In short, he advised they listen to "many, frequently repeated performances."

Of the many technologies introduced in Schonberg's lifetime, he valued the phonograph the most because it allowed listeners to initiate repeated performances at will. When Columbia released a recording of *Pierrot lunaire* in 1940, Schoenberg attempted to take his ideas about music cognition to the mass market, asking that a miniature score be included with each album. His request denied, Schoenberg then began writing analytical liner notes instead.

In this paper, I review Schoenberg's statements about cognition, particularly the concepts of *Verstehen* and *Fasslichkeit*. Secondly, I trace the histories of his various liner notes, showing how they were motivated by his beliefs about music cognition. Finally, I show that in the two decades after Schoenberg's death, liner notes rivaled academic journals and books as an important venue for

disseminating Schoenberg's thoughts about his own music, bringing them not only to specialists, but to the general public as well.

# Friday Morning, 30 October

**RUSSIAN MUSIC THEORY TODAY: A VIEW FROM INSIDE** Tatiana Tsaregradskaya (Gnesins Russian Academy of Music), Chair

#### Interrelation of Modality and Tonality in the Theoretical Concepts of Harold Powers and Yury Kholopov

Sergey N. Lebedev (Moscow Tchaikovski Conservatory)

Harold Powers, in a number of his publications (beginning in 1981), argued that modality and tonality coexisted as musical properties on separate epistemological planes; therefore, it is meaningless to imagine a transition from one to the other. Modality and tonality, in this sense, are no longer competing or mutually exclusive means of tonal organization. At the same time, independently of Powers, a similar concept was elaborated by Yury Kholopov. He argued (first in 1982) that modality and tonality are not opposites, like consonance and dissonance, but rather heterogeneous tonal systems. This is why they do not contradict each other and may produce "any number of mixed and interrelated tonal structures" (Russian: lad-that is, mode-of mixed type, or, in my own terminology, amphitrope). While Powers offered his unorthodox theory as a contribution to the long-standing polemics (which involved Carl Dahlhaus and Bernhard Meier) on the transition from Renaissance modal polyphony to the harmonic tonality of the Baroque era, Kholopov considered his concept globally relevant and applied it to virtually any kind of music, both Western and Eastern, early (e.g. Western plainchant and obikhod modes of Old-Russian chant) and modern (e.g., so called modalisms in Romantic music, symmetrical modes of the twentieth century, including octatonic). In this paper, I will demonstrate points of both contact and divergence in the theories of the two prominent scholars, both of whom strove to overcome the conventional 'dichotomic' treatment of tonality and modality.

#### Yuri Kholopov's Concept of Evolution of Tonal Harmony Grigorii Lyzhov (Moscow Tchaikovski Conservatory)

Yury Kholopov (1932-2003), a prominent theorist and professor at the Moscow Conservatory, was a proponent of seamless integration of the twentieth-century music into the general paradigm of the evolution of harmony. Chronologically, Kholopov's concept begins with the new harmony of the late-Romantic music. These "new techniques of Romantic harmony" include three groups. The first group refers to the category of chord; the second, scale; and the third, tonal structure as a whole.

The first group presents new normative textures that exceed the classical notions of chord and chord progression, such as "elaboration of a chord," "sonant coloristic," "functional inversion," "monostructural rows," "technique of the intervallic non-variable" and "the functions of tritone substitutions." The second group is related to the expansion of scales beyond the derivation from major and minor. The role of these new scales becomes more and more important for the pitch system of the whole, a role manifested in new modal techniques (expressed in the introduction of natural and artificial modes).

The third group—tonal structure as a whole—includes ten terms, all of which represent *states of tonality* (a table of ten states that describe specific, non-classical, relationships between the center and periphery of a tonal system).

This conceptual system, offered by Kholopov, has become the core method of current Russian pedagogy and research on tonal harmony of the late nineteenth and early twentieth centuries.

# Harmony as a Tool for Developing Spatial Faculty in Students at the Pre-Conservatory Level in Russia

Lola Dzhumanova (Moscow Tchaikovski Conservatory)

Russian understanding of harmony is not reducible to Riemann's three functions alone. Yury Tjulin's concept of the intermittent function and Yury Kholopov's idea of harmony beyond the common-practice era have allowed Russian theorists to address issues of harmony far beyond the simplistic fundamental bass method. Their ideas led to the development of advanced spatial orientation in students' musical thinking at the pre-conservatory level.

In this respect, it is quite exciting to observe similar tendencies in Western theoretical thought, for instance in the works of David Lewin, Richard Cohn and Dmitri Tymoczko. Their intentions to broaden Riemann's functional theory, and to expand both the depth and the breadth of the understanding of function resonate with similar ideas of contemporary Russian theorists. A distinctive feature of contemporary Western tradition is the search for three-dimensional spatial principles of extended tonality. The same aspect has been crucial in research and pedagogy in Russia in the past decade. However, as opposed to Neo-Riemannian geometrical structures and Lewin's transformational approach, Russian theorists have developed a spatial model that allows one to move from major and minor towards modal mixture and to expand the diatonic structure by chromatic means. And at this level, the idea of chromatization resonates with Richard Cohn's notion of chromatic harmony based upon the logic of parsimonious voice leading of the consonant triad.

#### Tjulin, Kushnarev, Bershadskaya: Leningrad School of Music Theory in a Dialogue with Schenker's and Lehrdal's Ideas Daniil Shutko (St.Petersburg Rimski-Korsakov Conservatory)

As opposed to the Moscow school of music theory, the Leningrad (St. Petersburg) school concentrates on the human dimension more than it does on the musical text. Even such an abstract concept as the harmonic function receives a dynamic reinterpretation with the Leningrad theorists: instead of the clear-cut T-S-D-T model, Yury Tjulin discusses *intermittent functions*, i.e., functions that change their meaning as the linear intervallic material unfolds.

The Russian indigenous term *lad* (mode) was elaborated by Tjulin and Tatiana Bershadskaya. *Lad* is a category of human consciousness; it is a hierarchical scale of meanings that is formed as a result of generalization of the sounding material. This approach is close to Fred Lehrdal's concept of hierarchy and function. Bershadskaya criticizes the limited acoustic explanations of tonal function. Khristophor Kushnarev (1956) suggested a unique contribution for the expansion of tonal function as a concept. Kushnarev has demonstrated that a single tone, unsupported by a chord, has the capacity of carrying a full-scale *lad* function (tonal function), albeit different in the degree of tension between dominant and subdominant.

Music theory as a unified system of concepts, which Leningrad theorists often call a "hypersystem," consists of several subsystems, such as metro-rhythm, texture, mode (including questions of harmony), thematicism, and form. In this sense, the Leningrad school seems to be closer to the Schenkerian position (priority of dynamic, process-like, linear dimension over the structural schematic abstractions and hierarchical thinking), than either to the Moscow school or to the continental tradition of *Funktionslehre*.

# Boris Asafyev, Intonation Theory and Analysis of Atonal Music

Tatyana Tsaregradskaya (Gnesins Russian Academy of Music)

David Damschroder and David Russel Williams (1990) call Boris Asafiev "one of the most influential scholars in Soviet music theory." Asafiev's contributions fall into three categories: 1) musical intonation (*intonatsia*) as a socially determined phenomenon; 2) musical form as a process; and 3) mode and harmony as manifestations of *intonatsia*. Although the term *intonatsia* lacks precise translation into English, it has been used as *intonation* in the works of Nigel Osborne (1986) and Raymond Monelle (1992).

The theory of musical intonation has its origin in speech intonation, which becomes transformed into musical intonation through the intervallic principle. The interval is considered to be "the precise determinant of the emotionally meaningful quality of intonation" (Asafiev, *Musical Form as a Process*). This method also proved to be productive with respect to atonal music. The significance of intervallic relations in the music of Anton Webern lends itself to intonational analysis. Asafiev never analyzed Webern, yet his successor Victor Bobrovsky (1978) used intonation theory in an analysis of Webern's op. 5, no.4. The result can be compared to Allen Forte's (1964) analysis of the same piece.

A comparison of the two analyses makes it possible to implement Nattiez's typology of analytical approaches (1998). Bobrovsky's approach can be put into the category of "semantically oriented analysis," while Forte's would be labeled as taxonomic. It is also possible to consider both analyses as complementary, not contradictory, since they describe different aspects of the musical substance.

# Methods of Chord Notation Compared: Figured Bass, Roman Numeral, Functional and Igor Sposobin's Hybrid System in their Capacity to Reflect Linear Coherence in Music

Ildar Khannanov (Peabody Conservatory)

All three major systems-figured bass, scale step theory and functional theory-have deficiencies when it comes to representation of the linear coherence of a musical work. As a successor of counterpoint theories, figured bass has certain advantages over the simplified fundamental bass concept. Yet, the convoluted explanation of an enormous number of sonorities and their connections in figured bass treatises expedited the transition to a new functional system that offered a tight-knit theoretical explanation of the chordal structure. However, this system was immediately accused of operating solely with verticalities and lacking a sense of horizontal unfolding. Viennese scale-step theory simply marked the position of the roots within a scale with the Roman numerals and retreated from any attempts to explain linear tendencies among chords. As an alternative, Igor Sposobin, in 1934, introduced a hybrid system. He managed to solve the problems of the three preceding traditions by retaining both the Roman numeral notation and the functional letter markings within the chord symbols, so that a student could identify a potential goal of resolution.

Of course, this discussion falls short of Schenker's view of the structure as a whole. However, in his theory, the events at local levels replicate themselves at higher levels, and the system in its entirety depends on the structure and analytical notation of its smallest elements.

#### LARGE-SCALE MUSICAL FORM IN FILM

Matthew McDonald (Northeastern University), Chair

#### **Tonal Design in Film Music**

Tahirih Motazedian (Yale University)

Scholars have long been dismissive of the viability of long-range tonal organization in film music, but few scholars have actually undertaken this type of analysis. Current scholarship defines tonal design as an "overarching, hierarchical, and teleological tonal plan" (Neumeyer 1998) that delineates how keys are employed and deployed across a whole film. I will demonstrate the practicability of tonal design in film by presenting

The Talented Mr. Ripley (1999) as a case study. My analysis will show that a narrative-based tonal scheme governs the entire music track of the film.

At the heart of the music track is a dynamic network of leitmotifs in D minor, the key associated with Tom Ripley's despair. The significance of this key emanates from a crucial narrative moment during which a Tchaikovsky excerpt unfurls the D-minor kernel at the precise midpoint of the film. The secondary key area of F Major represents the narratival antipode of D minor, accompanying Ripley's moments of optimism. These (and other) key areas interact with one another in nuanced ways to contribute to the narrative.

The intentionality of the tonal design in this film is corroborated by two factors. Firstly, certain cues are transposed to different keys, which enables us to differentiate between tonal and thematic function. Secondly, the fact that the *preexisting* musical works also adhere to the overarching tonal scheme bespeaks deliberate planning.

My analytical approach engages both esthesic and poietic perspectives, and I will illustrate the productivity of its application to other films.

# Large-Scale Dramatic Irony in Carter Burwell's Score to *Barton Fink*

Brian Jarvis (Florida State University)

The notoriously problematic narrative of Joel and Ethan Coen's Barton Fink has inspired numerous interpretations that attempt to synthesize the film's rich web of symbolism. Most approaches reject the film's overt meaning and instead filter its events through various hermeneutic lenses. Though these lenses enrich filmic interpretation, they neglect the importance of Carter Burwell's sparse score, which, when understood in its narrative context, reveals a sense of large-scale dramatic irony to the viewer that solicits sympathy for Barton's plight. This paper demonstrates how this irony is achieved through an examination of its cumulative form and directional tonal structure while contradicting assertions that the film aims to make a mockery of its protagonist.

While Burwell's score includes less than 25 minutes of music, it charts a single course through Barton's tortured creative process in the face of a debilitating case of writer's block. To illustrate, I will showcase the use of music across the film's complete structure using a Narrative/Dramatic Structure Diagram (a synthesis of concepts from Seymour Chatman and Gustav Freytag). The score's directional tonality conveys a sense of large-scale dramatic irony because its modulation from  $B^{\flat}$  major to G minor informs the audience that Barton's manuscript will not achieve success, even though Barton continues to believe it will until his boss rejects the script outright.

Contrary to existing readings of the film, I demonstrate that Burwell's score provides an alternate and sympathetic understanding of Barton's struggle to create a screenplay that meets his uncompromising standard of artistic integrity.

### **MUSIC-LANGUAGE CONNECTIONS**

Lawrence Zbikowski (University of Chicago), Chair

# Are There Movement Transformations in Musical Grammar?

Somangshu Mukherji (University of Michigan)

In the age-old search for music-language connections, an unresolved issue is whether music has movement transformations like language. Linguists, especially within the generative, "Chomskyan" tradition, treat transformations as crucial components of language, because of their role in describing how diverse "surface" (e.g. the declarative and interrogative, or active and passive) forms of a sentence are generated from common "deep" structures - so much so that generative linguists describe their theory of language as being a transformational generative grammar of language. In contrast, the idea that music might have a transformational grammar has been questioned, even by generative approaches in music theory, such as that of Lerdahl and Jackendoff. This paper will argue, however, that music does have movement transformations - because of how they are implicit, strikingly, in Heinrich Schenker's description of interruptions. Traditionally, Schenker's analyses of interrupted forms have been considered one of the weaker aspects of his theory of tonality. This paper's contention is that such perceived weaknesses can be explained away easily, as long as one conceives interruptions, and tonal structure in general, in transformational terms, as Schenker seems to have done implicitly himself. Not only does this justify Schenker's own treatment of interruptions, it also strengthens the possibility that music and language, and Schenkerian music theory and Chomskyan linguistics, share a deep connection - and are perhaps identical. Therefore, the paper ends with an examination of this provocative suggestion, and what this implies for future work in "musicolinguistic" theory.

# From Toneme to Interval: Contour analysis of Nigerian Vocal Music

Aaron Carter-Ényì (Ohio State University)

Since Herzog (1934), researchers have compared speech contour and song melody. Fewer studies have addressed the influence of linguistic tone on vocal polyphony. Recent findings on tone perception in Ìgbò and Yorùbá are consistent with writings by Èkwúèmé (1972). Speech tones are not fixed but form contrastive relationships with temporallyadjacent and non-adjacent tones accommodating different voice ranges and changes in arousal.

Speech-tone contrasts (tonemes) in Niger-Congo languages share features of contour (+, 0, -) and pitch interval with melody. However, toneme magnitude is not discrete (e.g. M3, P4) but proximal like conjunct and disjunct motion. Intonation allows for repetition of text transposed within the same voice or to another part, with flexibility for in-exact imitation. However, melodic transformations often disfigure linguistic contour. Setting identical text to different contours or different text to identical melody is highly problematic. Contrary motion and strophic setting rarely occur indigenously or in post-colonial choral music (Euba 2001).

A foundational rule for voice-leading in Niger-Congo vocal music emerges: across syllable and word boundaries intervals should reflect tonemes, but not between phrases, normalizing meta-intonational transposition. In the sequence L.H || L.H || L.H || each "Low" could be a different pitch, even above the preceding "High" while still satisfying the rule. As with other voice-leading prescriptions, this rule reflects idealized practice. As Agawu (1988) and others have noted, not all words have tone variants and context can clarify meaning. However, following tonemic contour is emphasized in many sectors of Nigerian musical practice. Scores and field recordings are analyzed manually and using a MATLAB implementation.

#### **ROCK HARMONY**

Nicole Biamonte (McGill University), Chair

# Verse-Chorus Forms as Harmonic Patterns

Drew Nobile (University of Oregon)

Theorists who write about rock music generally consider "versechorus" to be one single form type. An implication of this view is that all chorus sections are somehow alike-that there is some abstract "chorus-ness" they all share. However, adding a consideration of harmonic aspects reveals that there is significant variation among versechorus forms, in particular among their chorus sections. In this paper, I identify three types of "verse-chorus" form, differentiated based on their harmonic patterns: sectional verse-chorus, continuous versechorus, and verse-prechorus-chorus. The chorus section has an entirely different structure in each of these three forms. In sectional versechorus songs, the chorus is a stand-alone section, and often acts as a summarizing anthem while the verses give detail or tell a story. In continuous verse-chorus songs, the chorus begins unstably with a predominant harmony, representing the continuation and conclusion of a tonic-prolonging verse. If choruses in sectional verse-chorus songs encourage us to clap our hands and sing along, choruses in continuous verse-chorus songs encourage us to furrow our brow and listen closely. And in verse-prechorus-chorus songs, the harmonic goal arrives at the beginning of the chorus such that the chorus itself plateaus in celebration of the goal rather than leading toward a goal of its own. These choruses encourage listeners not to sing along or listen closely, but to dance.

#### A Corpus-Based Model of Harmonic Function in Popular Music

Ian Quinn (Yale University) and Christopher White (McGill University)

This paper presents an empirical model of harmonic function in pop/rock music. Using machine-learning techniques to analyze a corpus of songs from the *Billboard* "Hot 100," we construct a hidden Markov model with four states that can be interpreted as harmonic functions. The model is characterized by several novel features. First, it does not rely on a traditional three-function foundation: while much scholarship has attempted to adapt pop music's idiomatic practices to traditional functional models, our data- driven approach has no such predispositions, deriving a model solely from the properties of the corpus. We will argue that this model is particularly attractive due to its applicability to analysis, paying focusing on Meat Loaf's 1977 "Paradise by the Dashboard Light." We will end with a discussion of several benefits of this model, particularly its sensitivity to changes between different repertories and its ability to mitigate the center/periphery dynamics that come with importing Western-European commonpractice expectations onto popular music.

