



46th Annual Meeting

31 March–2 April 2017

Hobart and William Smith Colleges
Gearan Center for the Performing Arts
Geneva, NY 14456

PROGRAM

Friday, 31 March

5:00–7:00 pm **Music Theory Pedagogy Workshop: Preparing Music Theory Instructors of the (Very Near) Future**
Anna Gawboy (The Ohio State University)
Keyboard Technology Lab (Room 332)
NB Open to official workshop participants only

Saturday, 1 April

8:00–9:00 am **Registration**—Melly Lobby

9:00 am–12:00 pm **Understanding Form**

Chair: Janet Schmalfeldt (Tufts University)
Groelich Recital Hall (Room 102)

- Towards a Predictive Theory of Theme Types
John Y. Lawrence (University of Chicago)
- An Enactive Approach to the Perception of Expression in Form Theory Analysis
Bree Guerra (University of Texas at Austin)
- Concocting Sentences
Nathan John Martin (University of Michigan)
- The 'Retransitional Sequence' in Mendelssohn's Sonata Forms
Justine Wong (University of Toronto)

9:00–10:30 am **Practical History of Music Theory**

Chair: Sarah Marlowe (New York University)
Hilvema-Williams Hall (Room 110)

Hilayama-Williams Hall (Room 119)

- "Introducing Ancient Modes into Modern Harmony" the Franco-Belgian *tonalité grégorienne*
Nathan Lam (Indiana University, Bloomington)
- J.S. Bach's Chorales: Reconstructing Eighteenth-Century German Figured-Bass Pedagogy in Light of a New Source
Derek Remeš (Eastman School of Music)

10:30 am –12:00 pm **Rock Harmonies**

Chair: Nicole Biamonte (McGill University)
Hilayama-Williams Hall (Room 119)

- Multimodality and Tonal Ambiguity in Rock's Aeolian Progression
Mark Richards (Florida State University)
- Understanding Rock Harmony through the Concept of Tonicization
Brett Clement (Ball State University)

12:00–1:30 pm **Lunch**

1:30–3:45 pm **Romanticism**

Chair: Loretta Terrigno (The Juilliard School)
Hilayama-Williams Hall (Room 119)

- Meter in French and Italian Opera, 1809–1859
Nicholas Shea (University of Massachusetts Amherst)
- Failed Musical Memory and Intertextuality in Brahms's Op. 83 Andante
David Keep (Eastman School of Music)
- Integrating Tonal Transformations and Prolongations: A Case Study of Richard Strauss's 'September,' from *Vier Letzte Lieder* (1948)
Soo Hyun Jeong (University of Cincinnati, College-Conservatory of Music)

1:30–3:45 pm **Collections and Recollections**

Chair: Deborah Rifkin (Ithaca College)
Froelich Recital Hall (Room 102)

- Modeling Keyboard Bitonality in the Wartime Works of Karol Szymanowski
Alan Reese (Eastman School of Music)
- The Connective Role of the *Parenthèses* in Dutilleux's *Ainsi la Nuit*
Sam Reenan (Eastman School of Music)
- Microtonality and Transformation: Analyzing Easley Blackwood's '19 Notes' with a Modified Tonal GIS
William R. Ayers (University of Cincinnati, College Conservatory of Music)

4:00–5:00 pm **Keynote Address**

Froelich Recital Hall (Room 102)
"Resonant Blunders in the History of Tonal Theory"
Suzannah Clark (Harvard University)

5:00–5:30 pm **Business Meeting**

Froelich Recital Hall (Room 102)

5:30–6:30 pm **Reception**

Melly Lobby

Conference Banquet

7:00 pm **Conference Banquet**
Pier House Restaurant, Ramada Inn

Sunday, 2 April

8:00–9:00 am **Registration**—Melly Lobby

9:00 am–12:00 pm **Special session: New Perspectives on Organicism and Modernism**

Chair: Bryan Parkurst (University of South Florida)
Froelich Recital Hall (Room 102)

- On Not Letting Sounds Be Themselves
Holly Watkins (Eastman School of Music, University of Rochester)
- Webern's Mystical Organicism
Brian Moseley (SUNY Buffalo)
- Is the Twelve-Tone System Inherently Organicist? A Reflection on Conflicting Perspectives, with Notes on Analysis
Zachary Bernstein (Eastman School of Music, University of Rochester)
- Berg's Piano Sonata and Reverse Organicism
Matthew Arndt (University of Iowa)
- Schoenberg's (Analytical) Gaze: The Aesthetics of Organicism
John Covach (Eastman School of Music, University of Rochester)
- Bloch's Hopes and Adorno's Thorns
Bryan Parkhurst (University of South Florida)

9:00 am–12:00 pm **Form/Schema/Schenker/Keller**

Chair: Elizabeth West Marvin (The Eastman School of Music)
Fish Screening Room (Room 111)

- Michael Haydn, Mozart, and the Invention of Sonata-Rondo Form
Jason Yust (Boston University)
- Irreconcilable Differences? Diminution and Pitch Reduction between C. P. E. Bach, Schenker, and Gjerdingen
Gilad Rabinovitch (Georgia State University)
- The Prinner-Fonte: A Closer Look at Schematic Hierarchy
Simon Prosser (The Graduate Center, CUNY)
- Music Theory on the Radio: Excavating Hans Keller's Functional Analyses
William O'Hara (Harvard University)

Program Committee: Julie Pedneault-Deslauriers (University of Ottawa), chair; Edward Klorman (McGill University); Judith Lochhead (Stony Brook University), William Marvin (ex officio, Eastman School of Music), and Crystal Peebles (Ithaca College).

