

MUSIC THEORY MIDWEST'S TWENTY-NINTH ANNUAL CONFERENCE
UNIVERSITY OF WESTERN ONTARIO | MAY 18–19, 2018

THURSDAY, MAY 17

5:00–6:00 **Dinner for Workshop Participants (Location TBD)**

6:00–9:00 **Pre-Conference Workshop (Music Building, Room 140)**

FRIDAY, MAY 18

8:00 **Registration (Talbot College, Atrium)**

8:45–9:00 **Introduction and Welcome**

9:00–10:30

1: Poetics and Form in Popular Music
(Talbot College, Room 100)

Chair: Brett Clement, Ball State Univ.

A Comparative Study of Poetics in Jazz and Hip-Hop

Stephen Gomez-Peck
Indiana University

Embellishing the Verse-Chorus Paradigm: Max Martin and the Descant Chorus

Stanley Fink
Florida State University

The Dance Chorus in Recent Top-40 Music

Alyssa Barna
Eastman School of Music

2: Form and Function in Post-Tonal Music
(Talbot College, Room 101)

Chair: Rebecca Perry, Lawrence Univ.

Twelve-Tone Homophony: Texture, Form, and Comprehensibility in Schoenberg's Third String Quartet

Dan Viggers
Washington University in St. Louis

Rethinking Cadential Content and Function in Works by Alfred Schnittke

Anabel Maler
The University of Chicago

Consonance, Dissonance, and Large-Scale Form in Two Works of Sofia Gubaidulina

Noah Kahrs
Eastman School of Music

10:45–12:15

3: Pedagogy
(Talbot College, Room 100)

Chair: Jennifer Snodgrass, Appalachian State Univ.

Working Memory and Music Theory Pedagogy

Leigh VanHandel
Michigan State University

What Happens When Music Theory Pedagogy is Interleaved?

Michael Callahan
Michigan State University

What Are The Truly Aural Skills?

Timothy K. Chenette
Utah State University

4: Rhythm and Meter
(Talbot College, Room 101)

Chair: Lawrence Zbikowski, Univ. of Chicago

Terminological Entanglements: Conceptualizing Rhythm and Meter in Language and Music

Chantal Lemire
University of Western Ontario

Theorizing Quintuple and Septuple Grooves in Recent Rock Music

Scott Hanenberg
University of Toronto

The Imposition of Meter in the Revised Version of John Adams' *Shaker Loops*

Clifton Boyd
Yale University

12:15–2:00 **Lunch** (Executive Committee Meeting, **Music Building, Room 114**)

2:00–3:30

5: Timbre, Tuning, and Gesture
(Talbot College, Room 100)
Chair: Aleksandra Vojcic, Univ. of Michigan

Notational Practices and High Context Communities:
Caroline Shaw's *Partita for 8 Voices*
Sara Haefeli
Ithaca College

Time Travel and Theatrical Tuning: Spectralism's
Narratives and their Aesthetic and Cultural Implications
Joseph R. Jakubowski
Washington University in St. Louis

Gesture and Transformation in Joel Mandelbaum's
Thirty-One-Tone Keyboard Miniatures
William R. Ayers
University of Cincinnati CCM

6: Form & Function in Tonal Music
(Talbot College, Room 101)
Chair: Ellen Bakulina, Univ. of North Texas

In the Beginning of the Middle: Medial Functions
in the Binary-form Keyboard Music of J.S. Bach
Malcolm Sailor
McGill University

A Minor Diversion: Post-Medial Caesura
Insertions in Early Classical Sonata Forms
Rebecca J. Long
University of Massachusetts, Amherst

Repetition as Expansion: Large-Scale Sentential
Structures in Franz Schubert's Subordinate
Themes
Caitlin Martinkus
Georgia State University

3:45–5:15

7: Pitch-Class Transformations
(Talbot College, Room 100)
Chair: Julian Hook, Indiana Univ.

Expanding "Parsimony": Exploring an Extended
Definition of Parsimony in Pitch-Class Spaces of
Higher Cardinalities
Greg Hartmann
University of Cincinnati CCM

Diatonic Voice-Leading Transformations
Leah Frederick
Indiana University

Quality Control: Recontextualizing Harmonic Quality
Analysis Using the Discrete Fourier Transform
Ben Baker
Eastman School of Music

8: Song, Timbre, and Voice
(Talbot College, Room 101)
Chair: Victoria Malaway, Macalester College

Prosody to Song: The Curious Case of Hungarian
Art Song
Sara Bakker
Utah State University

"Hounds of Love" and Hounds of Learning:
Pop/Rock Timbres in the Undergraduate Theory
Classroom
David Heetderks
Oberlin College & Conservatory

Representations of the "Female Voice" in Kesha's
Rainbow
Chelsey Hamm
Missouri Western State University

5:45–7:30 **Graduate Student Pizza Dinner**

SATURDAY, MAY 19

8:00 Registration (Talbot College, Atrium)

9:00–10:30

9: Narratives and Representations

(Talbot College, Room 100)

Chair: Andrew Pau, Oberlin College & Cons.

Fantasy and Catharsis: When the Virtual Agent
Creates New Fictions

Ian W. Gerg

Austin, TX

Phrase-Rhythmic Asymmetry and Loss in Ravel

Damian Blättler

Rice University

Musical Representations of the Surreal: Interval
Patterns and Tonal Objects in Thomas Adès's

Mazurkas

Brian Moseley

SUNY Buffalo

10: Historical Approaches to Analysis

(Talbot College, Room 101)

Chair: Kristen Wallentinsen, U. of N. Colorado

Analyzing Josquin Canons through Improvisation

David Geary

Indiana University

Fétis's and Riemann's View on Sequences: A
Reappraisal

Marie-Ève Piché

McGill University

Dissociating Sonority and Function: Chromatically
Altered Diminished-Seventh Chords and Their Role
in Analyzing Late Nineteenth-Century Tonality

Kyle Hutchinson

University of Toronto

10:45–12:15

11: Between Form & Genre: "Se cerca, se dice"

SPECIAL SESSION

(Talbot College, Room 100)

Chair: Gregory Decker, Bowling Green State Univ.

"Se cerca, da capo"

Paul Sherrill

The College of Wooster

The "Se cerca" Script

Nathaniel Mitchell

Princeton University

"Se cerca, se dice" and Rondò Arias

Matthew Boyle

Indiana University

12: Single, Double, and Hybrid Tonics

(Talbot College, Room 101)

Chair: David Heetderks, Oberlin College & Cons.

Double-Tonic Complexes and Bistable Images in
George Gershwin's *Concerto in F* (1925)

Thomas Posen

McGill University

Single-Tonic and Single-Scale Systems in Rock Music

Brett Clement

Ball State University

Hybrid Tonics in Recent Pop Music

Ben Duinker

McGill University

12:15–2:00 Lunch

2:00–3:30

13: Cadences and Finales

(Talbot College, Room 100)

Chair: Christopher Segall, Univ. of Cincinnati, CCM

Disguised Cadences in Rachmaninoff's Songs

Ellen Bakulina

University of North Texas

Functional Displacement in Prokofiev's Sonata-
"Rondo" Finales

Rebecca Perry

Lawrence University

The Problem of Closure in Neo-Tonal Music

Clare Sher Ling Eng

Belmont University

3:45–4:30 Business Meeting (von Kuster Hall, Music Building)

4:30–5:30 Keynote Address (von Kuster Hall, Music Building)

"What I Learned from Schoenberg, and Where to Go from Here"

Dr. J. Daniel Jenkins (University of South Carolina)

6:30 Banquet (Windermere Manor)

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ABSTRACTS

FRIDAY, MAY 18, MORNING

9:00–10:30

1: Poetics and Form in Popular Music (Talbot College, Room 100)

“A Comparative Study of Poetics in Jazz and Hip-Hop”

Stephen Gomez-Peck, Indiana University*

Jazz and hip-hop share many aesthetic and cultural qualities, but despite numerous scholarly discussions that peripherally liken the two genres, a thorough investigation of musical similarities and differences between the two genres has yet to be taken on. Using tools originally developed to analyze flow in hip-hop, this paper explores some musical features shared by jazz and hip-hop as well as some of the characteristics unique to each music. I also seek to establish the idea of “poetics in jazz” as a novel and worthwhile way of listening to improvised jazz solos.

