



44th Annual Meeting

Binghamton University, SUNY ♡ Binghamton, NY

April 11–12, 2015

Program and Abstracts

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— *Mark Your Calendar* —

45th Annual Meeting
Mannes College, The New School for Music
New York, NY
April 2–3, 2016

2015 MTSNYS PROGRAM

— Saturday, April 11, 2015 —

Registration (8:00am–9:00am)

FORM (9:00am–12:00pm)

Casadesus Recital Hall (Fine Arts 117)

Seth Monahan (Eastman School of Music), Chair

- “Blurred Boundaries and Closure in Choruses of J. S. Bach”
Mark Anson-Cartwright (Queens College and The Graduate Center, CUNY)
- “Form and Musical Idea in the First Movement of Schoenberg’s Op. 9 *Kammersymphonie*”
Benjamin Wadsworth (Kennesaw State University)
- “Reconsidering Interruption in Rondo Forms”
Joan Huguet (Eastman School of Music)
- “Listening to Formal Functions and Dialogic Form, Towards a Recompositional Reconciliation”
William O’Hara (Harvard University)

TIMBRE AND TUNING (9:00am–10:30am)

Choral Rehearsal Room (Fine Arts 27)

Judy Lochhead (Stony Brook University), Chair

- “Timbral Tension and Release in Kaija Saariaho’s *From the Grammar of Dreams*”
Karen Siegel (Drew University)
- “Some Theoretical Attributes of 72-tone Equal Temperament and Their Realization in Georg Friedrich Haas’ *limited approximations*”
Will Mason (Columbia University)

EARLY 20TH CENTURY (10:30am–12:00pm)

Choral Rehearsal Room (Fine Arts 27)

Gordon Root (State University of New York at Fredonia), Chair

- “Music More ‘Loose’ and ‘Strict’ than Ever Before, Webern’s Cyclicism, Jone’s Images, and Swedenborg’s Correspondences”
Brian Moseley (University at Buffalo)
- “G# or Ab? An Orthographical Analysis of Scriabin’s Piano Prelude, Op. 67, No. 1”
Yi-Cheng Daniel Wu (Soochow University School of Music)

LUNCH (12:00pm–1:30pm)

2015 MTSNYS PROGRAM

— Saturday, April 11, 2015 —

FORM IN OPERA (1:30pm–3:45pm)
Deborah Burton (Boston University), Chair

Casadesus Recital Hall (Fine Arts 117)

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- “Associative Transposition in Wagner’s Ring”
Robert Gauldin (Eastman School of Music)
 - “Changing Form: Balancing Tradition and Innovation in Verdi’s *Luisa Miller*”
David Geary (Eastman School of Music)
 - “Tonal-Dramatic Association in Verdi’s *Nabucco*”
Owen Belcher (Eastman School of Music)

SCHEMATA (1:30pm–3:45pm)
David Temperley (Eastman School of Music), Chair

Choral Rehearsal Room (Fine Arts 27)

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- “Gjerdingen’s Schemata and the Rule of the Octave Re-examined”
Gilad Rabinovitch (Eastman School of Music)
 - “Nineteenth-Century Appropriations of Eighteenth-Century Schemata”
Simon Prosser (The Graduate Center, CUNY)
 - “Playing with Schemata”
Janet Bourne (Northwestern University)

KEYNOTE ADDRESS (4:00pm–5:00pm)

Casadesus Recital Hall (Fine Arts 117)

“On the Musically Sublime”
David Huron (The Ohio State University)

Business Meeting (5:00pm–5:30pm)

Reception (5:30pm–6:30pm)

2015 MTSNYS PROGRAM

— *Sunday, April 12, 2015* —

Registration (8:00am–9:00am)

SET THEORY (9:00am–12:00pm)

Choral Rehearsal Room (Fine Arts 27)

Richard Plotkin (University at Buffalo), Chair

- “Analysis of Twentieth-Century Music Using the Fourier Transform”
Jason Yust (Boston University)
- “A Generalized Theory of Common-Tone Preserving Contextual Inversions”
Jessica Rudman (The Graduate Center, CUNY)
- “(Post-)Tonal Key Relationships in Scriabin’s Late Music”
Jeff Yunek (Kennesaw State University)
- “*Les litanies d’Icare*: Henri Pousseur’s ‘Network Technique’ and the Generic Tonnetz”
Andre Bregegere (The Graduate Center, CUNY)

ROCK (9:00am–10:30am)

Casadesus Recital Hall (Fine Arts 117)

S. Alexander Reed (Ithaca College), Chair

- “Polymetric Entrainment, Metric Qualia, and the Qualia Limit”
Jesse Kinne (University of Cincinnati, College-Conservatory of Music)
- “Double-Tonic Complexes in Rock Music”
Drew Nobile (University of Chicago)

HISTORY OF THEORY (10:30am–12:00pm)

Casadesus Recital Hall (Fine Arts 117)

Robert Wason (Eastman School of Music), Chair

- “Rhetoric in the Vocal Fugue, A Perspective from Abbé Georg Joseph Vogler’s *System für den Fugenbau*”
Thomas Posen (University of New Mexico)
- “Was Kurth a Dualist? Or, Three Responses to Riemann”
Daphne Tan (Indiana University)

