



45th Annual Meeting

2–3 April 2016

Mannes School of Music at The New School
Arnold Hall
55 W. 13th Street (between 5th and 6th Avenues)
and
University Center
65 Fifth Avenue (between E. 13th and E. 14th Streets)
New York, NY 10011

PROGRAM

Friday, 1 April

5:00–7:00 pm **Improvisation and Partimento Workshop**
Arnold Hall, 55 West 13th Street (between 5th and 6th
Avenues), Ernst C. Stiefel Concert Hall (4th Floor)
Johnandrew Slominski (Eastman School of Music)
NB Open to official workshop participants only

Saturday, 2 April

8:00–9:00 am **Registration—University Center, 65 Fifth Avenue
(between E. 13th and E. 14th Streets)**

9:00 am–12:00 pm **Dualism and Transformation (UL 102)**
Chair: Christopher Brody (Eastman School of Music)

- **Plagal Systems in the Songs of Fauré and Duparc**
Andrew Pau (Oberlin Conservatory of Music)
- **Tonality and Temporality in the *Todesverkündigung***
Sam Bivens (Eastman School of Music)
- **Harmonic Dualism in Ben Johnston's Ninth String
Quartet**

Laurence Willis (McGill University)

- **Pcset Chains, Transformational Networks, and TC-Generated Hexachordal Complexes in Some Recent Music by Pierre Boulez**

Ciro Scotto (Ohio University)

9:00–10:30 am **Fugue and Fantasia** (UL 105)

Chair: Sarah Marlowe (New York University)

- **Musical Rhetoric in Sweelinck's Chromatic Fantasia**
Derek Remeš (Eastman School of Music)
- **Back to School: Scholasticism and Formal Structure in Camille Saint-Saëns's Fugues for Keyboard**
Pedro Segarra-Sisamone (Conservatorio de Música de Puerto Rico)

10:30 am –12:00 pm **Musical Schemata** (UL 105)

Chair: William Rothstein (The Graduate Center and Queens College, CUNY)

- **Schematizing Stravinsky's Neoclassicism**
Sarah Iker (University of Chicago)
- **Interactions between Topics and Schemata: The Sacred Romanesca Case**
Olga Sánchez-Kisielewska (Northwestern University)

12:00–1:30 pm **Lunch**

1:30–2:55 pm **Topics in Tonal Music** (Lightning Talks) (UL 102)

Chair: Peter Silberman (Ithaca College)

- **Composing-Out in Sonata-Space**
Peter Franck (Western University)
- **Poetic Form and Schubert's Instrumental Narratives**
Jonathan Guez (College of Wooster)
- **Further Thoughts on the End-Accented Paradigm in Classical Instrumental Music**
Samuel Ng (University of Cincinnati)
- **Beethovenian Introductions in Mendelssohn's Early Chamber Works**
Catrina Kim (Eastman School of Music)
- **Unfolding the Mystery of Metric Ambiguity: Hypermeter and Form in the Finale of Schubert's Piano Sonata in D major, D.850**
Joseph Chi-Sing Siu (Eastman School of Music)
- **The Evolution of Beethoven's Rondo-Finales**
Joan Huguet (Williams College)
- **Liszt's "Poisoned" Song: Examining the Versions and Poetic Interpretations of "Vergiftet sind meine Lieder"**
Michael Vitalino (SUNY Potsdam)

1:30–2:55 pm **Music of the 20th and 21st Centuries** (UL 105)

Chair: Patricia Howland (Rutgers University, Mason Gross School of the Arts)

- **Ravel's Prolongational Language**
Braden Maxwell (Eastman School of Music)

- **Composing Horizontal Shifting Counterpoint**
Simon Prosser (The Graduate Center, CUNY)
- **Uncovering Elements of Roberto Gerhard's Post-Exile Style in the Wind Quintet (1928)**
Rachel Mitchell (SUNY Albany)
- **Goal-Directed Projection of Dissonant Counterpoint in Louis Andriessen's Hout (1991)**
Jacob Walls (University of Pennsylvania)
- **Sound Spaces: The Intersection of Spectral and Spatial in *Le noir de l'étoile***
Ben Duinker, McGill University)
- **The Engaged and the Absurd: Narrative Clarity and Listener Engagement in the Music of System of a Down**
Alyssa Barna (Eastman School of Music)
- **Rock Modulation and Narrative**
Scott Hanenberg (University of Toronto)

Plenary Events—Arnold Hall, 55 W. 13th Street (between 5th and 6th Avenues), Theresa Lang Community & Student Center, Room 1202 (2nd Floor)

- 3:30–4:30 pm **Performance Symposium:**
Nicholas Kitchen (Borromeo String Quartet and New England Conservatory) and Patrick McCreless (Yale University)
- 4:30–5:30 pm **Keynote Address:** “The History of Music Theory and the Undergraduate Curriculum”
Robert Wason (Eastman School of Music)
- 5:30–6:00 pm **Business Meeting**
- 6:00 pm **Reception**

Sunday, 3 April

- 8:00–9:00 am **Registration— Arnold Hall, 55 W. 13th Street (between 5th and 6th Avenues)**
- 9:00 am–12:00 pm **[Serialism and Hierarchy](#) (Glass Box Theater, Ground Floor)**
Chair: Lynne Rogers (Mannes School of Music at The New School)
- **Playing it “Cool”:** **Serialism on Broadway**
Thomas Posen (University of New Mexico)
 - **Milton Babbitt's *Composition for Four Instruments and Du: Two Case Studies in Serial Hierarchy***
Zachary Bernstein (Eastman School of Music)
 - **Hierarchy vs. Heterarchy in Two Compositions by Wayne Shorter**
Henry Martin (Rutgers University–Newark) and Keith Waters (University of Colorado–Boulder)
 - **Following Schenker's Lead in Analysis of Stravinsky**
Megan Lavengood (The Graduate Center, CUNY)
- 9:00–10:30 am **[Cadences and Periods](#) (Ernst Stiefel Concert Hall [4th Floor])**

Chair: Poundie Burstein (The Graduate Center and Hunter College, CUNY)

- **Across the Divide: The Sequential Period**

- Eric Wen (The Juilliard School and The Graduate Center, CUNY)

