Saturday, 9:00 am-10:00 pm
Casadesus Recital Hall

**Time and Displacement**

L. Poundie Burstein (Hunter College, CUNY), Chair

- [Time Perception and the Changing Now](#)
  Scott Spielberg (Valley City State University)

- [Displacement and Its Role in Schenkerian Theory](#)
  Donald Traut (Eastman School of Music)

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**Program**
Time Perception and the Changing Now
Scott Spiegelberg

Time scales arise from the application of J.M.E. McTaggart's A-series of time to David Lewin's phenomenological model of music perception. The perception of time and motion exists as a discrete nested hierarchy of time scales determined by the separability of observed events at various resolutions. Our perception of the duration of now changes depending on the event being observed and the scale at which the event is being observed. This view of time has implications on Iannis Xenakis's sieve theory and Jonathan Kramer's theory of nonlinear time.
Displacement and its Role in Schenkerian Theory
Donald Traut (Eastman School of Music)

This paper begins by suggesting that Schenker's treatment of displacement underwent an important conceptual shift in his later writings. In Kontrapunkt, he proposed that all dissonances come from passing motion. As a result, he claimed that suspensions arise not from displacement, but from elided passing motions. In Der freie Satz, however, Schenker seems to have changed his mind and treated suspensions as an independent category; he even suggested that "the dissonance appears only as a passing tone or as a syncopation." Furthermore, as William Rothstein has shown, Schenker often used diagonal lines and other realignments to show how simple rhythmic shifts can create dissonances.

This paper explores the role an independent displacement operation might play in Schenker's system: What exactly can be displaced? Are there restrictions on when or at what level displacement can occur? And what are some of the unique properties of displacement that distinguish it from the other operations? Among the topics addressed are Schenker's changing attitude toward displacement, the effect deep-level displacements have on the generative process, the displacement of non-harmonic tones, the status of cadential six-four, and the relationship between displacement and "alternate unfoldings." As the wide-range of these topics suggests, the role of displacement in Schenkerian theory may be more far-reaching than we might expect.

Session I Program
Saturday, 10:15 am-12:15 pm
Casadesus Recital Hall

Theory, Then and Now

Craig Cummings (Ithaca College), Chair

- CUP Spaces as Key to Form in Elliott Carter's Gra
  Guy Capuzzo (Texas Tech University)
- From tonoi to modi: A Set-Transformational Approach to Reception History
  Edward Gollin (Harvard University)
- Teaching Mathematically-based Properties of Music Fundamentals
  Timothy Johnson (Ithaca College)

Program
CUP Spaces as Key to Form in Elliott Carter's *Gra*
Guy Capuzzo (Texas Tech University)

Pc-driven approaches to form in atonal music typically fall into one of three categories: collectional (e.g. Forte's pc-set genera), which define harmonic areas independent of transformations; transformational (e.g. Lewin's contextual J operators), which define transformations independent of harmonic areas, and hybrid, which define both harmonic areas and transformations among them (e.g. Lewin's twelve-tone areas and Morris's compositional spaces). After a critical review of each category, this paper introduces a new hybrid approach to form in atonal music called CUP (Morris 1995, 1997) Spaces.

After providing necessary definitions, CUP spaces will be used to identify formal boundaries in Elliott Carter's *Gra* (1994) for clarinet solo (Bye 1994, Schiff 1998, Capuzzo 2000). The fit of the musical surface with CUP spaces is intimate in *Gra*: formal boundaries and CUP spaces change together. CUP spaces work in tandem with gestural activity in *Gra* to define the piece's seven-part form. CUP spaces provide a succinct way of describing form and structure in *Gra* in particular and in post-tonal music in general.

The paper closes by indicating further avenues for research, including the generation of instrument-specific CUP spaces.
From Tonoi to Modi: a Set-Transformational Approach to Reception History
Edward Gollin (Harvard University)

The paper examines how certain tools of post-tonal analysis-set theory and transformational theory--can be useful in the study and pedagogy of historical music theory. Specifically, the paper demonstrates how transformational networks can elucidate a particularly thorny theory-historical topic: the reception of the Greek tonoi in the middle ages and Renaissance that culminated in Zarlino's reordering of the modes. The paper illustrates how transformational networks may be used pedagogically, as conceptual aids in the reading and interpretation of historical music theories and how such networks may serve as frameworks for historical and historiographical narratives. The systems of Ptolemy (2nd century), Boethius (ca. 500-510), the principal author of the anonymous Alia musica (9th century) and Zarlino (1571, 1573) are discussed and represented as nodes on a transformational network. Acts of interpretation and misinterpretation of earlier systems are understood as transformations (acting on certain features) of those systems. The paper illustrates how Zarlino's "transposition-like" reordering and renaming of the modes actually arises through two independent "inversion-like" misreadings of earlier theorists.