I modify the analytical approaches of Adams (Adams, 2008 and 2009) and Komaniecki (Komaniecki, 2017) to treat improvised jazz solos of Dexter Gordon, Harold Land, and Clifford Brown as if they were raps. This comparison of jazz and hip-hop on the same analytical playing field shows that while several essential poetic features—including line rhyme, extended assonance, internal rhyme, and enjambment—are employed in both genres, several significant differences stand out including the metrical placement of line rhymes and the length of marked poetic utterances.

“Embellishing the Verse-Chorus Paradigm: Max Martin and the Descant Chorus”

Stanley Fink, Florida State University*

Producer and song-writer Max Martin has written or co-written 22 *Billboard* Hot-100 number-one hits, from Britney Spears’ “...Baby One More Time” (1999) to Justin Timberlake’s “Can’t Stop the Feeling!” (2016). Though most songs on which Martin shares a credit as co-writer and/or co-producer are straightforward examples of verse-chorus paradigms (as described by Osborn 2013), such songs often include a special formal category that has thus far eluded description. After the bridge, these songs sometimes include a completely new melody for the chorus—with slight variations in the lyrics. I describe this formal section as the *descant chorus* and analyze several prototypical examples from Martin’s output.

In some of the most ornate song forms in which Martin shares credit, descant choruses combine with notable tonal features to express the text. Borrowing Mark Spicer’s (2017) concept of fragile and emergent tonics, in combination with Adam Ricci’s analytical approach to pump-up modulations (2017), I demonstrate how melody and harmony interacts with form to express the text in these songs. I conclude by situating the concept of the descant chorus within Martin’s total output as a song-writer/producer. While not every song in this corpus includes a descant chorus, the majority feature continuous melodic variations during the choruses and textural contrast after the bridge.

“The Dance Chorus in Recent Top-40 Music”
Alyssa Barna, Eastman School of Music*

Contemporary trends in popular music incorporate timbres, formal structures, and production techniques borrowed from Electronic Dance Music (EDM). The musical surface demonstrates this clearly to the listener; less obvious are the modifications made to formal prototypes used in rock and popular music. In this paper, I articulate a new Top-40 formal type inspired by EDM techniques: a modified verse-chorus form that employs what I call a dance chorus. Following the verse and chorus, a dance chorus is an intensified version of the chorus that retains the same harmony and contains the hook of the song, which increases memorability for the audience. This hook is often simplified to a single word or phrase in order to promote dancing rather than singing along. I argue that the specific inclusion of a dance chorus is a result of pop artists collaborating directly with EDM producers and DJs. I eschew the term 'post-chorus' because it implies a rhetorically subordinate relationship to the previous chorus and overlooks the important function of this section to a live audience. The songs that form the base for analysis are widely regarded as pop music; they differ greatly from traditional EDM genres in the ways in which they are consumed and produced. I conclude my analyses with a connection to theories of embodiment and dance. Since the dance chorus is, naturally, intended to promote movement, it is important to analyze visual media such as live performances and music videos to support formal analysis.

9:00–10:30

2: Form and Function in Post-Tonal Music (Talbot College, Room 101)

“Twelve-Tone Homophony: Texture, Form, and Comprehensibility in Schoenberg’s Third String Quartet”

Dan Viggers, Washington University in St. Louis*

Concerning perceptual difficulty, Schoenberg criticism presents a dilemma: *The Agony of Modern Music* depicts Schoenberg as unconcerned with intelligibility and musical tradition; on the other hand, *The Pleasures of Modernist Music* faults Schoenberg for “compromising” with audiences, finding a contradiction between his use of complex pitch techniques with traditional forms. This presentation aims to counter those ideas and to argue that Schoenberg did attempt to make his music comprehensible to his audience, and that his use of traditional textures and forms did not represent a contradiction.

I argue that Schoenberg was aware of the complexities of his twelve-tone style, and took conscious efforts to enhance the intelligibility of his works. While the twelve-tone technique provided his works with coherence and enabled him to write longer instrumental forms, Schoenberg’s adoption of homophonic textures, use of developing variation, and restoration of textural-formal techniques from the common era enabled him to provide comprehensibility to these works.

In this talk, I demonstrate the importance of homophony in Schoenberg’s Third String Quartet (1927). I use recent studies in texture theory to demonstrate how homophony aids Schoenberg’s developing variation technique: a homophonic form of presentation in which important structural information is concentrated in a principle melody. Second, I demonstrate how Schoenberg articulated traditional formal models using textural cues from the common-practice era to provide comprehensibility to his works, focusing on how texture delineates form, creates a sense of progression, and signals formal function.

“Rethinking Cadential Content and Function in Works by Alfred Schnittke”
Anabel Maler, The University of Chicago*

Terms borrowed from theories of Classical form appear with surprising frequency in scholarly literature on post-tonal repertoires. But despite their pervasiveness, these terms are generally not well-defined. In this paper, I use Alfred Schnittke’s *Viola Concerto* and other polystylistic works to explore the complexity of meaning taken on by one such term, “cadence,” when it is transplanted into post-tonal contexts. In grappling with Schnittke’s unorthodox cadential gestures in the concerto, I face not simply an analytical challenge, but a definitional conundrum—and one that requires an expansion of the definitional frame.

My argument revolves around two types of cadences found in the first movement of the *Viola Concerto*: the dissonant, post-tonal cadence of mm.7-8, which occurs via chromatic voice-leading in contrary motion and is repeated three times in ever-expanding iterations; and the decontextualized contrapuntal cadence in movement’s final ten measures. By bringing into conflict different kinds of closure, I propose that Schnittke asks the listener what a cadence can mean in a post-tonal context. I argue that by confronting the difficulties of defining the cadence in the *Viola Concerto*, we can come to a better understanding of what “cadence” signifies in post-tonal music, and more broadly.

“Consonance, Dissonance, and Large-Scale Form in Two Works of Sofia Gubaidulina”
Noah Kahrs, Eastman School of Music*

Although Sofia Gubaidulina is one of the most well-established composers of the last few decades, her music has received little English-language analytical attention. Her music is most often discussed rather narrowly in relation to the rebirth of spirituality in late Soviet society, and detailed discussions of her music tend to focus primarily on her religious symbolism and compositional preplanning, without considering how a piece might stand on its own.

In this paper, I examine how Gubaidulina’s structural preplanning can contribute to an informed hearing of two of her works. In particular, I present close readings of her *On the Edge of the Abyss* and *Meditation on the Bach Chorale* “*Vor deinen Thron tret ich hiermit.*” Sketches at the Paul Sacher Stiftung show that *Meditation* is structured around a conflict between the golden section and several other ratios. Comparing these competing ratios’ positions in the score to Gubaidulina’s published interviews, we can identify specific sections of *Meditation* as consonant or dissonant. These sections are distinguished not only by pitch content, but also by timbre, instrumentation, and tempo, suggesting that consonance and dissonance are not, for Gubaidulina, exclusive to pitch space.

Relating *On the Edge of the Abyss* to the analytical apparatus developed from *Meditation*, we can identify the same structural principles. Extrapolating from the role of contrasting timbres, instrumentations, and tempi in the overarching form of *Meditation*, I argue that Gubaidulina’s music can be understood more generally—even without sketches—through the lens of large-scale opposition of consonance and dissonance.

10:45-12:15

3: Pedagogy (Talbot College, Room 100)

**“Working Memory and Music Theory Pedagogy”
Leigh VanHandel, Michigan State University**

Recent research by VanHandel (2012) and Rogers et al. (2017) have provided increasing support for the frequently conjectured link between the cognitive processes involved in music theory (specifically, fundamentals) and those in mathematics. Students who struggle with music theory frequently also exhibit difficulties with basic mathematics properties and operations. This presentation investigates what may be an underlying cause of these difficulties – the role of working memory in education in general and music theory learning in particular.