Understanding Form

Chair: Janet Schmalfeldt (Tufts University)

- [Towards a Predictive Theory of Theme Types](#)
John Y. Lawrence (University of Chicago)
 - [An Enactive Approach to the Perception of Expression in Form Theory Analysis](#)
Bree Guerra (University of Texas at Austin)
 - [Concocting Sentences](#)
Nathan John Martin (University of Michigan)
 - [The 'Retransitional Sequence' in Mendelssohn's Sonata Forms](#)
Justine Wong (University of Toronto)
-

Towards a Predictive Theory of Theme Types

Listener expectations have become a fundamental consideration in the analysis of schemata (Byros 2009), melodies (Narmour 1990), and sonata forms (Hepokoski & Darcy 2006). But expectation has not yet played a systematic role in the analysis of basic theme types. This paper proposes a framework for modeling expectation at the thematic level.

My basic premise is as follows: if beginning pattern X is conventionally paired with ending pattern Y, then X will function predictively for Y. This means that hearing X will cause a stylistically experienced listener to expect that Y will follow. In music of the Classical period, these conventional beginning-ending pairs are already implied by Caplin's theory of formal functions—for example, in the pairing of the antecedent with the consequent. I suggest that reframing Caplin's theory in predictive terms opens up thematic analysis to the hermeneutic strategies of (e.g.) Sonata Theory. When predictions fail (i.e. when X doesn't lead to Y), the rhetorical and expressive effect of this failure can then be understood as a dialogue between actual and expected ending functions.

I conclude by suggesting that this predictive approach can be used to identify theme types in later musical styles in which Caplin's definitions do not necessarily apply. We can derive them statistically via corpus studies by searching for beginning patterns that successfully predict what ending pattern will follow. I demonstrate this approach by showing how the antecedent could be redefined in a series of localized 19th-century corpuses (including the waltzes of Johann Strauss Jr.).

[Top](#)

An Enactive Approach to the Perception of Expression in Form Theory Analysis

This paper will investigate how Hepokoski and Darcy's Sonata Theory and Caplin's form-functional analyses could capture aspects of expression arising from the musical practices of a particular style through the lens of embodied musical perception. In order to relate form theories to the action-oriented framework of embodied cognition, I will draw from enactivism, a particular mode of thought in embodied cognition. The "functions" (Caplin) and "action zones" (H&D) underlying the two theories describe a powerful fusion of unfolding musical features, goals, predictions, and evaluations that suggest a musical parallel to the integration of perception and action at the center of the enactivist approach to perception and emotion.

By drawing on Krueger's (2009) model of enactive musical experience, I first argue that a form theory's ability to speak to music perception depends on the degree to which its analytically-suggested

paths present the listener with affordances for musically motivated action, whether virtual or actual. I then employ this enactivist perspective to two works by Beethoven and Mozart with contrasting formal interpretations (TMB versus internal half-cadence; and two-part, continuous, or Caplin's blurred boundaries exposition). The distinct expressive outcomes of both theories reveal how expectations across extended time spans can influence affective content and how expectations could manifest through aspects of embodied listening. Furthermore, form theories' staging and evaluation of musical events lends insight into music's ability to evoke prospective and retrospective emotions, which move beyond typical embodiment arguments concerning direct sonic analogues of body movement to enactively integrate effects of expectation on expression.

[Top](#)

Concocting Sentences

Heinrich Christoph Koch's writings have hardly been neglected by scholars. Nonetheless, recent work has tended to emphasize Koch's account of large-scale form over his careful treatment of phrase-level organization. Yet much of the richness of his thinking is to be found there, in his consideration of those smallest formal structures. My intervention accordingly undertakes to refocus our attention on Koch's account of the musical phrase. I do this, however, less by explicating Koch's writings than by putting his categories to work. For composers sometimes recompose and otherwise transform their themes in precisely the ways that Koch's categories describe. After exemplifying such procedures using examples from Haydn and Clementi, I go on to present more developed text–music analyses of two main examples: Belmonte's opening aria "Hier soll ich dich denn sehen" from *Die Entführung aus dem Serail* and Schubert's much-analyzed song "Morgengruß." The paper is thus at once an exploration of Koch's categories and a demonstration of their productivity for modern analysts.

[Top](#)

The 'Retransitional Sequence' in Mendelssohn's Sonata Forms

Recent treatises on sonata form by Hepokoski and Darcy (2006) and Caplin (1998) describe the retransition as a home-key V pedal at the development's end, but neither mentions other devices as alternatives to the normative V pedal. I introduce Mendelssohn's use of "retransitional sequence"—specifically via the ascending 5–6 sequence—to lead up to the recapitulation.