Session | Program
Teaching Mathematically-based Properties of Music Fundamentals
Timothy Johnson (Ithaca College)

Why are the black and white keys of the piano arranged in that order? And why do diatonic scales seem to work so well? Such questions surface annually among students in introductory music theory classes, and conclusions reached in recent research in diatonic set theory may help students answer some of their own questions. This presentation discusses how mathematically-oriented properties of the diatonic system may be adopted for use in introductory music theory courses. The new curricular materials and approaches to be introduced in this presentation focus on recent scholarship in the area of diatonic set theory. As students learn traditional aspects and applications of music theory (such as scales and chords), they may deal simultaneously with the corresponding mathematically-based properties (maximally-even sets, cardinality equals variety, and structure implies multiplicity) that describe fundamental aspects of and relationships within diatonic and other collections. This approach will help provide beginning students with a solid abstract foundation for musical thought based on mathematical ideas and reasoning.

Session | Program
Saturday, 10:15 am-12:15 pm  
Fine Arts 166

Tonality

**Chandler Carter (Hofstra University), Chair**

- **Key Context and Aural Comprehension: Methodology and Implications for Instruction**  
  Klaus Sinfelt (New York University)
- **Happy, Pathetic, Tragic . . . Nostalgic: Second Theme Recaps in Mozart's *Jeunehomme* Concerto and Beyond**  
  Wayne Alpern (Mannes College of Music, New School University)
- **Hans Weisse and the Dawn of American Schenkerism**  
  David Berry (Yale University)

Program
Key Context and Aural Comprehension: Methodology and Implications for Instruction
Klaus Sinfelt (New York University)

This paper discusses an approach to teaching aural comprehension. It addresses a fundamental problem that I have observed over the past eight years during my teaching of undergraduate aural comprehension courses for music majors. Although the problem's implications to the psychology of music perception are complex, its basic nature and relevance to pedagogical practice is easily understood and stated: many music students complete their undergraduate aural comprehension curriculum without having developed the hearing skills necessary to aurally identify the elements of a key. While they may appreciate tonal music, and typically are especially attracted to it, this appreciation is likely due to an experience of the emotional effect that a composer can coax from the tonality phenomenon, and not to an aurally based perception and resulting cognition of its structural and organizational details. Students enjoy the tonal effect, but many lack an adequate idea of what a key sounds like. In the following paper I will present an overview of an approach that I have found to be effective in remedying this problem. The approach is not an original one, for it is in essence nothing more than a methodological directive for creating exercises that illustrate in as clear a way possible the aurally identifiable characteristics of the elements of a key, i.e., scale degrees and their chromatic alterations. Also, while a few of the exercises are my own, many have been gleaned from discussions with gifted teachers and musicians that I have been fortunate enough to know during my musical career.

Session | Program
Donald Tovey characterized three conventional approaches to second theme recaps in minor key sonatas as "happy" (major), "pathetic" (minor), and "tragic" (major to minor). His taxonomy offers an intriguing way to interpret tonal schemes and unravel their metaphorical meaning, but does it withstand analytic scrutiny? More significantly, does the resolution of the large-scale dissonance created by the off-tonic exposition of the second theme through its tonic recapitulation always apply?