This presentation introduces various types of memory and discusses how each relates to the process of learning with a focus on music theory pedagogy. I then take a deeper look at visuospatial working memory in particular to understand the crucial role it plays in mathematics ability and its potential correlation with music theory ability.

I conclude with a discussion of how to identify students that may have a working memory deficit, and of how to reduce cognitive load to minimize the effect of a working memory deficit in testing situations. I will provide illustrations of common music theory fundamentals question types and offer suggestions for rewriting and reframing of questions, as well as other classroom-based techniques, to minimize cognitive load.

The presentation includes a demonstration of a music theory fundamentals task designed to challenge the working memory of the audience, to illustrate how a student with a working memory deficit may be at a disadvantage when processing information in the music theory classroom. In other words: yes, there will be a quiz.

**“What Happens When Music Theory Pedagogy is Interleaved?”
Michael Callahan, Michigan State University**

Is it better to present students with five impressionist paintings, then five symbolist ones (blocking), or to alternate among the three styles in an interleaved presentation? Should physics students solve ten problems requiring Equation A, then ten requiring Equation B, or instead be confronted immediately with having to choose the appropriate equation for each problem in a mixed set? The intuitive advantages of blocking (e.g., clarity, scaffolded practice) have been shown by research, perhaps counterintuitively, to be outweighed by the positive effects of interleaving on long-term retention; and not despite the more effortful, struggle-inducing nature of interleaved pedagogy, but precisely *because* of these so-called “desirable difficulties.”

This presentation explores whether undergraduate music theory, a subject that is often taught overwhelmingly through grouping, could—or should—instead be organized in an interleaved manner. I apply the concept to some of the mainstay modules of the theory core, contrasting it with the order of presentation in textbooks, and describe my interleaved redesign of a third-semester undergraduate course, which I taught during fall 2017 while gathering data in a formal impact study. All of the essential topics and terminology were laid onto the table during the first six weeks, and placed into dialogue with each other from their very first introduction, which freed students and me to synthesize these ideas in three skill-oriented units during the last ten weeks of the semester. The results of the study attest to interleaving as an imperfect, but nonetheless worthwhile and highly impactful course-design procedure.

“What Are The Truly Aural Skills?”
Timothy K. Chenette, Utah State University

The current approach to organizing an aural skills class, judging from chapter titles of textbooks, is the result of this multiplication problem:

(sight reading and dictation) x (content and order of a music theory curriculum)

This model needs to be critiqued on three counts. First, as Klonoski argued, we do not know if “the sequence of topics typically found in tonal theory texts... also represents the optimal perceptual ordering.” Second, it is not clear why advanced theoretical topics deserve chapters in an aural skills text while equally aural topics from other fields do not. Finally, the explicit focus on “written” theory skills leaves the development of truly perceptual skills mostly implicit. To address these critiques, we need to either reframe or rethink our teaching by answering: which skills are truly, and most fundamentally, aural?

I propose that what makes a skill fundamentally aural is the degree to which it directly engages working memory and the correlated ability to control attention. All listening and performing activities rely on these skills. Most music-theoretical topics, however, rely on some degree of theoretical mediation between aural stimulus and cognitive processing.

The most radical interpretation of this proposal would suggest a completely new model of aural skills instruction. Yet this presentation will also suggest less-radical responses such as de-emphasizing tasks based on logical distinctions that are less obvious in perception, creating chapters in textbooks explicitly focused on cognitive skills, and opening up aural skills classes to skills derived from fields outside music theory.

10:45–12:15

4: Rhythm and Meter (Talbot College, Room 101)

“Terminological Entanglements: Conceptualizing Rhythm and Meter in Language and Music”
Chantal Lemire, University of Western Ontario*

Studies of rhythm in music and language share a long history of mutual influence. In this paper, I explore how key concepts, terms, and symbols developed for the purposes of studying linguistic rhythm have been appropriated for the study of musical rhythm, and vice versa. While concepts like ‘rhythm,’ ‘meter,’ ‘beat,’ and ‘stress’ permeate both musical and phonological theories of timing, the terms themselves seem to mean something very different in the mind of a phonologist versus a music theorist. To clarify these terminological entanglements, I examine the intersections between two theories that uniquely re-envision aspects of rhythm and meter: Bruce Hayes’s theory of metrical stress (1995) and Christopher Hasty’s theory of rhythmic projection (1997). The parallels between the two theories shed new light on the various concepts that permeate theories of linguistic and musical rhythm. Both Hasty and Hayes seem to propose closely related ideas about rhythm and meter, as the phonological concept of rhythm—as articulated in the work of Hayes and other metrical phonologists—encompasses the music-theoretical conceptualization of meter *as* rhythm. Through comparative applications of the two theories, I reflect on how the concepts of rhythm, meter, beat, and stress relate across musical and phonological theories, and consider what we can learn about the nature of rhythm in music and language by exploring this relationship.

“Theorizing Quintuple and Septuple Grooves in Recent Rock Music”
Scott Hanenberg, University of Toronto*

Irregular-meter grooves define the sonic palettes of many progressive and alternative rock genres and artists. While recent scholarship has demonstrated the analytical value of studying metrically irregular rock music, common subdivision patterns and the instrumental cues that express them remain under-theorized. To better understand irregular rock grooves, I examine drumbeat articulations. By contrasting metrically irregular drumbeats with the standard 4/4 backbeat, the distinguishing features of different irregular grooves come into sharp focus. In this paper I present findings on the most common irregular meters—quintuple and septuple—within a corpus of 240 songs released since 1990. These two cardinalities are especially instructive as models for irregular patterning: each bears a distinct relationship to regular metric archetypes and reveals a characteristic approach to irregularity.

Among quintuple patterns we find a multitude of subdivisional possibilities expressed through a variety of drumbeats. Of eight 5/4 drumbeat archetypes and two common 5/8 possibilities, most concern paterings of kick and snare drums that vary the standard rock backbeat. All ten of these archetypes are well represented in my corpus, attesting the diversity of quintuple grooves. Conversely, septuple patterns are strikingly consistent, usually retaining 4/4 backbeat elements. Nearly half of the 7/4 grooves I surveyed begin with what could be construed as a 4/4 measure, with standard backbeat accompaniment, while 85% of 7/8 examples adopt the backbeat (with a local deletion of an eighth note). Septuple grooves thus negotiate a space between the unpredictable irregularities of quintuple meters and the predictable regularity of the 4/4 backbeat.

“The Imposition of Meter in the Revised Version of John Adams’ *Shaker Loops*”
Clifton Boyd, Yale University*

Though many are familiar with John Adams’ *Shaker Loops* (1982) for string orchestra, it is a lesser-known fact that the piece was originally published as an ametric, modular work for string septet in 1978. Adams states in the prefatory material to the string orchestra version that it “is, in effect, one of the many possible realizations of the modular version, [with] all repeats ... written out.” This description, however, is terribly understated, given the numerous alterations contained in the revised version. Moreover, borrowing Richard Cohn’s terminology (2018), it does not highlight the work’s shift from having only minimal meter (between sixteenth-note and quarter-note pulses) to possessing deep meter (with the addition of time signatures).

This paper argues that the experiences of the conductor, performers, and audience alike undergo a remarkable shift due to the imposition of deep meter on a previously minimally metric work. Through an analysis of the work’s first movement, “Shaking and Trembling,” I will explore how Adams blurs the line between composer and conductor in his rewriting of the piece for string orchestra. Furthermore, by sending the 1978 version into near obscurity, Adams exerts a different form of compositional authority, discouraging renditions that differ from the revised version while promoting one that cannot be created from the original modular version. I conclude by considering how the work, a staple within the minimalist repertoire, has been received over the last several decades in both its forms, and how it demonstrates larger trends in minimalist music composition and consumption.

FRIDAY, MAY 18, AFTERNOON

2:00–3:30

5: Timbre, Tuning, and Gesture (Talbot College, Room 100)

“Notational Practices and High Context Communities: Caroline Shaw’s *Partita for 8 Voices*”
Sara Haefeli, Ithaca College

The unpublished score to Shaw’s *Partita for 8 Voices* is prefaced with this remarkable statement: “The 2012 recording by Roomful of Teeth can be considered an essential part of the score. Many sounds and gestures cannot be notated in a conventional way, and the composer encourages drawing on a variety of sources available with today’s technology to realize this piece with other ensembles in the future.” Questions arise from such a statement: In what way can a *recording* be considered part of a *score*? And, to what extent does this work point out the limits of *all* musical notations as less-than-prescriptive documents?

