



## **48th Annual Meeting**

The College of Saint Rose  
Albany, NY

**April 6–7, 2019**

# **Program and Abstracts**

# MUSIC THEORY SOCIETY OF NEW YORK STATE

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## **Local Arrangements, 2019**

David Mosher (The College of Saint Rose)

## **Acknowledgments**

We wish to thank the following people who have kindly assisted with this year's conference: session chairs Richard Cohn, Judith Lochhead, William Marvin, Patrick McCreless, Phillip Stoecker, Deborah Rifkin; and webmasters Brian Moseley and Michael Vitalino.

— *Friday, April 5, 2019* —

## GRADUATE STUDENT WORKSHOP

“Three Myths About the History of Tonality” (7:00pm–9:00pm)

**Leader: Megan Kaes Long (Oberlin College and Conservatory)**

**Massry 303**

*NB: Open to official participants by application only*

— *Saturday, April 6, 2019* —

**REGISTRATION** (8:00am–9:00am)

**Massry 3<sup>rd</sup> Floor Lobby**

**Coffee and breakfast available**

**HISTORY OF THEORY AND LATE-ROMANTIC HARMONY** (9:00am–12:00pm)

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**Patrick McCreless (Yale University), Chair**

**Massry 306**

- “Rameau, the Intoned Ear, and the Theory of Embodied Perception” (9:00am)  
**Stephen M. Kovaciny (University of Wisconsin–Madison)**
- “Beyond the Rhine: Harmonic Dualism in Vincent d’Indy’s *Cours de composition musicale*” (9:45am)  
**Stephanie Venturino (Eastman School of Music)**
- “A Chromaticized Cadence’s Revolt: Dualistic Formal Syntax in the First Movement of Franz Schmidt’s Second Symphony” (10:30am)  
**Kelvin Lee (Durham University)**
- “Chasing a Chimera: Challenging the Myth of Augmented Sixth Chords” (11:15am)  
**Kyle Hutchinson (University of Toronto)**

**NEW APPROACHES TO NEW MUSIC** (9:00am–12:00pm)

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**Judith Lochhead (Stony Brook University), Chair**

**Massry 303**

- “A Model for Measuring Physical Balance in Contemporary Piano Works” (9:00am)  
**Michèle Duguay (CUNY Graduate Center)**
- “Encoding Post-Spectral Thought: Kaija Saariaho’s Early Electronic Works at IRCAM, 1982–87” (9:45am)  
**Landon Morrison (McGill University)**

— Saturday, April 6, 2019 —

- “Involuntary Mobile Form in Production Library Music for Television” (10:30am)  
**Greg McCandless (Appalachian State University)**
- “A Cyclic Approach to Harmony in Robert Glasper’s Music” (11:15am)  
**Ben Baker (Eastman School of Music)**

*LUNCH ON YOUR OWN* (12:00pm–1:30pm)

**PROCESS IN CONTEMPORARY EUROPEAN MUSIC** (1:30pm–3:45pm)

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**Philip Stoecker (Hofstra University), Chair**  
**Massry 306**

- “On Being and Becoming in Thomas Adès’s *Polaris*, op. 29” (1:30pm)  
**Orit Hilewicz (Eastman School of Music)**
- “Becoming and Disintegration in Wolfgang Rihm’s String Quartet no. 5, ‘Ohne Titel’” (2:15pm)  
**David Hier (Eastman School of Music)**
- “Process and Projection in Abrahamsen’s *Schnee*” (3:00pm)  
**Noah Kahrs (Eastman School of Music)**

**CROSSING BOUNDARIES** (1:30pm–3:45pm)

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**Deborah Rifkin (Ithaca College), Chair**  
**Massry 303**

- “Discontinuity, Sequences, and Intertextuality in Caroline Shaw’s Instrumental Music” (1:30pm)  
**Owen Belcher (University of Massachusetts Amherst)**
- “Rethinking Transpacific Boundaries: Analyzing Miyata Mayumi’s Solo Shō Performance” (2:15pm)  
**Toru Momii (Columbia University)**
- “Translating in Style: Stravinsky as Translator in the ‘Minuet’ from *Pulcinella*” (3:00pm)  
**Nicholas Swett (University of Sheffield)**

— Saturday, April 6, 2019 —

**PLENARY EVENTS** (4:00pm–6:30pm)

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**KEYNOTE ADDRESS** (4:00pm)

“Demystifying Contemporary Music: Perspectives on Research and Pedagogy”  
**Robert Hasegawa (McGill University)**  
Massry 306

**BUSINESS MEETING** (5:00pm–5:30pm)  
Massry 306

**RECEPTION** (5:30pm–6:30pm)  
Massry 304 and 3<sup>rd</sup> Floor Lobby

**DINNER ON YOUR OWN**  
*(Restaurant recommendations in conference packet)*

— Sunday, April 7, 2019 —

**REGISTRATION** (8:00am–9:00am)

Massry 3<sup>rd</sup> Floor Lobby  
Coffee and breakfast available

**TOPICS IN TONAL MUSIC** (9:00am–12:00pm)

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**William Marvin (Eastman School of Music), Chair**  
Massry 306