- **Between Half and Perfect Cadences: The Use of Tonicization in Periods in the Music of Dvořák**

- Xieyi Abby Zhang (The Graduate Center, CUNY)

10:30 am –12:00 pm **Vocality, Emotion, and Expression** (Ernst Stiefel Concert Hall [4th Floor])

Chair: Charity Lofthouse (Hobart and William Smith Colleges)

- **“And the Voice Said”: Musical (Dis)embodiment in Laurie Anderson's “O Superman”**

- Anna Fulton (Eastman School of Music)

- **Emergent Modality: Minor-to-Major Progressions as “Tragic-to-Transcendent” Narratives in Brahms's Lieder**

- Loretta Terrigno (The Graduate Center, CUNY)

Program Committee: Edward Klorman (Queens College, CUNY), chair; Heather Laurel (City College of New York, CUNY); Elizabeth West Marvin (Eastman School of Music), William Marvin (ex officio, Eastman School of Music), and Philip Stoecker (Hofstra University).

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Dualism and Transformation

Chair: Christopher Brody (Eastman School of Music)

- [Plagal Systems in the Songs of Fauré and Duparc](#)
Andrew Pau (Oberlin Conservatory of Music)
 - [Tonality and Temporality in the *Todesverkündigung*](#)
Sam Bivens (Eastman School of Music)
 - [Harmonic Dualism in Ben Johnston's Ninth String Quartet](#)
Laurence Willis (McGill University)
 - [Pcset Chains, Transformational Networks, and TC-Generated Hexachordal Complexes in Some Recent Music by Pierre Boulez](#)
Cirro Scotto (Ohio University)
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Plagal Systems in the Songs of Fauré and Duparc

In this paper, I examine the use of harmonic dualism and plagal progressions in selected songs of Fauré and Duparc. These composers used subdominant added-sixth chords and plagal progressions in three main ways: in tonic expansions, cadences, and T–D–S–T plagal cycles. Fauré often used the static quality of an opening plagal expansion to create a sense of lingering, whether in a state of melancholy (“Tristesse”) or languorous longing (“Les roses d’Ispahan”). In Duparc’s “L’invitation au voyage,” the plagal sonorities reflect a looking-glass world that befits the poem’s invitation to journey into an idealized landscape where all is “order and beauty.” Both composers also make use of larger-scale plagal cycles to depict scenes of “nostalgic quietude” (Jankélévitch) in their songs.

Harmonic dualism often seems like a theory in search of a repertoire. While academic discourse on the use of plagal effects in late nineteenth-century music has tended to focus on Austro-German composers, most notably Brahms, I suggest that plagal systems were equally, if not better, suited to the melancholic, nostalgic, fantastical, and escapist world of French song.

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Tonality and Temporality in the *Todesverkündigung*

Despite the overwhelming primary and secondary literatures on Wagnerian studies, discussions of Wagner’s temporal organizations are decidedly rare. In this paper I aim to remedy this imbalance by combining Schenkerian analysis and a Lewinian time-span interval system to reveal a recursive temporal structure in the *Todesverkündigung* (Act II, Scene 4) of *Die Walküre*. Following a global survey of the excerpt’s tonal structure from a Schenkerian perspective, I then focus on a particular harmonic device—the enharmonic equivalence of the dominant seventh and German augmented-sixth—that occurs three times throughout the excerpt. These resolutions create a large-scale motivic parallelism whose time-points are then used to create a Lewinian time-span GIS. The resulting networks show a nested symmetry of highly organized and nearly-isomorphic hierarchies throughout the excerpt. Connections to the drama offer clear explanations for the increasing fuzziness of these isomorphisms. I then connect my time-span interval system to Lewin’s own pitch-class GIS of this excerpt, suggesting that the excerpt’s tonal and temporal material are inseparably linked. I connect this work to prior Wagnerian research, with special emphasis on Lorenz’s formal analyses and BaileyShea’s notion of orchestral control. I conclude by creating time-span networks of several leading recordings of the excerpt to consider how well they match the aforementioned symmetries.

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Harmonic Dualism in Ben Johnston's Ninth String Quartet

Ben Johnston's just-intonation music is of startling aural variety and presents novel solutions to age-old tuning problems. In this paper, I show that Johnston's Ninth String Quartet synthesizes Harry Partch's dualist tuning theories with common-practice tonality in a process that spans the entire work. This procedure grows from the dual kernels of the syntonic comma and the symmetrical relationship between overtone and undertone pitch generation. Across the work, Johnston reveals an evolution from straightforward diatonicism to a developed tonal language integrating unusual triadic sonorities with background tonal relationships taking advantage of the just tuning available in his notation system. This is suggestive of Johnston's deep integration of dualist thought and its harmonic repercussions. I trace the intellectual context for Johnston's music by examining his relationship with Partch before describing his just-intonation system in practical musical terms. This is in preparation for close study of his Ninth String Quartet focused on harmonic content in tonal context to help situate the function of just intervals. My paper provides an example of an analytical method for discussing Johnston's works in a way that moves beyond simply describing the structure of his system and into more musically tangible questions of form and process.

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Pcset Chains, Transformational Networks, and TC-Generated Hexachordal Complexes in Some Recent Music by Pierre Boulez

This paper expands the TC model of pcset generation in compositions by Pierre Boulez. Boulez developed an operation for generating pcsets in his early compositions called multiplication. Several theorists developed models of multiplication, but a recent article conclusively proves multiplication and all prior models of multiplication are formally and functionally equivalent to transpositional combination (TC). While Boulez appears to have abandoned multiplication in his recent compositions in favor of a gestural controlled chance technique, the same article demonstrates that TC still generates the pcsets in some of his most recent works. For example, transformational networks of pcset chains generated by TC form the foundation for the harmonic and formal structures of *incises* (1994, 2001) and *sur incises* (1996, 1998). The TC generated transformational network of pcset chains extends the network model David Lewin developed for analyzing Stockhausen's *Klavierstück III*. However, rather than organizing and transformationally relating the members of a single pentachordal SC, the TC-transformational network developed for *sur incises* organizes and interrelates many different hexachordal SCs. Furthermore, the TC-transformational network also generates pcsets with cardinalities greater than six by chaining hexachords. The pcset chains and the network that generates them organize and interrelate much of the pcset material in *sur incises*. Therefore, the transformational network of pcset chains modeling the harmonic structure of Boulez's recent compositions also expands Lewin's network model of Stockhausen's *Klavierstück III* into new territory