#### MULTIPLE RENDERINGS

Thomas Robinson (University of Alabama), Chair

#### Derivatives: How Frank Sinatra's "My Way" and Claude François's "Comme d'habitude" Are Different Songs Evan Ware (Madonna University)

French pop star Claude François considered Frank Sinatra's recording of "My Way" (1969) to be an homage, misreading it as a cover version of his earlier "Comme d'habitude" ["As Usual"] (1967). This speaks directly to an ambiguity that surrounds the analytic consideration of cover songs. Although "My Way" was built on the same harmonies and melodies as "Comme d'habitude," its lyrics, which speak to triumph at the end of life, are completely new and stand in striking contrast to the original's, which describe a failing romantic relationship. Given such an extensive narrative and affective change, can Sinatra's recording really be considered a cover?

This paper proposes a new category of song reproduction, "derivatives," that arise when totally new lyrics are added to the music of a previous work. I start from David Laing's observation that lyrics specify a song's human universe. Musical signifiers, therefore, establish general expressive parameters that can create new meanings when combined with different words. To illustrate, I use an adaptation of Philip Tagg's interobjective comparison, whereby marked musical gestures, or tropes, shared by the Sinatra and François songs, are correlated with similar gestures in the singers' other works. By analyzing the recurring narrative and affective uses of these tropes, I argue that the musical signifiers common to both songs not only effectively support the different lyrics, but are refocused by them, giving rise to very different human universes, and, as a result, two different songs.

# Multiple Metric Transcriptions and Text Expression in Bob Dylan's *With God on Our Side*

Nancy Murphy (The University of Chicago)

The 1965 studio recording of Bob Dylan's "With God on Our Side" engages several aspects of meter that cannot be represented in a single transcription. It features timing fluctuations that make choosing a tactus difficult, and its shifts between clear compound-quadruple and compound-triple meter, as well as its varying rhythmic density in guitar strumming, make existing transcriptions in a steady meter incomplete or even misrepresentative. For any one transcription, the analyst must make decisions, informed by a particular metric theory, about which components are essential. But these decisions require the analyst to disregard other, possibly expressive aspects of meter that could be brought out by transcriptions informed by other theories of meter. As a solution, this paper advocates for metric analysis using multiple transcriptions, drawing on theories of meter as hierarchy and metric projection, and offers a model for constructing and coordinating the metrical readings they express, considering how each reading conveys lyrical meaning.

# THE COUNCIL OF ST. LOUIS: BROADENING THE DISCUSSION OF THE POPE MARCELLUS MASS

Sponsored by the SMT Early Music Analysis Interest Group Heather Holmquest (Umpqua Community College), Chair

Palestrina's Missa Papae Marcelli is said (however light the evidence) to have been considered by the Council of Trent and, upon being judged understandable, to have saved polyphony. We propose a reconsideration of this work, with new questions: What can we learn about Palestrina's musical ideals from analysis of this work? What makes this piece unique in Palestrina's output? What musical elements appeal to modern performers and listeners? And how might we re-imagine such a familiar and seemingly simple piece?

These questions highlight two important goals of this session: first, to learn from the score itself; and second, to foster both historicist and presentist views of the piece. Palestrina's music has traditionally been studied by editor-scholars or historians looking for historical information and style characteristics (Lockwood 1975, Owens 1997a, Owens 1997b, the work of Jeppesen) or by scholars seeking to answer theoretical questions, particularly about mode (as in the work of Harold Powers). While more focused analytical studies on Palestrina have been done (Schubert 2007 is a notable example), they have yet to blossom into the large range of methods applied in the appreciation of music by composers of the common practice. Perhaps more important, while there is indeed more than one accepted way to analyze this repertoire for example, through modal markers and through counterpoint—the emphasis in many of our field's publication venues on expounding new theories means that we often miss the insights available from the juxtaposition of multiple approaches, and particularly of both presentist and historicist approaches.

Our fundamental aim is to facilitate multidimensional discussion of a unique and powerful piece through six short talks of 10 minutes followed by time for questions and discussion. These talks bring together a number of important threads in recent music-analytical/theoretical discourse. In juxtaposing traditional modes of analysis with newer ones, we aim to broaden the range of accepted approaches to the analysis of early music and to gain insight that can come only from multiple perspectives.

# Palestrina, Zarlino, and the Cadence

Kyle Adams (Indiana University)

This talk will use the Kyrie from the *Missa Papae Marcelli* to explore the concept of cadence in the sixteenth century, both from a contemporaneous perspective and from a modern one. Using a close—albeit brief—reading of Zarlino's discussion of cadences, I will demonstrate that much modern pedagogy on the sixteenth-century cadence has overemphasized the *clausula vera*. I will propose that several resting points in Palestrina's Kyrie function as ancestral forms of the half-cadence and plagal cadence, laying the groundwork for those types of cadences and their ability to demarcate formal units in later music.

#### Phyrgian Expectations and Denials

Devin Chaloux (Indiana University)

Multiple times in Palestrina's Pope Marcellus Mass, a properly prepared clausula vera on E does not resolve as a Phrygian cadence. In most cases, the descending voice leaps by fourth to C rather than by half step to E. These denied Phrygian cadences allow other Phrygian expectations to be subverted, especially in areas where cadential ficta is complicated

by the entrances that immediately follow the cadence. These moments allow Palestrina to evoke Phrygian rhetoric without straying too far from C Ionian tonal space.

#### Missa Papae Marcelli: Performance Analysis Timothy Chenette (Utah State University)

I will assume that the most productive analytical stance is a dialogue between past and present, and that every performance is also an act of analysis, and ask what in the score may have inspired approaches to dynamics in modern recordings of the Agnus Dei. I will moderate between score and recordings, pointing out consistent approaches to sequences, apparent harmonic arrivals, and treatment of minor sonorities. These and other passages suggest some of what appeals to us in this music—and, perhaps, to its contemporaries as well.

# Harmonic Extroversion in the *Missa Papae Marcelli* Dmitri Tymoczko (Princeton University)

I will argue that Palestrina's Pope Marcellus Mass is harmonically unusual when compared to a broader sample of his work: in particular it is considerably more functionally tonal than his other Ionian-mode pieces, drawing (I shall argue) on harmonic routines of early 16thcentury popular practice. Using extensive statistics as well as analyses of particular passages, I will propose that this harmonically "extroverted" style, evident in both homophonic and polyphonic passages, has helped sustain the legends surrounding the piece.

# Analyzing the Agnus Dei 2 from Palestrina's Pope Marcellus Mass

Denis Collins (University of Queensland, Australia) and Jason Stoessel (University of New England, Australia)

We analyze the stacked canonic structure of this movement using a computational model that calculates both the horizontal sequences of intervals and the vertical pitch combinations across all voices. This multidimensional approach helps develop our understanding of compositional decisions to elaborate on the fixed principles of canonic voice-leading, especially when inexact repetitions of blocks or modules occur within the overall polyphonic fabric. We can therefore assess the extent to which the non-canonic voices are fundamental to the overall structure and gain insights into the relationships between harmonic and contrapuntal considerations informing Palestrina's compositional planning.

# Analysis Using Alternative Visualizations of the Benedictus and Agnus Dei

John Z. McKay (University of South Carolina School of Music)

Computerized musical analysis has greatly simplified the process of creating new representations of musical data in various forms. While score-based analysis may often aim to start from an objective perspective of "the notes on the page," the nature of those notes and our perception of them is obviously impacted by the way we represent them visually. A modern score of Palestrina's Missa Papae Marcelli is already a graphical abstraction derived from individual vocal lines laid out separately in early printed publications, often supplemented with editorial barlines and other performance indications. This presentation will review a series of alternative graphical representations and abstractions of musical material from the Benedictus and Agnus Dei sections, ranging from a familiar "piano roll" format to graphs and charts bringing out elements such as dissonance, texture, motives, rhythm, and modal features. Like the modern score format, viewing the piece from other graphical perspectives literally changes how we "see" (and thus analyze) this musical work.

#### **QUEERING MUSICAL FORM**

Gavin S. K. Lee (Soochow University, China), Chair

With its traditional concern for musical form, music theory may provoke debate about how form mediates cultural "content"—a flexible notion of "content" can comprise sexuality, other types of identity, the dissolution of cultural categories themselves, and the very emergence of new conceptions of form. This broad cultural vista lends itself to a farreaching investigation on the level of mediation and epistemology, where musical form operates and is open to *queering*.

Some groundbreaking work in queer musicology in the 90s can be seen as addressing the content "in" form, as if form were a chalice for content. This work was broadly narratological in that it commented on gender and sexuality as found "in" musical form, and as such, it arguably supports the conceptual separation of musical form from sexuality. One way to approach the hoary issue of form versus content is to address the notion of form *as* content, by analyzing how form *mediates* sexual-cultural content.

Aside from the mediation of sexuality content, the queering of musical form takes place also on the level of rethinking the conceptual frame of what cultural content comprises—the very content which is mediated by form. We are familiar with the import of cultural "difference," but "difference" can be further parsed through: the cultural complex that cultural differences form, the emergence or production of difference, and the dissolution of difference. Rather than containing this difference, musical form can be understood as being *predicated* on an epistemology of cultural difference.

#### An Erotics of Musical and Music Analytical Life

Marion A. Guck (University of Michigan)

Audre Lorde writes of "the erotic—the sensual—those physical, emotional, and psychic expressions of what is deepest and strongest and richest within each of us, being shared." She writes interpersonally, but such deep, strong, rich engagement informs personal relations with music, too. We analysts obviously take a deep, an erotic, pleasure in the growing intimacy we achieve with our musical "beloved" in the acts of analysis. Crafting the words is another act of deep engagement with the music, though too often our words don't express intimacy with music or pleasure in it. If brought into the open, how might the erotics of musical engagement enlighten our practice?

# Resisting/Embracing Variability: A Music-Theoretic Aesthetics of Queering and Acts of Unbecoming

Marianne Kielian-Gilbert (Indiana University)

How can potentials of identity destabilize or emerge through "counterintuitive" ideas of "failure," passivity, debility, or acts of unbecoming? In my discussion, I present ideas that both support and critique a politics of identity and bodily experience, thinking about processes that disturb, destabilize, and dissolve identity in difference and differentiation, and those that also serve connectivity. Nadine Hubbs has written about the liberatory and erotic potentials of a "subject-shattering via subject-object merging" that are central to both modern gay and *musicos*exual practices. Music examples pursue these ideas, as well as those of Judith Peraino on the (queer) attractions of all-consuming passion, and Veit Erlmann on the problems of exclusively

resisting or embracing difference (or sameness)—for an "ethics" of vivifying music experience that allows for varying degrees of complicity, oppression, and insight.

# Multiplicities: Music Theory and Difference

Judy Lochhead (Stony Brook University)

The value of situational multiplicity extends far beyond music theory, but all significant cultural change begins locally. Within the still young Society for Music Theory, a group of interested people met on the 8<sup>th</sup> of November in 1985 at the Vancouver meeting in a session titled "Making a Place for Women." The turnout for that meeting was significant and the people there were genuinely interested in the topic of what a feminist theory of music would entail. Some thirty years later, the productive outcomes of that first meeting are music theoretical contributions from queer, gender, ethnic, and racial perspectives.

My contribution to this panel focuses on how an ontology of musical differing produces music theoretical perspectives that can account for the multiple situations of listeners, scholars, performers, and creators in ways that keep the discipline vital and inclusive. Building on the work of Karen Barad on diffraction and Alain Badiou on multiplicity, I consider how only with the differing music theories from queer, feminist, racial, and ethnic perspectives may we have a full understanding of how music works.

#### Sexuality and Musical Narrative

Fred Maus (University of Virginia)

When scholars of gender and sexuality have interpreted classical instrumental music, they often rely on concepts of musical narrative. Susan McClary's account of sonata form in *Feminine Endings* is a famous example (1991). McClary also relies on narrative ideas in her queer-oriented readings of music by Tchaikovsky and Schubert. Philip Brett's description of a Schubert movement, in "Piano Four-Hands," is a distinguished example.

This paper explores the connection between queer sexuality and musical narrative in two ways. First, I propose that the project of seeking narrative messages in instrumental music is idiomatic for queer subjects in an environment of closeted sexuality, because of the way music can combine intimacy and lack of specificity. And second, I suggest that the themes of some classic music-narrative studies, though not explicitly connected to sexuality, are pertinent to queer lives, drawing on work by Edward T. Cone, Anthony Newcomb, and Charles Fisk.

#### **Queer Bifurcation**

Gavin S. K. Lee (Soochow University, China)

How can developments in music theory be assessed through the concepts of bifurcation, which holds the potential for non-normativity, and unification (Robert Morgan), which promises alignment? Brian Massumi's gloss on bifurcation as the point of the emergence of new paths serves to elucidate the emergence of new, different music theories. Bifurcatory change gestures to a queer production of non-normativity, while unification has the opposite effect, bringing about alignment that contradicts the vagaries of embodied listening.

# Friday Afternoon, 30 October

#### ANALYZING OPERA

Yayoi Uno Everett (University of Illinoi), Chair

#### Susanna's "Deh vieni"

Paul Sherrill (Indiana University)

On the threshold of the Act IV Finale to *Le nozze di Figaro*, Susanna sings the serenade "Deh vieni non tardar." Like Don Giovanni's "Deh vieni alla finestra," Susanna's "Deh vieni" is a "phenomenal" performance sung to beguile a diegetic listener. Unlike Giovanni's serenade, however, Susanna's aria sounds different to the audience than it does to Figaro: the aria we hear differs from the serenade Figaro hears in the way that secco recitative differs from the spoken dialogue it represents. This paper argues that the distance between Figaro's "Deh vieni" and ours is the essential medium of the aria: its expansion and contraction is the dimension in which the aria's expressive trajectory is traced. Through it the aria represents a musicalized version of Susanna's performative act, not simply a phonographic reproduction of her song.

This analysis traces the relationship between our changing sense of what the music is and the meanings that might be imputed to its specific details. In particular, cadences initially serve as neutral markers of the lyrical time of Susanna's serenade, but as the number's distance from the phenomenal song increases they become elusive goals in a tonal drama. This change, undergirded by parallel changes in orchestration and hypermeter, leads to a series of cadenza-like ruptures in the aria's temporality: swept up in the moment Susanna nearly lets the performance stumble into silence. Like Schubert's Gretchen at the spinning wheel, she haltingly resumes the charade, recalling the trappings of Figaro's serenade to complete the structural cadence.

#### Where's That Vocal Entry? Metric and Hypermetric Play in Benjamin Britten, 1943-1945 Stuart Dungen (Vala University)

Stuart Duncan (Yale University)

Benjamin Britten's vocal music of 1943–1945 represents an apex in the composer's captivation with metric conflict. *The Ballad of Little Musgrave and Lady Barnard* (1943), *the Holy Sonnets of John Donne* (1945), and *Peter Grimes* (1945), diverse in their musical construction and distinct in the types of texts set, share a central compositional concern: the employment of sustained metric conflict as a means of emphasizing structural junctures or poetic ideas. Although this music has been the subject of form- and pitch-based analyses (Whittall, Stroeher, Rupprecht), it has yet to be examined from a metric perspective.

This paper explores how vocal entries problematize meter, generating local and hypermetric conflicts with the accompaniment for expressive and text-interpretative purposes: in *Musgrave*, metric conflict acts as a commentary on Little Musgrave and Lady Barnard's intention to fulfill their illicit affair; in the *Holy Sonnets*, metric conflict intensifies the relationship between the sonnet's protagonist (often considered as Donne himself) and the antagonists of sin, death, and an impending Day of Judgment; and, in *Peter Grimes*, the metric stability of the Borough's "Old Joe has Gone Fishin" is disrupted as Grimes enters mid tune, reinforcing his alienation from the Borough. These analyses demonstrate the strength of a metric-based approach on a new body of musical works, not only providing fresh insights into Britten's texted music, but also laying the foundation for further research into notated versus perceived meter in twentieth-century music.

# Musical Gestures of Beijing Opera and Chen Yi's Work Nancy Yunhwa Rao (Rutgers University)

As important social memory, an indispensible source of inspiration for many contemporary Chinese composers is Beijing Opera. The sonority can be heard frequently through musical gestures such as percussion idioms (*luogu dianzi*), melodic phrases, vocal timbre, and dramatic sequence. Linking Chen Yi's adaptation of traditional rhythmic patterns and melodic idioms to her musical expression, this paper considers how the rich sonority of her work navigates through a kind of cultural translation.

Musical gestures connected to *luogu dianzi* are always associated with particular meaning and bodily movement in Beijing opera. Their use in Chen Yi's Symphony No. 2 helps to create a listening experience ripe with potential for emotional and physical engagement. These gestures can elicit an embodied listening, and the culturally coded gestures lead to particular effects. I propose that the dynamic exertion implied by such gestures can be experienced by listeners on a physical level, through a kind of "visceral imitation." In her Jing Marimba, on the other hand, characteristic melodic elements are used together with the golden mean to shape musical gestures in a different way. Their appearances range widely: from obvious, immediate surface to subtle, distanced background, and in forms of either raw energy or specific cultural reference. In some cases, the musical phrasing of the gestures also mimics the temporal articulation and physical movement characteristic of the opera stage. Yet regardless of form or referential association, these gestures shape the temporal process and emotive content of her work.

# Tarnhelm + Tannhäuser = Tristan

Scott Murphy (University of Kansas)

Among the innumerable analyses of the opening measures of Wagner's Tristan und Isolde, only the present study proposes an understanding of both this opening and its extra-musical associations as a merger of other structural-semiotic bonds formed in the composer's preceding works. This understanding transplants a certain paradox of structure, demonstrated by Richard Cohn to undergird the magical "Tarnhelm" progression among others, from the domain of intervallic diatonicity and non-diatonicity to the domain of acoustic consonance and dissonance. In this new domain, this same paradoxical structure lies at the heart of another signature Wagnerian progression, exemplified by the "Sirens" music from Tannhäuser. The most common and distinctive association for this melodic-harmonic complex is amorousness, an association that extends into music after Tannhäuser. other music dramas of Wagner, certain nineteenth-century French and Italian operas, and certain twentieth-century films. As Cohn enlists Freudian psychology to support his homology, Adorno essentially does the same when he
describes the pleasure that lies in the tension of the Sirens-related "Lenzgebot" leitmotif from *Meistersinger*, a view that parallels one of Freud's views of sexual excitation.