- “The Combined Tutti/Solo Exposition and the Embedded Ritornello in Mendelssohn’s Piano Concerto in G Minor, Op. 25” (9:00am)  
**Elizabeth Fox (University of Toronto)**
- “Tempo as Form: Orchestral Recordings from 1910–1940 in Light of Earlier Sources” (9:45am)  
**Nathan Pell (CUNY Graduate Center)**
- “Three Species of Hemiola in Brahms” (10:30am)  
**Jesse Gardner (CUNY Graduate Center)**
- “Signifiers of Transcendence in Moments of *Durchbruch* in Mahler Symphonies 1 and 2” (11:15am)  
**Lindsay Warrenburg (Ohio State University)**

## METER IN NON-CANONICAL REPERTOIRES (9:00am–12:00pm)

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Richard Cohn (Yale University), *Chair*

Massry 303

- “Metric Transformations in Hip-Hop and R&B Sampling Practice” (9:00am)  
**Jeremy Tatar (McGill University)**
- “Crafting the Consonance: An Investigation of Metrical Dissonance in Tap Improvisation” (9:45am)  
**Stefanie Bilidas (Michigan State University)**
- “Influence of Bluegrass and Radiohead on Metric Complexity in the Punch Brothers” (10:30am)  
**Rachel Hottle (McGill University)**
- “Many Malinke Meters: Analytical Applications of Meter Theory to Dance Drumming of Guinea” (11:15am)  
**Tiffany Nicely (University of Buffalo [SUNY])**

## ABSTRACTS

### — ❧ HISTORY OF THEORY AND LATE-ROMANTIC HARMONY ❧ —

*Saturday, April 6 (9:00am–12:00pm)*

#### “Rameau, the Intoned Ear, and the Theory of Embodied Perception”

**Stephen M. Kovaciny (University of Wisconsin–Madison)**

This paper interrogates the relationship between core concepts of Rameau’s theory of harmony and the ear/hearing. The musical phenomena Rameau describes are audible phenomena, perceptible by the human ear. There are three main ways that Rameau describes the ear: the theoretical ear (*l’Oreille expérimentée*), the attenuated ear (*l’Oreille fine & attentive*), and the intoned ear (*l’Oreille entonnée*), each of which has a different relationship with human reason.

The role of “the ear” in Rameau’s theory cannot be understated: each time the theory of the fundamental bass is uttered in his writings, an equally important theory of hearing is implied. And, more importantly, each time Rameau casts his music theory with the qualities of new scientific discourse, the ear, too, becomes cast as a receptive instrument imbued with the same qualities.

Conclusions drawn from this study show that Rameau’s need to consistently reframe his music theory through the scientific discourse of his day function not to be taken seriously by the Enlightenment intelligentsia, *per se*; rather, it forms a desire to ground his conceptual theories within a perceptible reality, the experiential roots of which rest in the ear’s ability to hear the *corps sonore*’s *son fondamental* and *sons harmoniques*.

#### “Beyond the Rhine: Harmonic Dualism in Vincent d’Indy’s *Cours de composition musicale* (1902)”

**Stephanie Venturino (Eastman School of Music)**

One of the most prominent Parisian musicians of his era, Vincent d’Indy (1851–1931) made important contributions to composition, pedagogy, and performance practice. His four-volume *Cours de composition musicale* also represents the only French version of German harmonic dualism. Identifying similarities between d’Indy’s dualism and Hugo Riemann’s theories, contemporaneous critics condemned d’Indy as the “importer, the champion, and the vulgarizer” of Riemannian theory, lambasting his search for “truth on the other side of the Rhine” (Marnold 1917, 516; Saint-Saëns 1919, 11).

Robert Gjerdingen (1995), Alexandra Kieffer (2016), and Andrew Pau (2016; 2018) have perpetuated d’Indy’s reputation as a Riemannian epigone, arguing that he merely repackaged German ideas for French consumption. Yet the *Cours* offers a version of harmonic dualism profoundly different from Riemann’s account.

*Abstracts for Saturday, April 6 (9:00am–12:00pm) – continued*

This paper outlines the treatise's reception in early twentieth-century Paris and in present-day North American music-theoretical literature; analyzes d'Indy's theories of harmony and tonality; and compares and contrasts his ideas with precedents from Riemann (*Vereinfachte Harmonielehre* and *Handbuch der Harmonielehre*) and Arthur von Oettingen (*Harmoniesystem in dualer Entwicklung*). D'Indy synthesizes Riemann's speculative, synchronic impulses and François-Joseph Fétis's aesthetically sensitive, historiographical tendencies, proposing his own dualist system rooted in the circle of fifths. More than what Gjerdingen describes as "a culturally neutral 'technology transfer' directed toward bringing the French science of harmony up to date," the *Cours* represents d'Indy as a pedagogical and theoretical innovator, whose ideas spread harmonic dualism throughout France and abroad (1995, 92).