I demonstrate that retransitional sequences appear in a few movements from a variety of genres across Mendelssohn's career. Drawing from (1) Piano Sextet in D major, Op. 110, IV (1824); (2) Piano Sonata in E major, Op. 6, IV (1826); and (3) Piano Trio No. 1 in D minor, Op. 49, III (1839), I show that ascending 5–6 sequence in the retransition becomes more pronounced towards Op. 49. In Op. 110, the retransitional sequence takes over from the normative pedal; in Op. 6, a chromaticized 5–6 sequence replaces the pedal; and in Op. 49, sequence to the recapitulation becomes the most extensive and the culmination of the development's forward-driving processes.

I conclude by contending the importance of Mendelssohn's retransitional sequences to the end-weighted trajectories of these movements. In Op. 110, Op. 6, and Op. 49, retransitional sequences become forward-looking: sequence reappears either as recapitulatory S expansion or tonic reinforcement towards the end, while a later V pedal achieves the ESC as "compensation" for the retransition's lack of V pedal. These movements highlight the retransition's importance to the pursuit of nineteenth-century form and Mendelssohn's sonatas.

[Program](#)

Practical History of Music Theory

Chair: Sarah Marlowe (New York University)

- ["Introducing Ancient Modes into Modern Harmony:" the Franco-Belgian *tonalité grégorienne*](#)
Nathan Lam (Indiana University, Bloomington)
 - [J.S. Bach's Chorales: Reconstructing Eighteenth-Century German Figured-Bass Pedagogy in Light of a New Source](#)
Derek Remeš (Eastman School of Music)
-

"Introducing Ancient Modes into Modern Harmony:" the Franco-Belgian *tonalité grégorienne*"

Chant accompaniment theory developed alongside the nineteenth-century plainchant revival. This paper sheds light on the theoretical details of Niedermeyer's watershed treatise in liturgical modality, *Traité théorique et pratique de l'accompagnement du plain-chant* (1857), and it examines how the new prescriptive harmony was adopted in free composition. In the treatise, Niedermeyer dichotomized "ancient" and "modern" tonalities, and he prohibited *musica ficta* along with centuries' worth of engrained forms of closure via tendency tones. In its place, Niedermeyer formulated rules of chordal accompaniment that are based on notes from chant itself. In mode 1, for example, Niedermeyer prescribes bVII-i or bIII-i cadences, banning V#-i or even v-i, because they resemble tonal cadences, and the former contains a raised ^7.

In my paper, I will discuss the main principles of the treatise and how organist-composers wrote free compositions according to these rules. I will use the mode-1 Kyrie from Mass XI (Orbis factor) as a case study, examine versets composed for it, and conclude with an analysis of Guilman's *Grand chœur en forme de marche dans la tonalité grégorienne*, Op. 52, No. 2 (1878). By limiting the pitch collection to *musica recta*, the *Grand chœur* creatively explores new harmonic areas and melodic gestures without changing the pitch collection. Consequently, Niedermeyer's prescriptive theory introduces compositional strategies otherwise unavailable in the major-minor system.

[Top](#)

J.S. Bach's Chorales: Reconstructing Eighteenth-Century German Figured-Bass Pedagogy in Light of a New Source

Robin Leaver recently discovered a source which likely originates from J. S. Bach's students. The anonymous manuscript, dubbed the *Sibley Choralbuch* (SC), contains 226 chorale melodies with figured-bass. The SC enhances our understanding of Bach's pedagogy by refining common misperceptions about chorale harmonization. C. P. E. Bach says his father gave students figured-bass chorales, to which they added inner voices, and later, original basslines. We might think to use J. S. Bach's published chorales as models when realizing the figured basses in the SC, but the published chorales are vocal, not keyboard works. This has led to confusion between Bach's vocal and keyboard styles of harmonization. The SC implies that there was a simpler, pedagogical, keyboard-based Bach chorale tradition which ran parallel to the more ornate, vocal chorale tradition—the latter is usually held up as a model today, but Bach likely began with the former.

Focusing on various eighteenth-century sources, I will attempt to reconstruct how musicians in the Bach circle approached figured-bass realization. The sources show that a variety of realization strategies were available, beginning with a simple, keyboard style, and progressively adding more ornamentation in later, more advanced styles. Moreover, Bach's student, J. C. Kittel, advocates for multiple-bass chorales, a pedagogical method he likely learned from Bach. The increasing complexity of each bassline in this tradition mirrors the increasingly ornate realization strategies in the sources. I contend that the multiple-bass tradition and the realization strategies form bridges between Bach's pedagogical, keyboard-based style and the ornamented, vocal style.

[Program](#)

Rock Harmonies

Chair: Nicole Biamonte (McGill University)

- [Multimodality and Tonal Ambiguity in Rock's Aeolian Progression](#)
Mark Richards (Florida State University)
 - [Understanding Rock Harmony through the Concept of Tonicization](#)
Brett Clement (Ball State University)
-

Multimodality and Tonal Ambiguity in Rock's Aeolian Progression

Although rock's Aeolian progression has been described by Biamonte (2010), Everett (2009), and Moore (1992), among others, as residing in the Aeolian mode as bVI-bVII-i (or bVI-bVII-I), its regular conflation with a major-mode interpretation of IV-V-vi and the tonal ambiguity that results have not been discussed in any great detail. When surrounded by passages clearly in the relative major or minor, or when the final chord of the progression is absent, the tonality of the Aeolian progression is significantly weakened since the harmony can suggest multiple tonics. This paper proposes melody to be fundamental in distinguishing between the two interpretations. Specifically, a particular mode is favored when the melody either emphasizes its tonic note, or is bounded by the mode's tonic and dominant notes. Thus, rather than view such progressions entirely in one mode or another, such an approach aims to characterize their tonal fluidity in a way not easily captured by Roman numerals.