In 1777, young Mozart met the alluring Mlle. Jeunehomme, for whom he wrote his 9th Piano Concerto, K. 271. In the haunting Andantino in C minor, he ignores this fundamental principle of sonata form, prolonging the harmonic tension of the exposition by "nostalgically" recalling the second theme in its foreign key during the recapitulation. Analysis exposes the recap's modulation as a Scheintonart or "illusory key" conjuring up the memory of the opposing tonality, yet still resolving the structural dissonance in the background. Still, Mozart's "nostalgic" recap challenges the harmonic premise of sonata form, and heralds its ultimate demise. Fulfilling her destiny, Mlle. Jeunehomme disappears forever, yet it is her inspiration that marks Mozart's passage from prodigy to genius, and his baptism into greatness.
Hans Weisse and the Dawn of American Schenkerism
David Carson Berry (Yale University)

Hans Weisse (1892-1940) was of incalculable importance in introducing Schenkerian analysis to the U.S.- the country that would most embrace it in the decades to come. After studying with Schenker in Vienna, for two decades, he emigrated to Manhattan in 1931. There he began teaching the "Schenker approach" and lecturing on "creative hearing," first at the David Mannes Music School and subsequently also at Columbia University. He taught some early, prominent, American-born theorists, including William J. Mitchell and Adele T. Katz. He was also the original teacher of Felix Salzer; after Weisse's untimely death, Salzer was brought in to assume his position at Mannes, and indeed Weisse paved the way for Salzer's subsequent, more lengthy and influential work in the U.S.

Despite his significance, Weisse has been examined in no substantive way in the existing Schenkerian literature. My essay fills that lacuna: through archive research, through an investigation of Weisse's writings, and through consultation of several secondary sources, I offer an overview not only of Weisse's own life and work, but of the early years of Schenkerism in the U.S. Among the other personages addressed are Salzer, Mitchell, Katz, and such previously unexplored satellite figures as Irving Kolodin and George A. Wedge. Weisse's own teaching—the theoretical ideas he attempted to communicate and the manner in which he did so—receives particular attention, as evidenced by two extant lectures (one unpublished) and an interview.
Undergraduate Theory Curriculum

Joel Lester (Dean, Mannes College of Music, The New School University), Moderator

- Mary I. Arlin (Ithaca College)
- Richard Brooks (Nassau Community College)
- Charles Smith (SUNY, Buffalo)
- Pamela Poulin (Peabody Conservatory of Music, John Hopkins University)

Program
Saturday, 3:30 -5:15 pm  
Casadesus Hall  

**Body and Mind**  

**Steven Rosenhaus (New York University), Chair**  

- **A Cognitive Approach to the Teaching of Musical Form Using Computer Assisted Instruction**  
  Jennifer Sterling (University of Maryland)  
- **Re-imagining the Classical String Quartet: Register and Role-play in Haydn's op. 20, no. 2**  
  Nancy November (Cornell University)  
- **The Theorist Re-embodied: Analytical Rhetoric and the Problems with Formalism**  
  Karen Fournier (University of Western Ontario)
The teaching of musical form and analysis has not changed significantly in the past 100 years. Most students are introduced to the various forms (binary, ternary, sonata) with a definition and applications in musical examples. Through my own observations of form and analysis classes, a "step" analysis process seems to be the most effective in students understanding the structure of formal design. A step process refers to an analytical technique in which the student goes step by step to understand the formal design, beginning with phrases and cadences and arriving to larger divisions of the piece through analysis of the smaller divisions of music. This analytical technique has its roots in cognitive learning, which focuses on the "process" rather than the outcome. Using the cognitive approach to learning (and teaching) of musical form, the computer seems a logical solution to mastery of the "step" analysis process. This paper will include background in the teaching of musical form, a brief overview of studies completed in music using CAI, and the advantages of using cognitive approaches in the teaching of form and analysis. Finally an overview of a CAI program currently in design to test this effectiveness will be presented.
This paper investigates the complex phenomenon of Haydn as orator with a case study of Haydn's String Quartet Op. 20/2. Just as Shakespeare's and Laurence Sterne's works-writers to whom Haydn was often compared-exhibit a complex relationship between author, "text", (actors,) and audience, so too there are various levels of dialogue and conversation to be found within and between Haydn, "the work," the performers, and his audiences. In my multivalent analysis of Op. 20/2 I argue that the roles ("voices") of the members of the quartet are themselves one of the main subjects of the wordless discourse in movement one. Further, I claim that listeners and performers might be seen to have a vital and interactive role in the unfolding conversation on this subject.