**"A Chromaticized Cadence's Revolt: Dualistic Formal Syntax in the First Movement of Franz Schmidt's Second Symphony"**  
**Kelvin Lee (Durham University)**

Adaptation of Caplin's form-functional theory (1998) for post-Romantic music often faces the problem that closure is not necessarily determined by diatonic cadences. Although Caplin (2018) specifies that the chromaticized cadence assumes the same harmonic function as its basic diatonic model, the coexistence of diatonic and chromaticized cadences attests to Cohn's (2012) "double syntax," which however cannot be reduced to a monistic diatonic model. The tension between monistic and dualistic approaches also bears on broader issues of form, where existing formal theories (Caplin 1998; Hepokoski and Darcy 2006) fail to address the dualistic nature of *fin-de-siècle* harmonic practice. Their monistic assumption obscures an alternative formal syntax that dualism may otherwise posit, which calls for a remodeling of the new *Formenlehre* and its Romantic extension (Schmalfeldt 2011; Horton 2017; Vande Moortele 2017).

This paper construes post-Romantic form, as exemplified in Schmidt's Symphony No. 2/I (1911–13), as a dualistic tonal space that reinterprets its primary hexatonic relations retrospectively in diatonic terms upon the advent of a chromaticized dominant PAC, which I theorize as *essential structural reorientation* (ESR). The ESR reconfigures the form to a diatonically oriented space, propounding the closing function of the chromaticized cadence as an interim closure to be overridden by its diatonic counterpart. This reveals a large-scale process of "becoming" (Schmalfeldt 2011), which prioritizes the diatonic I:PAC as a high-level closing mechanism to pronounce the simultaneous cessation of dualistic tonal space and the formal process, thereby challenging Caplin's (2004) claim that cadences achieve merely phrasal and thematic closures.

**"Chasing a Chimera: Challenging the Myth of Augmented-Sixth Chords"**  
**Kyle Hutchinson (University of Toronto)**

Novel to the like-named family of chords, the augmented-sixth interval has mesmerized contemporary analytic practice: new augmented-sixth chords, it seems, are unearthed regularly (e.g. Martin 2008, Piché 2018). This fascination, however, has inured analysts to recognizing other possible interpretations of these chords. This paper probes traditional theoretic assumptions surrounding augmented-sixth chords, questioning whether the category of "augmented-sixth chord" is a viable one.

My contention: augmented-sixth chords are more readily understood as chromatic alterations of dominant-functioning chords. While contemporary perspectives focus on the augmented-sixth interval as the defining feature of augmented-sixth chords, Harrison (1995) notes this interval is "nonvalent and without any inherent position-finding powers," a view echoed by Louis and Thuille (Schwartz 1982 [1913]). Conversely, Harrison describes the diminished fifth and seventh (and inversions) as "supremely strong position-finding intervals," ranking them as fundamental dissonances owing to their univalence. Each augmented-sixth chord likewise contains one, or both, fundamental dissonances; these univalent intervals imbue augmented-sixth chords with local dominant function when they resolve idiomatically. Historically, theorists from Weber, Marx, and Riemann, to Schenker, also understand augmented-sixth chords as alterations of  $\text{vii}^{\circ(7)}$  or  $\text{V}^7$  chords, usually applied to V.

*Abstracts for Saturday, April 6 (9:00am–12:00pm) – continued*

Recognizing the proximity between augmented-sixth and dominant-functioning chords also more easily accounts for the increasingly variations that arise in late nineteenth-century music, wherein the augmented-sixth interval occurs between unconventional scale degrees or fails to resolve idiomatically. Prioritizing fundamental dissonances as delineators of harmonic function offers the means of articulating the tonal function of these perplexing chromatic chords with greater clarity and consistency.

— ❧ **NEW APPROACHES TO NEW MUSIC** ❧ —

*Saturday, April 7 (9:00am–12:00pm)*

**“A Model for Measuring Physical Balance in Contemporary Piano Works”**

**Michèle Duguay (CUNY Graduate Center)**

Drawing on Lochhead’s (2016) reconceptualization of structure in contemporary music, my paper argues that physical balance works along other musical parameters, such as form and pitch, as a mode of structuring contemporary works. This approach shifts the analytical focus from the score to the pianist’s bodily experience, building on Cusick’s (1994) call for a critical engagement with the performing body and on Montague’s (2012) and Cizmic’s (2011) emphasis on the pianist’s sensations. To engage with this aspect of musical organization, I propose a method for analyzing the sense of physical balance—understood as shifts in *center of gravity*—experienced by a pianist. I first outline a methodology that models the way in which recent piano repertoire creates tension and resolution for the pianist. This occurs through shifts in center of gravity as both hands travel across registers. A body experiences a sense of tension when it sits in an unbalanced state, leaning, for instance, towards the left of the keyboard. It strives towards resolution, which is attained by returning to a balanced center of gravity. Then, I illustrate the methodology through analyses of recent compositions that foreground these issues: *Dux* (2017) by Zosha Di Castri, *Garage* (2007) by Alice Ping Yee Ho, and *Klavierstück II* (2004) by Beat Furrer.