While the Aeolian progression has been recognized as a staple of rock harmony, it is not always unequivocally aligned with the Aeolian mode but may instead waver between two modes. This presentation is an initial foray into the precariousness and flexibility of the progression's perceived tonality.

[Top](#)

Understanding Rock Harmony through the Concept of Tonicization

Studies of rock harmony have prompted numerous analytical approaches, including theories of linear, modal, and functional relationships. However, little attention has been given to the issue of *tonicization*: a function usually reserved for the V chord. In this presentation, I will demonstrate the usefulness of an expanded theory of tonicization. This theory will permit a much larger number of progressions that can fulfill the traditional functions of tonicizing chords (prolongation and cadences) at different levels of structure.

Unlike theories that base chord functions on scale-degree content, I will demonstrate that a more crucial determinant of a chord's status is its precise *position* within the diatonic collection. I introduce a new labeling system in which each diatonic triad is given a modal name (example: *M* is the "Mixolydian triad") that indicates its relative location within the scale. By establishing five "preference factors," the strongest tonicizers for each mode can be determined. In demonstrating these concepts, I focus on four categories of tonicization: (1) *primary diatonic*, in which the primary tonic is established using only diatonic chords of the mode; (2) *primary chromatic*, which requires modal borrowing from closely-related scales; (3) *secondary chromatic*, in which a secondary triad is tonicized by a chromatic chord; and (4) *secondary diatonic*, involving the modal diatonic prolongation of a secondary triad. The presentation concludes with an analysis that illustrates the multi-leveled application of these techniques of tonicization in a single song.

Romanticism

Chair: Loretta Terrigno (The Juilliard School)

- [Meter in French and Italian Opera, 1809–1859](#)
Nicholas Shea (University of Massachusetts Amherst)
 - [Failed Musical Memory and Intertextuality in Brahms's Op. 83 Andante](#)
David Keep (Eastman School of Music)
 - [Integrating Tonal Transformations and Prolongations: A Case Study of Richard Strauss's 'September,' from *Vier Letzte Lieder* \(1948\)](#)
Soo Hyun Jeong (University of Cincinnati, College-Conservatory of Music)
-

Meter in French and Italian Opera, 1809–1859

Current and historical methods of metric analysis often assume that the first beat of a metric group is stronger than the second. This, however, is not the case in all repertoires. For example, a study by William Rothstein (2011) demonstrates that Verdi's midcentury operas often place emphasis on even-numbered beats. This paper shows this metric trend to be even more prevalent in a corpus of 200 nineteenth-century operatic excerpts (1809-1859).

I present a formal model that classifies phrases according to anacrusis length and prosodic accent, showing where large-scale metric accents fall within a phrase. This model produces three metric types which align with Rothstein's (2011) previous work. Compositional and historical features (e.g., language, premiere date, librettist, etc.) were tracked alongside type in order to determine whether preferences for certain metric forms were more prevalent in certain contexts. This indeed was the case. For instance, use of even-emphasis meter increases over time, even though odd-emphasis meter remains most common. Individual composers also show a significantly distinguishable preference toward each type of meter. These results not only confirm that the highest concentration of even-emphasis meter occurs in Verdi's midcentury operas (Rothstein 2011), but that Verdi is the primary user of this type overall. I also demonstrate that language and composer nationality do not significantly affect an excerpt's metric type; only Verdi shows distinction in these areas. With this finding, I argue against using nationalist language to identify metric types and instead propose suggestions that better-reflect an updated understanding of nineteenth-century metric conventions.

[Top](#)

Failed Musical Memory and Intertextuality in Brahms's Op. 83 Andante

The Andante from Brahms's Second Piano Concerto opens with a lavish theme played by a solo cello, but over the course of the B-flat-major ternary form the solo piano gradually loses its ability to articulate this theme. Throughout the A and B sections, the piano plays only increasingly less-recognizable fragments of the theme, and just at the moment of the main theme's expected return, Brahms instead interpolates references to two of his Lieder ("Lerchengesang," Op. 70, No. 2 and "Todessehnen," Op. 86, No. 6). With the slower tempo and remote key of F# major, the song quotations in Op. 83 hijack the Andante's form at the moment of greatest anticipation. This demands explanation, and the use of texted music suggests that poetic content plays a significant role in shaping the movement. Taken together, the fragmented motivic treatment of the main theme in the piano, the distinctively liminal formal devices found throughout, and the temporal stretching of passages with slower tempi embody a psychological struggle to access past memory. From a broader perspective, this analysis suggests that Brahms's practice of quotation is not just an intriguing use of

shared melodic material; rather, it is a pivotal nexus between texted and non-texted modes of musical expression that can offer explanations for unusual compositional features.