Registral analysis forms a central part of this study. In Op. 20/2, as in many of Haydn's string quartets, register appears to take on the status of a primary compositional parameter-a crucial element in the musical discourse. I pursue Haydn's compositional use of register, its connection with role-play, and the extended conversation metaphor in the remaining movements. The examination of registral and rhetorical links this entails then leads to discussion of cyclic integration in this work.
The Theorist Re-embodied: Analytical Rhetoric and the Problems with Formalism
Karen Fournier (University of Western Ontario)

Recent schisms in the music theory community have divided theorists along epistemological lines that are reflected in much critical literature about music research. This paper argues that the distinctions made between the research practices of those theorists who are often characterized as "formalists" and their adversaries on the other side of the debate, whom we might identify as "referentialists," are not tenable because descriptions of these practices within critical literature fall short of explaining how music research is actually performed. By looking briefly at two case studies that align themselves with the research mandate that we might associate with the formalist stance, advanced by William Rothstein and Robert Gjerdingen, I demonstrate that characterizations of formalist research as "objective" and "method-driven" do not hold in practice. Examination of choices made in advance of the analysis, research decisions made during the analytical process, and written descriptions of both the musical object and the analytical process offered upon conclusion of the analysis reveal that the formalist scholar is not a detached observer in a research project driven by a predetermined methodology, but an active participant in a project that is constructed from and shaped by the personal relationship between a researcher and a research object and by social interactions between the researcher and a perceived scholarly audience.
Giant Steps and Parsimonious Steps

Robert Hodson (Binghamton University), Chair

- Hexatonic Thirds from Schubert to Schoenberg: Voice-leading, Harmonic Congruence, Prolongation
  David Pacun (Ithaca College)
- Voice Leading in the Music of John Coltrane
  Matthew Santa (Texas Tech University)
- Composition with Major Seventh Chords: Voice-leading and Referential Implications in the Music of John Coltrane and Some Abstract Models
  Christopher Fobes (University of Buffalo, SUNY)
Hexatonic thirds from Schubert to Schoenberg: Voice-leading, Harmonic Congruence, Prolongation
David Pacun (Ithaca College)

This paper investigates the role of a voice-leading pattern termed hexatonic thirds across a one hundred year span of music, c. 1820-1920. The paper divides into three parts. Part I briefly defines and explicates hexatonic thirds—a transpositional sequence of parallel major thirds moving by alternating minor seconds and minor thirds, for instance B/D# - C/E - Eb/G - E/G#. Parts II and III trace the function of this pattern in works from the tonal and atonal repertoire respectively, including Schubert's Piano Sonata in A major, Berg's opus 2 no. 4, and Schoenberg's opus 6 no. 3, opus 15 no. 7, and opus 19 no. 2. Hexatonic thirds not only provide an addition means to analyze hexatonic content, but also allow us to better understand the hexatonic's overall role in both tonal and atonal music.
John Coltrane's album "Giant Steps," released in 1960, introduced a new kind of composition to the list of jazz standards, and thus made a mark on the history of jazz. This new kind of composition features a harmonic progression that alternates between tonic and dominant chords in three different keys and that moves by major third from key to key; this kind of progression is exemplified by three famous Coltrane compositions. What is particularly striking about this kind of progression is that it reveals a duplicity in the voice-leading pattern connecting major triads and their respective dominant seventh chords: the same voice-leading pattern that takes a major triad to its own dominant seventh chord (one voice holding a common tone, while two other voices move in contrary motion by semitone) may also take it to a dominant seventh chord whose root is a minor third above the root of that triad, and vice versa. The paper will focus on such aspects of voice leading in the progression itself and on how they are reflected in a group of Coltrane's compositions: "Giant Steps," "Countdown," and "26-2."
Composition with Major Seventh Chords: Voice-Leading and Referential Implications in the Music of John Coltrane and Some Abstract Models
Christopher Fobes (University at Buffalo, SUNY)

The study explores, from a neo-Riemannian perspective, aspects of voice leading and referential collections among major seventh chords, a chord-type which has received little (if any) attention in the transformational literature. Using examples from compositions such as "Giant Steps" and "Central Park West," the first part of the paper focuses on the voice leading and referential collections among major seventh chords in the chromatic music of John Coltrane. The analyses indicate that the chord relationships in a number of Coltrane's pieces relate strongly to established neo-Riemannian systems. In light of the analytical findings, which demonstrate the behaviors of major seventh chords in two specific (symmetrical) relationships, the second (and final) part of the paper theorizes about voice leading and referential collections with regard to major seventh chords in general. All possible transformations among major seventh chords are evaluated and a system of operators is developed. The participation of the chord-type in parsimonious multiple-set-class cycles is also explored.
Sunday, 10:00-11:20 am
Fine Arts 166