**“Encoding Post-Spectral Thought: Kaija Saariaho’s Early Electronic Works at IRCAM, 1982–87”**

**Landon Morrison (McGill University)**

This paper examines the musical import of computer programs developed in the eighties at the Parisian Institut de Recherche et Coordination Acoustique/Musique (IRCAM), tracing their influence on postspectral composition through an analysis of Kaija Saariaho’s early electronic works: *Vers le blanc* (1982, tape), *Jardin secret I / II* (1984-86, tape alone/harpsichord and tape), and *IO* (1987, large ensemble with tape and live electronics). These works mark Saariaho’s entry into computer-based composition, as well as her stylistic turn towards spectralism, and as such, they offer a unique perspective on the initial development of techniques that have since come to define the composer’s mature style. Detailed analyses illuminate three key aspects of Saariaho’s compositional approach, including her use of interpolation systems to create continuous processes of transformation, her organization of individual musical parameters into multidimensional networks, and her construction of timbres based on the analysis of acoustic phenomena. Drawing on extensive archival research, I show how these techniques derive from the affordances of contemporaneous Ircamien technologies (CHANT, FORMES, and IANA), which Saariaho used to progressively formalize her musical thought within the crystalline confines of a customized program dubbed “transkaija” (Vandenheede and Saariaho 1988). Through an excavation of the underlying code for this program, my paper reconstructs musical processes that lie at the heart of the aforementioned works, revealing the extent to which technological mediation played a leading role in Saariaho’s development as a post-spectral composer.



*Abstracts for Saturday, April 7 (9:00am–12:00pm) - continued*

**“Involuntary Mobile Form in Production Library Music for Television”**

**Greg McCandless (Appalachian State University)**

Due to an intricate power structure at play during an often lengthy composition and revision process, producers of background music for television frequently need to take a non-linear, mobile approach to writing music that is eventually perceived as being linear. While this mobile approach is reminiscent of those by Brown, Boulez, and Stockhausen, it correlates most strongly with Pousseur’s method of creating *Scambi* (1957), an avant-garde piece in which the composer discussed aiming for “complete continuity” by composing flexible modules with beginnings and endings that were “of like quality” that could be combined in several ways without transitions between them (Pousseur 1959).

In this presentation, I generate a “harmonic pathing model” (following Thomas 2016) that can be used in the composition of rock tracks for production libraries that ensures harmonic flow between sections despite any potential formal reordering while adhering to principles of idiomatic progression in pop/rock genres as theorized by Christopher Doll (2017).

Following the introduction to my harmonic pathing model, I provide a meta-analysis of a corpus of 278 rock tracks from the Emmy-nominated RRHOT production library (CBS, CBS Sports), in which I discuss the degree to which model adherence may play a role in overall track flexibility and, ultimately, library acceptance. Lastly, I discuss the broader implications of this harmonic pathing model, which provides a helpful compositional tool for pop/rock music more generally.

**“A Cyclic Approach to Harmony in Robert Glasper’s Music”**

**Ben Baker (Eastman School of Music)**

This paper develops a model for the harmonic language of jazz pianist Robert Glasper. Although there is little scholarship about Glasper, he has been hailed as “the most prominent jazz musician of his generation” (Russonello 2018). Glasper’s music blends jazz with elements of R&B, gospel, and hip-hop. His chord progressions frequently feature diatonic tertian harmonies and clear tonal centers, but many familiar elements of functional jazz harmonic syntax are often missing. I argue that, in their absence, distinctive patterns of root and upper-voice motion within and between diatonic collections play a pivotal role in rendering Glasper’s harmonic language instantly recognizable to modern jazz listeners.

To elucidate these patterns, I employ a music-theoretic construct with a rich history of modeling diatonic harmony: the ic<sub>3/4</sub> dual interval cycle. The cycle encodes many of the typical diatonic chord motions and accompanying melodic patterns that characterize Glasper’s music. A slide transformation between cyclic subsets also proves a powerful tool for tracking collection shifts in Glasper’s vamps, and across his song forms. Ultimately, by mapping the patterns of harmonic color that characterize Glasper’s unique sound, I seek to contextualize his harmonic language within recent broader discussions about cyclic procedures, harmonic function, and tonal heterarchy in postbop jazz and its descendants.

— **PROCESS IN CONTEMPORARY EUROPEAN MUSIC** —

*Saturday, April 6 (1:30pm–3:45pm)*

**“On Being and Becoming in Thomas Ades’s *Polaris*, Op. 29”**

**Orit Hilewicz (Eastman School of Music)**

The object of music analysis and its functions have always been topics of debate and consideration; happily, these debates have led to the creation not only of some of our discipline’s most well-known texts, but also to a variety of analytical approaches and methods, each providing a solution to the question of music analysis. This paper returns to the question and presents side by side, as one possible solution, analyses from two distinct points of view.