The opening of *Tristan* exhibits this same paradox of structure in both diatonic and acoustic domains, synthesizing a coordinated interaction of energetics within each of the "Tarnhelm" and *Tannhäuser* progressions. This structural union corresponds with a semantic amalgamation of the otherworldliness and sexual desire with which these two kinds of music are respectively associated, matching a signifier of love that is potion-induced or death-devoted.

#### INTERACTIVE SESSION

Elizabeth West Marvin (Eastman University), Chair

## Arrival or Relaunch? Dynamics, Orchestration, and the Function of Recapitulation in the Nineteenth-Century Symphony

Steven Cannon (Saskatoon, Saskatchewan)

Music scholars often disagree about the function of the onset of recapitulation in sonata form: some hear this event as a goal or point of arrival, while others hear it as a relaunch or new beginning. Dynamics and orchestration strongly influence which of these aspects is more salient in an individual movement. Continuity of these parameters across the formal boundary can imply the arrival function, especially if the development ends with a large-scale crescendo. A clear contrast, however, may set the recapitulation apart as something new, especially when a caesura also marks the end of development.

My research attempts to determine which of the two functions is more prevalent by analysing a large corpus of symphonic sonata-form movements from the 1800s. In general, the relaunch function is more common earlier in the century, whereas later works more frequently treat the recapitulatory onset as an arrival.

## The Ursatz as Taxonomy: Examining the Song Revisions of Franz Liszt

Michael Vitalino (SUNY Potsdam)

Traditionally, Schenkerian techniques apply to a single composition. Music theorists frequently use voice-leading graphs to reveal underlying musical structure within individual compositions. However, this analytical approach is restrained by the notion that a score equals a composition in an ideal form. Although the assumption of an authoritative version often works well in music analysis, this notion is negated when a composer publishes more than one version of a work.

Franz Liszt's tendency to publish revisions of his works problematizes this aforementioned notion of Schenkerian theory. Although several nineteenth-century composers produced works in multiple versions, their published versions typically supplanted the others as the definitive form. Liszt, however, frequently chose to publish more than one version of a piece, suggesting uncertainty regarding the composition's "true" form.

I propose that the Ursatz can serve as a practical analytical tool to explicate Liszt's revisional process. In doing so, I demonstrate how the background and middleground can serve as a basis for taxonomy in studying compositional variants. The Ursatz, often the abstract representation of a single piece, becomes an *a posteriori* construct in comparative analysis that reveals discernible relationships among a group of works. By expanding Schenker's concept of the Ursatz to accommodate an inter-compositional framework, a three-part taxonomy results: directly related revisions that share a common foreground and background structure; moderately related versions that feature deep structural similarities in contrapuntal design despite foreground alterations; and independent settings that share no common material on any structural level of analysis.

#### Bartók's Second String Quartet: Morphisms of Motivic Trees

James N. Bennett (University of Wisconsin–Madison)

This presentation builds on the ideas introduced in my paper "The Transcendental Logic of Musical Trees," read at SMT 2013 (Charlotte). In addition to further formalizing the construction of motivic trees, I propose a method for arranging them into meta-trees, allowing one to relate several motives within a single work. In the same way that musical motives are often understood either as (1) sets of discrete forms (Lewin's S), or (2) gestalts without clear boundaries (Hanninen's "associative sets"), motivic trees can be characterized mathematically as (1) partially ordered sets (with inherent semigroups generated by the join operation), or (2) "Alexandrov" spaces, topologies in which the open sets are the lower sets. In the first case, the morphisms relating two trees would be monotone functions, while in the second they would be continuous maps. In an effort to reconcile these two perspectives —

which could be called "mechanistic" and "dynamic" — I consider the category-theoretic duality of partial orders and Alexandrov spaces. Since my initial inspiration was Béla Bartók's evolutionary model for the rhythms and melodic patterns of Hungarian folk music, I present several meta-trees derived from the first movement of Bartók's Second String Quartet (1915-1917), which is often described as expressing a bewildering web of motivic relations. Depending on whether one wishes to conceive of the motives themselves as sets or gestalts, such meta-trees can be understood as relating motivic trees through either monotone functions or continuous maps.

#### Metric Ambivalence and Flow in Rap Music: A Corpus-Assisted Analysis of OutKast's "Mainstream" (1996) Mitchell Ohriner (Shenandoah University)

Research into rap's flow by scholars including Adam Krims, Noriko Manabe, Kyle Adams, and Adam Bradley addresses how MCs place syllables, accents, and rhymes at certain metric locations to bolster or complement the meter of the (often sampled) instrumental beat. For example, many consecutive rap lines retain similar accent contours and end rhymes. This coordination between the meter of the beat and the rhythmic features of the rapping depends on the beat maintaining a single, stable meter. In Outkast's "Mainstream" from 1996, the instrumental beat contains both a clear triple meter in the guitar parts and a clear duple meter in the drum set. The MCs on the track (Khujo Goodie, T-Mo Goodie, André 3000, and Big Boi) must negotiate this metric difference. Drawing on models of rhythm in speech and music, I demonstrate how an MC might support one metric hearing or another. Specifically, through reiterated accentual patterns and three-beat durations between rhymes, T-Mo Goodie aligns more consistently with the triple meter of the guitar while André 3000 aligns with the duple meter of the drum set. Through a larger empirical study of the output of these two MCs, I also how T-Mo Goodie's performance practice enables him to more readily integrate metric difference. By examining flow in a rare track without an unadorned duple meter, I hope to elaborate analytical descriptions of the ways MC's can interact with the meter of rap music.

#### **Oops! I Did It Again: Max Martin's Complement Chorus** Megan Lavengood (CUNY Graduate Center)

Max Martin, a pop producer prolific in the late 90s and early 2000s, implemented an idiosyncratic formal unit in his turn-of-the-millennium singles performed by the Backstreet Boys, \*NSYNC, and Britney Spears. This unit, which I call the complement chorus, is recognizable based on distinct features of the chorus itself and its placement within the overall form of the song. The complement chorus is clearly marked as a chorus variant, using the same orchestration, harmony, and lyrics as the chorus, but introduces a new melodic line with a different rhythmic profile than the original chorus. A track using the complement chorus will have a chorus that is rhythmically gapped; the complement chorus in turn uses an opposing rhythmic profile that fills in these gaps. The complement chorus is always first presented after the bridge. In subsequent repetitions of the chorus, the complement chorus is layered over the regular chorus, creating a cumulative chorus. The result of layering these two melodies in the cumulative chorus is quasi-contrapuntal, with a hocket-like rhythmic profile between the two lines. This formal unit is part of Martin's idiolect around the turn of the millennium and can perhaps be considered a kind of schema for his singles.

#### Vocal Jazz in the Theory and Aural Skills Classroom

Zachary Cairns (University of Missouri - St. Louis)

A cappella choral singing is increasingly popular among American teenagers. Following on recent commercial successes of TV shows (The Sing-Off), movies (Pitch Perfect), and performing groups (Pentatonix) with the students in my undergraduate music theory classes, I have developed a unique vocal jazz unit which provides students with valuable skills presented in the fun and challenging context of a cappella choral singing. This poster shares the goals, instructional methods, and large-scale project associated with this unit.

This unit, which takes place during the final semester of our core Theory and Aural Skills course sequence, evolved out of my desire to incorporate jazz harmony into our undergraduate core curriculum. The goals of this unit are twofold: (1) familiarity with common jazz chords, nomenclature, and arranging techniques, and (2) singing close harmonies without instrumental support. Goal 1 includes topics like extended tertian harmonies, reading chord symbols from a lead sheet, and so forth; Goal 2 sees students vocally improvising guide tone-like lines for ii-V-I progressions and creating accompaniments for standard tunes.

The unit culminates in a Vocal Jazz Project. Each student is assigned a standard tune and assigned to a quintet. They are asked to create a notated five-voice a cappella arrangement, following the guide tone method used in Aural Skills classes and incorporating the arranging techniques discussed in Theory classes. The students create their own arrangements, run rehearsals, and eventually perform their arrangements for the entire class.

### MUSICAL ASCENTS

Brian Hyer (University of Wisconsin, Madison), Chair

## Stepwise Modulation as a Dramatic Device for Tonic Return in Musical Theater Songs

Nathan Beary Blustein (Indiana University)

Stepwise modulation is one of the best-known ways in musical theater to heighten the intensity of a song or number. It is almost always associated with tonal departure: once a song modulates up by step, that song is not expected to return to the original key, even if the modulation is musically and dramatically sophisticated (Buchler 2008, Hoffman 2014). Occasionally, though, stepwise modulation comes at the end of a series of key changes, and the final upward shift by whole or half step brings the song back to the key in which it began—that is, stepwise modulation acts as a return. Aligning this intensifying modulation with tonic return greatly augments its rhetorical potential.

But how *recognizable* is this alignment, and what benefits can a listener or audience member gain from recognizing it? To answer these questions, this paper will present analyses of three songs from contemporary musicals that achieve a tonic return via stepwise modulation. The first is "What a Game," from *Ragtime* (1998, Steven Flaherty and Lynn Ahrens); the second is The Wizard and I," from *Wicked* (first staged in 2003, written by Steven Schwartz); and the last is "So Much Better," from *Legally Blonde* (2007, Laurence O'Keefe and Nell Benjamin). All three of these songs use an alignment of stepwise modulation and tonic return to support dramatic development, indicating that this unusual alignment is an especially significant gesture.

## "As Astonishing as They are Inevitable": Complex Harmonic Sequences Preceding Reprises in the Late Music of Gabriel Fauré

Adam Ricci (University of North Carolina at Greensboro)

In a 2012 Colloquy in *JAMS*, Steven Rings characterizes Fauré's harmony as having "Escher-like kinetics...in which we at once traverse considerable harmonic ground and do not move at all." One of the ways Fauré achieves such a paradoxical effect is via harmonic sequences that are constructed from long and multi-level patterns and that feature intricate alterations. Unlike the (relatively) tidy sequences of our pedagogies, the long patterns of such sequences serve as thematic building blocks; and as Richard Bass has demonstrated, rich alterations to a sequence can assume motivic significance.

Fauré's complex sequences are often located just prior to formal reprises. Echoing Rings' "Escher-like kinetics" (albeit 14 years earlier), Ken Johansen characterizes Fauré's tonal returns as accomplished "by means that seem as inevitable as they are astonishing." In this paper, I examine three sequences, describing the varied ways in which each one prepares and colors a tonal and/or thematic reprise. In the Barcarolle No. 4 (1886), I demonstrate how a Slide-Parallel cycle plays at the boundaries between the endpoints of its patterns, employing augmented triads as liminal "way stations." In the Nocturne No. 10 (1908), I depict the path of a motive that is gradually constricted by chromatic and enharmonic elements, elements that are suddenly released at the return of the opening material. And in the Violin Sonata No. 2 (1916–17), I schematicize a chain of sequences that appears in two formal rotations and contrast its first and second appearances in terms of their separation or joining together of tonal and thematic return.

# When You Wish Upon A Star Your Melody Ascends: Aspirational Disney Songs and the Ascending *Urlinie*

Michael Buchler (Florida State University)

"When You Wish Upon A Star," "Supercalifragilisticexpialidocious," and "You Can Fly! You Can Fly! You Can Fly!" all end high, ascending to their respective final tonics, and all explore the upper tetrachord (scale degrees 5-6-7-8) to a far greater degree than the lower pentachord (scale degrees 1-2-3-4-5). Upper-tetrachord songs such as these often depict escalating intensity, anxiety, and joy and they sometimes even marry the conceptual metaphor of pitch height to other metaphors

involving height. These songs also run afoul of the well-known core principle (especially attributable to Schenker) that structural closure is brought about by a stepwise descent to tonic at or near the end of a work. This talk explores both structural and affective trends in uppertetrachord songs from the mid-century Disney songbook.

## Barber's Adagio as Mourning Cycle

David Huron (Ohio State University)

In a BBC World Service survey, Barber's "Adagio for Strings" was voted the "World's saddest music." What precisely are the musical features that lead listeners to consider Barber's Adagio "sad?" The use of the work in films and state funerals suggests simple learned cultural associations. However, careful analysis suggests that Barber made use of classic expressive patterns that parallel psychological research on mourning.

Psychologists of grief have identified a so-called "mourning cycle" (Marsella, et al., 1985). In response to the death of a loved one, for example, it is common to observe alternations between periods of active grieving (crying) and periods of passive sadness (despondency). Research by the World Health Organization (1983) suggests that this back-and-forth cycle is evident world-wide and is not limited to any given culture.

In this paper, it is argued that, unlike other nominally sad works, Barber's Adagio exhibits a "mourning cycle" structure in which both active (crying) and passive (despondency) patterns are evident. For example, the work begins with a classic low-slow-quiet-monotone-dark texture symptomatic of acoustic sadness, but at the peak of the work exhibits the high-loud-intense-breaking texture symptomatic of acoustic grief.

It is suggested that the distinction between grief (crying) and sadness (despondency) provides a useful framework for analyzing two different forms of nominally sad musical expression, and that alternations between the two forms in certain works (like Barber's Adagio) effectively models the mourning cycle. Additional illustrations are offered from ethnomusicological and popular music sources.

#### **TELLING AND TALKING**

Ben Givan (Skidmore), Chair

# Improvisation, Interaction, and Interpretation: Relational Dynamics in Duke Ellington's "Money Jungle"

Garret Michaelsen (University of Massachusetts, Lowell)

In this paper, I present an extension of my theory of musical interaction in jazz improvisation that incorporates an understanding of "relational dynamics." Central to my original theory are processes of convergence and divergence, which are the principal means by which I understand musicians' utterances as coming together or growing apart. By adding a continuum of positive and negative relational valence to this spectrum of convergence and divergence, I enable a constellation of new interpretive meanings. I will then present an interpretation of the musical interaction found in Duke Ellington's "Money Jungle" that takes into account the unique circumstances surrounding the recording of his 1962 album of the same name. Two much younger musicians, Charles Mingus and Max Roach, joined Ellington on this date, and constantly pushed and pulled against the older jazz statesman. Due to their complicated interpersonal history, Mingus in particular presented numerous challenges to Ellington that resulted in him walking out of the recording session. Ellington eventually coaxed Mingus back in to finish, a fact that provides an apt metaphor for the musical interaction found in their performance of "Money Jungle." While Mingus tends towards divergence throughout the performance, Ellington and Roach do their best to support and incorporate Mingus's utterances into the ongoing flow of the improvisation.

#### Talking Back: Analyzing Performer-Audience Interaction in Roscoe Mitchell's "Nonaah"

Paul Steinbeck (Washington University in St. Louis)

August 23, 1976: Roscoe Mitchell took the stage at the Jazz Festival Willisau as a last-minute replacement for Anthony Braxton. Some audience members applauded when Mitchell appeared on stage, but the Braxton fans greeted him with catcalls and jeers. To Mitchell, this inauspicious welcome felt like a confrontation, and he resolved to gain control of the situation by performing his solo saxophone composition "Nonaah."

Instead of playing the entire theme, Mitchell decided to repeat just the opening phrase. After a few repetitions, the festivalgoers started to react. Mitchell's supporters shouted their approval, while his detractors interpreted the insistent repeating phrase as a provocation. In fact, Mitchell was engaged in a musical experiment. From one repetition to the next, he held certain elements constant and radically varied others, pushing the phrase to its parametric limits and calibrating his variations to produce verbal, vocal, and bodily responses from the crowd. Mitchell stayed with this experiment for nearly one hundred phrase repetitions, until the last skeptics finally yielded.

A close analysis of the Willisau recording demonstrates how Mitchell's performance of "Nonaah" emerged from his real-time interactions with the audience. As the performance unfolds, Mitchell's dynamic contrasts, bent pitches, and complex timbres elicit audible responses from the crowd. Many of these sonic devices are associated with free jazz, but recent empirical research shows that these sounds can cause intense listener responses in any musical context. Mitchell's performance corroborates these empirical findings—and suggests that certain stylistic markers of free jazz have a psychological basis.

#### Telling Jazz's Story: Duke Ellington, "Ko-Ko," and Congo Square Darren LaCour (Washington University in St. Louis)

Music critics and theorists have long praised the 1940 Victor recording of Duke Ellington's "Ko-Ko" for its motivic continuity and modernist harmonies, an example of Ellington's best "pure music." In his spoken introduction to the piece at his band's 1943 Carnegie Hall debut, however, Ellington characterized it as a "descriptive scene of the days that inspired jazz...at a place called Congo Square." The band takes a tempo roughly twenty percent faster than the original, and substitutes a clarinet solo for Ellington's piano solo from 1940. In fact, most extant recordings of "Ko-Ko" after the March 1940 studio session and as early as June of 1940 feature these two changes.

This paper uses Ellington's remarks to create a historically grounded hermeneutic analysis of the 1943 Carnegie Hall performance. Around this time, Congo Square began to take hold as a mythic origin story for jazz, due in part to Frederic Ramsey, Jr. and Charles Edward Smith's 1939 book *Jazzmen*, which lifted accounts of Congo Square from nineteenth-century travelogues. Musicologist Samuel Floyd, Jr.'s conceptual-cultural framework of the ring shout is based on one such account, providing precedent for my analytic approach. Ellington's spoken introduction at Carnegie Hall inserted "Ko-Ko" into the emerging narrative of jazz history. When the orchestra revisited the piece in 1956, the musical signifiers continued to convey that history. The 1940 "Ko-Ko" has become canonic in jazz history for its modern, progressive musical features, but as the later versions show, Ellington positioned it as a link to the past.