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Fugue and Fantasia

Chair: Sarah Marlowe (New York University)

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Derek Reme (Eastman School of Music)
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Pedro Segarra-Sisamone (Conservatorio de Música de Puerto Rico)
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Musical Rhetoric in Sweelinck's Chromatic Fantasia

At Jan Pieterszoon Sweelinck (1562–1621) was the first Renaissance composer to develop an idiomatic keyboard style that was independent from vocal polyphony. As Dirksen (2008) has shown, Sweelinck's most famous work, the *Chromatic Fantasia*, divides into *exordium*, *medium*, and *finis*—a tripartite structure used in rhetoric. However, no author has examined the specific means by which Sweelinck unites contrapuntal devices (*Figurenlehre*) with rhetorical form to create a compelling musical “argument.” In this paper, I argue that three contrapuntal devices—stretto, suspension, and diminution—work to support the rhetorical function of the *exordium*, *medium*, and *finis* in Sweelinck's *Chromatic Fantasia*. In particular, a four-voice stretto, repeated in diminution, concurrently articulates the two principal divisions of the form, and distills the three aforementioned contrapuntal devices.

The *Chromatic Fantasia*'s classical structure may seem contrary to the idea of fantasy, but in fact, contemporary theorists often associated the concept of fantasy with that of fugue. Fugal technique, in turn, was likened to logical or persuasive oration; fugue and rhetoric both treated a “subject” which could be drawn from a common stock of ideas for discourse, or *loci topici*. The descending chromatic tetrachord—the subject of Sweelinck's *Chromatic Fantasia*—was one such *locus*. Since the subject itself is not original, the analytical emphasis is placed on Sweelinck's unique *dispositio*, or arrangement of the theme. For this reason, rhetorical principles play an important role in understanding the structure of the Renaissance and early Baroque fantasia.

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Back to School: Scholasticism and Formal Structure in Camille Saint-Saëns's Fugues for Keyboard

Saint-Saëns and the scholastic fugue both tend to be described by the same adjectives: rigorous, academically-minded, unimaginative, and inexpressive. Edward Cone declares that “the *fugue d'école* no doubt has its uses for one who wishes to study the sources of Saint-Saëns's amazing lack of style, but it has no value for one who wishes to approach actual fugal composition, either critically or creatively” (1989, 35–36). Cone's statement raises some intriguing questions. First, is the scholastic fugue incompatible with actual fugal composition? Second, is there a single model for the scholastic fugue? Finally, what insight can be gained by using this synthetic model to examine the sources of Saint-Saëns's compositional practices with respect to fugue?

Drawing on the treatises of Cherubini (1835), Dubois (1901), and Gedalge (1901), this paper examines the relation between the *fugue d'école* and Saint-Saëns's compositional practices with reference to his fugal works for piano and organ and sets out to answer the question: To what

extent are the formal and tonal structures of Saint-Saëns's fugues determined by the organizational conventions associated with the *fugue d'école*? While the scholastic fugue has been described as an artificial construct, this study argues that this tripartite model, with its variants and subtypes, can be considered as the parent model for most fugues composed during the nineteenth-century. To confront Saint-Saëns's individual fugues, this study places five of his fugues in dialogue with a limited network of normative procedures in accordance with a series of pedagogically and theoretically conditioned compositional options.

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Musical Schemata

Chair: William Rothstein (The Graduate Center and Queens College, CUNY)

- [Schematizing Stravinsky's Neoclassicism](#)
Sarah Iker (University of Chicago)
 - [Interactions between Topics and Schemata: The Sacred Romanesca Case](#)
Olga Sánchez-Kisielewska (Northwestern University)
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Schematizing Stravinsky's Neoclassicism

Although Robert Gjerdingen's notion of schemata in *Music in the Galant Style* (2007) is easily applied to music of the eighteenth- and nineteenth-centuries, it is also possible to adapt these patterns for twentieth-century tonal works. In Igor Stravinsky's neoclassical works between 1920 and 1951, schematic analysis, combined with topic theory, can contribute to a deeper understanding of how the music is constructed and why it affects listeners as it does. This paper provides analyses from both *Pulcinella* (1920), where Stravinsky alters already-extant galant music, and the *Concerto for Piano and Wind Instruments* (1924), which has no explicit models, to show that these patterns and alterations are a commonly present and important feature of Stravinsky's neoclassical work. I bring historical accounts of listener experience to bear on these works in order to suggest that pattern recognition, even of quite altered or non-reconstructable patterns, is a strong feature of listener experience, and an important concept in understanding and analyzing music of this era.

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Interactions between Topics and Schemata: The Sacred Romanesca Case

Eighteenth-century composers showed remarkable consistency in their musical settings to operatic scenes with religious connotations. This stable coupling between signifier (slow tempo, soft dynamics, chorale texture, I-V-vi opening) and signified (expressive attributes such as serenity, spirituality, or transcendence) constitutes what McKee (2007) calls the sacred hymn topic. The inclusion of a chord progression in the definition of a topic is unusual, but the sacred hymn contains precise harmonic and melodic features—which coincide with the first stages of the Romanesca schema (Gjerdingen 2007). This paper investigates the relationship between the Romanesca and the sacred hymn through corpus analysis, contributing to the emerging study of interactions between schemata and topics (Byros 2014, Caplin 2014, Rice 2014).

A corpus representative of the music heard in Vienna between 1775–1800 reveals that a high proportion of Romanescas share attributes with the sacred hymn, that the schema appears with higher frequency in sacred works, and more often in opera seria than opera buffa. Gjerdingen does not observe affiliations of the Romanesca with affect or genre, but by the end of the century these associations seem strong. Although the schema might have originally lacked a semantic dimension, it acquired ceremonial meanings over time, arguably functioning as a signifier of the past.