*Abstracts for Saturday, April 6 (1:30pm–3:45pm) - continued*

Thomas Adès's *Polaris*, op. 29, is an especially interesting case study for exploring Being and Becoming: the piece features multiple connections to “common-practice” idioms and traditions, yet at the same time it includes simultaneous unfolding processes that turn the experience of listening into the focal point of analytic description. This paper pairs an analysis of Being that takes the musical composition as its object, with an analysis of Becoming, which takes as its subject an experiential musical agent, in order to explore the tensions between the piece and its experience. Approaching the piece from two perspectives, spatial and temporal, reconciles an “objective” approach that takes the printed score as an authoritative representation of the musical work with a “subjective” approach, which examines one’s musical experience as a performing or listening body.

**“Becoming and Disintegration in Wolfgang Rihm’s Fifth String Quartet, ‘Ohne Titel’”**  
David Hier (Eastman School of Music)

Wolfgang Rihm’s music of the 1980s poses unique challenges because it lacks systematic rigour and expresses numerous apparently unrelated gestures. While Rihm often incorporated Romantic pastiche in his music of the 1970s, I argue that the diverse materials of the Fifth String Quartet, “Ohne Titel” of 1983 stand in relation to the “ideal-music” of German Romanticism despite its absence in the piece. I trace these gestures on a Cartesian Graph, or “gestural space,” mapping the music’s directedness toward and away from the ideal (“becoming” and “disintegration”) and its energy level. This unifying principle allows us to hear what would conventionally sound dissimilar as related through their processual functions. The piece’s overall form is documented in its movements through the gestural space, producing a reduced gestural contour. This gestural contour reflects Stockhausen’s theory of “statistical form” which eschews traditional formal sections, harmonies and motives in favour of tracking musical changes in other dimensions. The piece’s overall trajectory from high-energy becoming to low-energy disintegration invites a narrative reading in which the piece struggles to reclaim German Romanticism but fails. In another light, however, the piece’s constant striving to become embodies familiar Romantic aesthetics. Rihm thus uses post-War compositional techniques in the service of 19<sup>th</sup>-century artistic principles.

**“Process and Projection in Abrahamsen’s Schnee”**  
Noah Kahrs (Eastman School of Music)

Hans Abrahamsen’s *Schnee* has become one of the few classic works of the early 21<sup>st</sup> century. Yet despite its similarity to American minimalism in its orientation towards process, its fine gradations of triplets challenge many analytical tools. Although theories of rhythm and meter can be adapted by finding a greatest common denominator, the resultant quantum is imperceptibly small (24 subdivisions per eighth-note), confounding analytical applications.

In this paper, I argue for the relevance of orchestration and compositional process to the perception of metric projection. In particular, I present analyses of the first and last pairs of canons of *Schnee* in which I compare underlying compositional processes to the details of rhythm and orchestration at the musical surface, to establish the interconnectedness of these factors. In Canons 5a and 5b, different aspects of instrumentation separately highlight compositional aspects of pitch processes and perceptual aspects of rhythmic processes, justifying the relevance of orchestration to both perception and intent. By extending metric projection to encompass intervals with slight offsets, as in Lewin 1981, I show that in Canons 1a and 1b, orchestration highlights specific interonset intervals through which one might understand other projected durations.

Beyond *Schnee*, this work suggests some more general observations on listening to music with a strong element of compositional process. Although perceiving basic precompositional structure is seldom the end-goal of either listening or analysis, it can provide a useful lens through which to interpret other aspects of hearing.

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## ✧CROSSING BOUNDARIES✧

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*Saturday, April 6 (1:30pm–3:45pm)*

### **“Discontinuity, Sequences, and Intertextuality in Caroline Shaw’s Instrumental Music”**

**Owen Belcher (University of Massachusetts Amherst)**

Caroline Shaw is perhaps best-known for her Pulitzer Prize-winning *Partita for 8 voices*, her use of extended vocal techniques, and her collaborations with Kanye West and The National. In addition to her celebrated output for voices and cross-genre partnerships she has also composed many instrumental pieces, but these have received less attention. Three compositional devices characteristic of many of Shaw’s instrumental works are formal discontinuity, frequent extended harmonic sequences or quasi-sequences, and intertextual allusions to the music of other composers. In this paper I examine how these features interact in three recent compositions: the 2012 solo piano piece *Gustave Le Gray*, and the single-movement string quartets *Entr’acte* (2011) and *Punctum* (2009, revised 2013). Drawing on George Perle’s (1990) concept of windows of order and disorder, Roland Barthes’ (1980) meditation on photography, and Shaw’s prefatory remarks, I argue that portraiture and photography—referenced explicitly in *Gustave* and *Punctum*—offer a suggestive interpretive framework for understanding the role of these compositional procedures in Shaw’s music.