### Lies, Betrayals, & Fruit-Covered Nails: Tight and Loose Rhyme Schemes in Indie Rock

David Heetderks (Oberlin College Conservatory)

The dichotomy between tight- and loose-knit formal regions has proved relevant for pop and rock: scholars have shown how songs display this dichotomy in their degree of melodic-harmonic "divorce" or in their amount of metric or hypermetric dissonance. This presentation defines a spectrum of tightness and looseness for rock lyrics. Tight lyrics are created by regular line-length and consistent end-rhyme. They can be loosened by various degrees through less consistent line-length or rhyme, or through rejection of rhyme in favor of alliteration or assonance.

As a case study, the presentation examines the expressive and formal functions of lyrical tightness in songs by The Smiths and Pavement, two indie bands from the 1980s and 1990s who are known for clever lyrics and unique vocal delivery. In music by these bands, modulating from tight to loose lyrics can reinforce a change from regular to ambiguous hypermeter, or reinforce a transition between types of vocal phrases. Deviation from a tight lyric often highlights themes in the text. Finally, some songs reverse the loose-verse/tightchorus formal model, placing the loosest lyrics in the chorus in order to depict ambivalence or aimlessness, instead of the triumph or collective unity often depicted in this section.

The model of tightness provides a new way of discussing expressive and formal deformation in rock, and it illuminates a means by which indie bands differentiate themselves from other rock genres.

## **RUSSIAN THEORY AND ANALYSIS**

Patrick McCreless (Yale University), Chair

# *Ein russischer Ursatz*?: Structural Layers in a Chopin Analysis by Sergei Protopopov

Philip Ewell (Hunter College and the CUNY Graduate Center)

Boleslav Yavorsky, with his disciple, Sergei Protopopov, had a profound impact on music theory in Russia. Their Theory of Modal Rhythm explicates both the tonal and post-tonal tertian harmonies of western music. The single and double symmetrical systems of their theory represent, in one sense, fundamental structures. Yet no one has explored whether these systems can be compared to Schenkerian *Ursätze* in the sense of their overarching structural significance in a piece.

In February 2013, at the Glinka Museum in Moscow, Russia, I found a breathtaking eight-page analysis of Chopin's Op. 28 Prelude, no. 6, by Protopopov, dated March 2, 1945. It demonstrates a Yavorskian analysis of the prelude, with the single and double symmetrical systems working in tandem as a fundamental structure. I intend to show how this analysis constitutes a striking alternative to Schenker's theories.

The combination of two of more single or double systems constitutes a mode; with a centric pitch, it is a "modal tonality" (*ladotonal'snot*). The main modal tonality for Chopin's Prelude is B-minor. One must suspend normal Schenkerian beliefs to understand Yavorskian procedures and how they relate to tonality. So, for instance, the F<sup>#</sup>-major modal tonality in mm. 6–8 of the prelude is not understood as a half cadence in B minor; rather, it is an F<sup>#</sup>-major modal-tonal sphere of influence. That is, it governs the modal gravitations in those measures. I will show how this particular modal-tonal analysis can offer a new version of structural layers in the analysis of tonal music, thus expanding our understanding of tonal procedures.

#### Shostakovich's Dominants

Simon Prosser (The Graduate Center, CUNY)

Many of Shostakovich's dominants are unusual in their structure and use of chromaticism, often containing lowered scale degrees like flat-2 and flat-4. Such lowered degrees are characteristic of many of the "altered diatonic modes" that Russian theorists (such as Dolzhansky, Mazel', Adam, and Burda) have identified in Shostakovich's music; these modes include unusual lowered degrees like flat-2, flat-4, flat-5, and even flat-1 and double-flat-7. Following these Russian modal theorists' view that Shostakovich's modes are derived from diatonic ones, I represent them as various stretchings "southward" (i.e., flatting) of the basic majorminor diatonic system on an unconformed Tonnetz. Doing so maps the harmonic-functional potential of these lowered degrees. I then show how they can be combined together and incorporated into a variety of unusual dominant-function sonorities that are characteristic of Shostakovich's music. Drawing passages from symphonic and chamber works written at all stages of his life, I analyze Shostakovich's use of these dominant-function sonorities in the context of the altered diatonic modality of these passages. This will open the door to a broader systematic consideration of harmonic function in Shostakovich's music and its relationship to altered diatonic modality, heretofore not pursued in the literature on Shostakovich's music. It will also show how ideas from Russian modal theory can be productively synthesized with Anglo-American theories of harmonic function.

#### MUSIC AND DANCE

Mary-Jean Cowell (Washington University in St. Louis), Chair

# Three Sailors, Three Musical Personalities: Choreo-musical Analysis of the Solo Variations in *Fancy Free*

Rachel Short (University of California, Santa Barbara)

The ballet *Fancy* Free premiered at the Metropolitan Opera House in 1944, marking the beginning of the creative collaboration between composer Leonard Bernstein and choreographer Jerome Robbins. This paper presents a choreo-musical analysis of the ballet exploring the intertwining relationships between music and dance. I argue that the complementary metric and rhythmic choices create unique characterizations for each of the three sailors' solo variations in the sixth movement. The placement and repetition of rhythmic and choreographic phrases distinguish the personalities of each sailor.

Building on recent discussions by music theorists and dance scholars, my analysis aligns the dance steps alongside musical analysis to see how they inform each other, paying close attention to choreographic and musical accents. The energetic first variation features the acrobatic, gregarious sailor, and the tension between choreographic and musical phrases depicts a man of vigor. I focus on the second variation, which while titled "Waltz" is not in a pure triple meter. I illustrate how the choreography can confirm or contradict the waltz topic, portraying the sailor's unassuming playfulness. The third movement is the most metrically straightforward and the choreography matches effortlessly with the main motives, providing a slick characterization for the group's suave leader. I take this in-depth look at the Fancy Free variations to illustrate how choreo-musical analysis can enrich our understanding of the synergy of music and movement.

#### In the French Style: Metric Type and Embodied Meaning in Tchaikovsky's *Sleeping Beauty*

Matthew Bell (University of Texas at Austin)

This paper addresses the expressive coordination of dance and music in excerpts from the 1889 ballet *Sleeping Beauty*. Examining Pyotr Ilyich Tchaikovsky's score and the Stepanov notation of Marius Petipa's original choreography, I consider how we perceive expressive meaning through the conceptual blend of bodily and musical rhythms. My study focuses on examples of what William Rothstein (2008, 2011) calls the "Franco-Italian" metric type. I employ Christopher Hasty's model of anacrustic hearing (1997) to clarify the particular *rhythmic feeling* of this end-accented phrase rhythm, and to demonstrate how it affords a distinctive quality of movement. Through the metaphorical mapping of metrical accent and physical weight, Petipa and Tchaikovsky exploit "Franco-Italian" meter's potential for embodiment to expressive ends.

I introduce the "Franco-Italian" metric type through two excerpts associated with Prince Désiré—characterized by the topical field of the *hunt*—before moving to a more detailed analysis of the "Bluebird" *pas de deux* from Act III. I argue that the conceptual blending of Petipa's choreography and Tchaikovsky's music in *Variation 1* and the *Coda* from this *pas* suggests a "Franco-Italian" hearing and performance. This salient combination of metric orientation and virtuosic dancing characterizes Petipa's choreographic depiction of the eponymous French fairy tale— wherein the enchanted Bluebird teaches Princess Florinne to *fly*. In the case of both Prince Désiré and the Bluebird, the French style of phrase rhythm palpably enriches our experience of musical meaning.

## Friday Evening, 30 October

#### EIGHTEENTH-CENTURY FORM AND SCHEMATA

Giorgio Sanguinetti (University of Tor Vergata - Rome), Chair Vasili Byros (Northwestern University), Respondent

#### Eighteenth-Century Form Revisited: Reconciling Koch's Anlage, Sonata Theory's Rotational Form, and Lester's Parallel-Section Construction

Edward Klorman (Queens College, CUNY and The Juilliard School)

While "High Classical" sonata form continues to attract significant analytical attention, formal structures of early- and mid-century tworeprise compositions remain a neglected subject. Yet a fresh examination of this repertoire, in light of recently developed (or rediscovered) analytical paradigms, would provide a broader context for understanding the development of formal procedures throughout the century. Through the analysis of two suite movements by J. S. Bach and a mid-century sonata attributed to Haydn, this study demonstrates that certain procedures associated with sonata form have significant and under-explored precursors in Baroque compositions—namely, that Sonata Theory's "rotational form" is essentially the same phenomenon as Lester's has described as "parallel-section construction" in Bach's music. Both of these may be subsumed within a more basic formal principle: Caplin's formal functions of beginning-middle-end (adopted after Agawu).

Koch describes a model (*Anlage*) comprising two reprises but three main periods (*Hauptperioden*), each ending with a PAC. In Bach's dances, each *Hauptperiode* exhibits a subtle but palpable internal structure of three formal functions: (1) an initiating idea (Koch's "Thema"), (2) medial, modulatory material, and (3) a characteristic ending idea. Particular musical emphasis is placed on the ending idea; all three *Hauptperiode*-ending cadences are commonly achieved using parallel material that is marked for consciousness (Ratner's "rhyming cadences"). Each *Hauptperiode* traces an arc similar to what Sonata Theory calls a "rotation," the first serving as the paradigm against which the latter two will be heard, and the third tasked with achieving structural closure in the tonic.

## Formal Loosening and Diverging A Sections: A Formal-Functionbased Approach to Rondo Finales with Incomplete Second Refrains

Graham G. Hunt (The University of Texas at Arlington)

Sonata-rondo and other rondo-based forms often resist quick, nonproblematic formal identification. One particular juncture in these forms, the return of the refrain (A) following the B section, is sometimes abbreviated before the second episode. This truncation weakens the discrete, sectionalized rhetoric typically seen in a rondo form. In particular, when this second refrain is incomplete (no cadential closure in the tonic), as opposed to abridged (abbreviated but achieving a PAC in the tonic key), the sense of continuity and urgency toward the next section is greatly enhanced. Drawing from final movements cast in rondo-based forms by Haydn, Mendelssohn, and others, this paper will focus exclusively on pieces with *incomplete* second refrains. In order to examine exactly how the composer diverts the formal train off the tracks, these pieces will be categorized using Caplin's formal-function theory, pinpointing exactly what part of the refrain theme diverges. Those diverging within a presentation phrase are designated "instant" and those diverging within a later portion, such as a continuation, are categorized as "internal." Techniques of divergence are then established, including modal mixture and fragmentation/sequencing. Although this issue of abbreviated refrains as related to voice-leading structure has been discussed in Hunt (2014), the analytical examples in this study focus more on the form-function digression techniques in terms of William Caplin's groundbreaking formal-function theory. In particular, Caplin's concept of "tight-knit" versus "loosened" thematic components proves ideal to evaluate whether a refrain has loosening elements from the start, which are then used in the (incomplete) second refrain's digression.

Gjerdingen's Schemata Re-examined: Aspects of Pitch Generation and Reduction in Eighteenth-Century Music Gilad Rabinovitch (Georgia State University)

My paper examines some of the generative and reductive aspects of Gjerdingen's (1988, 2007) schemata. I discuss the intersection of Gjerdingen's schemata and the Rule of the Octave (hereafter: RO). Gjerdingen's schemata are compelling, style-specific outer-voice skeletons for eighteenth-century music. The RO, a template for

harmonizing scalar patterns in the bass, has drawn considerable scholarly attention (Christensen 1992, Holtmeier 2007, Gjerdingen 2007, Byros 2009, Sanguinetti 2012). I argue that the overlap between the schemata and the RO is considerable and that part of the stylistic information encapsulated in the schemata is related to generating a skeletal soprano in response to the input of a bass segment and associated RO sonorities. By examining principles underlying the construction of such grammatical soprano lines, I speculate on potential well-formed strings that are absent from the schemata and from the style. I claim that such strings are rejected from the style due to global formal function or syntax (Caplin 1998, Byros Hauptruhepuncte). While the schemata encapsulate a great deal of style-specific information necessary to generate music in the eighteenth-century style, they do not contain information regarding surface diminutions. However, the analyst's explicit task, attempting to model the period listener's tacit schema recognition, moves from a musical surface to a schematic skeleton. I offer an initial recasting of the schemata as reduction rules for finding the head of a time span (Lerdahl and Jackendoff 1983), based on contrapuntal and metric relations between the outer voices within a metric segment.

#### EMPIRICAL RESEARCH FOR MUSIC THEORISTS

Leigh VanHandel (Michigan State University), Chair

Joshua Albrecht (The University of Mary Hardin-Baylor) Daniel Shanahan (Louisiana State University) Michael Schutz (McMaster University)

Empirical approaches to music research have become more prominent in recent decades, offering the field of music theory new tools to complement existing theoretical methodologies, which may or may not include computational resources (including Humdrum and music21). While many scholars might have the desire to engage with these empirical or computational tools, it can be difficult to know where to begin. This workshop is intended to provide an introduction to empirical methods in music theory through the use of an accessible series of research questions, discussions of how and when empirical methods are appropriate, and an exploration of ways to avoid potential methodological pitfalls in empirical music research.

This session will be a combination of panel discussion and

workshop, roughly divided into five components: (1) An introduction of various empirical methods and computational tools, including a discussion of their strengths and weaknesses; (2) An overview of the process whereby a research question is crystalized into a testable hypothesis and appropriate methods chosen by which that hypothesis can be tested; (3) An interactive research workshop in which a specific musical hypothesis will be tested during the session; (4) A brief survey of common statistical methods and a demonstration of the testing of the workshop hypothesis; and (5) A question and answer session.

#### TEMPORALITIES

John Roeder (University of British Columbia), Chair

## Rhythm and repetition in Gérard Grisey's Vortex temporum Robert Hasegawa (McGill University)

Gérard Grisey repeatedly drew attention to the central role of time in his music: "For me, spectral music has a temporal origin." In his compositions, spectrally derived harmonies are a vehicle for the exploration of new kinds of temporal experience. This paper examines Grisey's approach to musical time in Vortex Temporum (1994-96). Grisey's program note describes an analogy between the work's use of three different types of spectrum (harmonic, stretched, and compressed) and three different types of time (ordinary, dilated, and contracted). While previous studies have primarily focused on what Grisey called the "skeleton of time" (an abstract precompositional scheme of durations), this paper uses detailed analysis to engage the "flesh of time": how the work's deployment of specific musical materials informs and shapes immediate temporal perception. The theoretical model draws on Grisey's own rhythmic concepts (as detailed in his article "Tempus ex machina: A composer's reflections on musical time") as well as Christopher Hasty's theory of rhythmic projection.

# A Taxonomy of Flow: Synthesizing Theoretical and Statistical Analysis in a Study of Rap

Nat Condit-Schultz (Ohio State University)

The interactions between meter, phrasing, rhyme, semantics, grammar, and rhythm afford rap a unique brand of poetic musicality. In the hands of skilled M.C.s these elements alternately align to create driving clear

patterns of anticipation, or elide and enjamb in complex webs that thwart expectations. Building on existing theory (Adams 2008, 2009; Ohriner 2013), this paper presents a theoretical description of rap flow based on analyses of over 120 popular rap songs. From the corpus a general description of the "norms" of rap are statistically quantified: the most common phrase schemata, rhythms, uses of rhyme, etc. These statistical generalizations are then used as a reference point against which to identify and analyze the most exceptional and creative passages in the corpus. The corpus approach affords a well-defined comparison of the stylistic features of different rappers' flow, as well as changes in rap flow over time. For instance, the current corpus reveals several historical trends including a significant decrease in the average tempo in rap songs, and an increase in the number of rhymes through the early 2000s.

Using measures from information theory, the complexity and predictability of rap rhyme schemes is quantified in a probabilistic theoretical model. It is shown that skilled rappers alternatively maximize or minimize entropy and unpredictability in their flow, creating the balance between tension and release which is central to musical experience. In addition, an autocorrelational approach is adopted to identify and measure repetition at various time scales in the rap delivery.

#### Harmonic Schemata and Hypermeter

Danuta Mirka (University of Southampton, UK)

One of the main differences between meter and hypermeter concerns preference factors of metric perception. According to Fred Lerdahl and Ray Jackendoff (1983), perception of meter proper is conditioned by phenomenal accents but meter above the bar level is increasingly supplanted by grouping which, at higher levels, is equivalent to phrase structure. The eminent role of phrase structure and harmony in perception of hypermeter was acknowledged by William Rothstein (1995), who dubbed these factors, respectively, the "rule of congruence" and the "rule of harmonic rhythm." The "rule of texture" was added by Eric McKee (2004) and the "rule of parallelism" reformulated by David Temperley (2001) so as to account for the effect of the first segment in a chain of repetitions. I will posit another preference factor for hypermeter: hypermetrical profiles of harmonic schemata. By contrast to other preference factors, which work "bottom-up" and cue single events as strong, this factor allows for "top-down" processing of hypermeter by mapping the hypermetrical profile of a given schema upon a span of time including several events which can be either strong or weak. If the schema is recognized at a later event, such mapping may change the hypermetrical status of earlier events and lead to forms of metrical reinterpretation not discussed by Rothstein (1989). I will concentrate on the cadential schema and illustrate its effect on hypermeter with examples from Haydn's string quartets.