[Top](#)

Integrating Tonal Transformations and Prolongations: A Case Study of Richard Strauss's 'September,' from *Vier Letzte Lieder* (1948)

Recent theorists have developed new analytical approaches to late Romantic chromatic harmonies. In these studies of highly chromatic music, they have proposed a variety of approaches toward “centricity.” One popular debate in particular continues to rage between Schenkerian and neo-Riemannian transformational systems of analysis. Proponents of the former analytical system seek to uncover a basic diatonic structure with a tonal center, while adherents to the latter system disregard tonal centers completely. Despite the common assumption that these approaches yield opposing analytical readings, this paper intends to demonstrate that they can interact in analytical praxis.

The analytical goal of this study is to define that a Schenkerian “prolongational” approach and neo-Riemannian “transformational” operations can be wedded in an attempt to place parsimonious voice-leading transformations and, more importantly, specific recursive motives modeled by neo-Riemannian operations within a functionally tonal context. Accordingly, I discover networks of meaningful linear connections that are created from neo-Riemannian parsimonious voice leading when a specific Stufe is prolonged. In order to model the synthesis, I focus on the specific melodic/motivic figures that are generated from neo-Riemannian voice-leading parsimony—what I call “linear scale-degree motives.” The most important concern for conceiving any linear scale-degree motive generated from transformational operations is that the motives are always derived from the background deep-structural tonic(s).

Ultimately, a proposed analytical model in this study presents my consideration with combining neo-Riemannian theory with Schenkerian prolongational system, a concern that bring to the fore a sense of linearity and harmonic movement simultaneously.

[Program](#)

Collections and Recollections

Chair: Deborah Rifkin (Ithaca College)

- [Modeling Keyboard Bitonality in the Wartime Works of Karol Szymanowski](#)
Alan Reese (Eastman School of Music)
 - [The Connective Role of the *Parenthèses* in Dutilleux's *Ainsi la Nuit*](#)
Sam Reenan (Eastman School of Music)
 - [Microtonality and Transformation: Analyzing Easley Blackwood's '19 Notes' with a Modified Tonal GIS](#)
William R. Ayers (University of Cincinnati, College Conservatory of Music)
-

Modeling Keyboard Bitonality in the Wartime Works of Karol Szymanowski

Characteristic of Karol Szymanowski's middle period style (1914–1918) is what Wightman (1999) and others call “keyboard bitonality”: the juxtaposition of the black-key pentatonic and white-key diatonic collections. While scholars have explored the technique in other composers, I will investigate the procedure via transformational tools in Szymanowski's “impressionistic” compositions, including *Myths* for violin and piano, as well as *Métopes*, *Masks*, and Etudes op. 33 for solo piano. I take my lead from Hook (2007) and his analysis, one of the few in American theoretical scholarship, of the opening of Etude op. 33, no. 3. Hook applies interscalar transformations—a cross-type transformation mapping one scale to another via transposition or inversion—to examine the interactions between the white-key diatonic collection in the left hand of the etude and the black-key pentatonic collection in the right. While some works include only brief flashes of keyboard bitonality, such as in the bravura climaxes of “The Isle of Sirens” and “Nausicaa” from *Métopes*, other works, particularly “The Fountain of Arethusa” from *Myths*, feature recurring polyscalar motives constructed and transformed in a number of distinctive ways. Keyboard bitonality thus serves as a central organizational principle within the piece. With a sharp focus on Szymanowski's distinctive manipulation of this compositional technique, I hope to shed light on a composer often neglected in analytical scholarship.

[Top](#)

The Connective Role of the *Parenthèses* in Dutilleux's *Ainsi la Nuit*

In conversation with Roger Nichols, Henri Dutilleux described the method of composition that produced his lone string quartet, *Ainsi la Nuit*: “There are small cells which develop bit by bit. This may perhaps show the influence of literature, of Proust and his notions about memory” (Nichols 1994, 89). While Delcambre-Monpoel, Hesketh, Chendler, and others have analyzed the piece rather traditionally, focusing on thematic and motivic details of primarily the quartet's main movements, none has sufficiently examined the compositional fallout of the influence of Proustian memory. Proust's conception of memory consists of both an unconscious and a conscious faculty, *involuntary* and *voluntary* memory, respectively.

In order to appeal to these two forms of memory, this analysis will examine the deployment of *implicit* and *explicit* references in *Ainsi la Nuit*. Implicit references, which derive from involuntary memory, will be shown to occur 1) as the reiteration of pitch-domain motives that are altered in secondary domains such as timbre, register, or presentation in time and 2) as manipulations of certain inherent properties of some pitch-domain element in order to generate novel pitch motives. Explicit references, which are consciously apprehended by voluntary memory, will present as exact or readily identifiable repetitions that establish referential chords, certain salient motives, regularities of rhythm, and other features that

the listener can immediately access upon first impression. I will show that these critical projected references are generated in the Introduction and *Parenthèses* sections, rather than the main movements.