Analytic vignettes from Haydn, Mozart, and Beethoven show the sacred Romanesca in context. This music illustrates that attending to relations between topics and schemata can enhance music analysis and help reconstruct the experiences of historical listeners attuned to their subtle but far-reaching interactions.

Saturday, 1:30–3:00 pm

Topics in Tonal Music (Lightning Talks)

Chair: Peter Silberman (Ithaca College School of Music)

- [Composing-Out in Sonata-Space](#)
Peter Franck (Western University)
 - [Poetic Form and Schubert's Instrumental Narratives](#)
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Composing-Out in Sonata-Space

Within *Elements of Sonata Theory*, James Hepokoski and Warren Darcy investigate particular issues with mapping their Sonata Theory onto Schenkerian paradigms of sonata form. Although they debate at length whether or not the structural conclusion to the exposition (the EEC) coincides with the final tone of the descending fifth-progression that emanates from \wedge^2 they do not provide much detail concerning the acquisition of \grave{a} and how it intersects with their theory. For them, \wedge^2 stated over V first appears at the beginning of Part 2 of an exposition, which coincides with the beginning of the secondary theme (S). From Schenker's standpoint, however, the initial attainment of \wedge^2 is not so clear-cut. For him, \wedge^2 can appear before, at, or after the onset of S, owing largely to the different ways that *Stufen* can be composed-out. The notion of displacing \wedge^2 from the onset of S thus creates disjunctions between the sonata-spaces that Hepokoski and Darcy propose and the *Stufen* designated to support them. This paper investigates the ramifications of such disjunctions within the first movements of Mozart's Piano Sonata in C Major, K. 279, and Beethoven's Piano Sonatas in C Major, Op. 2/3, and in G Major, Op. 14/2.

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Poetic Form and Schubert's Instrumental Narratives

Temporal compressions and expansions made in poetic and musical reprises afford interpretively rich perceptions of dramatic time. I first focus on the ways in which thematic alterations that occur in the reprises or refrains of poetic texts can create feelings of structural acceleration and deceleration. I then argue that the same methods are at work in musical forms that feature built-in repeats, such as modified strophic songs and sonata forms, and that they are often used to similar narrative ends.

Analysis of three poems and their settings by Schubert shows how "recapitulatory alterations" can stage temporal or spatial distortions as perceived by virtual protagonists. Goethe's "Erster Verlust" houses a formal quirk: in the reprise its initial quatrain is reduced to half its original

length. Schubert underscores this idiosyncrasy, capturing the poem's paradoxical mixture of backward and forward gaze and enacting, musically, the lovelorn protagonist's ambivalence toward time. In "Täuschung" and "Die Nebensonnen," two songs concerned with visual distortions, Schubert made foreshortenings that embody the visual deceptions of the Winter-Wanderer as he navigates his gelid landscape.

This reasoning is adaptable to the instrumental domain, where the same strategies for making accelerations and decelerations are present, even in the absence of text. Case studies include Beethoven's *Eroica* and Schubert's B-flat Sonata, D. 960. The different roles that recapitulatory expansions play in these two movements contribute to the perceived differences in their dramatic arguments: the sense of struggle and victory, on the one hand, and of lostness and confusion, on the other.

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Further Thoughts on the End-Accented Paradigm in Classical Instrumental Music

For a long time, studies of large-scale rhythm in tonal music have vacillated between two interpretations regarding the location of the strongest accent in a phrase. Earlier American studies have preferred the end-accented paradigm—i.e., reading the strongest accent (rhythmic or metric) near or at the cadence. Reminiscent of Riemann's dogmatic *Auftaktigkeit*, EAP is subsequently overshadowed in the works of Schachter, Lerdahl and Jackendoff, and Rothstein (1989) by a strong preference for the beginning-accented paradigm. Their analyses assume a cognitive predilection for early hypermetrical downbeats in phrases such that (sub)phrases and (hyper)rmeasures are in maximal congruence. The debate continues in recent works of Rothstein (2011), Temperley, and Ng, which have paved the way for a comeback of EAP.

In this paper, I present further evidence for EAP as a conscious compositional choice in classical instrumental music. Not only does EAP feature normatively in Franco-Italian styles (Rothstein) or sonata closing zones (Temperley, and Ng), but it also appears regularly in non-closing zones in Germanic compositions. I propose three common scenarios associated with the creation of an EAP in different formal zones. First, in the presentation module of an opening sentence, EAP may be robustly articulated through strategic deployment of phenomenal accents. Second, an opening EAP may be induced by a hypermetrical downbeat at the end of a preceding coda or retransition. Finally, secondary themes in sonatas may open with what I call an "end-accented deformed sentence"—one that contains either 2½ or 3½ iterations of the basic idea in the presentation function.

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Beethovenian Introductions in Mendelssohn's Early Chamber Works

In 1983, Broyles coined the term "sonata style," referring to a broadly-defined Classical compositional style linked with chamber works. Broyles argued that in the perception of eighteenth-century audiences, the intimate genres of piano sonata and string quartet allowed for a greater range of expression and compositional experimentation. One such compositional experiment was the recurring—indeed *formal*—introduction, which was most thoroughly explored in Beethoven's late string quartets. Beethoven borrowed and completely reconceived this strategy; in Opp. 127, 132, and 180, the paradoxical recurrence of the introduction complicates its aesthetic function—that is, to separate the work from the world exterior (Cone 1968). But how does this formal-aesthetic problem manifest itself in the new aesthetics of the *Romantic* generation? I consider how Mendelssohn responded to the Classical chamber work post-Beethoven with three early chamber works, Opp. 3, 12 & 13. These works bear Beethoven's influence prominently, for they foreground the aesthetic issues linked to problematic introductions and, more broadly, beginnings. I situate these aesthetic concerns by employing current theories

of classical form (Hepokoski & Darcy 2006 and Caplin 1998); in so doing, I hope to elucidate the following kinds of questions: To what extent are these particular formal-aesthetic issues particular to chamber music? And, starting with Mendelssohn, how did Beethoven's aesthetic experiments carry forward into the early Romantic generation?