Twentieth Century

George Fisher (NYU), Chair

- A Motivic Path Through Webern's Bagatelle for String Quartet op. 9, no. 4
  Mark Sallmen (University of Toronto)
- Ligeti's Piano Etude 13, The Devils Staircase: Disorienting and Reorienting the Listener
  John Parcell (Stony Brook University)
During the series of lectures given by Webern in 1933 entitled "The Path to the New Music," Webern returns again and again to the concept of motivic repetition as an important organizing force in music. Webern's discussion of the motivic structure of excerpts from Gregorian Chant, German folk song, and the music of Bach, Beethoven, and Schoenberg shows that the principle permeates music history-, and more specifically, that the music of Schoenberg, Berg, and Webern is closely linked to musical tradition. Consider as an example Webern's comments about the motivic structure of an excerpt from Arnold Schoenberg's Verklärte Nacht: "... In one case the repetitions are literal and without gaps, like the links of a chain, whereas later...repetitions [are] carried out with ever-increasing freedom...Curves become longer, ever more broadly spun out." This description also depicts the structure of Webern's Bagatelle Op. 9, No. 4, in which a motivic chain articulates a series of RT2 transformations, a measured ritardando, and increasing motivic freedom as the piece progresses.
Ligeti's Piano Etude 13, The Devil's Staircase: Disorienting and Reorienting the Listener
John Parcell (State University of New York at Stony Brook)

Analyses of Gyorgy Ligeti's music have often focused on aspects of pitch structure. I propose here an alternate approach that focuses on perceptual features of pitch motion and on how the listener's body is positioned by such motion. Such an analytic focus is grounded in the visual and auditory illusions that fascinated Ligeti. In particular, M.C. Escher and Roger Penrose drawings that Ligeti knew and studied imply multiple and simultaneous spatial positions that depend on how the perceiver's body is positioned.

Roger Shepard, Jean-Claude Risset, and Diana Deutsch have conducted experiments involving auditory illusions that parallel the visual illusions of Escher and Penrose. Many aspects of Ligeti's Piano Etude No. 13 show a striking resemblance to the "Shepard Scale" and the "Risset Glide." All these imply continuous pitch ascent, which is in part achieved through pitch ambiguity. In such an ambiguous pitch environment, the listener may also feel a sense of "sinking." In the etude, Ligeti deliberately violates many principles of traditional voice leading to create an environment where the location of each voice is ambiguous. These manipulations of voice leading both disorient and reorient an implied spatial location of the listener in relation to the music.

Session | Program
Classical Music

Joel Galand (University of Rochester), Chair

- Curious Sources: Folk Elements in Some of Brahms's Instrumental Works
  Hali Fieldman (UMKC Conservatory of Music)
- Mostly Short Pieces: Integrating Principles of Harmony, Rhythm, and Form in the Undergraduate Tonal Theory Curriculum
  Marva Duerksen & Carl Wiens (University of Massachusetts at Amherst)

Program
Curious Sources: Folk Elements in Some of Brahms's Instrumental Works
Hali Fieldman (University of Missouri, Kansas City, Conservatory of Music)

David Lewin's notion of "historical modes" is an elegant and succinct way of accounting for how Brahms's rich music-historical awareness manifested itself in his own music. In this paper I will discuss another sort of intermusical modality in Brahms, that is, the powerful influence of folk or folk-like ideas even in some of the most abstract of his instrumental works. While the folk origin of some motivic ideas for instance, the opening grace-note figure in the first of the op. 10 Ballades may be self-evident, the focus of this paper is not on tracing the sources but on an analytical assessment of the uses to which Brahms puts such ideas. Rather than quoting or alluding to folk ideas and framing them intact within the body of a work, Brahms uses them as raw material subject to the most rigorous compositional treatment. In some cases they provide motivic substance for the thread of which an entire work is spun; in other cases, a surface idea will work itself into the very deepest levels of a work's structure. We will examine several instances of Brahms's use of folk materials from works both widely spaced in chronology and varied in genre.
"Mostly Short Pieces": Integrating Principles of Harmony, Rhythm, and Form in the Undergraduate Tonal Theory Curriculum
Marva Duerksen and Carl Wiens (University of Massachusetts, Amherst)