[Top](#)

Microtonality and Transformation: Analyzing Easley Blackwood's '19 Notes' with a Modified Tonal GIS

This paper analyzes Easley Blackwood's nineteen-tone equal-tempered etude "19 Notes" from *Twelve Microtonal Etudes* with a modified version of Steven Rings's tonal GIS. The modified system accounts for the additional elements provided by the microtonal equal temperament, namely additional scale degrees and additional pitch classes. The methodology is informed by Blackwood's own research into approximated diatonic structures in non-twelve-tone equal temperaments and by Joseph Yasser's exploratory examination of the supra-diatonic scale, a nineteen-tone entity with twelve *regular* scale degrees (a chromatic scale) with seven *auxiliary* degrees spaced in a maximally even fashion between the twelve regular degrees. The expansion to nineteen tones results in an increase of perceptual elements in the space, specifically an increase in the number of pitch-class *chroma* and scale-degree *qualia*. The modified tonal GIS incorporates these elements so that Blackwood's compositional usage of diatonic, chromatic, and microtonal structures may be examined. After considering Blackwood's nineteen-tone etude, we may extrapolate a general method for analyzing equal-tempered microtonal music which approximates diatonic structures. This paper displays Blackwood's juxtaposition between approximated diatonic structures and microtonal constructions, ultimately enabling us to examine the potency of Yasser's claims about the supra-diatonic scale.

[Program](#)

Sunday, 9:00 am–12:00 pm
Froelich Recital Hall (Room 102)

Special session: New Perspectives on Organicism and Modernism

Chair: Bryan Parkhurst (University of South Florida)

For some time now, organicism has been something of a musicological bugaboo, a supposedly outmoded ideology that belongs in the dustbin of history rather than a topic for serious critical reflection. In recent years, however, a number of scholars have returned to the subject, excavating organicist traits of earlier thinkers and proposing new analytical models that, to at least some degree, reengage biological metaphor. This session seeks to discover fresh perspectives on organicism, focusing on the roots it took in, or the way it can be grafted onto, musical modernism. Six papers, written from a diverse variety of disciplinary, philosophical, and methodological perspectives, furnish an extended and multifaceted argument for the continued relevance of organicism—when considered flexibly and with historical awareness—particularly in the analysis of modernist music and in the exploration of the condition of musical modernism.

- [On Not Letting Sounds Be Themselves](#)
Holly Watkins (Eastman School of Music, University of Rochester)
- [Webern's Mystical Organicism](#)
Brian Moseley (SUNY Buffalo)
- [Is the Twelve-Tone System Inherently Organicist? A Reflection on Conflicting Perspectives, with Notes on Analysis](#)
Zachary Bernstein (Eastman School of Music, University of Rochester)
- [Berg's Piano Sonata and Reverse Organicism](#)
Matthew Arndt (University of Iowa)
- [Schoenberg's \(Analytical\) Gaze: The Aesthetics of Organicism](#)
John Covach (Eastman School of Music, University of Rochester)
- [Bloch's Hopes and Adorno's Thorns](#)
Bryan Parkhurst (University of South Florida)

On Not Letting Sounds Be Themselves

This paper presents a critique of the familiar modernist notion of “sounds themselves,” which crops up in writings by composers ranging from John Cage to Pierre Schaeffer to John Luther Adams. Cage’s 1957 essay “Experimental Music,” for instance, famously argued that composers must “set about discovering means to let sounds be themselves rather than vehicles for man-made theories or expressions of human sentiments.” On the face of it, lending an ear to sounds themselves seems to foster a more inclusive approach to sonic experience by refusing to honor putative distinctions between human-made sounds (including music) and sounds originating from nonhumans, living or otherwise. Yet this apparent catholicity arises from a rather strange understanding of sound in nature, one that, as John Luther Adams puts it, frames natural sounds as “direct, immediate and non-referential.” Rather than representing an escape from signification, however, the natural world is positively saturated with signs. Even the sound of gusting winds might be understood by an animal as necessitating a specific action, such as seeking shelter. Expanding on applications of Peircean semiotics by Naomi Cumming, Gary Tomlinson, and the anthropologist Eduardo Kohn, this chapter turns a biosemiotic lens on the multilayered semiotics of music as manifested in Adams’ orchestral cycle *Earth and the Great Weather* and the soundscape compositions of Norwegian composer Jana Winderen.

[Top](#)

Webern's Mystical Organicism

Though the organicist ideas of the mystical theologian Emanuel Swedenborg resonated throughout the Second Viennese School, they were of particular importance for Anton Webern. Webern's Christian essentialism was strongly tinged with a love of nature and meshed easily with Swedenborg's notions of a reality with distinct, but structurally identical and interrelated natural, spiritual, and celestial worlds. This paper explores how Swedenborg's mystical organicism influenced Webern's modernist compositional technique. With his final work, a modernist rendering of the sixteenth-century motet, as an example, it describes how Webern's modernist technical innovations enabled him to reflect Swedenborgian, organic reality whose differentiated levels are linked by consistent relationships—or “correspondences.”

[Top](#)

Is the Twelve-Tone System Inherently Organicist? A Reflection on Conflicting Perspectives, with Notes on Analysis

In early accounts, such as those by Schoenberg and Webern, the answer to the question posed in the title is clearly yes: organicism permeates the origin stories of twelve-tone composition. Nonetheless, important questions remain, three of which will be addressed in this paper. What implications does organicism have for analysis? How have later accounts of twelve-tone music addressed its organicist inheritance? And to what degree should we interpret later serial music—such as post-war serialism—in light of organicism? This paper will quickly survey historical and more recent texts, evaluating their various perspectives on these subjects, and apply the lessons of that survey to excerpts of Schoenberg, Webern, and Babbitt, with a few comparative comments on post-war European serialists, who provide a contrasting case.