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Unfolding the Mystery of Metric Ambiguity: Hypermeter and Form in the Finale of Schubert's Piano Sonata in D major, D.850

The opening theme in the final movement of Schubert's Piano Sonata in D major, D. 850, presents a metrically ambiguous scenario for its listeners. Rothstein (1989, 62) identifies the hypermetrical downbeat to be on the first beat of measure 3, but Sutcliffe (1991, 390) disagrees with Rothstein and he argues that the hypermetrical downbeat is in fact on the third beat of measure 2. Similar to the unfolding of the mysterious tonic in Edward T. Cone's analysis of Brahms' Intermezzo Op.118 No.1, this ambiguous placement of the hypermetrical downbeat thus creates a mystery that will only be revealed towards the end of the movement. In this paper, I will trace the unfolding and the evolution of this metrically ambiguous theme throughout the movement, discuss rhythmic techniques that Schubert uses to preserve or to abandon the ambiguity of the phrase, and examine how the formal design of the movement is influenced by this narrative of the metrically ambiguous theme. My analysis will show that hypermeter is an essential compositional strategy that Schubert manipulates frequently to create interest and cohesion in the movement, and that each formal sections of the Rondo display their own hypermetrical character as much as their tonal and thematic characters. I will conclude the paper with a discussion on the performance implication of my rhythmic analysis, and also suggest how an analytically informed performance can be prepared.

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The Evolution of Beethoven's Rondo-Finales

Beethoven's rondo finales offer an opportunity to explore a formal pattern's rapid fall from favor. In his early period, over two-thirds of Beethoven's multi-movement instrumental works conclude with a rondo. From 1803 onwards, on the other hand, less than one-third of his finales are in rondo or sonata-rondo form. While the majority of the middle- and late period rondo finales continue to follow the norms established in Beethoven's early period, several offer innovative approaches to rondo form. In this study, I examine the harmonic, formal, and thematic evolution of these 19th-century rondos, exploring the ways in which the repetitive and static Classical rondo form can accommodate the harmonic fluidity, thematic development, and dynamic goal-directedness of the emerging Romantic style.

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Liszt's "Poisoned Song: Examining the Versions and Poetic Interpretations of "Vergiftet sind meine Lieder"

Franz Liszt frequently revised and republished his songs, allowing them to exist in multiple versions. His variants differ in their degree of similarity, ranging from near copies of the original to completely new text settings. These alternate versions often enhance our understanding of his compositional process, allowing for a teleological view of his evolving musical style across approximately fifty-years of his life.

Beyond observations of Liszt's developing style, new poetic meaning emerges frequently because of these musical alterations. This paper examines the four versions of *Vergiftet sind meine Lieder* (1844, 1860a/b, and 1870s), detailing their differences and exploring Liszt's

changing conception for the work. My analysis demonstrates how Liszt's poetic interpretation changes from a morose lament to an ironic accusation through motivic connections and progressive harmonic material.

Prior scholarship fails to address the differences among these four versions; rather, they all are considered the same piece for all intents and purposes. Building upon Susan Youens's insightful study (2006), which primarily examines only the second version, I address these additional versions to better account for Liszt's chromatic alterations. The features Youens counts as most important are not the result of unexpected creative impulses but from the composer's years of careful consideration and revision. It is only through a holistic understanding of a song and its extant variants that one can truly appreciate Liszt's craftsmanship.

[Program](#)

Saturday, 1:30–3:00 pm

Music of the 20th and 21st Centuries (Lightening Talks)

Chair: Patricia Howland (Rutgers University, Mason Gross School of the Arts)

- [Ravel's Prolongational Language](#)
Braden Maxwell (Eastman School of Music)
 - [Composing Horizontal Shifting Counterpoint](#)
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Scott Hanenberg (University of Toronto)
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Ravel's Prolongational Language

Eddy Chong's study of Ravel's piano works presents a compelling case for applying Neo-Schenkerian methodologies to the music of Ravel (Chong, 2002). Additional explorations of these issues may be found in recent work by Heinzelmann (2008, 2011), Kaminsky (2003, 2004, 2011), and Aziz (2013). These studies thoroughly discuss general categories of Schenkerian elaboration, such as linear progressions and passing tones. However, specific types of elaborations such as "complete upper neighbor tone elaborating scale degree 5" are not often mentioned as recurring or style-defining theoretical objects. Only a small portion of the current literature rigorously catalogues specific elaborations and prolongations within particular pieces of Ravel's oeuvre.

My present research attempts a case study of the first movement of Ravel's Piano Trio in order to identify some of these notable elaborations and prolongations. The study proceeds in three steps. First, I construct a structural, or 'inner form', analysis of the first movement of Ravel's Piano Trio, drawing on Heinzelmann's analysis of the same movement in "Playing with Models" (2011). Second, the computer language MATLAB is used to more clearly visualize the sequence of recursive elaborations that this inner form analysis implies. Finally, individual elaborations extracted from the movement are studied in detail. Particular emphasis is placed on easily audible elaborations close to the foreground and combinations of elaborations that recur throughout different structural levels. In sum, my paper provides a comprehensive look at specific elaborations and prolongations within this movement.

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Composing Horizontal Shifting Counterpoint

The Russian composer, teacher, and theorist Sergei Taneev systematized the rules for composing invertible counterpoint, what he described as "vertical shifting counterpoint." He also treated in detail the technique of "horizontal shifting counterpoint," in which the entries of the voices are shifted relative to each other. But he did not provide any description of the constraints

under which horizontal shifting counterpoint is possible, nor any systematic rules for its composition.

Building on Sergei Taneev's concepts, I develop a systematic approach to composing horizontal shifting counterpoint. I provide a template and steps for composing a two-part, first-species combination that is horizontally shiftable at a particular time-point interval. Using this template, I show how to add a first-species, horizontal shifting counterpoint to a cantus firmus, or to freely compose a two-part, first-species, horizontal shifting combination. I also consider how to derive a fifth-species horizontal shifting counterpoint from a first-species skeleton. I discuss how the constraints of strict counterpoint affect the options for movement from one interval to the next when composing a horizontal shifting combination, depending on the starting interval, the melodic motion of the voices, and the time-point interval of shift, and show how these constraints can be used to guide compositional choices. Finally, I show how to analyze horizontal shifting counterpoint in compositions, including the related techniques of canon and stretto.