In order to study how the score of Shaw’s *Partita* is incomplete without the recording, I draw on Eduard Hall’s anthropological theory that communication within high context cultures leaves much “unsaid” because the speakers share common experiences (1976). Shaw’s notations are created her own performance group with unique training and strong face-to-face interactions not easily transferable or communicable to outsiders. The score does not *control* the sonic output, but rather inspires engagement in musical practice guided by the recording. Drawing on scholars who argue that timbre is meaningful because of its close association with embodiment (Cusick 1998; Mead 1999; Reed 2005), I argue that *Partita*’s most meaningful moments are non-notatable moments of timbral change. Without the recording, the score is like early music notations or ethnographic transcriptions—it is a mnemonic device created for a small group of insiders.

“Time Travel and Theatrical Tuning: Spectralism’s Narratives and their Aesthetic and Cultural Implications”
Joseph R. Jakubowski, Washington University in St. Louis*

“We are musicians and our model is sound not literature, sound not mathematics, sound not theater, visual arts, quantum physics, geology, astrology, or acupuncture” (Grisey 2008). When Gérard Grisey wrote this oft-cited phrase, he seemed to propose extending the concept of absolute music to absolute sound, resulting in a music that baldly demonstrates sonic properties. Yet Grisey later contradicted his maxim by incorporating mathematical abstractions, Egyptian mythology, and astronomical phenomena into his compositions. Clearly there is more to Spectralism than the expounding of acoustic ideals.

This paper explores the ways in which Spectral composers embed elements of narrative in musical structures and explanatory discourse. First, I consider the narrative underpinnings of Spectral theory in analysis of Murail’s *Time and Again* (1985). Murail justifies his compositional decisions with narrative analogies, borrowing the title of Clifford Simak’s novel (1951) and referencing cinematic techniques (flashback) and science fiction tropes (time travel). Second, I scrutinize the stories that composers tell through their music, interpreting their narrative choices as cultural-aesthetic value statements (Pasler 1993; Almén 2008; Klein 2014). I analyze Grisey’s ironic upending of musical, cultural, and narrative-formal expectations in *Les Espaces Acoustiques* (1974–86), relating his choices to aesthetic concerns and contemporaneous events, particularly the student protests in May ’68 (Drott 2013). Narrative analysis offers an alternative to structuralist and prescriptive approaches, suggesting how we can situate Spectralism in its composers’ writings and its historical, cultural, and intertextual context (Klein 2005).

“Gesture and Transformation in Joel Mandelbaum’s Thirty-One-Tone Keyboard Miniatures”
William R. Ayers, University of Cincinnati CCM*

This paper uses Joel Mandelbaum’s *Four Miniatures* (1984) for the thirty-one-tone archiphone to examine the connection between physical performance gestures and perceived musical transformations. The topics of gesture and transformation have been connected since the outset of transformational theory; Lewin’s *GMIT* (1987) provided a basis for the treatment of musical intervals as “characteristic gestures” that may be performed or enacted. This paper considers these elements in two separate but isomorphic spaces, the physical space of the generalized keyboard in which gestures occur and a musical space (in this instance a corresponding *Tonnetz*) that maps pitch transformations in thirty-one-tone equal temperament. Focusing on the miniature titled “Triangulation,” this paper considers Lewin’s transformational attitude as a basis for understanding how the physical gestures of the performer on the archiphone keyboard invite the listener to actively participate in the musical transformations.

Mandelbaum’s notes for “Triangulation” provide gestural indications that demonstrate how the piece should be visualized as triangular partitions of the keyboard; treating the piece as a series of triangular partitions that are performed in a particular order can assist a difficult performance on a generalized keyboard without the tactile information of a standard piano or organ. The archiphone’s generalized keyboard layout allows for unique gestural transformations (rotation, expansion, etc.) that generate musical content and structure, ultimately connecting the physical and musical spaces through the performer’s bodily actions. This paper demonstrates that the gestural actions used in the physical performance space generate a cohesive design in the musical space.

2:00–3:30

6: Form and Function in Tonal Music (Talbot College, Room 101)

“In the Beginning of the Middle: Medial Functions in the Binary-form Keyboard Music of J.S. Bach”
Malcolm Sailor, McGill University*

I adapt William Caplin’s theory of formal functions to Bach’s binary-form keyboard music and show how we can thereby illuminate its formal logic—how each passage “expresses [its] own location within musical time” (Caplin 2010). Using Bach’s binary-form keyboard music as a case study, I demonstrate that a new phrase function type, *mixed presentation/continuation*, is ubiquitous following non-final cadences in Bach’s music. Like presentation function, this new function (re-)establishes the characteristic melodic-motivic material of a piece, as well as its initial grouping, harmonic, and surface rhythm. It does so, however, within an *unstable* harmonic context more akin to continuation function. Through its presentational features, mixed presentation/continuation expresses a local “beginning,” a relaunch of initiatory formal procedures, while through its continuational features, it expresses a higher-level “middle,” as part of the larger tonal motion of the movement. It therefore concisely conveys its position at a “new beginning in the middle.”

The harmonic instability of mixed presentation/continuation is most often achieved by *de-tonicization*: the immediate destabilization of a cadentially confirmed tonic by its treatment as a pivot chord en route to another tonal area. Despite the near-universal presence of this technique in Bach’s music, it has rarely been remarked upon, although particular schemas that effect such destabilization have been described (e.g., Brody 2011). I argue that together, mixed presentation/continuation and de-tonicization are largely responsible for the formal momentum with which Bach’s music carries us from beginning to end.

“A Minor Diversion: Post-Medial Caesura Insertions in Early Classical Sonata Forms”
Rebecca J. Long, University of Massachusetts, Amherst

This paper concerns early- and mid-eighteenth century Type 2 sonata forms by a variety of composers including Boccherini and Haydn. It identifies a set of modestly scaled syntactic insertions between the medial caesura (MC) and secondary theme areas in major-mode sonata-form movements. They occur in the (unprepared) dominant minor and end on the dominant of that key. After this passage’s conclusion, the secondary theme follows in the dominant major. These insertions are difficult to classify: they form a part of neither the transition nor the secondary theme. This paper will discuss multiple examples of this phenomenon and its potential treatment by Heinrich Christoph Koch, Hepokoski and Darcy, and Caplin.

None of these labels truly captures how a modern listener or analyst perceives the form. Koch’s sonata form, though flexible, lies at too great a historical distance from the modern understanding. An analysis through Hepokoski and Darcy minimizes the effect of the moment by joining it with the normative secondary theme that follows. I propose the term “extrinsic phrase,” which incorporates the flexibility inherent in Koch’s work within the modern conception of sonata form, to describe these insertions. Examples of extrinsic phrases come from a variety of works including: a string trio by Luigi Boccherini (G. 79), a violin sonata by Pierre Gaviniès (op. 3, no. 1) and an early string quartet by Joseph Haydn (op. 1, no. 2).

“Repetition as Expansion: Large-Scale Sentential Structures in Franz Schubert’s Subordinate Themes”
Caitlin Martinkus, Georgia State University

Scholars of form-functional theory have long been interested in the organization of subordinate theme groups in classical and romantic sonata forms (Caplin 1987, 1991, 1998; Schmalfeldt 1992, 2011; Vande Moortele 2016). Despite this, close readings of Franz Schubert’s subordinate themes are rare. I analyze Schubert’s first-movement sonata forms, focusing on processes of structural expansion in three subordinate themes: the C Major Symphony (D. 944), the C Major String Quintet (D. 956), and the C Minor Piano Sonata (D. 958). These works exemplify a broader trend in Schubert’s oeuvre: in each, repetition functions intrathematically, participating in processes of structural expansion within the framework of an overarching, large-scale sentential design.