Organicist accounts often focus on two types of relation: part-whole, frequently entailing hierarchical development, and part-part, which focuses on associations between discrete parts of a piece. Associative relations can have a continued relevance in twelve-tone music, even when hierarchical relations may be attenuated or lacking. The study concludes, therefore, with an argument that an organicist model that is flexibly conceived and applied might continue to be a useful tool for the modern analyst.

[Top](#)

Berg's Piano Sonata and Reverse Organicism

Much analytical and critical commentary on Alban Berg's Piano Sonata, op. 1, has viewed the piece through an organicist lens, arguing that the piece enacts some sort of becoming. This tendency holds even for Theodor W. Adorno's analysis, which Adorno himself criticizes as inadequate to his insight that Berg's music instead accomplishes a “*permanent re-absorption* back into itself,” which “comprises its true modernity.” Vasili Byros builds on Adorno's insights but does not critique Adorno's analysis. My aim is to revise Adorno's analysis of Berg's Sonata so as to accord with his own insights and with Arnold Schoenberg's little heeded principle that development often proceeds backwards. In other words, the introduction of a contrast signifies a leap in development, which is generally followed by *back-formations* that fill in the gap so as to make the coherence of the contrasting parts comprehensible. What is characteristic of Berg's music is that backwards development is exhaustive, re-absorbing both the components and the products of a *Grundgestalt* or basic shape into an even more elementary motive. The use of Schoenberg's theories is apropos as Berg composed the Sonata under Schoenberg's instruction. Permanent re-absorption, or what I call *reverse organicism*, is particularly prominent in the Sonata, which famously begins as if it were ending. This study expands

possibilities for analysis, substantiates and refines Adorno's criticism, and shines a new light on Berg's accomplishments.

[Top](#)

Schoenberg's (Analytical) Gaze: The Aesthetics of Organicism

As many scholars have pointed out, the theme of organic unity appears often in Arnold Schoenberg's writing on music, especially in those passages that engage musical analysis (Schoenberg's "aesthetic theology," as Carl Dahlhaus put it). For Schoenberg, organic unity plays an important role in tracing the emergence of modernism (and ultimately twelve-tone composition) out of the German tradition from Bach to Brahms and Wagner. But even as privileging organicism supports Schoenberg's claims to historical continuity, it also suppresses other aspects of musical structure and expression (even in the composer's discussions of his own music). This paper will argue that while an organicist reading is only ever a partial one, and while few pieces actually live up to the ideal that the aesthetics of organicism celebrate, the aesthetic lens of organicism ("Schoenberg's analytical gaze") nevertheless produces rich and compelling interpretations of the music, especially when understood within the context of Friedrich Nietzsche's notion of perspectivism (*The Will to Power*). Schoenberg's gaze may be partial, but it is also powerful.

[Top](#)

Bloch's Hopes and Adorno's Thorns

For Bloch, whose commitment to communism did nothing to diminish his attachment to a mystical, heretical strain of Christianity, "music names the essence of the fountainhead." That is, it provides us with a coded intimation of a yet-to-be, post-capitalist condition in which—at last—our thirsts will be slaked, in which our broken, sullied bodies will be healed and cleansed, and in which we will be given new birth through baptism into a state of non-alienation. If water is the Blochian musical image *par excellence*, the central Adornian metaphor for music is perhaps conveyed best by the classical sculptural trope of a boy removing a thorn with a thorn: modern music, specifically, is for Adorno a painful remedy to a painful condition (late capitalist commodity culture). Fascinatingly, both Bloch and Adorno affirm that music fulfills its utopian or critical (and in either case anti-capitalist) function in virtue of its (in some sense) organic form. In this paper, I explore the divergent theories of musical semantics that underlie Adorno's and Bloch's convergent conceptions of musical form. I contend that Bloch is a hermeneutic "voluntarist" who believes that we interpreters purposefully confer organic form upon music so that we may use music to advance our political ends, whereas Adorno is a hermeneutic "determinist" who believes that music's anti-capitalist character is matter-of-factual and an inevitable consequence of the nature of musical "technique." This connects in interesting ways with Adorno's and Bloch's discrepant outlooks on practical politics.

[Program](#)

Form/Schema/Schenker/Keller

Chair: Elizabeth West Marvin (The Eastman School of Music)

- [Michael Haydn, Mozart, and the Invention of Sonata-Rondo Form](#)
Jason Yust (Boston University)
 - [Irreconcilable Differences? Diminution and Pitch Reduction between C. P. E. Bach, Schenker, and Gjerdingen](#)
Gilad Rabinovitch (Georgia State University)
 - [The Prinner-Fonte: A Closer Look at Schematic Hierarchy](#)
Simon Prosser (The Graduate Center, CUNY)
 - [Music Theory on the Radio: Excavating Hans Keller's Functional Analyses](#)
William O'Hara (Harvard University)
-

Michael Haydn, Mozart, and the Invention of Sonata-Rondo Form

Previous research on the provenance of sonata-rondo form, which credits either Mozart or F.J. Haydn as originators of the form, has overlooked an unambiguous example of the form composed by Michael Haydn in 1763 (the finale of Symphony no. 4), a decade before Mozart adopted it. The significance of Haydn's invention may be appreciated through a novel generative-grammar description of formal practice. The sonata-rondo necessitates the use of a more sophisticated type of grammar (context-free), while earlier formal practice is well accounted for by simpler finite-state grammars (i.e., Markov chains) of formal functions. The emergence of sonata-rondo therefore indicates the development of a hierarchical concept of form that requires long-range dependencies.