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Uncovering Elements of Roberto Gerhard's Post-Exile Style in the Wind Quintet (1928)

Roberto Gerhard (1896–1970) was a twentieth-century Spanish composer known for his unique treatment of the twelve-tone system. A student of Felipe Pedrell, a Spanish nationalist composer in Barcelona, and Arnold Schoenberg, in both Vienna and in Berlin, Gerhard's diverse musical background led to a synthesis of these disparate compositional traditions. In this paper I explore the early development of Gerhard's compositional procedures through an examination of his *Wind Quintet* (1928), which was written following the end of his studies with Schoenberg and is regarded as his first serial work. This composition is significant because it showcases the early stages of two elements that become unique features of Gerhard's late style: 1) his unusual serial organization of pitch material, such as his use and reordering of incomplete row aggregates, along with use of multiple transpositions within a single melodic line, and liberal use of invariance to create melodic and structural continuity, and 2) his successful integration of these serial pitch structures with folk elements derived from his Spanish background.

Despite the fact that Gerhard's *Wind Quintet* features many of the traits valued in his later compositions, notably his rigorous integration of serial and folk elements, it was met with sharp criticism at its 1929 premiere, leading him to abandon serialism for over two decades. The analysis of this quintet, then, provides a basis for comparing his early style to his celebrated post-exile period of the 1950s–60s.

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Goal-Directed Projection of Dissonant Counterpoint in Louis Andriessen's *Hout* (1991)

Adapting the techniques of linear analysis to post-tonal repertoires requires the staking of several positions: whether there is prolongation, whether an orthodox tonal model is operating, and whether there are structural levels. Stemming from what is often a problematic set of answers to such questions is the more important matter of why the tracing of ic 1's and 2's is useful at all. In the case of Louis Andriessen's *Hout* (1991), a piece in which a single disjunct melody hocketed throughout the ensemble clearly outlines two-voice dissonant counterpoint in the manner of a "wedge", tracing the stepwise linear implications of the contrapuntal voices reveals a thoroughly goal-directed pursuit of an ascent to an F5 supported by an eleventh or, ultimately, a ninth. The manner in which this goal is approached, avoided, or overshoot accords with the gestures of interruption and iteration in the work, resulting in a comprehensive view of the form, about which little has been said. The way in which linear counterpoint reinforces form in what might otherwise appear as a forbiddingly dense study in dissonance shows—as against an influential view of Lerdahl's—that the conditions of stability in post-tonal works need not be

exactly the same as those of salience. Indeed, conditions of syntactic priority emerge that, although not regularly in conflict with salience, would threaten our conception of the form if left unrecognized.

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Sound Spaces: The Intersection of Spectral and Spatial in *Le noir de l'étoile*

Though composers have long used sound spatialization as a means of artistic expression, this time—tested practice imposes challenges on the performer and listener: sound latency, visual cueing, and perceptual streaming of sounds from disparate sources. In *Le Noir de l'Étoile* (1989–90), Gérard Grisey successfully negotiates these challenges. This paper contends that the spectral techniques of composition Grisey developed attend to the challenges of performing spatial music and are useful in understanding perceptual aspects of a spatial composition.

In his essay “Did you say spectral?” (2000), Grisey codifies the rhythmic, formal, and harmonic consequences of his approach to composition. I pair several of his principles with the challenges of spatial music, showing how they speak directly to each other. I then classify four sound spaces: polyphony by means of shared musical figures around a space (*shared space*), polyphony by means of identical or related figures performed around or across a space (*antiphonal space*), unique and distinct sound objects created through tutti playing (*tutti space*), and sound objects comprised of coalescing unrelated or opposing material (*irregular space*).

My analysis of *Le Noir de l'Étoile* demonstrates that by using sound spaces to qualify the relationship between individual sound sources and the composite perceived sound, spectral techniques can be understood as apt for addressing the challenges of performance and perception of a spatial musical work.

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The Engaged and the Absurd: Narrative Clarity and Listener Engagement in the Music of System of a Down

Rising to prominence with albums such as “Toxicity” (2001) and “Hypnotize/Mesmerize” (2005), System of a Down has been associated with performers such as Korn, Limp Bizkit, or Faith No More. The band’s popular MTV singles and music videos characterize the music with illustrations of absurd or obscene imagery, with immature and incoherent narrative syntax, and wild changes in harmony, timbre, and texture. However, System of a Down’s lesser-known songs demonstrate a remarkable adherence to musical norms that clearly articulate a passionate narrative point: political revenge.

The band’s Armenian heritage is often the subject of their political songs, evoking images of genocide and anguish felt by Armenian citizens. These messages are enclosed within less complicated harmonic and formal paradigms. Therefore, the band employs two forms of listener engagement: the first, focusing on musical absurdities as a tactic to draw the listener in; the second strives for narrative clarity without the experimental musical elements.

The manipulative processes implemented by the band influence the interpretation of formal norms, bring stability or instability to harmonic progressions, and affect typical rhythmic patterning. Through the presentation of four analyses, I will show how System of a Down stands apart from their peers because of their use of musical manipulation in service of engaging listeners and providing clarity or obscurity to their narrative message.

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Rock Modulation and Narrative

Key changes have long been employed in rock music to great dramatic effect. This paper takes as its point of departure the premise that modulations constitute marked events, which provide fertile ground for narrative analysis. I demonstrate the profitable intersection of ideas of musical narrative and current understandings of modulation in rock music. Acknowledging the elusive nature of one-to-one correspondences between musical narrative and the patterning of pitch materials, my analyses seek to highlight relevant analytical *questions*. Fun's "One Foot" and Mother Mother's "Hay Loft" contain modulations that, despite their brevity, suggest expressive or narrative interpretations. Coldplay's "42" and Muse's "Knights of Cydonia" present unique methodological issues, including pivot modulations. My last examples are more involved: key changes represent a turbulent personal struggle in Weezer's "Across the Sea"; in Wilco's "Everlasting Everything," lyrical contradictions resonate with ambiguous modulations.