Following the work of BaileyShea (2002/2003) and Vande Moortele (2011), I abstract an underlying template of sentential phrase construction, tight-knit + tight-knit + loose, to describe relationships between thematic restatements in sentential structures. I consider the first iteration of a theme or phrase and its repetition as tight-knit, forming a large-scale presentation, while the following loose section typically exhibits characteristics of continuation function and (often) leads to a PAC. Schubert’s sentential designs demonstrate the subsuming of seemingly paratactic structures into the hypotactic discourse of sonata form. The treatment of repetition in D. 944, D. 958, and D. 956 momentarily delays the perception of a unit’s formal function; however, the third thematic statement—initiating processes of retrospective reinterpretation—brings into focus the overarching structure of these expanded subordinate themes, and makes clear the role of repetition in their formal construction.

3:45–5:15

7: Pitch-Class Transformations (Talbot College, Room 100)

“Expanding ‘Parsimony’: Exploring an Extended Definition of Parsimony in Pitch-Class Spaces of Higher Cardinalities”

Greg Hartmann, University of Cincinnati CCM*

Parsimonious voice leading has been well studied for tonal music, but the existing literature defines parsimony in a way that severely limits its application to pitch-class spaces with a cardinality larger than 12. Many authors such as Cohn, Callendar, Childs, Douthett and Steinbach, have written about parsimony, and while there is no single standard definition, each of their definitions allows no more than two steps of voice leading motion in a single voice. Instead, allowing the equivalent of one standard whole step of voice leading motion (up to $1/6$ of an octave or $c/6$ steps) in any cardinality c prevents the motion from becoming imperceptibly small at higher cardinalities and allows for parsimonious trichords in cardinalities that are not a multiple of three, stipulated as necessary by Cohn.

This expanded definition not only allows us to more fully understand the voice leading structures in microtonal pieces, but also reveals parallels between techniques of microtonal composition and the more well-studied techniques of tonal composition. For instance, I demonstrate that it uncovers operations in microtonal music analogous to the familiar Neo-Riemannian P, L, and R operations. Overall, I show that an extension in the definition of parsimony reveals structures in microtonal music analogous to structures in tonal music.

“Diatonic Voice-Leading Transformations”

Leah Frederick, Indiana University*

Recent approaches in mathematical music theory have developed ways to describe voice leadings between various kinds of sonorities. Geometric theory has shown that the voice-leading space of seven-note scales within a chromatic (mod-12) universe shares the same structure as the voice-leading space of three-note chords within a diatonic (mod-7) universe (Tymoczko 2011). In transformational theory, the algebraic group of signature transformations (Hook 2008) conveys similar information about voice-leading relationships between scales; this paper presents the analogous transformational system for diatonic triads.

The transformation group acts on a set of 21 objects: the seven diatonic triads differentiated by their three closed-position inversions. Application of the transformation v_1 transforms the triad by ascending, single-step motion; repeated application of v_1 generates the entire group, with cyclic group structure C_{21} . The group can alternatively be generated by two different transformations: diatonic transposition, t_1 , and triad rotation, r_1 . This transformational system can be used to describe the motion of the upper three voices of a diatonic progression. Applying these transformations to a progression corresponds to transposing and/or changing the voicing of its upper voices.

The group can be expanded to include open-position triads; however, all triads must be complete. Nonetheless, similar information about chord voicing in progressions containing incomplete triads and seventh chords can be captured by visualizing the progressions as paths through a mod-7 PT -space. By treating these paths as objects in a transformational system, some transformations of the original system can be generalized as mathematical rotations and reflections in the geometric space.

“Quality Control: Recontextualizing Harmonic Quality Analysis Using the Discrete Fourier Transform”
Ben Baker, Eastman School of Music*

The discrete Fourier transform (DFT) provides a robust tool for modeling intuitions about harmonic quality. As outlined in recent work by Ian Quinn, Jason Yust, and Emmanuel Amiot, the component magnitudes of a pcset’s DFT may be interpreted as numerical measures of affinity with familiar harmonic qualities. DFT analysis often treats these magnitudes as implicitly normalized. Although this normalization is mathematically justifiable, it relies on assumptions that often go unacknowledged. For example, the range and distribution of potential magnitude values varies by both set class cardinality and DFT component. In other words, in the eyes of the DFT, set class harmonic quality is a terraced phenomenon, and there exist many more terraces for diatonicism (24) than, say, for octatonicism (9).

Differences like these provide critical context for DFT-based assessments of harmonic quality. I argue that DFT magnitude values are best understood against the backdrop of the relevant DFT extension—the DFT’s output for all pc objects of a given type. After examining the DFT’s set class extension, I generalize beyond set classes, treating them as a particular type of pc-distribution, which can contain integer- and real-value-weighted pcs (Yust 2015). Analytical decisions about three specific features of a pc-distribution type constrain the relevant DFT extension; in several brief analyses, I demonstrate how this thoughtfully constrained context lends power and precision to the harmonic quality claims analysts can make using the DFT.

3:45-5:15

8: Song, Timbre, and Voice (Talbot College, Room 101)

“Prosody to Song: The Curious Case of Hungarian Art Song”
Sara Bakker, Utah State University

The Hungarian language is unique among European languages. Its closest linguistic neighbors are not near its geographic borders. Although linguistically isolated, Hungarian composers are raised in the Western art-music tradition. Hungarian art song is artistically similar to other European art song in terms of its musical language and instrumentation, yet must grapple with a special challenge: the language’s distinctive musical elements. Spoken Hungarian has four distinguishing rhythmic and melodic shapes, all of which must be clearly articulated for semantic disambiguation. Tracking these linguistic traits, I outline and briefly model an approach to analyzing Hungarian text-setting that accounts for specific words and specific musical contexts. I share meta-data on four 20th-Century Hungarian composers, and also use traditional musical analysis to identify ways in which their text-setting functions as an interpretation of the text.

“‘Hounds of Love’ and Hounds of Learning: Pop/Rock Timbres in the Undergraduate Theory Classroom”
David Heetderks, Oberlin College & Conservatory

Discussing pop/rock songs in an undergraduate class often presents a challenge: while traditional theory primarily focuses on helping students understand pitches and rhythms, a rock track affords much of its expressive meaning through non-pitch elements, such as timbral quality, production, and texture. Using Kate Bush’s song “Hounds of Love” (1985) as a case study, my presentation offers a method that helps students attend to distinctions in timbre and discuss what meanings they elicit. The method is as follows: (1) I play the track in short segments to isolate each novel sound and prime students for its surprise. (2) After each segment, I ask the students to describe, based on the sounds they hear, the song’s protagonist and sonic environment, and to make predictions about how the song will continue. (3) After students have made their initial observations, I refine them by playing for them “comparison” samples, which are synthesized sounds or clips from other songs that help students more precisely recognize timbral qualities, intertextual allusions, and expressive implications. The method of generating meaning from timbre draws from research by Blake, Camilleri, Cox, Moore, Zak, and others. My presentation will include examples of student responses and demonstrate how comparing each segment to other sounds allows them to more precisely define physical and rhetorical features of timbre. The method can be adapted to other songs, and it helps music students reflect on the potential for communication offered by even subtle variations in texture.

“Representations of the ‘Female Voice’ in Kesha’s *Rainbow*”
Chelsey Hamm, Missouri Western State University

The style of Kesha’s 2017 album *Rainbow* starkly contrasts with her previous recordings, *Animal* (2010) and *Warrior* (2012), *Animal* being described as a “successful white-girl rap [album],” and *Warrior* “a full-blown dive into raunchy rock.” However, *Rainbow* establishes a new sound, creating a sense of incongruity with Kesha’s previous works. Instead of her earlier stylistic features such as rapped lyrics, extreme auto-tuning, and over-produced vocals, *Rainbow* introduces natural timbres, spoken words, and her first use of head voice.

Kesha’s head voice in *Rainbow* is marked in opposition to her chest voice, including her characteristic rapping. The expressive effect of this vocal timbre is atypically disruptive, warranting interpretive reflection. I argue that Kesha’s utilization of head voice in *Rainbow* is best understood as an instance of Susan McClary’s “female voice,” signified through a strongly gendered feminine timbre which is repeatedly contrasted with a more “masculine” chest voice. Kesha’s “female voice” thus reinforces central textual, formal, and structural elements in the album.