### **“Rethinking Transpacific Boundaries: Analyzing Miyata Mayumi’s Solo Shō Performance”**

**Toru Momii (Columbia University)**

My paper examines how shō player Miyata Mayumi’s considerations of dynamics, articulation, and sound-producing gestures in her solo performances contest the dichotomies of Japan/West and traditional/contemporary. While previous studies on the hybridization of traditional Japanese and contemporary Western music (Nuss 1996; Motegi 1999; Everett 2005) have focused primarily on compositional strategy, the contribution of performers has received little attention (Wade 2014). To fill this gap, I situate Miyata as an active agent in the shaping of a musical work (Lochhead 2016) to examine how her performances exhibit multiple forms of cultural hybridity. I analyze the intricate transcultural processes at work in two of Miyata’s recorded solo performances: *Hyōjō-no-chōshi*, a traditional dance prelude originally composed for tōgaku ensemble, and *One*<sup>9</sup> (1991), a collaborative piece between Miyata and John Cage.

I argue that Miyata’s performance of *Hyōjō-no-chōshi*, which she has refashioned as a self-standing solo work, invites new expressive meanings for traditional repertoire. I draw attention to melodic, timbral, and gestural features within the shō part that would have been obscured in a traditional ensemble performance of a chōshi. Through spectrographic analysis, I demonstrate how Miyata’s execution of dynamics and articulation accentuates the chōshi’s melodic lines. My analysis of *One*<sup>9</sup> suggests that traditional pitch structures and fingering conventions inform the work’s time bracket meta-structure (Popoff 2010). By highlighting Miyata’s role as a key collaborator in the compositional process of the work, I contend that her performance creates an intercultural space shared between avant-garde and traditional Japanese music.

### **Translating in Style: Stravinsky as Translator in the ‘Minuet’ from *Pulcinella***

**Nicholas Swett (University of Sheffield)**

A number of recent volumes have addressed intersections between translation theory and music theory (Gorlee 2005; Susam-Sarajeva 2008; Minors, 2013; Low 2016; Apter & Herman, 2016). Only a few studies have attempted the thorny question of intra-musical translation: whether it is possible to translate a piece of music into another musical language. Peter Szendy and Richard Beaudoin/Joseph Moore separately refer to transcription as a kind of musical translation. Beaudoin and Moore focus in particular on “transdialections,” pieces that change more elements of style than just instrumentation. There remains a lack of clarity about the kind of expressive meaning that such musical translations preserve, and whether and by whom the interpretive comment of musical translators can actually be perceived. This paper will explore the translation of structural meaning and its potential perception in the principal melody of the “Minuet” from Stravinsky’s *Suite Italienne*.

*Abstracts for Saturday, April 6 (1:30pm–3:45pm) - continued*

A comparison of the scale degree proportions in the source material (a melody by Pergolesi) and renditions of the melody by Stravinsky, along with close readings of Stravinsky's choices of non-tonal harmonies, illuminate the composer's dynamic translation process. I discuss my findings in terms of musical expectancy and meaning, inter-composer one-upmanship, and a number of theories of literary translation. Finally, I propose an inversion of the traditional translation model: that movements like the "Minuet" from *Suite Italienne* could act like a translation of a text in a familiar language (that of Pergolesi) into a less familiar language (Stravinsky's contra-tonal organizing principles), introducing an audience to that less familiar musical style.

—TOPICS IN TONAL MUSIC—

*Sunday, April 7 (9:00am–12:00pm)*

**"The Combined Tutti/Solo Exposition and the Embedded Ritornello in Mendelssohn's Piano Concerto in G minor, Op. 25"**

Elizabeth Fox (University of Toronto)

Mendelssohn's Piano Concerto in G minor, Op. 25 (1831), represents a turning point in Romantic concerto form. Drawing on Weber's *Konzertstück*, Op. 79 (1821), Mendelssohn relinquishes the double exposition format in the first movement and combines the first ritornello and first solo into a unified presentation of thematic ideas. As Julian Horton (2017) has indicated, this practice generates a higher degree of balance between orchestral and solo forces, producing a greater semblance with symphonic sonata form. The combined tutti/solo exposition is characteristic of Mendelssohn's later concertos, and influenced works in the same genre by Schumann and Liszt, among others. This trend bolsters Adolf Bernhard Marx's (1847) assertion that concerto form had become nearly synonymous with sonata form, and explains a tendency for subsequent nineteenth-century theorists to differentiate between concerto and sonata form in terms of instrumentation rather than structure (Stevens, 1974; Lindeman, 1999).

I propose that the combined tutti/solo exposition relocates the orchestral and solo alternation from the level of the movement to the level of the theme, resulting in local formal deviations that facilitate instrumental shifts. In other words, when two or more instrumental forces share a single theme, practices such as varied repetition and blurred boundaries enable smoother dialogue. Using the analytical toolsets of Caplin (1998) and Horton (2017), I describe this design as an "embedded ritornello," and determine that mid-Romantic concerto form remains distinct from sonata form in other genres through localized ritornello procedures that substitute for the expositional repetition, harmonic anchoring, and motivic flexibility of a double exposition.