These examples demonstrate the variety of expressive functions that can be served by a change of key. This variety cuts across several musical parameters, including duration of modulation, formal location, number of keys visited, and specific root relationships between keys. These parameters might all be reasonably expected to correlate with narrative implications but, as my analyses confirm, the contextual details of each situation prove more relevant than parametric trends. I suggest a possible extension of my work, assigning descriptive labels to modulatory narrative functions. Increased sensitivity to the expressive and narrative significance of modulation offers a welcome depth of meaning to analysis.

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Serialism and Hierarchy

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Playing it “Cool”: Serialism on Broadway

It is surprising that Bernstein included a fugue in the popular Broadway musical, a composition many consider the most intellectual of styles. That it is also Broadway's first American serial piece is even more exceptional. In this paper, I use set-theoretic and transformational tools to show how Bernstein's “Cool Fugue” from *West Side Story* (1957) not only opens with a twelve-tone row, but is also structured according to twelve-tone serial principles as a whole. I analyze aspects of the row and interpret the relationship of subject and answer by shifting axes of inversion that cause wedging. I formalize these relationships with Klumpenhouwer Networks and show how the networks share positive network isography with set class 3-5 [016], a set class that many of the important motives and even Leitmotifs share. In the process of analysis, I comment on the phenomenology of even and odd indexes of inversion as they relate to the Transposition Hyperoperator $\langle \cdot, T_n \rangle$. Finally, to bolster network interpretations, I use Hook's Uniform Triadic Transformations (UTTs) to model the group of alternating subjects and answers with either of two permutation groups, $U = \langle -, 2, 10 \rangle$ & $\langle +, 3, 3 \rangle$ forming a $Z_2 \times Z_4$ group, or more elegantly, $U = \langle -, 5, 10 \rangle$ a cyclic Z_8 group. By closely correlating the analysis with the etymology of the word “fugue,” I show that the “Cool Fugue” does not follow 18th-century paradigms, but is instead a *serial fugue*.

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Milton Babbitt's *Composition for Four Instruments* and *Du*: Two Case Studies in Serial Hierarchy

As detailed by Andrew Mead and others, in Babbitt's pieces with trichordal arrays, the arrays are usually understood as derived from a six- or twelve-note series, with the series determining the content and sequence of the arrays. In several pieces, however, this model appears to break down. This paper explores *Composition for Four Instruments* and *Du*, finding that despite the challenges these pieces pose to the hierarchical model of derivation, the model retains relevance as a normative framework.

In *Composition for Four Instruments*, the arrays' trichords can be plausibly arranged into a number of different series. I argue that by following the principle that surface details in Babbitt's music generally reflect the series, we can show that the series of the piece is indeed unequivocal. A result of this analysis is a deeper understanding of local details, some of which support the clarification of the series, and some of which contradict it. In *Du*, the piece's trichords

cannot be reduced to any single series, but instead appear to come from two distinct series. This disjunction mirrors the disjunction between the song cycle's two personae. Both array construction and surface details support this enactment of the cycle's central, fractured relationship.

Although both of these pieces challenge the hierarchical model of trichordal derivation from an underlying series, these analyses also demonstrate the model's continued relevance. In attempting to relate the pieces to an underlying series, we can uncover insights that could not have obtained otherwise.

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Hierarchy vs. Heterarchy in Two Compositions by Wayne Shorter

Are there conditions for or limitations to prolongation in tonally ambiguous music? Are hierarchical models sufficiently robust, or are other analytical methods required? Such questions have intrigued music theorists of nineteenth-century music from Proctor to Cohn, and have animated the field of transformational theory. And such questions are also significant for jazz theorists, particularly those addressing tonally ambiguous music of the 1960s. In this presentation, two coauthors address such questions by examining two compositions by composer/saxophonist Wayne Shorter, "El Toro" and "Pinocchio." Building on the theoretical work of Patricia Julien and Steven Strunk, we present distinctly differing points of view on the compositions, providing a forum to frame issues of hierarchy vs. heterarchy. For each piece, the first presenter argues that a hierarchical interpretation (implying monotonicity) helps clarify the ambiguity of the internal progressions while the second presenter shows that heterarchical considerations (interactions of locally tonal events with transpositional cycles) overshadow considerations of monotonicity.

After discussing each work, the presenters conclude with thoughts on the evolution of jazz harmony through the 1960s. The second presenter offers a view of ic4 schemata, occurring first in earlier—and evidently monotonic—pieces, then worked into deeper levels of structure in ways that challenge hierarchical interpretations. Afterward, the first presenter provides a metric that rates various parameters of the compositions, providing an overall method of viewing jazz compositions on a scale of "clearly tonal" to "nontonal."

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Following Schenker's Lead in Analysis of Stravinsky

Prolongation in post-tonal music is a notorious issue in music theory. Many have attempted to adapt Schenkerian theory to post-tonal music, but ultimately the trend has failed to catch on. This is due primarily to theoretical roadblocks most famously articulated in Straus 1987. Ironically, Schenker himself may have been the most successful in overcoming this issue when he analyzed a section of Stravinsky's Piano Concerto in *Meisterwerk Vol. II*. Schenker first composed a reduction that adjusted dissonant harmonies and made them tonally normative. Thus Schenker could rely on pre-established tonal prolongations, instead of inventing new post-tonal prolongations.

Conceivably, when writing in his neoclassical style, Stravinsky could have produced his post-tonal music by distorting a prior tonal prototype. Though determining such a tonal prototype is necessarily speculative work, I argue that for this circumscribed repertoire, it's not unreasonable for analysts to engage in this activity, and following Schenker's lead by analyzing a tonal "prototype" is the most effective way of identifying prolongations in posttonal music.

I analyze excerpts from the second movement of *Symphony in Three Movements*, an exemplar of Stravinsky's neoclassical style, by analyzing (strictly adhering to Schenkerian techniques) a hypothetical tonal prototype of the excerpt; then, I import the resulting analysis onto the surface of the piece. Thus I create a *truly* prolongational analysis, where sonorities are composed-out via clearly defined traditional Schenkerian methods. This modified approach preserves the attention to detail, insight, and coherence that make traditional Schenkerian analysis such an appealing and engaging process for the analyst.