This paper considers moments where female subjectivity is coordinated through precise and calculated vocal timbres throughout *Rainbow*, including the tracks “Praying,” “Hymn,” and “Woman.” Because analyses of Kesha’s music are largely absent in the music theoretical literature, this essay’s methodology draws from the works of popular music specialists and music critics including Kate Heidemann, Robert Hatten, Nicola Dibben, and McClary.

SATURDAY, MAY 19, MORNING

9:00–10:30

9: Narratives and Representations (Talbot College, Room 100)

“Fantasy and Catharsis: When the Virtual Agent Creates New Fictions”

Ian W. Gerg, Austin, TX

Chopin’s Nocturne in F-sharp minor, Op. 48, no. 2 has posed an analytical and interpretive problem for musicians since its publication in 1842. On the surface, the extended lyricism of the ternary form’s outer sections expresses “purity and simplicity” (Lennox Berkeley) with a “gracefully descending melody over a swaying accompaniment” (Victor Lederer). However, the fragmented character of the contrasting middle section remains an uncomfortable fit for scholars and performers. Biographer Herbert Weinstock once lamented that “[e]ven extremely able pianists cannot avoid making it sound a little like one piece interrupted halfway for the interpolation of another.”

In this paper, I reconcile the problematic discontinuity of the middle section by approaching the nocturne as a psychological drama of oppositional thoughts and emotions. Notably, I characterize the thematic gesture that begins in m. 3 as the pensive gaze of a virtual agent, a type of fictive persona or character within the musical discourse. Building upon the structural analyses of William Rothstein and Alison Hood, I draw out this virtual agent’s mounting anxiety that is revealed in the subtle mixture of meter and mode within the A section. These musical oppositions are then fleshed out more fully in the starkly contrasting B section, which I argue represents an altered state of consciousness. Within this dreamlike or fantasy space, time is warped and musical motives and emotions are distorted, appearing overtly foreign yet curiously familiar. This reading offers cohesion to the nocturne and invites performers, listeners, and scholars to speculate further about the psychological complexity of a unified virtual agent.

“Phrase-Rhythmic Asymmetry and Loss in Ravel”

Damian Blättler, Rice University

In the Classical forms that frequently served as models for Ravel, areas of stable tonality and thematic presentation generally correlate with relatively stable/symmetric phrase rhythm, while unstable areas such as transitions and developments tend toward asymmetric phrase rhythm. In Ravel’s output, surprising, irregular phrase rhythm at moments of tonal/thematic return is found in *À la manière de . . . Chabrier*, the *Menuet sur le nom d’Haydn*, the Forlane, Menuet, and Rigaudon from *Le Tombeau de Couperin*, and the last of the *Valses nobles et sentimentales*. These pieces all reference departed people/things: past masters, friends killed in the Great War, or, in the case of the *Valses nobles*, a lost imperial grandeur, waltzes by Schubert, Robert Schumann, and Johann Strauss Jr., and, via quotation, several of the set’s previous waltzes. This suggests the technique – the evaporation of something at exactly the point it is most desired/expected – can be read as a gesture about loss. This paper concludes by importing that sense of loss into a reading of the Blues movement from the 1927 Violin Sonata. This movement’s delicately balanced phrase rhythm collapses upon the resolution of the piece’s bitonal tension; recognition of this phrase-rhythmic technique allows one to read in it a *pittoresque* wistfulness found in other of Ravel’s exoticist works. An analytic look at this understudied aspect of Ravel’s output, then, enhances our understanding of his art and can teach us to hear phrase rhythm as bearing hermeneutic freight.

“Musical Representations of the Surreal: Interval Patterns and Tonal Objects in Thomas Adès’s Mazurkas”

Brian Moseley, SUNY Buffalo

Thomas Adès’s music is marked by nothing if not its omnivorous range of reference. His penchant for juxtaposing his own evocative musical language with representations of other music—often through allusions to genre, as in the macabre cancan of *Lieux retrouvés*—has caused more than one critic to remark on the music’s surrealist qualities (Taruskin 2009, Service 2012, Cooper 2017). Indeed, his musical language itself shows an obsession with melding new to old and creating extraordinary contrasts of the ordinary. Drawing from his four recent mazurkas, this paper explores a set of techniques that Adès uses to meld abstract interval patterns and cycles (studied by Roeder 2006, Stoecker 2013 and 2016, among others) to generic tonal objects, like triads and scales; further, it describes how these fusions are used to transform the mazurka itself, creating—in surrealist fashion—local, large-scale, and structural “distortions” of familiar musical processes and methods of organization.

9:00–10:30

10: Historical Approaches to Analysis (Talbot College, Room 101)

“Analyzing Josquin Canons through Improvisation”

David Geary, Indiana University*

Despite a renewed interest in early music within the theory community, analyzing this repertoire remains a challenge. In short, our methodologies lack the comprehensive explanatory power equivalent to tools associated with later centuries. A fertile area of research, though, is studying the working process of Renaissance musicians. Peter Schubert, Julie Cumming, and Philippe Canguilhem have verified that improvising counterpoint was more common amongst fifteenth- and sixteenth-century musicians than previously recognized. Taking their work as a starting point, my research is more explicitly analytical. A survey of duet canons in mass movements by Josquin confirms that composed Renaissance counterpoint closely parallels the rules for improvising *stretto fuga*. However, adopting an improvisation-based analytical model also reveals points of divergence between the two musical products, where notated works step beyond strict adherence to the improvisatory techniques.

After reviewing the rules for improvising two-voice canons, I present three analytical generalizations that are supported by musical examples: the *strong-beat preference rule*, *structural rest*, and *structural dissonance*. Following a culminating analysis of the duet canon in Josquin’s “Sanctus” from his *Missa Hercules Dux Ferrarie*, I conclude by comparing the role of structure in this style and its treatment in repertoires from more recent centuries.

“Fétis’s and Riemann’s View on Sequences: A Reappraisal”
Marie-Ève Piché, McGill University*

For nearly two centuries, theorists have debated whether sequences are fundamentally harmonic or melodic events, and whether they can be analyzed as functional progressions. Historical accounts of these debates have quoted famous passages from Fétis’s and Riemann’s treatises in which they each claim that sequences are at odds with tonal syntax. I show that these quotes have been widely misinterpreted: they do not reflect Fétis’s and Riemann’s views on sequences in general, but only on diatonic sequences. Fétis and Riemann both state that other sequence types, such as modulating sequences and sequences with applied chords, obey tonal syntax.

My paper proceeds in three parts: (1) I show that Fétis and Riemann understood sequences in a far more nuanced way than is often portrayed. (2) I argue that diatonic sequences, though “outside the realm of tonality,” led Fétis and Riemann to contribute to the definition of tonality in its modern sense. I compare their views on sequences with Gottfried Weber, exemplifying the profound opposition of their harmonic theories. (3) I show that Kurth followed Fétis and Riemann in characterizing some sequence types as violating tonal syntax, and yet, he inverted their categorization: for Kurth, it is modulating sequences that disrupt tonality. The different perspectives I discuss thus illustrate the paradox of sequences: although one of the most distinctive features of the common-practice repertoire, sequences are slippery phenomena that resist consensus, because they involve fundamental principles of tonality about which theorists have often disagreed.

“Dissociating Sonority and Function: Chromatically Altered Diminished-Seventh Chords and Their Role
in Analyzing Late Nineteenth-Century Tonality”
Kyle Hutchinson, University of Toronto*

A decades-long musicological debate surrounds the genesis of the Tristan chord. While imploring digression from questions of authorship, Rehding (2000) observes that while a chord resembling the Tristan chord appears in an identical tonal context in Liszt’s song “Ich möchte hingehn,” these two chords differ in their pitch construction by a semitone. Liszt’s chord contains D<natural>, sounding and behaving idiomatically as vii^{o4}_2 , while the Tristan chord behaves identically, but creates the tonally-disorienting half-diminished sonority using D<sharp>. Despite the minute difference, the identical behaviour of these two chords suggests a functional proximity, encouraging understanding the Tristan chord as a *chromatically-altered diminished-seventh chord*. Although chromatically-altered diminished-sevenths have largely vanished from contemporary North-American music-theoretic discourse, there exists sporadic historic-theoretic precedent for such chords, including Schenker (1906), Louis & Thuille (Schwartz, 1982), and Kistler (1899).