By considering a number of Michael Haydn's and Mozart's rondos I make a case that Mozart composed his early sonata-rondos building upon Haydn's model, and that he recognized, more so perhaps than did Haydn himself, the deeper significance of this formal invention. This is evident in Mozart's adoption and extension of characteristic features of Haydn's rondos in his earliest sonata-rondos. Mozart's innovations in turn spurred Haydn to adopt the nine-part sonata rondo as his standard approach to rondo in works of the later 1770s and early 1780s, and related procedures such as double-region couplets. These later rondos demonstrate the influence of Mozart.

[Top](#)

Irreconcilable Differences? Diminution and Pitch Reduction between C. P. E. Bach, Schenker, and Gjerdingen

This paper compares and contrasts two different theoretical perspectives—Schenkerian theory and schema theory—by looking at case studies from C. P. E. Bach. This allows me to examine their divergent outlook on local pitch-reduction decisions as well as on large-scale organization. The interaction between the two theories has received fairly little attention (cf. Froebe 2014, Prosser 2014, Schwab-Felisch 2014), and my paper raises new considerations regarding this problem.

Schenker's interest in Bach's works dates back to the years before WWI, as witnessed by editions of collection Wq 113 and analyses by Schenker and his students (Vrieslander 1914, Schenker 1923; 2004, Jonas 1962), as well as in his essay on improvisation, which comments on Bach's (1753/1762) approach to improvisation (Rink 1993, Brown 2010). C. P. E. Bach's music is also an ideal case study for galant schemata, as it lies at the peak of prevalence and typicality of the schemata (Gjerdingen 1988, 2007). While Schenkerian theory prefers consonances and allows a recursive application of

contrapuntal principles across multiple levels (Schenker 1979 [1935], Brown 2005), schema theory prioritizes the ^7-^4 tritone in low-level pitch reduction (cf. Fétis 1844, Cafiero 2001, Sanguinetti 2005), and suggests different principles for the succession of schemata in a phrase or formal section (e. g., Byros 2015). My paper explores such tensions through the works and treatise of C. P. E. Bach.

[Top](#)

The Prinner-Fonte: A Closer Look at Schematic Hierarchy

In most schematic analyses, musical passages are shown to be constructed out of successions of discrete, sometimes overlapping, phrase schemata. Yet, many passages feature not only successions but also simultaneous combinations of phrase schemata—that is, a single span of music is structured by two or more whole or parts of different phrase schemata. One such combination is what Robert Gjerdingen (2007) dubs the “Prinner-Fonte”—a Prinner schema that incorporates a Fonte schema. The Prinner-Fonte is a clear illustration of how phrase schemata can operate not only in successions but also in *hierarchies*. Though such hierarchies of phrase schemata occur quite frequently, they have been only occasionally and informally discussed in the literature—in part because of many schema theorists’ resistance to or outright rejection of hierarchical theories of tonal organization, especially Schenkerian theory (see, for example, Gjerdingen and Bourne 2015). To address this gap, I theorize the formation and structure of phrase-schematic hierarchies, using the Prinner-Fonte as a central example. I show what structural correspondences are necessary for multiple schemata to form a hierarchy, and provide a way of modeling the relationship between them when they are combined. I also address the significance of these hierarchies more generally, including how they can structure large spans of music, subordinate local keys to global keys, and be thought of as representing a hierarchy of compositional thinking. In doing so, I hope to show how schematic hierarchies represent a way to reconcile schema theory and Schenkerian theory.

[Top](#)

Music Theory on the Radio: Excavating Hans Keller’s Functional Analyses

In 1957, the celebrated and controversial BBC music critic Hans Keller (1919–1985) began a project that he called “Functional Analysis”: a series of broadcasts of canonical works by Mozart, Beethoven, and others, embellished with his own unique flair. Believing conceptual thought and discussion about music to be a “detour” away from the matter at hand, Keller punctuated each performance with a series of analytical interludes, which he composed and arranged in order to draw connections between motives, themes, and rhythmic patterns within and across the movements of a given work. This paper examines his first Functional Analysis, based on Mozart’s D Minor String Quartet (K. 421), and extracts the beginnings of a coherent theory of musical form and motivic development from Keller’s intentionally wordless study. I show how Keller uses repetition and juxtaposition to make audible to his audiences the processes by which he believes Mozart transforms one thematic idea into the next—often in non-linear ways that are not otherwise apparent when listening to the piece as written. Keller’s method represents a radical temporalization of music theory’s otherwise static and *ex post facto* treatments of musical works, and inspires a reassessment of traditional methods of analysis.

[Program](#)