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Cadences and Periods

Chair: Poundie Burstein (The Graduate Center and Hunter College)

- [Across the Divide: The Sequential Period](#)
Eric Wen (The Juilliard School and the Graduate Center, CUNY)
 - [Between Half and Perfect Cadences: The Use of Tonicization in Periods in the Music of Dvořák](#)
Xieyi Abby Zhang (The Graduate Center, CUNY)
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Across the Divide: The Sequential Period

In recent years there has been a significant reassessment of the Classical period, comprising of two companion phrases that articulate the same musical material at the outset. In its most usual form, the initial phrase, known as the antecedent, ends on a half cadence, whereas the consequent that follows begins anew on the tonic before closing with a PAC back in the home key.

Other kinds of harmonic relationships can occur between the two phrases in a period. One possibility is beginning the consequent on the dominant, which William Caplin describes as “projecting a statement-response character.” Yet a third type of period is where the consequent phrase begins on neither the tonic nor the dominant. Steven Laitz calls this a “continuous” period, explaining that the V that closes the antecedent is a back-relating dominant, and that the initial tonic leads to “the structural pre-dominant to begin the second phrase.” This paper will focus upon the third of these period types in which the consequent phrase begins in a key other than the tonic or the dominant. Defined as a “sequential period,” this paper will look at several examples, and discuss their tonal structure.

Incorporating voice-leading analysis into the period prototypes defined by recent formal theory, allows for understanding the tonal organization of a period as a complete entity. Together these different analytical approaches can work in tandem, offering a more complete picture of the overall structure of the Classical period.

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Between Half and Perfect Cadences: The Use of Tonicization in Periods in the Music of Dvořák

Current literature has much to say on the antecedent-consequent period: Caplin (1998) offers a detailed description of its motivic, harmonic, and cadential components, while Rothstein (1989) and Baker (2010) have suggested the possible Schenkerian voice-leading paradigms of the HC–PAC and the IAC–PAC periods. While these discussions encompass most appearances of this theme type, several passages in the music of Dvořák exhibit periods that differ in significant ways. In these periods, the cadences concluding the antecedent and consequent establish their hierarchy of cadential strength not by cadence type, but rather by key: while both the antecedent and consequent end on perfect-authentic cadences, the antecedent’s cadence takes place in a foreign key.

My paper seeks to examine this period type, probing its causes and effects. First, by examining two waltzes by Dvořák that involve this period, I demonstrate some unique musical treatments that result in this theme type. I then proceed to the second movement from Dvořák’s Piano Trio,

Op. 65, which opens with the same period, but also contains irregularities within this period that allow for many interpretive possibilities. The choice of subtonic as the antecedent's concluding key also opens up the remainder of the piece to standardizing this strange harmony.

Dvořák's employment of a foreign-key perfect-authentic cadence as the antecedent's cadence choice opens up a new class within the already much-discussed antecedent-consequent design. The study of these unique periods speak to both the theoretical possibility of the theme type, as well as to Dvořák's personal styles and influences.

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Vocality, Emotion, and Expression

Chair: Charity Lofthouse (Hobart and William Smith Colleges)

- [“And the Voice Said”: Musical \(Dis\)embodiment in Laurie Anderson’s “O Superman”](#)
Anna Fulton (Easyman School of Music)
 - [Emergent Modality: Minor-to-Major Progressions as “Tragic-to-Transcendent” Narratives in Brahms’s Lieder](#)
Loretta Terrigno (The Graduate Center, CUNY)
-

“And the Voice Said”: Musical (Dis)embodiment in Laurie Anderson’s “O Superman”

Laurie Anderson’s baffling 1981 hit single, “O Superman (for Massenet),” is grounded in a tension between human and inhuman elements, introduced in the opening hypnotic gesture—the sung syllable “ha,” repeated with precision ad infinitum—and borne out in the remainder of the piece through a variety of techniques. In this paper I explore this duality through an analysis focused on embodied listening. Arnie Cox (2011) suggests that some repertoires extend a stronger invitation to mimetic engagement than others; through this analysis I propose that certain music can simultaneously invite and repel embodied engagement. I focus on three aspects of Anderson’s piece: vocal techniques (including the prominent use of a vocoder); structural elements of motion, stasis, and musical expectation (both rhythmic and harmonic); and narrative trajectories which both obscure character identities and, at times, reject their narrator altogether. While the music is my primary text, I consider visual elements of Anderson’s music video in my analysis as well, which add depth and a secondary perspective to the fractured narrative elements of this piece and the embodied—and disembodied—responses they invite.

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Emergent Modality: Minor-to-Major Progressions as “Tragic-to-Transcendent” Narratives in Brahms’s Lieder

In seeking to explain music’s ability to convey changing emotions, scholars have invoked modal mixture as a metaphor for dramatic events, linking major and minor too opposed moods and images (Schachter 1999; Webster 2001; Platt 1992). In addition to these emotional states, this paper contends that minor-to-major progressions convey temporality in Brahms’s songs, showing how modal shifts in “Schwermut” (op. 58, no. 5) and “Todessehnen” (op. 86, no. 6) model the present and future, linked to a poetic opposition between earthly suffering and blissful death. Each song tonicizes bVI approaching its structural cadence, dramatizing the transformation of $\wedge 3$ and $\wedge 6$ into their major-mode counterparts as the protagonist enters an imagined future state, and confirms a nascent mode at its ending.

In “Schwermut,” E-flat-minor and E-flat-major tonalities demarcate a two-part form (AB) divided by an interlude that divides the octave equally. Brahms prolongs C-flat major (bVI), highlighting the transformation of G-flat into G-natural as the protagonist envisions eternal night, a transcendent future confirmed by the E-flat-major structural cadence. The three-part form (AA’/B/CC’) in “Todessehnen” uses the tonal motion from F-sharp minor through A major to F-sharp major, where hope (III) bridges earthly suffering (I) and death (I#). As the poem introduces divine love, Brahms tonicizes natural-VI and transforms D-natural⁵ into D-sharp⁵.

Both songs show that Brahms’s use of modal mixture is tied to his manipulation of temporality. Brahms’s settings supply a future missing from the poetry, and imply the protagonist’s achieved

transformation in death.

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