Like Kistler, I understand this chromaticism as centrifugal to prolongational tonality. Since semitonal alteration of diminished-seventh chords creates commonplace sonorities, I argue that prioritizing chordal behaviour—evinced by adherence to idiomatic voice-leading—rather than vertical sonority, produces more accurate assessments of harmonic function (Swinden, 2005). Specifically, the diminished-seventh interval, like the tritone, is univalent, and produces dominant function through the process of resolving to a perfect fifth. These *functional interval progressions* (FIPs) create salient dominant-to-tonic discharges that override the centrifugal effects of the intrusive chromaticism. After demonstrating analytic applications of this approach, I conclude that the chromaticism in Wagner’s Tristan chord is innovative while remaining tonally functional, and encourage reopening late nineteenth-century tonality to insights afforded by tonal-prolongational analysis.

10:45–12:45

11: Between Form & Genre: “Se cerca, se dice”
SPECIAL SESSION (Talbot College, Room 100)

PANEL ABSTRACT:

Pietro Metastasio’s libretto *L’Olimpiade* (The Olympiad) was set more than sixty times over the long eighteenth century. At the expressive core and dramatic crux of this *opera seria*, the hero Megacle sings the aria “Se cerca, se dice.” Critics such as Georg Joseph Vogler (1778), Ranieri de’ Calzabigi (1784), and Stendhal (1814) singled out “Se cerca” as a paragon of operatic expression, highlighting not only the power of Metastasio’s poetry but also the potency of its many musical settings. But, as Daniel Hertz (2004) notes, a common fund of musical gestures binds the settings together, as though the settings sketch a common subject from distinct artistic perspectives. These intextual links include both structural regularities that belong to the domain of musical form and expressive regularities better understood through the lens of genre.

The purpose of this panel is to explore how the conventionalities of “Se cerca, se dice” embody several eighteenth-century modes of operatic expression. The panel consists of three papers that separately consider “Se cerca” in relation to three interlinked temporal horizons: early da capo arias, the midcentury intertext itself, and the two-tempo rondò and nineteenth-century double aria. Collectively, these three synchronic studies form a diachronic picture of the “Se cerca” tradition, a portrait that reveals how composers found fresh means of expressing conventional ideas, how critics and audiences developed sets of specific experiential knowledge to process and interpret musical information, and how eighteenth-century opera nurtured the crucial stylistic devices of the following century.

“Se cerca, da capo”

Paul Sherrill, The College of Wooster

Early settings of “Se cerca, se dice” (from 1730–60) were consistently framed as members of a larger genre: the da capo aria. The da capo form, as a nearly obligatory choice for arias in midcentury opera seria, had become a richly conventionalized network of expectations: individual arias entered into a dialogic relationship with it. “Se cerca” was no exception, although it was in many ways exceptional. As a genre, da capo arias portray characters struggling to impose rational control over their emotions: the “da capo” reprise served as a “guarantee of musical reason” that could “affirm the ascent of reason in its ability finally to contain ... human emotions” (McClary 2000). Because “Se cerca” depicts a character who fails to sustain this rational self-control, the aria invited deformational approaches to the usual form. Indeed, most of its early settings stage a failure of the form: an aesthetically foregrounded narrative of “da capo failure” that is a forerunner of “sonata failure” (Hepokoski 2001–2).

Within this shared rhetorical and representational tradition, individual settings explore diverse musical strategies. One family of approaches, exemplified by Caldara (1733) and Galuppi (1747), undermines the tonal integrity of the A section, foreclosing the possibility of a successful “da capo” and requiring the B section to provide tonal closure. A second family, exemplified by Pergolesi (1735) and Hasse (1756), attempts a “da capo” but undermines it, appending a B-derived coda as if to demonstrate the inadequacy of the ABA plan itself.

“The ‘Se cerca’ Script”
Nathaniel Mitchell, Princeton University*

In the 1760s, settings of “Se cerca, se dice” coalesced around a robust network of stereotyped musical strategies. These conventions affected compositional choice on multiple levels of structure; from global features such as an E-flat major tonal color and a “slow-fast” tempo succession, to local effects such as characteristic phrase schemas (Gjerdingen 2007). These replicated features function as a “script”—a cognitive schema for familiar events built out of stereotypical action sequences (Schank & Abelson 1977; Byros 2015)—that mark “Se cerca, se dice” as a distinctive musical utterance. While aspects of this script have been identified in previous scholarship (Vetter 1963; Freeman 2011), there has yet to be a thorough exploration of the aria’s intertextual network grounded in systematic analysis of the repertoire, nor a careful consideration of its analytical implications.

In this paper, I explore the “Se cerca” script as realized by 40 core settings across the length of the eighteenth century. Following a preliminary discussion of the script concept, I introduce some of the aria’s most salient features. A focused analysis of the opening phrase highlights shared features such as a “Sol-Fa-Mi” opening plan, specialized punctuation schemas, and orchestral interjection prolonging the cadential progression. The broad shape of the second stanza unfolds as a brief transitional space followed by an antiphonal second theme with a modally collapsed cadential zone. Finally, the up-tempo third stanza emphasizes vocal pedal points on G5, energetic schemas such as the Pulcinella Cadence, and text recall from the preceding recitative.

“‘Se cerca, se dice’ and Rondò Arias”
Matthew Boyle, Indiana University

In the waning decades of the eighteenth-century, serious opera witnessed a proliferation of aria forms. Rejecting *da capo* designs, the musical and poetic experiments of Christoph Gluck and Ranieri de’ Calzabigi yielded new formal types later codified by the next generation of composers and librettists. These included both simple rondos (“Che farò senza Euridice?”) and two-tempo numbers in three stanzas (“Ah per questo già stanco”). In the 1770’s, the combining of elements from both of these aria schemes resulted, at decade’s end, in the earliest two-tempo rondòs by Giuseppe Sarti (Nahon 2005). This new form was quickly adopted internationally in the 1780’s by composers like Domenico Cimarosa and Amadeus Mozart (Armbruster 1996).

Yet an examination of early rondòs and their predecessors shows these works also share poetic and musical elements with “Se cerca, se dice” arias. Most have a three stanza structure, bemoan the hero’s troubled relations, and end with a torrent of negative emotions. Like others, Sarti’s “Un amante sventurato” (*Ifigenia* 1777), identified as the first rondò (anon. 1803), musically uses “Se cerca” conventions, such as the “dov’è” half cadence and stereotyped text-repetition patterns. Cimarosa’s popular 1784 setting of “Se cerca” as a rondò ultimately became a core exemplar for later rondòs to follow, reinforcing the Sartian form’s “Se cerca” roots. In particular, it became a model for expanding the fast section of these show-stopping arias, prefiguring techniques found in Mozart’s monumental rondòs from his last serious opera *La clemenza di Tito* (1791).

10:45–12:45

12: Single, Double, and Hybrid Tonics (Talbot College, Room 101)

“Double-Tonic Complexes and Bistable Images in George Gershwin’s *Concerto in F* (1925)”

Thomas Posen, McGill University*

Research has tended to explore Gershwin’s music through a Schenkerian perspective (Gilbert 1995, 1984), but this monotonal approach proves problematic for analyzing many passages in Gershwin’s *Concerto in F*. The primary *Concerto* theme, found in the first and third movements, projects two different stable key centers, F minor or A-flat major. A monotonal approach misses the “bistable” peculiarity of the theme and the implications it poses upon the work. I ameliorate these problems by embracing and further developing a theory not currently associated with Gershwin’s music: double-tonic complexes.