**"Tempo as Form: Orchestral Recordings from 1910–1940 in Light of Earlier Sources"**

Nathan Pell (CUNY Graduate Center)

The belief is widespread amongst modern scholars and practicing musicians that the pervasive flexibility of tempo heard on early recordings constitutes a "liberty" of Romantic performance practice, originating with Wagner and Liszt (Rosenblum 1994) and unforeseen by earlier composers (Bowen 1993). This view, however, sits at odds with an abundance of sources from the late eighteenth and early nineteenth centuries (Brown 2004), which demonstrate not only that such rubato predated Wagner by several decades, but that composers even *expected* the tempo to fluctuate in certain well-defined situations, which I enumerate. Working from these expectations, I argue, composers *wrote tempo fluctuations into their music* through the notes they chose, in striking alignment with their formal layouts.

Building on work by Philip (1992), I show that the rubato described in early nineteenth-century treatises is exemplified in pre-WWII orchestral recordings (where tempo practices are clearer than in solo or chamber music), using tapping data I collected from ~350 recordings of around 40 Classical and Romantic sonata movements. And I note ways in which the familiar features of sonata form might encode changes in tempo, identifying the norms of typical sonata-form tempo design and passages that flout these customs.

*Abstracts for Sunday, April 7 (9:00am–12:00pm) - continued*

These conclusions require us to expand our notions about what constitutes form. If the tempo practices on early recordings indeed have their roots in the early nineteenth century, then they are as much a part of the music's form as its harmonies and phrase structures. In other words, I consider tempo a form-defining parameter.

**“Three Species of Hemiola in Brahms”**  
Jesse Gardner (CUNY Graduate Center)

The music theorist Viktor Zuckerkandl at one point describes his conception of musical meter as being “made of rubber not of steel.” This is an appropriate image for how this paper will attempt to think meter in Brahms: as dynamic, affective, and flexible, rather than as a number game. Our case study will be the rhythmic figure of the hemiola. The most traditional use of the hemiola in earlier music had been to add a degree of so-called ‘metric dissonance’ prior to a cadence, but I argue that Brahms uses hemiolas in at least two other ways. I propose, then, that we adopt three categories: 1) the strict hemiola (roughly equivalent to the traditional usage); 2) what I call the ‘dissolving hemiola,’ wherein, rather than being highlighted and entrenched through dissonance, metric hierarchy is loosened or relinquished so that, as Carl Schachter writes, meter “almost disintegrates into mere pulse”; and 3) what I call the ‘rubber hemiola,’ wherein the hemiola figure retains its dissonant character but sheds the precise proportional relationship of 3:2 — after Adorno, we might think that this flexible quality functions as a “corrective to counterfeit terraced rigidity.”

We will examine examples of these three different species from the first movement of the second Symphony; the E-major Intermezzo, op. 116, no. 4; and the A-major Intermezzo, op. 118, no. 2, which illustrate the diverse ways in which Brahms employs these three species of hemiola.

**“Signifiers of Transcendence in Moments of *Durchbruch* in Mahler Symphonies 1 and 2”**  
Lindsay Warrenburg (Ohio State University)

Musical moments that evoke transcendence have been a key focus in analytical and historical studies of Mahler's music. Indeed, the idea of *Durchbruch* – passages of “breakthrough” – has both intrigued and perplexed scholars in the last two decades (e.g. Darcy 2001; Kinderman 2006; Marvin 2009; Monahan 2011). Although the term is typically applied to highly emotional moments of music (Table 1), the definitive features of *Durchbruch* passages (if any) have yet to be qualified. The current paper presents a musical analysis of *Durchbruch* passages. Additionally, the paper highlights how two recent psychological theories—the Suppressed Fear Theory (Huron 2006) and the Hive-Switch Theory (Haidt 2012)—can be used to explain why *Durchbruch* compositional strategies give rise to feelings of transcendence. By refining the parameters that are necessary to be labeled as *Durchbruch* moments, I demonstrate that the Mahler *Durchbruch* passages are intimately related to the success or failure of the sonata form (i.e. Hepokoski & Darcy 2006; Marvin 2009; Monahan 2015) and connect extramusical ideas across movements of a symphony. Powerful moments of music may have structural features consistent with those that lead to musical transcendence, but they can only be considered to be moments of *Durchbruch* if they include repercussions for the movement as a whole.

## —❧ METER IN NON-CANONICAL REPERTOIRES ❧—

*Sunday, April 7 (9:00am–12:00pm)*

### **“Metric Transformations in Hip-Hop and R&B Sampling Practice”**

Jeremy Tatar (McGill University)

This paper explores the possibilities of metric transformation when one song samples material from another. Most commonly associated with hip-hop and electronic dance music (EDM), and part of the broader tradition of musical “borrowing,” sampling has offered a rich framework for investigations into intertextuality, legality, ethics, and advancements in music-making technology (Katz 2004, Schloss 2004, Williams 2013). Few analyses to date, however, have examined in detail the ways that existing materials are transformed metrically in new works.