#### Tāļa and Transformation: A GIS Approach to Metric Conflict in South Indian Carnatic Music

#### Robert Wells (University of South Carolina Upstate)

In recent years, numerous theories have emerged for analyzing metric conflict in Western music, including Krebs (1999), Leong (1999; 2000), and Cohn (1992a; 1992b; 2001). However, conflict between metric layers also plays a heavy role in many non-Western musics, including the rich tradition of South Indian Carnatic music. Central to this tradition is an intricate system of rhythm and meter based on an internalized metric cycle called the tāla, which listeners track using standardized hand gestures called kriyas. When a soloist's performed phrases and rhythmic patterns expressively contradict the tāla—a frequent, idiomatic occurrence in Carnatic music—the listener experiences deep metric conflict. While Morris (2000) suggests ways of understanding such contra-tala phrasing, his attempts are primarily speculative rather than analytical. On the other hand, Nelson (1991; 2000; 2008) provides detailed analyses, but without the aid of a rigorous theoretical system.

Thus, this paper seeks to develop a dynamic system for modeling Carnatic meter using the metric generalized interval system (GIS) *Met* developed by Wells (2013; 2015), which wields the theoretical power of Lewin's (1987) GIS theory while being adaptable to diverse analytic contexts. The first part of this paper illustrates how Carnatic meter can be effectively modeled using *Met*. The second part presents a metric analysis of *Jagadānandakāraka* by renowned Carnatic composer Tyagaraja, showing how metric conflict in the piece's opening initiates *Met*-intervallic processes that are closely tied to ongoing rhythmic, motivic, melodic, and textual developments.

# WOMEN (AND IDEAS) OF INFLUENCE: NEW PROSPECTS FOR MUSIC THEORY

Sponsored by the Committee on the Status of Women Laurel Parsons (North Vancouver, BC), Chair Ellie M. Hisama (Columbia University), Respondent

In discourse surrounding musical composition, theory, and analysis, discussions of the influence of women have rarely ventured beyond the female patron/muse who supports/inspires the male creator. This session explores new paths of music-theoretical research that become available when we consider the actual or potential influence of women as creators and thinkers, both as individuals or through feminist approaches to music theory. In the first half of the session, speakers Rachel Lumsden (University of Oklahoma), Fred Maus (University of Virginia), and Vivian Luong (University of Michigan) will present three short papers (see abstracts below), followed by a response from Ellie M. Hisama (Columbia University).

The second half of the evening will provide informal opportunities for audience members to discuss the new directions in feminist music theory research suggested by these papers, brainstorm about other potential avenues of inquiry, and share their own research related to feminist music theory. We hope this session will both inform participants of current developments, and stimulate exciting new projects for twenty-first century music theorists.

## "You Too Can Compose": Ruth Crawford's Mentoring of Vivian Fine

Rachel Lumsden (University of Oklahoma)

The prevailing climate of modernist music in the 1920s and early 1930s is typically characterized as being riddled with misogynist attitudes and hostility towards women; Parsons Smith (1994) famously described modernism as a staunchly "masculine" realm that was "profoundly destructive" for this particular generation of female composers. Scholars such as Hisama (2001/2007), Rao (2007/2014), Straus (1995), and Tick (1991/1997) have problematized these claims by exploring a broad range of Ruth Crawford's musical contributions, yet one aspect of Crawford's multifaceted career has not been studied in any substantive detail: her work as a composition teacher. From 1924 to 1929, Crawford taught composition to Vivian Fine, and their relationship also continued after Crawford's move to New York City in 1929. Letters reveal a deep

and affectionate bond that connected the two women well into the 1930s, and in later years Fine repeatedly named Crawford as her first significant musical mentor, noting the "incalculable importance" of Crawford to her musical development.

This paper discusses two different aspects of Crawford's mentoring of Fine—discourse on modern music, and musical style arguing that these areas reveal a distinctive viewpoint on composition, one that contains a specifically gendered perspective that differs from the postured masculinity typically associated with American ultramodernism. Ultimately, Crawford's mentoring of Fine offers an important opportunity to examine the rich collaborative networks that some women created with one another during the height of American ultramodernism, and the impact that these relationships had on women's work in atonal music during this era.

#### Women in the Recent History of Music Theory

Fred Maus (University of Virginia)

Few women figure in the history of twentieth-century music theory, as normally recounted. I identify three women who have made pioneering contributions to music theory. Because their work diverges from music theory norms, it does not seem central to the field.

Alexandra Pierce's work on embodiment and performance contributes to the exploration of existing repertory, specifically European concert music. But instead of verbal or graphic symbols, her primary vocabulary for thinking about music consists of *felt bodily sensations*. To understand something about a phrase, one makes and feels a certain arm movement while hearing the phrase, for example, rather than verbally describing the sounds or marking on a score.

Pauline Oliveros works in the area of theory related to new musical creation. Her characteristic conceptual manoeuvre identifies a binary opposition, and emphasizes on the importance of both poles of the opposition. For instance, she values both focal and global awareness; attention to inner and outer phenomena; receptive listening and active sound-creation.

Helen Bonny's work in music therapy uses recordings of classical repertory in relation to personal experiences of imagery and fantasy. Though Bonny's procedures derive from psychotherapy, they offer more general insights into the nature of musical experience as a way of developing personal self-awareness. My underlying question is whether we can begin to think of these women, among others, as central contributors to music theory; and what effects this re-orientation would have on our sense of the nature of music theory.

**Toward a Radical Theory of Feminist Music-Theoretical Ethics** Vivian Luong (University of Michigan)

This paper seeks to displace an implicit *moral* commitment in the work of music theorists-both feminist and otherwise-in favor of an ethics informed by feminist new materialisms (Barad 2007; Bennett 2010). First, I demonstrate how both feminist (Maus 1993) and traditional music theories (van den Toorn 1991) remain focused on defining and policing a musical morality-what ought to count as proper ways of doing music theory, of lovingly engaging with music professionally. Second, I read Marion A. Guck's observations on music theory's moralistic tendencies (1997) with Gayle Rubin's essay on the problematic ethics behind the feminist sex wars of the 1970s and 80s. Finally, taking up Rubin's call for a new, radical approach to feminist politics, I contemplate how a move toward new materialist ethics as outlined by Karen Barad's theory of agential realism might intervene in our discipline's fixation with the moral disciplining of music loving. What kind of new disciplinary engagements with music might emerge from this philosophical encounter?

## Saturday Morning, 31 October

#### **RIEMANNIAN RHAPSODIES**

Henry Klumpenhouwer (Eastman School of Music), Chair

## Insulated Formalism in Transformational and Neo-Riemannian Theory

Benjamin Hansberry (Columbia University)

The distinction between phenomenological and abstract, theoretical considerations underlies many methodological tensions in music theory with music analysis often presenting some *combination* of experiential and theoretical ideas. Transformational analyses, for example, use the "transformational attitude" to connect formal claims to active, musical *experiences* (Lewin 1977). Transformational theory was influential in the development of neo-Riemannian theory, with maps of harmonic spaces sometimes conceptualized as kinds of transformational networks. But despite these apparently experiential origins, critics of neo-Riemannian

theory have highlighted a lack of phenomenological engagement in its practice (Rings 2011, Harrison 2011).

While formal technologies are integral to transformational and neo-Riemannian analysis, we can understand the import of musical experience by considering the functions of abstract theory and phenomenology to be conceptually segregated. Under this paradigm, the main action of each type of concept is "segregated" into different analytical roles, insulating formal technologies from their phenomenology and allowing analysts to define new formal terms without immediately worrying over how they bear out in experience.

David Lewin's analysis of Stockhausen's *Klavierstück III* (Lewin 1993) provides an exemplary instance of this conceptual admixture. I give a brief commentary on this analysis, arguing that it consists of three basic steps: (1) phenomenological reflection, (2) formalization and exploration of theoretical relationships, and (3) translation of formal results *back* into phenomenological terms. I argue further that a similar analytical narrative underlies many neo-Riemannian analyses. While the first and third steps may appear absent or hazy, the goal—developing a new hearing from abstract formalizations—remains the same.

## L'Apothéose de Rameau: A Survey of Henri Pousseur's Network Technique ("technique des réseaux")

André Brégégère (Queensborough Community College, CUNY)

The remarkable flourishing of Network Theory within the North-American music-theoretical discourse of the last two decades has largely bypassed the important precedent of Belgian composer Henri Pousseur's (1929–2009) Network Technique ("technique des réseaux,"), a diverse series of heuristic procedures based on the use of interval cycles and networks, set forth in the 1960s and continuously expanded upon during the remainder of Pousseur's career. My paper will offer a survey of the development and application of Network Technique, beginning with a brief review of its theoretical introduction in Pousseur's 1968 article, "L'Apothéose de Rameau," followed by a series of analytical vignettes illustrating its application in early works from the 1960s and 70s, and by a more detailed analysis of a more recent work, *Les Litanies d'Icare*, for piano solo (1994).

#### Kurth's Dynamic Dualism, or Three Responses to Riemann Daphne Tan (Indiana University)

Dualism, a cornerstone of Hugo Riemann's system and its most polemical aspect, was a dominant theoretical concern well into the twentieth century. Ernst Kurth, one of the most prominent contemporaries of Riemann, is seldom associated with this concept. Yet as I demonstrate in this paper, Kurth took pains to address dualism and Riemann in print. Just as Riemann's explanation for dualism underwent several revisions, Kurth's rejoinders evolved over the course of his career.

The first half of this paper examines Kurth's responses to Riemann in *Die Voraussetzungen der theoretischen Harmonik* (1913) and *Romantische Harmonik* (1920). For Kurth, Riemann's initial campaign for the existence of undertones and his subsequent invocation of frequency and wavelength relied too heavily on tone-psychological assumptions. *Musikalische Logik*, Kurth argued, must be based on psychological premises; after all, "dualism in harmony is not sonic in nature... but energetic."

*Musikpsychologie* (1931) is my focus in the second half. In his final publication, Kurth targets Riemann's theory of *Tonvorstellung*. Unsatisfied with Riemann's reliance on conscious processes, Kurth counters with his own theory of tonality grounded in (unconscious) oppositional forces. I examine this "dynamic dualism" and its "three levels of development." Finally, with Kurth's own discussion of Hugo Wolf's "An den Schlaf" as a starting point (1920), I suggest how dynamic dualism has the potential to bear analytical fruit.

#### FRETworks: Idiomatic Voice Leading on the Guitar

Daniel C. Tompkins (Florida State University)

This paper explores the harmonic space of the guitar and transformational possibilities therein. The guitar's harmonic space will be conceptualized as a Cartesian plane of frets by strings where voice leading is measured as node and shape movement along the plane. Fretboard-transformational distance will be compared to more conventional pitch-transformational distance, which also compares the perceived harmonic distance between listener and performer.

Historical tablatures, particularly Alfabeto tablature from the early 17<sup>th</sup>-century Baroque guitar's repertoire, show the prevalence of shape-based voice leading and will serve as historical models for chordal

transformations. The result will be graphs similar to Klumpenhouwer networks but with each node assigned to a specific string. Isography will therefore be synonymous with isomorphic shapes on the fretboard.

A partial-planing technique that is abundant in the 20<sup>th</sup>-century classical guitar repertoire will be used for "fretwork" analyses. Some idiomatic passages in Elliott Carter's *Changes for Solo Guitar* (1984) will be modeled with "fretworks."

#### SERIALISM

Andy Mead (Indiana University, Bloomington), Chair

## Elliott Carter's and Luigi Nono's Analyses of Schoenberg's Variations for Orchestra Op. 31: Divergent Approaches to Serialism

Laura Emmery (Emory University)

Elliott Carter's theoretical foundation and compositional practice differed distinctively from that of his contemporary, Luigi Nono. While Nono was primarily invested in the twelve-tone system, Carter devised his own harmonic language based on all-interval tetrachords, seeking to distance himself from the growing trend of serialism. Despite their divergent compositional aesthetic and opposing views on the applicability of twelve-tone music, the two composers shared their admiration for the works of the Second Viennese School. In this paper, I examine Carter's 1957 and Nono's 1956 analyses of Schoenberg's *Variations for Orchestra*, Op. 31. The analyses, housed at the Paul Sacher Stiftung and Fondazione Archivio Luigi Nono, illuminate aspects of Schoenberg's work that each composer found most compelling and applicable to their own works.

They allow us to understand which of Schoenberg's techniques served as the basis of their own system. Thus, this study not only offers a rare opportunity to look at one same piece analyzed by two composers with unique points of view, but it shows how Schoenberg influenced two schools of thought.

#### Webern's Late Cyclicism: Music So "Loose" but More "Strict" than Ever Before

Brian Moseley (University at Buffalo)

At Christmas in 1939, Webern wrote to Hildegard Jone with a copy of his new cantata movement—a setting of Jone's "Kleiner Flügel Ahornsamen"—along with an intriguing description:

[H]owever freely it seems to float around—possibly music has never before known anything so loose—it is the product of a regular procedure more strict, possibly, than anything that has formed the basis of a musical conception before.

Webern's description revels in a paradox originating in Jone's poem, wherein the fluttering fall of a maple seed ("Ahornsamen") is contrasted with its predestined and highly determined growth into a new tree. Both Jone's poem and Webern's musical setting are beautiful artistic imaginings of Emmanuel Swedenborg's "theory of correspondences," a concept which asserts that "the whole natural world corresponds to the spiritual world."

Large cycles are an important way that Webern's setting expresses these ideas. Though under-explored in literature about Webern's music, cycles are typical means of organization in his late work and were used in a wonderful variety of ways. Using music drawn from a variety of compositions, I argue in this talk that large cycles functioned as generators of musical form and manifestations of his spiritual and artistic philosophy. "Kleiner Flügel Ahornsamen," from the First Cantata, Op. 29, is a touchstone example used to describe this view of organization—one that hinges on the idea of music "so loose" but "more strict" than ever before.

## Proliferation of Serial Processes in the Early Music of Bruno Maderna

Christoph Neidhöfer (McGill University)

After World-war II, composers of the younger generation in Italy—like elsewhere—searched for radically new creative approaches. The leading figure was Bruno Maderna (1920-1973), who invented a distinct serial technique whose mechanisms and political implications had a profound impact on others, especially Luigi Nono and Luciano Berio. While recent scholarship has examined Maderna's mature serial technique (Borio, Fein, Neidhöfer, Rizzardi, etc.), its roots and earliest development have received less attention. This paper demonstrates how Maderna invented a wide range of row techniques before embarking on his mature matrix technique around 1951. Focusing on two early key works, *Composizione n. 1* for orchestra (1948-49) and *Studi per "Il processo" di F. Kafka* (1949-50), I show how Maderna's gradual adoption of serialism closely tied in with his deep-seated humanism, in his quest for new forms of expression by means of a compositional technique untainted by fascism. Maderna (1953-54) described his later, complex permutation technique as resembling "the technique of life in its becoming." With evidence from his sketches I argue that he conceptualized serial procedures as a symbol of life from early on and that it was in fact the ramifications of this symbolism that motivated him to embrace serialism in the first place.

In *Composizione n. 1* Maderna programmatically anthropomorphizes themes and tone rows, as he indicates with titles in the score, without showing how this works, however. In the Kafka Studies the series associated with the politically suppressed "freely" mutate, symbolizing the characters' struggle for liberty and justice.

### Vestiges of Serialism in Helmut Lachenmann's Compositional Method

Benjamin Downs (Stony Brook University)

This paper argues that the "serial principle" continued to play a significant but unrecognized role in Helmut Lachenmann's compositional method, well after his creation of concepts that supposedly replaced it. The composer himself admits that serial thinking remained formative to his compositional process, but recent historical and theoretical accounts gloss over this fact to mark his 1966 theory of sound-types ("*Klang-typen*") and his concept of *musique concrete instrumentale* as his compositional *Stunde Null*. Through a discussion of findings in the sketches for his works from the late 1960s and 1970s, I show how serial principles persist in Lachenmann's compositional method through at least 1978.

This paper focuses on the sketches for his 1968 *tem-A* and especially his 1977 *Salut für Caudwell*, which show his deployment of *Klangtypen* not as a governing category, but as one of four equal categories. The other three appear in the sketches as "Intensity" ("*Intens.*" or "*Intensität*"), "Rhythm Pattern" ("*Modell-Rythmus*" or "*Rhythmus Modell*"), and "Duo-type" ("*Duo-typ*"). These categories are further complicated by his use of a classical twelve-tone row, a duration series, and a matrix of 6 interrelated "Playing types" ("*Spiel-typen*"), each

organized according to quasi-serial processes. By showing how Lachenmann continued to employ parametric thinking, I join Irna Priore and Martin Iddon in demonstrating the afterlife of high modernist serialism – how the spectres of Darmstadt continue to haunt post-Darmstadt musical composition.

#### STRUCTURE IN SCHENKER AND BEYOND

William Marvin (Eastman School of Music), Chair

#### Structural Levels in South Indian Music

Michael Schachter (University of Michigan)

In the present study, I propose a theory of structural levels in Karnatak music, the classical music of South India. In the characteristic patterns of melodic ornamentation and phrase construction within a raga, as well as in formal approaches to composition and improvisation, the pitch language of Karnatak music involves highly sophisticated elaborations of simple voice-leading strands that themselves elaborate a normative background structure. While the approach in this paper bears obvious resemblance to important currents in Western music theory, the concept of structural levels also has substantial precedent in Indian musical scholarship (Mudaliyar 1893, Sambamoorthy 1964, Rammohan 2006, Ramakrishna 2012, Janakiraman 2013, Krishna 2013), and it features prominently in the deliberate compositional and improvisational strategies of musicians past and present. The musical analyses suggest surprising isomorphisms both within and across the various structural levels, raising important questions regarding the interrelationship between theory and practice. A secondary but no less crucial aim of this study is to continue to build awareness and increase accessibility between Western and Indian musical traditions, hopefully piquing excitement for the potential fruits of future interaction.