To better understand Gershwin’s *Concerto*, I develop the concept of a hybrid-tonic tetrachord that results from *colliding* the tonic harmonies of two keys a minor third apart, e.g. F minor and A-flat major. A hybrid tonic is stable in two different positions (thus, “bistable”), as a seventh chord or an added-sixth tetrachord. I adapt Swinden’s (2005) harmonic superscript notation (i.e., Foreground-Key^{Background-Key}) to clarify this position. By extension, I posit hybrid-dominants, and investigate the harmonic and voice-leading implications of a hybrid dominant-to-tonic model. I show how the “functional” chordal agents (Harrison 1994) from both keys’ dominants resolve to produce bistable hybrid tonics.

Throughout, I highlight parallels between our perceptions of bistable double-key complexes and bistable visual images, e.g. the duck-rabbit illusion. Using Gershwin’s *Concerto* as an analytic exemplar, I demonstrate how perceptual and cognitive models developed for understanding bistable visual images offer useful theoretical frameworks for understanding certain double-key complexes.

“Single-Tonic and Single-Scale Systems in Rock Music”

Brett Clement, Ball State University

Although there is a large body of scholarship on rock’s harmonic progressions, relatively little work has been done to conceptualize long-range tonal relationships in songs. Everett (2004) categorizes six tonal systems in reference to Schenkerian norms, but one wonders whether rock music exhibits anything comparable to the concept of *monotonicity*. This presentation addresses this issue by defining two contrasting tonal systems: (1) *single-tonic*, which utilize tonal processes that maintain a single tonic, and (2) *single-scale*, which are unified by adherence to a single diatonic scale. In general, single-tonic systems are associated with parallel modes, chromaticism, and tonal stability, while single-scale systems exploit relative modes, diatonicism, and tonal ambiguity.

My presentation offers a methodology for interpreting the pitch structures that support each system. Single-tonic systems are divided according to whether they feature a major tonic chord or a minor tonic chord, each permitting characteristic chromatic chords. In contrast, single-scale systems are less likely to remain beholden to a single tonic, and therefore often highlight ambiguity. While much analytical attention has been given to Ionian and Aeolian tonic ambiguity in single-scale systems, I outline some gauges of tonality by discussing songs that exploit the less common modal tonics. The final portion of my talk analyzes songs that do not clearly belong to either of the two systems, exhibiting instead a combination of their associated techniques. In sum, the approach introduced in this presentation establishes a foundation for understanding the relationship between surface harmony and global tonality in rock.

“Hybrid Tonics in Recent Pop Music”

Ben Duinker, McGill University*

This paper investigates harmonic progressions built around two major chords and one minor chord, all related by step. Many pop/rock songs using these chords can be analyzed with the Aeolian progression—VI, VII, and i—but recent songs by Justin Bieber, Bon Iver, The Chainsmokers, and others use progressions where the chords can be interpreted as IV, V, and vi. I interrogate the tonality of these songs, advancing the notion of a *hybrid tonic*. Hybrid tonics occur when a song, or song section, lacks a salient Ionian (major) tonic on which both the harmony and melody concur. Instead, IV—or less often, vi—chords can function rhetorically and syntactically as tonic, especially when the chords sound simultaneously with a melodic ^{^1}, occur in a metrically strong position, or initiate a harmonic loop.

The consideration of hybrid tonics in pop music reflects the combined role that melody and harmony play in creating tonal stability while also acknowledging the independence of these layers. In songs where melody and harmony fail to express a unified tonality, positing hybrid tonics can offer a means of reconciliation. In functioning rhetorically and syntactically as tonics, hybrid tonics constitute an extension of work by Harrison (1994) and Nobile (2016) that decouples harmonic function from scale degree. By building on prior scholarship, this paper aims to stimulate further inquiry into how tonal structures of recent popular music subtly differentiate themselves from conventions of common-practice tonality.

SATURDAY, MAY 19, AFTERNOON

2:00–3:30

13: Cadences and Finales (Talbot College, Room 100)

“Disguised Cadences in Rachmaninoff’s Songs”

Ellen Bakulina, University of North Texas

Recent years have witnessed a surge of interest to the cadence in tonal repertoires, mostly of the eighteenth century (Caplin 2004, Burstein 2014, Neuwirth/Bergé 2015, Harrison 2016). Cadences in late Romantic music, however, remain much less studied, and this paper aims to fill this gap, at least partly. With an emphasis on the late op. 34, I explore the strategies Sergei Rachmaninoff uses in his solo songs to obscure or conceal familiar cadential patterns. My starting theoretical point is Caplin’s (1998 and 2004) conceptual distinction between the cadential *function* (an area of form), *progression* (a series of chords), and *arrival* (a single point in time). Rachmaninoff often uses standard cadential patterns in a straightforward way, where Caplin’s three categories—cadential function, progression, and arrival—comfortably and obviously coincide. And yet, one observes an increasing tendency towards experimentation.

Combining a form-functional (Caplin’s) and a linear (Schenkerian) approaches, I show several specific forms this concealment of cadences can take: (1) tonic pedals obscure the cadential pattern, (2) familiar cadential progressions migrate to a middleground level, and (3) established cadential progressions are completely discarded, and closure is achieved by melodic means. My analyses witness how a Schenkerian approach helps uncover underlying familiar structures hidden by idiosyncratic surface, while also showing Rachmaninoff’s compositional evolution, ultimately leading towards novel approaches to closure. My principal examples include “Veter perelyotnii” (op. 34/4), “Voskreshenie Lazarya” (op. 34/6), “Ty znal ego” (op. 34/9), and “Arion” (op. 34/5).

“Functional Displacement in Prokofiev’s Sonata-‘Rondo’ Finales”

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The practice of repurposing thematic material to assume different functions within a musical text has a long history in Western art music, from the clever motivic reinterpretations of Haydn to the retooling of leitmotifs in Wagnerian opera. Analysts in recent years have invoked William Caplin’s theory of formal functions to probe the manner in which harmonic manipulations alter a passage’s temporal function and, by extension, complicate the overall structure of eighteenth and nineteenth-century sonata forms. While shedding much light on the formal workings of these repertoires, such strict application of Caplin’s harmonically focused theory can give short shrift to other parameters that influence a phrase’s temporal position within a larger structure. In post-tonal repertoires, in particular, melodic-motivic, textural, registral, and other factors play a much more central role and thus should weigh more heavily in discussions of thematic reinterpretation.

This paper contributes to the study of functionally repurposed thematic material in early-twentieth-century music by examining Prokofiev’s sonata forms, in which functional displacements often obscure formal boundaries. I present an analysis of the finale of his Piano Sonata No. 5 (1923), wherein Prokofiev leverages melodic-motivic, textural, dynamic, registral and other factors to functionally transform his opening theme over the course of the movement, causing it to assume “after-the-end” function (in the Caplin sense) at the close of the exposition and “medial” function throughout the recapitulation. This functional displacement problematizes the overall formal layout, obfuscating the generic distinction between sonata and sonata-rondo.

“The Problem of Closure in Neo-Tonal Music”
Clare Sher Ling Eng, Belmont University

Endings in neo-tonal music often reference conventions with different implications for closure. A perfect authentic cadence, for example, might have its closural implication undermined by its atypical and anachronistic nature, allowing it to be heard sometimes as an empty signifier or ironic gesture instead. Theorists have approached the problem of closure from the points of view of the corpus or individual pieces, but conventions that operate in-between these levels are less considered. To better understand multi-valent endings, I build on Leonard Meyer’s communication model, and propose that closure is a relational construct that engages with conventions on the levels of a corpus, a composer’s practice, and an individual work. Within this semiotic paradigm, I highlight conventions that describe a composer’s practice, and argue that similar endings written by composers with different closural norms should be interpreted differently. As a case study, I consider how Bartók and Britten employ partial recollection of an opening motif. These are two influential composers, who, despite disparities of idiom, engaged extensively with the tonal tradition, and wrote a number of endings with similar features. I propose that Britten uses partial recollection in endings that communicate closure, such as in “Echo” from *The Poet’s Echo*, op. 76, and “The Herd Boy” from *Songs from the Chinese*, op. 58. In contradistinction, partial recollection by Bartók is indicative of closural failure, as illustrated by Bagatelle VI, op. 6, and Dirges I and IV, op. 9a. I also suggest reasons that might have motivated Bartók’s exploration of open endings.