Drawing on examples from Pusha T, A Tribe Called Quest, Jeru the Damaja, and Frank Ocean that feature prominent “structural samples” (Sewell 2013, 26), I theorize four categories of sample-transforming techniques that can be employed singly or in combination: *Tempo shift*, which can also affect pitch and timbre; “*Chopping*,” the cutting-up and reordering of a sample; *Metric truncation*, the reduction of a sample’s metric unit; and *Metric recontextualization*, which involves a re-casting from one meter to another. Transcription-based comparisons between these samples and their sources (which range from Jack DeJohnette to MGMT) reveal how producers can use these techniques to both articulate and problematize features such as phrase structure, hypermeter, and metric accent (Lerdahl and Jackendoff 1983). The craft of rappers in manipulating rhythmic and metric structures in their vocal delivery, or “flow,” is by now well recognized; this paper turns our attention to a similar craft in their sample-based accompaniments.

### **“Crafting the Consonance: An Investigation of Metrical Dissonance in Tap Improvisation”**

Stefanie Bilidas (Michigan State University)

The tap challenge or “cutting contest” is a public, judged, and improvised battle between skilled dancers. Unstated is the golden rule that each dancer must enter exactly on time when it is their turn or automatically forfeit the contest. As a performer, this rule creates the hidden objective to mislead the other dancer through a conflicting metrical pattern in hopes that the opponent will miss the next entrance. The audible effect heard is not the original meter but an “anti-meter” that Harald Krebs (1999) describes as a subliminal dissonance. I build on Stefan Love’s (2013) perspective of subliminal dissonance: in jazz music, subliminal dissonance does not have to be performed as a conflicting meter, but instead can be performed as a consonant meter. Since many tap traditions stem from interactions with jazz musicians, I explore how subliminal metrical dissonance is articulated as a consonance in improvised tap solos during a “cutting contest” by examining the tappers’ choice of steps and their implied metrical placement. I claim that in their improvised solos, tappers journey through a variety of anti-meters that are only preserved as metrical dissonance due to the set tempo and meter at the start of the “cutting contest”. Looking at a transcription, the anti-meters can be analyzed in relation to the original meter, but in the moment, these anti-meters create conflict for the opponents involved. For this reason, I conclude that tappers use metrical dissonance in their solos to inhibit their opponents’ sense of the original meter.

### **“Influence of Bluegrass and Radiohead on Metric Complexity in the Punch Brothers”**

Rachel Hottle (McGill University)

Punch Brothers is a progressive bluegrass ensemble whose work invokes styles as disparate as country, rock, and art music, defying genre categorization. Their music is often metrically complex, but their varied genre influences present an analytical challenge. I propose a comparative genre analysis of metric complexity in Punch Brothers, which highlights the influence of metric conventions common in bluegrass and the progressive rock style of Radiohead.

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Building on Joti Rockwell's 2011 exploration of metric disruptions in old-time country and bluegrass music, and James Palmer's 2017 application of that work to Punch Brothers, I characterize instances of metric complexity in Punch Brothers' music that are primarily bluegrass-influenced. Aside from bluegrass, Radiohead is often considered to be one of Punch Brothers' biggest influences. I draw on Brad Osborn's 2017 categorization of what he refers to as "metric salience" in Radiohead's music to identify instances of metric complexity in Punch Brothers that push the boundaries of bluegrass into the territory of progressive rock. My analysis compares these examples, showing that Punch Brothers' Radiohead-influenced metric complexity differs from their bluegrass-influenced metric complexity in three key ways: the use of non-isochronous (NI) meters, formal functions, and preservation of the tactus.

It is my hope that this work will pave the way for future comparative genre analyses. Studies of this type can help us determine the features of meter that are common to a specific style and those that are more broadly used across styles, and can help to situate an artist's work as central or marginal to a given genre.

**"Many Malinke Meters: Analytical Applications of Meter Theory to Dance Drumming of Guinea  
Tiffany Nicely (University of Buffalo [SUNY])**

According to Justin London's *Many Meters Hypothesis*, meters are "highly context-specific patterns of temporal expectation that govern our attention to, as well as performance of, rhythmic sequences" (London 2012, 8), where each *meter* is "a coordinated set of periodic temporal cycles of sensorimotor attention" (ibid, 91). By aligning London's concept of temporal cycles with Gerhard Kubik's four "basic, cross-culturally valid reference levels with regard to timing: ... elementary pulsation[s], ... reference beat[s], ... cycle[s]," (Kubik 2010, 31) and "time-line patterns" (ibid, 57), this paper seeks to establish an analytical procedure to quantify the many meters used in Guinean Malinke dance drumming. Guinean Malinke dance drumming is performed by an eight-to-ten-part polyrhythmic percussion ensemble. The music is constructed of cycles of multiple repeating patterns of varying lengths. While many accompaniments are multi-use, each piece utilizes an *identity pattern* in the form of an eight- to sixteen-beat melo-rhythmic conversation between two of the drums. This paper analyzes a corpus of seventy-six pieces as taught and published by former national ballet drummers to establish the many meters at work in Malinke dance drumming. I then demonstrate the ways in which the *identity pattern* and accompaniments of each piece may be expressed as contours of varying strength and weakness relative to its multiple specific, both isochronous and non-isochronous (timeline) metric layers. A quantification of these overlapping shapes allows a view of the depth and complexity of this music.

*Notes*

The page contains six sets of blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page, with a consistent gap between each set. There are no notes, clefs, or other markings on the staves.