# Subdominants, Lower-Fifth Dividers, and Inversion in Schenkerian Theory

Frank Samarotto (Indiana University, Bloomington)

In Schenker's mature theory the subdominant would seem to have a decidedly subordinate status. This paper proposes to show that the subdominant, and the lower fifth in general, took on several distinct roles during the development of Schenker's theory, and that these merit

reconsideration. The resulting categories, though not mutually exclusive, are conceptually discrete and differ in logical justification; together they allow for a richer analytical palette.

First, two familiar categories will be reexamined: these include the use of the subdominant as support for a neighbor note, as well as the ubiquitous use of subdominant to prepare the dominant. A third category approaches *Funktionstheorie* by suggesting that the subdominant *Stufe* can be represented on the surface by II, an equivalence sometimes implied in Schenker's own analyses.

My final two categories propose—or revive—unconventional categories of the subdominant. Schenker initially paired upper-fifth dividers with their counterpart of lower-fifth dividers, but quietly retired the latter in his mature work. I will argue that the lower-fifth divider can be reinstated by employing a rationale derived from strict composition. A final category draws on the *Harmonielebre*'s concepts of development and inversion that characterize, respectively, the "naturally"-occuring upward fifth motion and its "artificial" derivation, the descending fifth. The analytical value of this proposed category of inversion will be explored in examples ranging from Monteverdi to Beethoven

This paper will show that a more nuanced and multifarious view of the subdominant can find real foundation in Schenker's work.

### VIDEO GAME MUSIC: ANALYZING INERACTIVITY

Steven Beverburg Reale (Youngstown State University), Chair

## A Musical Atlas of Hyrule: Video Games and Spatial Listening

Steven Beverburg Reale (Youngstown State University)

Lewin's "transformational attitude" posits a first-person agent moving through a musical composition with an analytical network serving as a map. In this view, transformational listening relies on a metaphor conceptualizing in spatial and often achronological terms the temporal, linear logic under which music is commonly understood to unfold. But in video games, interactivity creates possibilities for indeterminate storytelling; as a result, nonlinear musical experiences are common. Moreover, many video games establish virtual worlds with internallyconsistent geographies that promote highly spatial gameplay experiences; by associating specific musical cues with specific gameworld locations, composers can promote a spatial listening experience for the player. The music from Nintendo's Legend of Zelda franchise has received considerable attention from game sound scholars. The Ocarina of Time (1998) introduced to the franchise the now-standard conceit of an in-game instrument on which the player "performs" melodies that influence the game world, Hyrule. The game's titular ocarina provides a limited set of pitches from which many of the game's principle melodies are derived, creating both a kind of "tonic sonority" as well as a "pivot set" for much of the game's score. Since specific regions have specific musical accompaniments, a transformational network exists that is isographic to the geography of Hyrule. The score thus articulates a musical geography through which players traverse while directing Link through the game world, collapsing the metaphorical space between the music and the analytical network describing it.

## Music in the Time of Video Games: An Approach to Musically Mediated Gameplay

Julianne Grasso (University of Chicago)

The relation of music to temporality is a familiar subject in music theory, not least since Jonathan Kramer's The Time of Music (1988) grappled with several points of intersection in Western art music and beyond. Yet even if we take for granted Kramer's claim that music acquires meaning through time, this notion has yet to be explored in video game music analysis. Time in video games generally remains under-theorized beyond Jesper Juul's "Introduction to Game Time" (2004), which posits a duality between a game's pre-scripted unfolding of events (event time) and the "real" time it takes to play them (play time)-a distinction that draws on classic narrative divisions between "story" and "discourse". Expanding on Juul's categories, I posit further distinctions within event time to encompass musical mappings of temporality in role-playing and adventure genres, from narratively-oriented themes to the dynamic musical events that coincide with player action. Within this framework, I draw from cognitive musicology to analyze how these temporal scales are iterated through music, showing how music can guide player behavior by enacting the temporality of appropriate actions. Through iterating multiple temporal scales, music in video games is more than sonic decoration-it becomes a script for gameplay itself.

### Sound Effects as Music (or Not): Earcons and Auditory Icons in Video Games

Elizabeth Medina-Gray (Humboldt State University)

Defining "music" in video games may at first seem to be unproblematic. Familiarly, music involves sustained organization of sound across time according to structures of pitch and/or rhythm; in video games, the score that accompanies gameplay typifies this category. However, many sound effects in games—brief sounds tied to gameplay actions or events through what Karen Collins (2013) has called *kinesonic* synchresis—are also musical in that they contain pitch or rhythm; Collins, Reale (2014), and others have pointed out that sound effects can even become part of a game's music in particular contexts. Sound effects provide an important channel of communication between player and game. When such sounds become music, what implications might this status have for interactive gameplay?

This paper introduces a framework in which to consider the relative musicality of sound effects in games. First, this paper adopts a distinction from the field of Human-Computer Interaction between two types of sound effects that convey information to the user: *auditory icons*—naturalistic sounds with pre-existing associations—and *earcons*—abstract sequences of tones. Individual earcons are typically musical and auditory icons are typically non-musical, but neither are, by themselves, music. Next, this paper considers sound effects in their wider context, and especially together with a game's musical score, drawing on the author's (2014) analytical method for gauging smoothness between layers of game soundtracks. This paper examines several examples from various games to suggest ways in which sound effects' status as music—or not—might subtly or significantly impact gameplay.

#### Analyzing Narrative in Video Game Music: Topic Theory and Modular Design

William R. Ayers (University of Cincinnati, College-Conservatory of Music)

Examining the narrative structure of music in video games is often a challenge due to the dynamic quality of the medium. Cues are frequently triggered by player actions, providing a degree of unpredictability to the overall musical design. Though recent studies by Elizabeth Medina-Gray and Winifred Phillips have provided tools for analyzing this open-ended structure, many aspects of narrative structure in video game music have

not yet been explored. In this presentation I will expand current methodologies for dealing with modular video game music to incorporate the materials of topic theory, specifically considering examples from the *Batman: Arkham* series of video games.

Like many video game scores, the music from the *Arkham* series draws on the language of Hollywood Neo-Romanticism, including extant semiotic techniques from the nineteenth century. Musical modules in this series are often coded with topical references such as the ombra, the march, or the fanfare; these references may indicate current game states or suggest future events. User interactivity plays a major role in this semiotic narration. By analyzing the topical content of interacting modules as they are triggered by a player's actions, we can observe an emergent musical narrative which materializes in conjunction with gameplay situations such as exploration, combat, and victory. Topic theory can display individual modules as integral parts in this emergent narrative and can allow for the examination of deeper structures in the music of video games.

### OPERA AND THE MUSIC THEORIST

Peter Westergaard (Princeton University), Chair and Respondent

The tale of opera and the modern music theorist is not one of love at first sight: if anything, it is a flirtation nearly unrequited. While the repertoire invited for discussion at SMT meetings has widened recently to embrace popular, film, experimental and non-Western musics, opera has remained a wallflower. This vast literature-a dominant art-form for much of the common-practice period-still awaits mainstream analytic attention. Neglecting it distorts our cultural understanding and leads to unwitting censorship. More importantly, there are issues that take center stage in opera analysis that have significant ramifications for other repertoire: narrativity, tonality, interactions of schemata and music topics, and form. While some theorists have gallantly made overtures to opera, most of the work has been on Germanic composers, snubbing a wide body of work by French, Italian, and Russian composers, among others. This is part of a larger trend: at the 2014 SMT conference, for example, only two papers were on eighteenth- or nineteenth-century music by non-German composers (not including poster or joint sessions).

To begin to address this problem, two theorists explore a few of these issues (specifically, in regard to tonal closure and form), connecting diverse operatic selections to music theory and analysis.

**Tonal Return vs. Tonal Closure in Rossini's Serious Operas** William Rothstein (The Graduate Center and Queens College, City University of New York)

In a number opera, what does it mean when a number, an act, or an opera begins and ends in the same key? What does it mean when it doesn't? Studies of tonality in opera extend back nearly a century, but there is less consensus on this subject than ever. Music theorists (as opposed to historical musicologists) have barely addressed the issue outside of Mozart and Wagner. Non-German composers have been especially neglected.

In this paper I discuss three enormous numbers from Rossini's serious operas: Act 3 of *Otello* (1816), which constitutes a single number; the Act 1 trio from *Maometto II* (1820); and the Act 1 finale of *Semiramide* (1823). All begin and end in the same key. Arguments for "tonal unity" are difficult to maintain for any but the *Semiramide* excerpt, the most conventional of the three. Even its coherence is of an unusual kind, involving hexatonic poles, parenthetical mediants, and the recurrent highlighting of a single diminished-seventh chord. The *Otello* and *Maometto* numbers return to their opening keys as a sign of formal completion but not, I will argue, of tonal closure. That tonal return became a mere terminating convention (to borrow a term from Pieter van den Toorn) made it easier for the next generation of Italian composers to abandon it.

#### Stormy Weather: Issues of Form, Deformation and Continuity in Opera Analysis

Deborah Burton (Boston University)

Operatic Formenlehre is alive and well—witness the wealth of publications on the *solita forma* and on concerto-like sonata forms in Mozart arias. But form in opera has often been thwarted—throughout its long history—by dramatic exigencies: one need only witness recitatives popping up unexpectedly in the middle of Handel's da capo aria "V'adoro pupille" from *Giulio Cesare*, or in the sonata form "Cosa sento" in Mozart's *Figaro*.

The hybrid relationship that operatic music maintains with drama and text often requires the disruption of musical form, just as it sometimes shatters conventions of harmonic syntax, regular meter—and an almost infinite number of musical "norms." Is it fruitless, then, to search for consistent formal procedures in a genre that breaks its own rules by design? But there is a vast conceptual distance between form and formlessness. Indeed, in order to create surprise, initial expectations must be created: there must be some formal elements remaining intact so that the audience can perceive the deformation.

The purpose of this paper is to explore those pseudo-forms conceptually mid-route between closed operatic numbers and fragmentary continuum. Terminology is proposed that spans this spectrum. Formal categories are examined here in light of the *topos* of storm scenes, in operatic selections from all periods. Storm scenes herald moments when ordinary patterns of behavior are thrown to the winds. In addition to the harmonic, rhythmic, and textural disruptions that one expects in an operatic tempest, formal elements run the gamut from clear set pieces to near-disorder.

#### RECONSIDERATIONS

Áine Heneghan (University of Michigan), Chair

### Reconceptualizing the *Lydian Chromatic Concept*: George Russell as Historical Theorist

Michael McClimon (Furman University)

It is difficult to overstate the influence of George Russell's *Lydian Chromatic Concept* on jazz pedagogy; he has been called the first jazz theorist, and the book has been praised as "the foremost theoretical contribution" of its time. And yet, the *Concept* has been largely ignored in recent music-theoretical scholarship on jazz. This paper considers why, by examining Russell and the *Concept* from a historical perspective.

Russell's work in the *Concept* can be divided into two components: chord-scale equivalence and Lydian generation. The former has taken a strong hold in teaching improvisation; the idea that a scale can stand in for a chord symbol was groundbreaking, and seems so obvious in retrospect that many authors today do not even credit Russell with the idea. This equivalence grows out of the more fundamental theory (indeed, the Concept itself) that the Lydian mode is the principal organizing force of all tonal music. This idea is more controversial and has not taken hold in the same way. But of course, theorists are used to adopting worthwhile theoretical ideas from authors without assuming their entire worldview.

By reconsidering Russell historically, we can begin to understand why parts of his idiosyncratic theory have flourished while others seem to have fallen by the wayside. The paper begins by briefly outlining Russell's contributions, tracing their adoption, and then considers what we might gain by reincorporating some of his original intention of the *Concept* into modern scholarship.

#### Constructionist and interpretative claims on polytonality: reframing the theorizing activity on twentieth-century multilayered harmony

José Oliveira Martins (CITAR - Universidade Católica Portuguesa)

Twentieth-century *polytonality* is one of the most "under-theorized" as well as contested labels for a compositional practice, attributed to significant passages or complete movements in the music of Bartók, Stravinsky, Milhaud, Ravel, Britten, among many others. Despite recent investigations into the global pitch structure of polytonal compositions, the reception of the contested label reflects the tension between the *constructionist* aspects of the style, in which composers deliberately combine distinct layers resonant with tonality, and perceptual and *interpretative* claims, in which listeners-as-analysts resist and argue for perceptual and logical limitations of a musical conception that suggests split and concurrent tonal systems or centers. The larger significance of such contention, however, reveals the serious challenge polytonality posed to a much-valued repertoire: to invite distinct conceptual entities into the composition, whose diverging systemic forces undermined the coherence and completeness of "masterworks."

In contrast, the paper approaches polytonality by revisiting some of the theorizing activity on the subject in the 1920s to 40s by composers such as Koechlin, Milhaud, Casella and Bartók, which has subsequently been either dismissed or appropriated by the post-Schenkerian and set-theoretical approaches developed in the second part of the century. It is argued that notions of polytonality in the 1920s draw from a number of compositional phenomena, which actively explored new compositional arrangements and listening strategies. The paper inventories early accounts of polytonal practice into five key components, examines examples discussed by the above authors, and argues that polytonality casts a much wider net on compositional practice than traditionally granted, which could then be applicable to works of composers such as Lutoslawski and Ligeti.

## Sunday Morning, 1 November

#### **BEGINNINGS AND ENDINGS**

Seth Monahan (Eastman School of Music), Chair

## Of Beginnings and Endings: P as Agent of Closure in Haydn's Sonatas

Samantha M. Inman (University of North Texas)

Haydn's themes often serve a variety of functions over the course of a movement. This idea often surfaces in discussions of his well-known "monothematic" sonatas, which feature a secondary theme (S) based on the primary theme (P). However, a lesser-known manifestation of this same principle involves the insertion of P-based material between S and C (closing material) in a sonata recapitulation. As outlined in *Elements of Sonata Theory*, Hepokoski and Darcy typically classify such a passage as a Coda-Rhetoric Interpolation (CRI). However, most P-based sections appearing late in Haydn's recapitulations differ from a CRI by neither adopting coda-rhetoric nor functioning as true interpolations that suspend the progress of the recapitulation.

In Haydn's sonatas, a P-based passage falling between S and C in a recapitulation often plays an integral role in the achievement of both tonal and rhetorical closure of the movement. These statements typically fall into one of three categorizes. The first entails a seemingly "extra" P statement, the second uses the additional P-statement to compensate for an earlier iteration that had been truncated or weakened, while the last reorders a trimodular block (TMB) to place the P-based portion last. Combining Sonata Theory with Schenkerian analysis, this paper illustrates each schema in turn through analysis of three representative string quartet movements by Haydn: Op. 50, No. 5/IV, Op. 50, No. 3/I, and Op. 64, No. 4/I. In each case, the P-based module proves crucial to the final stages of the sonata.
#### Cadential Content and Cadential Function in the First Movement Expositions of Schumann's Violin Sonatas

Peter H. Smith (University of Notre Dame)

This paper analytically extends the theories of the classical cadence of William Caplin and Janet Schmalfeldt through exploration of cadential procedures in Robert Schumann—one of the most inventive manipulators of cadential techniques in the context of nineteenth-century instrumental forms. My focus, like Schmalfeldt's, is sonata exposition, exemplified by two generically related compositions illustrating the ingenuity of Schumann's cadential practice. In the first movements of his Violin Sonatas, opera 105 and 121, Schumann reimagines cadential strategies derived from eighteenth-century sonata form as integral components of his distinctive compositional voice. He is thus seen to compose not at cross-purposes with signature elements of the classical style, as Charles Rosen has argued, but rather to exploit eighteenth-century conventions as a means to achieve his innovative artistic ends.

The secondary key areas of these movements illustrate Schumann's propensity for formal strategies based on *an ironic separation of cadential content from cadential function*. His passages of cadential content paradoxically serve to: (1) initiate the secondary area; (2) develop tonal pairing rather than polarity as a foundation for expository harmonic relationships; and (3) either delay (op. 121) or withhold (op. 105) across the secondary area, the arrival of the mediant *Stufe*. Throughout, Schumann is seen to draw on classical conventions not epigonistically but as integral components of his vital nineteenth-century formal-tonal processes.

#### Mixing the Generic and the Parageneric: Introductory Zero-Modules in Beethoven's Late String Quartets

Catrina S. Kim (Eastman School of Music)

Among the many formal innovations of Beethoven's late works is the strategic dissolution of formal boundaries. In his sonata forms, this often involves blurring the line between generically-prescribed sonata space and optional introductions and codas. Hepokoski & Darcy's *parageneric space* encapsulates this framing music that lies outside the generic norms of the sonata, while their *zero-module* (e.g. P<sup>0</sup>) categorizes certain kinds of "introductions" as part of the sonata form. But mixtures of the introduction and the P<sup>0</sup> module ("introductory zeromodules") occur frequently, such that the same music is both preparatory and initiatory. This raises the question: when an introduction is combined with the work itself, is the very line between the quotidian and the aesthetic somehow blurred? I bring the question into focus by considering the role of the introductory zero-module in the opening movements of Beethoven's Opp. 127, 130, and 132, invoking along the way Schmalfeldt's "becoming arrow" and Martin & Vande Moortele's "left-right double arrow." Each of the introductory zero-modules unexpectedly reappears in the second rotation, disrupting the sonata's trajectory; at the onset of the third rotation, the introductory zero-module is just as unexpectedly absent. I ask the following questions: How can one distinguish between the zero-module and the truly parageneric in the sonata? Does Beethoven's use of introductory zero-modules coalesce into a single procedure or set of similar procedures? How useful is the dichotomy between inside-sonata and outside-sonata in the context of late Beethoven?