Instruction in tonal harmony constitutes a central component of the undergraduate theory curriculum. Many programs require that students take three to four semesters of instruction in diatonic and chromatic harmony. Study of rhythm and form is then left until the junior year when students have acquired the necessary knowledge of harmonic motion to understand more advanced principles of rhythm and form. It is our experience that junior-level students become frustrated when confronted with complete pieces. The traditional harmony textbook focuses largely on harmony and voice leading within the context of one or two phrases. Bach chorales typically serve as the model for both analysis and voice-leading exercises. This model leaves students with two limitations: (1) they have little experience dealing with harmony in a complete piece; and (2) they develop the false impression that rhythm consists almost entirely of quarter notes, with one chord per beat. In this paper, we argue that instruction in harmony and voice-leading includes rhythm and form as integral aspects of the curriculum, from the earliest stages. We use small, complete pieces to achieve this integration. These pieces clearly illustrate basic harmony and voice-leading principles, as well as the intimately related aspects of rhythm and form.
Sunday, 10:30 am -12:40 pm
Casadesus Hall

Words and Objects

William Pelto (Ithaca College), Chair

- **Beyond Words: The Moving Body and a Tool for Musical Understanding**
  Diane Urista (New York University)
- **Musique Concrete, Electronic Music, and the Aestheticization of the "Real": McInturff's By Heart**
  Judy Lochhead (SUNY, Stony Brook)
Beyond Words: The Moving Body as a Tool for Musical Understanding
Diane Uriста (New York University)

This paper proposes using the moving body as a means to understanding musical concepts and analyzing music. The invaluable advantages of moving to music to enhance kinesthetic awareness and music perception will be discussed.

I will draw on some of the ideas of music pedagogue Emile Jaques-Dalcroze, movement specialist Bonnie Bainbridge Cohen, and dance theorists Anya Royce and John Martin. What ties all of these authors together is their shared belief that physical movement itself is a domain of perception that is vital to musical understanding. They refer to this neglected perception as the "sixth sense," or "kinesthetic sense."

Many believe a "psychic" connection exists between the kinesthetic sense and our aural perception of music. By exploring accounts of those who have used movement-to-music as a tool for musical understanding, I will attempt to show how moving to music heightens kinesthetic awareness and enhances musical perception through the information perceived in the physical gesture itself. The paper will conclude with a discussion of what I will refer to as imaginative transference, a phenomenon that takes place when we transfer our perceptions and actions onto the musical event and, in turn, the musical event itself is understood as imagined human actions.

Session | Program
Musique concrète, Electronic Music, and the Aestheticization of the "Real": McInturff's By Heart
Judy Lochhead (State University of New York at Stony Brook)

While the so-called "reality" shows on television, Survivor and Big Brother, have recently drawn attention to the blurring between "the real" and "the staged," the distinctions between "real" and "musical" sounds have been at issue since the viability of magnetic tape and the possibility of collecting sounds for compositional purposes. This paper theorizes issues of concrète and "the real" as they arise in an electronic piece, By Heart, composed in 1996 by Rachel McInturff. McInturff's piece takes as its sound source a tape made with an inexpensive Radioshack machine that served as a record of a series of events that happened in the life of a real person. By Heart takes this recording of real event and subjects it to a range of electronic interventions, from very little to a considerable amount, and adds newly composed material at selected times in the piece.

The paper takes up three issues of theoretical interest. First, I will theorize a distinction between the sense of the "real" that is constructed in McInturff's By Heart with earlier instances of musique concrète, showing how the "real" sounds in Edgard Varèse's Poème électronique do not retain their connections with an originating context. By contrast, the generating context of sounds is retained in By Heart and that context is brought to bear on the new aesthetic object. Second, I demonstrate how the particular technical manipulations of the sound source in conjunction with the newly composed materials contribute to the musical significance of By Heart as a whole. Third, the paper demonstrates how analysis of music with no score may proceed.