#### Reconciling Bottom-Up Harmonic Function with Top-Down Schenkerian Theory within Fugal Analysis

Peter Franck (Western University, Canada)

Within his landmark study, Analyzing Fugue: A Schenkerian Approach, William Renwick views fugue from a top-down perspective. Schenker does as well, though he claims that "the fugues of J. S. Bach . . . are always determined by the subject, by its dimensions and harmonic content, and are controlled by a fundamental structure." This paper endeavors to reconcile such top-down and bottom-up approaches to fugal analysis by exploring J. S. Bach's Fugue in D Major, from the Well-Tempered Clavier, Book II, the fugue-subject of which occurs within numerous harmonic contexts. The paper is in three parts. First, it offers multiple harmonic readings of the subject and answer that arise from the subject's initial D-G interval, allowing for tonic (T), predominant (PD), and dominant (D) functional beginnings, depending upon the subject's opening harmony and initial melodic chord-tone (CT). Such functional ambiguity creates expectations for the inevitable arrival of a subjectentry that begins, unequivocally, on the root of a T-functioning harmony. Second, based upon the harmonic readings, the paper presents a formal plan of the fugue corresponding to the opening CT and harmonic function of each subject-entry group. Third, the paper compares the formal plan to Schenkerian readings of the fugue. Specifically, the comparison highlights how changes in metrical alignments between entry-beginnings and their supporting tonics correspond to the progression of scale-degrees within the *Urlinie*. In conclusion, the paper demonstrates that bottom-up (functional) readings of the subject complement, rather than compete with, top-down (Schenkerian) readings of the fugue.

#### MUSIC AND THE SOCIAL SPHERE

Eric Drott (University of Texas at Austin), Chair

#### *Música Popular* and the Invention of National Art Music in Brazil Chelsea Burns (University of Chicago)

This paper presents an analytical exploration of concert music in Brazil in the late 1920s, a period in which written discourse contradicts musical practice. At this time, critics and composers alike discussed the incorporation of vernacular elements into art music; indeed, the suggestion of the popular became the chief marker of nationalism in Brazilian art music of this period. Individuals disagreed, however, about how the "popular" ought to be defined, and how best to incorporate it within the repertory.

Heitor Villa-Lobos's *Chôros No. 4* (1926) presents one example of this friction between music and discourse. The work is divided into a "learned" section and a "vernacular" section; the two are roughly pasted together, leaving an audible seam between *música popular* and its counterpart, *música erudita*. In his treatment of the popular, Villa-Lobos directly contradicts the edicts of tastemaker Mário de Andrade, who was far and away the most prominent and powerful musicologist and critic in modernist Brazil. Andrade argued that rural musics should represent the popular, and that these should be deeply integrated into compositions, rather than placed on the surface as exotic elements. By separating out the popular, and using urban materials (*choro*, from which the work takes its name), Villa-Lobos contradicts Andrade's artistic mandates.

To contextualize this approach among others, I touch upon composers Francisco Mignone and Luciano Gallet, who used different techniques to integrate *popular* and *erudita*. This comparative talk thus illuminates ways in which discourse and practice interact and diverge in 1920s Brazilian art music.

#### Music Imitating Machines, Machines Imitating Humans: Industrialization and Three Categories of Mechanical Music

Allison Wente (University of Texas at Austin)

By the early twentieth century the machine aesthetic was a wellestablished and dominant interest. While numerous scholars have examined this aesthetic in art and literature, musical compositions representing industrialized labor practices and the role of the machine in music remain largely unexplored. In this paper, I use labor as a lens to examine how a culture of mechanization embeds itself in music in the early twentieth century. More specifically, I organize "machine music" into three categories: (1) music written to sound like or imitate the machine (2) music written to highlight the skills of virtuoso performers while also showcasing the machine and (3) music written specifically for machines. These categories encompass a wide variety of performing bodies, audiences, and spaces, evidencing the widespread influence of the machine aesthetic on early twentieth-century music culture.

I give examples for each category, highlighting common features of machine music: steady rhythms lacking metrical hierarchy, instrumentation emphasizing percussion and woodwinds, and disjunct, repetitive string lines. These mechanically influenced commonalities connect examples spanning from film (Charlie Chaplin's *Modern Times*), popular music of the time (Zez Confrey's "Kitten on the Keys"), and the avant-garde (George Antheil's *Ballet Mécanique*). Each example illuminates a different aspect of the musical machine and represents just one of many options within these categories. The machine age does not leave its musical accompaniment untouched as late nineteenth-century music fades out to the tunes of ragtime and the avante-garde.

#### Typologies of Intertextuality in Recent Social Movements

Noriko Manabe (Princeton University)

Black Lives Matter, pro-democracy in Hong Kong, the Japanese antinuclear movement—the music of social movements, both recent and historical, share the use of intertextuality. This intertextuality captures listeners' attention with a familiar song or genre, which a wholly new song would not have; reduces the hurdles of creation, allowing political songs to be written in a timely manner; and fuses listeners' feelings about the contexts the song references with current issues (Turino).

Starting from Genette and Lacasse, I formulate a typology of

intertextuality in protest music: hypertextual approaches including covers (sometimes with changed lyrics), hip-hop remakes, mash-ups, remixes, and allegories; shorter quotations; paratextual practices, such as advertising; and architextual style adoption. This typology helps us not only to identify the methods used in protest, but also to understand the circumstances in which some methods are more effective than others. To illustrate, I compare examples from several recent movements, examining intertextual technique against political usage.

Cover songs with changed lyrics receive broad distribution on the internet and inspire mass participation in protests (e.g., "Do You Hear the People Sing," Hong Kong). Quotations are emotion-provoking indexes, like the Ferguson witnesses in J. Cole's "Be Free." Allegories are favored for recordings in censorial or dictatorial environments (e.g., Japan, Brazil). Musicians adopt musical genres for their associations (e.g., festival dance by Japanese antinuclear musicians). These intertextual methods build solidarity and allow communication when direct protest is inadvisable. Through this typology, I aim to develop a deeper understanding of music's roles in political movements.

#### Speculative Hermeneutics, Scottish Memory, and James Dillon's String Quartet No. 6

Sumanth Gopinath (University of Minnesota)

The remarkable compositions of James Dillon are complex in ways not necessarily appreciated within the discourse of the New Complexity, to which the Scottish composer has been unwillingly yoked since the late 1980s. In this presentation I argue that the very elusiveness of Dillon's expressively powerful and finely wrought music, itself inextricable from his verbal discourse in writings and interviews, raises provocative questions for musical hermeneutics-this being highly relevant, given his placing importance on meaning, narrative, and "symbolic levels" in his music. Drawing on the composer's essay "Speculative Instruments" and on personal conversations, I propose the pleonasm "speculative hermeneutics" to denote a diagnostic form of interpretive inquiry based on highly conditional constructive descriptions. An inquiry suited to a speculative hermeneutics is occasioned by the composer's String Quartet No. 6 (2010), dedicated to the memory of the Scottish trade union activist and political leader, James "Jimmy" Reid, who died near the end of the composition's creation. Given the latter's limited *poietic* relevance to the compositional process, this study instead investigates possible homological and other interpretive relationships between aspects of Reid's life and work and the quartet's semiotic and structural features—focusing in particular on the Upper Clyde Shipbuilders Work-in (1971–72).

#### PROFESSIONAL DEVELOPMENT COMMITTEE SESSION

Sponsored by the Professional Development Committee Moderator: Samuel Ng (University of Cincinnati)

#### 1. Writing for Publication

The process of writing, submitting, revising, and finally publishing an article can be mysterious and intimidating, especially to recent graduates who are accustomed to relying on an advisor for guidance. This short session provides practical tips and ideas for the various stages of preparing an article.

The session consists of three presentations on the following topics:

- Michael Klein (Temple University): How to turn a conference presentation into an article
- David Huron (Ohio State University): How to revise and resubmit a rejected article
- Nadine Hubbs (University of Michigan): Publishing outside of mainstream music theory journals (e.g., self-publications, online services, interdisciplinary publications, etc.)

Each of the three twenty-minute presentations will be followed by a tenminute open discussion. Anticipated topics include:

- What are the differences between effective conference presentations and journal articles?
- How should one respond to negative feedback or even caustic remarks by reviewers?
- How should one document the revisions made when resubmitting the paper?
- What are some of the most popular resources for on-line and self-publication?
- Is publishing in non-juried journals a good way to advance one's career?

#### 2. Navigating Academia from Off Center: Some Topics

#### Panelists:

Paul Miller (Cornell University) Jan Miyake (Oberlin Conservatory of Music) Chris Segall (University of Cincinnati)

Increasingly, new graduates in music theory face the prospect of taking various types of temporary academic positions (e.g., post-doc, visiting, and adjunct positions, etc.). In this short session, three panelists share their experience and discuss strategies to advance one's career while holding these positions. Anticipated topics include:

- The challenges of adjunct and post-doc positions
- Juggling a heavy teaching load and research
- Writing a syllabus and grading policies that prioritize effective teaching yet lessen some of the burdens of grading
- Strategies to develop new research ideas and topics that may lead to presentations and articles
- Strategies to strengthen one's academic profile in light of the current job market
- The advantages of maintaining a personal blog
- The benefits and perils of posting on on-line discussion forums (e.g., SMT-talk)

#### TRANSFORMERS

Robert Peck (Louisiana State University), Chair

#### Enharmonic Equivalence as an Equivalence Relation Julian Hook (Indiana University)

Mathematicians have developed the notion of *equivalence relations* to codify situations in which objects may be "the same" in some significant way without being identical. In music, *octave, transpositional*, and *inversional* equivalence are well-known, and recent work in geometric music theory has called attention to the importance of *permutational* and *cardinality* equivalence. Formal aspects of *enharmonic equivalence* (EE) have received comparatively little scholarly attention. EE differs fundamentally from other musical equivalence relations in its dependence upon notation and its complex relationship to diatonic collections. The construction of the

circle of fifths from the line of fifths via EE resembles the construction of the pitch-class circle via octave equivalence (OE), and the same twelve pitch classes arise either way, though the underlying spaces and equivalence relations are very different. Both constructions share a common origin in a space of octave-labeled note names. Both octave and enharmonic equivalence can be defined on this space, and the two may be applied in either order. Applying EE first yields a line of discrete pitches on which OE may be defined; applying OE first yields a notename space on which EE is defined. This paper will review the fundamental properties of equivalence relations and then explore, somewhat mathematically, relationships among various descriptions of enharmonic equivalence, and between EE and other equivalence relations. Several pertinent note-name spaces will be presented and illustrated, and the related notion of *generic equivalence* will also be described.

#### The Fourier Transform and a Theory of Harmony for the Twentieth Century

Jason Yust (Boston University)

Theories of twentieth-century music have trended away from the totalizing spirit of Allen Forte's set-theory project. Yet, his idea that the widely applicable principles of *intervallic structure* and *inclusion relations* could serve as the foundation for such a theory merits revival in light of recent developments in applying the *discrete Fourier transform (DFT)* to posets, first proposed by David Lewin and developed into a "fuzzy set theory" by Ian Quinn. The DFT segregates set class features from transposition-dependent ones, and transforms raw pitch-class information (reversibly) into a set of music-theoretically digestible features such as chromatic concentration, diatonicity, octatonicity, and whole-tone balance.

I propose a rough analytical methodology of first identifying significant DFT components, then plotting harmonic entities from the music in circular or toroidal *phase spaces*. Paths in such spaces are referrable to familiar pcset-theory concepts such as subset relations, common tones, and transpositional combination.

The paper features two analytical sections. First, I show how charting *diatonicity*, the fifth DFT Fourier component, can simplify scaletheoretic analysis, commenting upon the subset problem and scalenetwork wormholes in Dmitri Tymoczko's analysis of Debussy's "Le vent dans la plaine" and also upon octanicism in Stravinsky. Second, I demonstrate techniques of transpositional combination and chromatic/diatonic dialectic in Feldman's "Palais de Mari." The latter analysis emphasizes the double nature of paths in phase space as motions from A to B or expressions of B-in-the-context-of-A.

#### TOPICS

Melanie Lowe (Vanderbilt University), Chair

#### Zerlina on the Metrical Stage: The Dramatic Fluidity of Metrical Consonances

Nathaniel Mitchell (Princeton University)

The character of Zerlina from Mozart's Don Giovanni pairs a high degree of social fluidity on the one hand with an equally high degree of metrical consistency on the other. By returning again and again in various dramatic contexts to music written in 6/8, Zerlina provides a window into the fluid properties of consonant metrical states and the dramatic potential inherent in their manipulation. This paper develops an analytical technique to track these shifts in metrical configuration. Drawing on Danuta Mirka's brief sketch for a "theory of metrical consonance," I analyze metrical states as fluid constellations of properties - including metrical depth, density, and weight - that are capable of undergoing radical redefinitions as a work unfolds. I also take preliminary steps toward viewing metrical hierarchies as weighted in unique ways by different strands of the musical texture. Returning to Don Giovanni, I read Zerlina's transformation of 6/8 over the course of the opera as an expression of her perceived social mobility that nonetheless remains firmly situated within a decidedly peasant orientation.

#### Distorted Topics in Stravinsky's Violin Concerto, Movement I (1931)

Scott C. Schumann (University of Missouri)

Kofi Agawu (2009) states that "at the root of [Stravinsky's] aesthetic lies a desire to creatively violate commonplaces or figures burdened with historical or conventional meaning." My paper focuses on what I call "distorted topics" – certain dance topics whose characteristic rhythmic or metric identities have been altered – in the first movement of Stravinsky's *Violin Concerto* (1931). The analytical approach I utilize for these rhythmic and metric deformations draws on Pieter C. van den Toorn's discussions of displacement (2004), and ideas from Lynne Rogers' work on dissociation (1995). Additionally, I use approaches to topic theory developed by authors such as Wye Jamison Allanbrook (1983), Robert S. Hatten (1994/2004), Raymond Monelle (2006), and Agawu (2009), to examine some of the musical, socio-historical, and expressive meanings associated with these topics. Given that the latter group of scholars tends to focus on music of the eighteenth and nineteenth centuries, I adapt their ideas to this twentieth-century work using Viktor Shklovsky's concept of defamiliarization, to demonstrate how listeners might interpret Stravinsky's manipulations of such figures.

As the musical landscape changed in the early twentieth century, some of the expressive meanings associated with topics also shifted – a notion reflected in Stravinsky's distortion of their common rhythmic and metric characteristics. Explicating the tension between each topic's musical, socio-historical, and expressive associations, and the ways in which each figure is altered in the music itself, is a potentially valuable approach to interpreting possible expressive meanings in Stravinsky's *Violin Concerto*.

#### Exhibitors

Basileia Books Indiana University Press Illiac MacGAMUT Music Oxford University Press Picardy Rising Software Routledge Press The Scholar's Choice W.W. Norton & Co.

#### Advertisers

Duke University Department of Music Duke University Press Indiana University Jacobs School of Music Indiana University Press Louisiana State University Northwestern University Bienen School of Music Oxford University Press University of Massachusetts Amherst University of North Texas Washington University in St. Louis W.W. Norton & Co.

# Durke Graduate Studies in Music

#### Ph.D. Programs Musicology, Composition, Ethnomusicology

#### Faculty

Paul Berliner ethnomusicology, jazz, mbira, Zimbabwe

Thomas Brothers jazz, African-American music, 14th-16th centuries, The Beatles

Bryan Gilliam Richard Strauss, 19th and 20th-century Germany, film music

Stephen Jaffe composition

Scott Lindroth composition, interactive computer music

Louise Meintjes ethnomusicology, southern Africa, music and politics

Robert Parkins organ, harpsichord, performance practice

**Philip Rupprecht** 20th-century British music, theory and analysis, Britten

Alexander Silbiger (emeritus) early music, 17th-century keyboard music

Nicholas Stoia theory and analysis, American vernacular music, European tonal music

John Supko composition, electronics, multimedia, conceptual art, early avant-garde, Satie

**R. Larry Todd** 19th-century music, Mendelssohn and Fanny Hensel, Beethoven, analysis

Jacqueline Waeber music, sound and the moving image; French musical aesthetics and culture 18th-21st century

Information: *music.duke.edu/graduate* Admissions & financial aid: *gradschool.duke.edu/admissions* 

# Subscribe to the **JOURNAL** of **MUSIC THEORY**.



Patrick McCreless, editor

The Journal of Music Theory fosters conceptual and technical innovations in abstract, systematic musical thought and cultivates the historical study of musical concepts and compositional techniques. While remaining true to its original formalist outlook, the journal also addresses the influences of philosophy, mathematics, computer science, cognitive sciences, and anthropology on music theory.

#### Subscription Information

Biannual. Online access to current and back content since 1999 is included with a print subscription.

Individuals: \$40 Students: \$24 (photocopy of student ID required)

To subscribe, visit dukeupress.edu/jmt, call 888-651-0122 or +1-919-688-5134, or e-mail subscriptions@dukeupress.edu. **dukeupress.edu** 



# MUSIC THEORY AT INDIANA

Our department offers a special blend of cuttingedge academic research and innovative pedagogy within one of the world's greatest schools of music.

The overwhelming majority of our graduates hold teaching and administrative positions in major research universities, music schools, and liberal arts colleges.

We offer M.M. and Ph.D. degrees. Most students are awarded generous graduate teaching assistantships. Supplemental scholarships are awarded to especially well-qualified students.

Bloomington

#### MUSIC THEORY FACULTY

**Kyle Adams**: history of theory, 16c–17c music, popular music, musicianship

Jay Hook: Chair; mathematical approaches, transformation theory, 19c–20c music

Gretchen Horlacher: Assistant to the Dean; rhythm and meter, Stravinsky, Reich

**Eric Isaacson**: *Director of Graduate Studies*; atonality, 20c music, music informatics, cognition

**Roman Ivanovitch**: tonal analysis, 18c music, form, variation techniques, Mozart

Blair Johnston: late 19cearly 20c music, Russian music, Rachmaninoff Marianne Kielian-Gilbert: cultural studies, feminist theory, 20c–21c music, Stravinsky

Mike Cheng-Yu Lee: Postdoctoral Resident Scholar; performance and analysis, analytic philosophy

Andrew Mead: 20c music, serialism, Babbitt, Webern, Carter

Frank Samarotto: Schenker, rhythm, temporality, 19c music, Brahms

**Daphne Tan:** Ernst Kurth, history of theory, perception and cognition

Mary Wennerstrom: Associate Dean for Instruction

Visit us at music.indiana.edu/theory.

## Ψ

JACOBS SCHOOL OF MUSIC

Living Music music.indiana.edu

#### Music at Indiana University Press



Breaking Time's Arrow Matthew McDonald

> Meaning and Interpretation of Music in Cinema David Neumeyer





Reconfiguring Myth and Narrative in Contemporary Opera Yayoi Uno Everett

Music and the Crises of the Modern Subject Michael L. Klein



**Epic Sound** Stephen C. Meyer

Shostakovich's Music for Piano Solo Sofia Moshevich







INDIANA UNIVERSITY PRESS OFFICE OF SCHOLARLY PUBLISHING

#### iupress.indiana.edu

#### Music at Indiana University Press



BASSOON

**REED MAKING** 

A Pedagogic History

CHRISTIN SCHILLINGER

Sound, Speech, Music in Soviet and Post-Soviet Cinema Edited by

Lilya Kaganovsky and Masha Salazkina

Sourcebook for Research in Music 3rd Edition Allen Scott

Bassoon Reed Making Christin Schillinger

Fanfares and Finesse Elisa Koehler





Guide to the Solo Horn Repertoire (forthcoming) Linda Dempf and Richard Seraphinoff

JOURNAL Philosophy of Music Education Review Edited by Estelle R. Jorgensen



## Ψ

INDIANA UNIVERSITY PRESS

#### iupress.indiana.edu

# SYMPOSIUM ON DROKOFIEV AND THE RUSSIAN TRADITION FEBRUARY 25-27, 2016

# LSU Music & Dramatic Arts

#### LSU SCHOOL OF MUSIC LOUISIANA STATE UNIVERSITY BATON ROUGE, LA

KEYNOTE SPEAKERS: SIMON MORRISON (PRINCETON UNIVERSITY) AND RICHARD TARUSKIN (UNIVERSITY OF CALIFORNIA, BERKELEY)

INVITED COMPOSER: GABRIEL PROKOFIEV (LONDON, UK) LECTURE-RECITAL: FREDERIC CHIU, PIANO

The symposium is a three-day affair with conference paper presentations by delegates from 11 countries, including Russia and Japan, among others. The selection process was very competitive and only 36 papers were selected by the program committee.

The symposium was inspired by the fragments of Prokofiev's unfinished *Piano Concerto No. 6*. We are grateful to have received exclusive permission from Sergey Prokofiev's heirs in London and Paris to perform this work.

# REGISTRATION AND INFORMATION **music.lsu.edu/prokofiev**

Questions? Contact director Inessa Bazayev at ibazayev@lsu.edu.

## Northwestern BIENEN SCHOOL OF MUSIC



#### Graduate Study in Music Theory and Cognition

Long recognized for its unique interdisciplinarity, the music theory and cognition program in Northwestern University's Bienen School of Music brings historical, cultural, anthropological, and psychological vantage points to the study of musical structure in relation to listening, composition, performance, and analysis. Program faculty are leaders in evolving subdisciplines such as systematic music theory, popular music studies, historical music theory, and situated cognition. The program offers courses of study leading to the MM and PhD.

#### FACULTY

**Richard Ashley** cognition, performance, emotion, meaning

**Mark J. Butler** rhythm and meter, popular music studies, technologically mediated performance

**Vasili Byros** long 18th century (theoretical, analytical, historical, and sociocognitive approaches)

**Robert O. Gjerdingen** *music cognition, history of theory, 18th-century music* 

**Susan Piagentini** music theory pedagogy, technology

**Robert Reinhart** microtonal ear training, early music instrumentation, extended performance techniques

#### www.music.northwestern.edu

#### 847/491-3141

## New from OXFORD



David Lewin's Morgengruß Text, Context, Commentary Edited by DAVID BARD-SCHWARZ and RICHARD COHN

Mahler's Symphonic Sonatas SETH MONAHAN (Oxford Studies in Music Theory)

**Composing Electronic Music** A New Aesthetic CURTIS ROADS

**Piano Sonata in E Minor, Op. 109** Beethoven's Last Piano Sonatas, an Edition with Elucidation, Volume 1 EDITED AND TRANSLATED BY JOHN ROTHGEB

**Piano Sonata in Ab, Op. 110** Beethoven's Last Piano Sonatas, an Edition with Elucidation, Volume 2 EDITED AND TRANSLATED BY JOHN ROTHGEB

**Piano Sonata in C Minor, Op. 111** Beethoven's Last Piano Sonatas, an Edition with Elucidation, Volume 3 EDITED AND TRANSLATED BY JOHN ROTHGEB

**Piano Sonata in A Major, Op. 101** Beethoven's Last Piano Sonatas, an Edition with Elucidation, Volume 4 EDITED AND TRANSLATED BY JOHN ROTHGEB

#### New in Paperback

**Songs in Motion** Rhythm and Meter in the German Lied YONATAN MALIN (Oxford Studies in Music Theory)

**Tonality and Transformation** STEVEN RINGS (Oxford Studies in Music Theory)

Follow **@OUPMusic** for the latest music news and insights

New from Higher Education

**Contemporary Musicianship** Analysis and the Artist JENNIFER STERLING SNODGRASS

**The Complete Musician** An Integrated Approach to Tonal Theory Fourth Edition STEVEN G. LAITZ

**Online Products** 

OXFORD MUSIC ONLINE oxfordmusiconline.com

OXFORD SCHOLARSHIP ONLINE oxfordscholarshiponline.com

OXFORD BIBLIOGRAPHIES ONLINE Oxfordbibliographiesonline.com

UNIVERSITY PRESS SCHOLARSHIP ONLINE Universitypressscholarship.com

OXFORD HISTORY OF WESTERN MUSIC ONLINE oxfordwesternmusic.com

VERY SHORT INTRODUCTIONS ONLINE Veryshortintroductions.com

OXFORD HANDBOOKS ONLINE Oxfordhandbooks.com

#### Oxford Journals

#### MUSIC THEORY SPECTRUM mts.oxfordjournals.org



OUP is proud to distribute Fordham University Press, Liverpool University Press, & Manchester University Press

Visit the OUP booth for book discounts, free journals, and free access to our online products!

oup.com/us

OXFORD

UNIVERSITY PRESS

#### **Graduate Study in**

#### M.M. and Ph.D.

#### Faculty

Gary S. Karpinski • Brent Auerbach • Stefan Love Christopher White • Jason Hooper

Studies in Schenkerian analysis, post-tonal theory, history of theory, pedagogy of theory, motivic analysis, analysis of rhythm and meter, and other areas. Specialized advanced study available in cognition and perception, analysis of 20th-century music, aural skills acquisition, and other areas.

ПĽ

#### **Teaching Assistantships**

Theory • Aural Skills • Music Appreciation • Jazz Instrumental Instruction • Choral Conducting Orchestra • Accompanying

Assistantships carry a stipend of \$17,297 or \$8,648, full tuition remission, health benefits, and waiver of most fees.

#### For further information, contact either of the following:

Professor Gary S. Karpinski Coordinator of Music Theory garykarp@music.umass.edu (413) 545-4229 Assoc. Prof. Brent Auerbach Graduate Program Director gradstudies@music.umass.edu (413) 545-0521



DEPARTMENT OF MUSIC AND DANCE

Visit our web site at http://www.umass.edu/music

# UNIVERSITY OF NORTH TEXAS®

### MUSIC THEORY AT UNT

#### UNT COLLEGE OF MUSIC

is one of the largest in the nation. It is famous for its Grammy-nominated One O'Clock lab band. Its music scholarship, both in academic and performance fields, is well-known for its diversity, with an impressive variety of creative activities that reach around the globe. UNT College of Music provides a vibrant environment for professional training and research in theory and analysis. Students have the opportunity to collaborate with a large faculty. Study abroad, professional development, journal editing and conference participation are essential parts of the Graduate program in Theory.

#### Music Theory: M.A. and PhD

- Music Analysis and Performance
- Schenkerian Studies
- History of Theory
- Theory Pedagogy
- Recent Analytical Methods
- Phenomenology and Psychoanalysis

The graduate program in music theory provides advanced study and teaching opportunities in the field. Classes range from medieval through 21<sup>st</sup> century music, including tonal harmony, 16th- and 18th-century counterpoint, form, 20<sup>th</sup>-century techniques, Schenkerian analysis, the history of music theory, theory pedagogy (with involvement in class instruction), aural skills, keyboard, and a variety of special topics. Our comprehensive faculty regularly mentors individual academic research, preparing UNT graduates for a career of university teaching and research in music theory.

Learn more about UNT's Graduate Music Theory program and meet our faculty: mhte.music.unt.edu/theory



Teaching Assistantships and Fellowships with tuition waiver, competitive Master's and Dissertation Fellowships available. We will work individually with you to find the right financial support.

> CONTACT Dr. Frank Heidlberger, Professor, Division Chair Frank.Heidlberger@unt.edu, (940) 369 7542.

# Ph.D. Programs in Musicology and Theory

- We are a supportive community of faculty and graduate students located on a beautiful campus in a musically-rich city. With a low student-to-faculty ratio, individual attention is a hallmark of our department.
- All students accepted for the PhD program receive generous sixyear funding packages, with additional support for language study, research, and conference travel.
- Our graduates currently hold positions in research universities, conservatories, liberal arts colleges, and engineering schools, as well as arts institutions outside academia.
- We share an integrated view of musical scholarship: graduate coursework exposes all students to advanced study in musicology, ethnomusicology, and theory.
- Washington University also offers many opportunities for interdisciplinary study, with certificate programs in American Culture Studies, Women and Gender Studies, and Film and Media Studies.

#### Washington University in St.Louis

#### Musicology/Ethnomusicology Faculty

Patrick Burke: ethnomusicology, music of the United States, jazz, rock, race and ethnicity

Todd Decker: film music and musicals, the Broadway musical, popular music

Denise Elif Gill: medical ethnomusicology, Ottoman-Turkish and Islamic musics, gender and sexuality

Dolores Pesce: medieval motets, medieval and Renaissance music theory, Franz Liszt, Edward MacDowell

Alexander Stefaniak: 19th-century music, virtuosity, Schumann, music criticism, Romantic aesthetics

#### Theory and Composition Faculty

Ben Duane: texture, form, music cognition, computational modeling, 18th & early 19th-century music

Robert Snarrenberg: Schenker, metaphor and music analysis, Brahms

Christopher Stark: composition, 20thcentury theory and analysis, electronic music, postmodernism

Paul Steinbeck: improvisation, intermedia, the Association for the Advancement of Creative Musicians

#### music.wustl.edu

# NEW from NORTON

Stop by the Norton booth and identify the tone row featured on the cover of our music theory catalog for a chance to win an exciting prize. Winners will be announced at the conclusion of our reception on Friday evening. And while you're at the booth, check out our books and media.



P

#### **Concise Introduction to Tonal Harmony**

L. Poundie Burstein and Joseph N. Straus

With decades of teaching experience and a unique ability to get to the point, authors Poundie Burstein and Joe Straus use streamlined prose, along with carefully selected and annotated musical examples, to explain essential concepts, stripping away the details and exceptions that bulk up many theory texts. With Norton's new Know It? Show It! online pedagogy, students watch video tutorials as they read the text, then move on to online formative quizzes that help sharpen skills, and finally are prepared to tackle workbook assignments in print or online.



#### The Musician's Guide to Theory and Analysis

#### Third Edition

Jane Piper Clendinning and Elizabeth West Marvin

The Musician's Guide is a comprehensive package of theory and aural skills resources that can be mixed and matched for every classroom. With Norton's new Know It? Show It! online pedagogy, students watch video tutorials as they read the text, then move on to online formative quizzes that help sharpen skills, and finally are prepared to tackle workbook assignments in print or online. And *The Musician's Guide* still features the student-friendly prose and emphasis on real music that have made it popular with professors and students alike.

# NEW from NORTON



#### The Musician's Guide to Aural Skills

Third Edition

Paul Murphy, Joel Phillips, Elizabeth West Marvin, and Jane Piper Clendinning

With the new Third Edition, *The Musician's Guide to Aural Skills* has been thoroughly reorganized to guide students and instructors through the text. Links to written theory are emphasized throughout, so that written theory and aural skills are mutually reinforcing.



#### Introduction to Post-Tonal Theory

Fourth Edition Joseph N. Straus

Introduction to Post-Tonal Theory has been updated to help students identify important theoretical points and guide them through the process of analysis. And because the text is now published by Norton, this new edition offers a better value than ever.



#### The Study of Orchestration

Fourth Edition Samuel Adler

The Study of Orchestration is the only text that shows students how a master composer approaches orchestration.

Join us at events celebrating the publication of *Concise Introduction to Tonal Harmony* and *The Musician's Guide to Theory and Analysis*, Third Edition:

**The Twenty-First Century Theory Classroom**, a panel discussion, Friday, October 30, 12:30–1:30 PM, Mills 1 Room.

Norton text and media authors **Betsy Marvin**, **Joe Straus**, **Phil Duker**, **and Anna Gawboy** will discuss new approaches to their theory classes, from video lectures to model composition. Refreshments will be served.

W. W. Norton & Company Reception, Friday, October 30, 5-6 PM, Exhibits Hall.

#### Index

Adams, Kyle 64	Cubero, Diego 46
Agawu, Kofi 23	de Jong, Karst 36
Albrecht, Joshua 87	Deguchi, Tomoko 42
Arthur, Clair 37	Dobbs, Benjamin 29
Arthurs, Daniel J. 31	Downs, Benjamin 98
Ayers, William R. 102	Duncan, Stuart 70
Bell, Matthew 83	Dzhumanova, Lota 54
Bennett, James N. 73	Emmery, Laura 96
Blustein, Nathan Beary 76	Ewell, Philip 82
Brégégère, André 94	Franck, Peter 109
Buchler, Michael 77	Gallope, Michael 48
Burns, Chelsea 110	Geyer, Benjamin 33
Burton, Deborah 104	Goldman, Jonathan 48
Byros, Vasili 85	Gonzales, Cynthia I. 41
Cairns, Zachary 75	Gopinath, Sumanth 112
Cannon, Steven 72	Grant, Aaron 45
Carter-Ényì, Aaron 60	Grasso, Julianne 101
Chaloux, Devin 64	Guck, Marion 67
Chattah, Juan 38	Hansberry, Benjamin 93
Chenette, Timothy 65	Hartt, Jared C. 47
Collins, Denis 65	Hasegawa, Robert 88
Condit-Schultz, Nat 88	Hastings, Charise 46
Covach, John 41	Heetderks, David 81

Heidlberger, Frank 51	Lochhead, Judith 68
Hisama, Ellie M. 91	Love, Stefan Caris 31
Hoag, Melissa 38	Lumsden, Rachel 91
Hogrefe, Eric 40	Luong, Vivian 93
Hook, Julian 114	Lyzhov, Grigorii 54
Hubbs, Nadine 113	Manabe, Noriko 111
Hunt, Graham G. 86	Martins, José Oliveira 106
Huron, David 78, 113	Maus, Fred 68, 92
Inman, Samantha M. 107	McClimon, Michael 105
Iverson, Jennifer 51	McKay, John Z. 28, 66
Jarvis, Brian 58	Medina-Gray, Elizabeth 102
Jayasuriya, David 44	Michaelsen, Garrett 79
Jenkins, J. Daniel 52	Miller, Paul 114
Khannanov, Ildar 57	Mirka, Danuta 89
Kielian-Gilbert, Marianne 67	Mitchell, Nathaniel 116
Kim, Catrina S. 108	Miyake, Jan 114
Klein, Michael 113	Moseley, Brian 97
Klorman, Edward 85	Motazedian, Tahirih 57
LaCour, Darren 80	Mukherji, Somangshu 59
Laitz, Steven 38	Murphy, Nancy 63
Lavengood, Megan 75	Murphy, Scott 71
Leaman, Kara Yoo 42	Neidhöfer, Christoph 97
Lebedev, Sergey N. 53	Nobile, Drew 61
Lee, Gavin S. K. 43, 69	Noll, Thomas 36
Lehman, Frank 35	Nuss, Steven 36

Oddie, Jonathan 27 Ohriner, Mitchell 74 Pellegrin, Richard 34 Prosser, Simon 82 Quinn, Ian 61 Rabinovitch, Gilad 86 Rao, Nancy Yunhwa 70 Raz, Carmel 27 Reale, Steven Beverburg 100

Ricci, Adam 77

Root, Jena 38

Rothstein, William 104

Samarotto, Frank 99

Sayrs, Elizabeth 38

Schachter, Michael 32, 99

Schumann, Scott C. 116

Schutz, Michael 87

Segall, Chris 114

Shaftel, Matthew 38

Shanahan, Daniel 87

Sherrill, Paul 69

Short, Rachel 83

Shutko, Daniil 55

Smith, Peter H. 108

Snodgrass, Jennifer 38

Sofer, Danielle 50 Steinbeck, Paul 79 Stoessel, Jason 65 Stolz, Nolan 33 Stroud, Cara 39 Tan, Daphne 95 Tompkins, Daniel C. 95 Tsaregradskava, Tatiana 56 Tymoczko, Dmitri 65 Vitalino, Michael 72 Walden, Daniel 49 Ware, Evan 62 Wells, Robert 90 Wente, Allison 111 Westergaard, Peter 103 White, Christopher 61 Yust, Jason 36, 115

#### Second floor



#### Fourth floor



ST.LOUISARCH