ABSTRACTS

FORM

Saturday, April 11 (9:00am–12:00pm)

“Blurred Boundaries and Closure in Choruses of J. S. Bach”

Mark Anson-Cartwright (Queens College and The Graduate Center, CUNY)

In recent years, a number of theorists have examined the dramatic effects of blurred boundaries between formal zones such as transition and second theme, or between development and recapitulation. Investigations into these and other types of formal ambiguity have tended to focus on nineteenth-century sonata forms from Beethoven to Brahms. Formal ambiguity of a different kind plays a vital role in Bach’s concerto forms, as studies by Butler and Swack have shown. The formal peculiarities of Bach’s choruses, however, remain largely unexamined by theorists and historians (with the notable exception of Neumann). This study seeks to fill this gap through close examination of opening choruses from four of Bach’s Leipzig cantatas (BWV 47, 65, 102 and 187), with particular attention to the effects of overlap between the penultimate and concluding sections.

“Form and Musical Idea in the First Movement of Schoenberg’s Op. 9 *Kammersymphonie*”

Benjamin Wadsworth (Kennesaw State University)

Schoenberg’s Op. 9 *Kammersymphonie* (1906) is a pivotal, but problematic work admitting multiple analyses of its harmonies, motives, and forms. In its first movement, multiple form-types have been proposed: a prototypical sonata exposition (Berg [1918] 1993); a single exposition with a ternary main theme (Vande Moortele 2013); a double exposition from the concerto tradition (Frisch 1993); and a five-part rondo (Haimo 2006). What, then, is the movement’s form? Especially ambiguous is the medial return of the main theme at pitch level (m. 58). While this return could be viewed as the end of a multi-thematic section (Berg), the end of the main theme (Vande Moortele), the beginning of a second exposition (Frisch), or the A’ of a rondo (Haimo), fluid developmental processes cut across all these proposed boundaries. Since the movement’s form lies in the conceptual space between multiple form-types, I pursue their analytical scope and mediating principles between them, a project that brings energetic and continuous aspects to the fore, explains formal anomalies, and shows oppositions that define the harmonic structure of Op. 9.

“Reconsidering Interruption in Rondo Forms”

Joan Huguet (Eastman School of Music)

In *Free Composition*, Schenker only briefly discusses rondo form, describing the episodes as “basically middle sections of three-part song forms, to be composed in the ways set forth”—namely, interruption, mixture, divider, and neighbor. Schenker later suggests, however, that the presence or absence of interruption differentiates rondo from sonata. Galand (1995) criticizes Schenker’s dismissal of interruption, stating that he conflates sectional forms and more organically-conceived classical rondos. This study builds upon this critique, asserting that interruption serves as a default first middleground strategy for Beethoven’s sonata rondos.

Interruption strengthens analyses of rondo forms in several ways. First, it reconciles Schenker’s descriptions of three-part song form and five-part rondo form, allowing the same diminution techniques to generate formal units in both. Additionally, it acknowledges the importance of the dominant key area and the incursion of sonata-form characteristics in Beethoven’s sonata rondos. Finally, the acceptance—but not requirement—of interruption as a valid sonata-rondo technique establishes the tonic-dominant arpeggiation, often but not always accompanied by an *Urlinie* descent, as the defining characteristic of a refrain-episode couplet, regardless of whether the dominant occurs in a subordinate theme, interior theme, development, or retransition. This study thus reconsiders the relationship between sonata and rondo elements in sonata-rondo form, asserting that Schenker’s binary opposition inadequately describes their complex interactions in Beethoven’s adaptations of the form.

“Listening to Formal Functions and Dialogic Form, Towards a Recompositional Reconciliation”

William O’Hara (Harvard University)

Taking seriously the philosopher Peter Szendy’s wish to “make [his] listening *listened to*” (Szendy 2008, 5), this paper uses recomposition to explore how the figure of the listener operates in the *Formenlehren* of William E. Caplin (1998) and James Hepokoski & Warren Darcy (2006). Though often contrasted as opposites, both theories explicitly locate the listener and her background knowledge of musical repertoire as the site of interpretation, forging a middle ground between structural analysis, and cognitive- or probability-based theories of perception. Both methods also use recomposition to dramatize moments of music that defy normative expectations. In addition to building or reinforcing the theories, these recompositions are the product of subtle acts of listening: the ability to hear an ideal type within an expanded phrase, or imagine a medial caesura when none is forthcoming. Through my own analysis and recomposition of the second movement of Haydn’s Symphony No. 46, I show how recompositions—whether acting as stepping stones to fully realized analyses, or as critical responses to musical or aesthetic problems—can serve as traces of a deep engagement with music, recording a tentative or counterintuitive “hearing” of a work and making it legible for others.

— *TIMBRE and TUNING* —

Saturday, April 11, 2015 (9:00am–10:30am)

“Timbral Tension and Release in Kaija Saariaho’s *From the Grammar of Dreams*”

Karen Siegel (Drew University)

Kaija Saariaho has suggested that timbre might be elevated to a level of formal importance traditionally reserved for harmony (Saariaho, 1987). In the same issue of *Contemporary Music Review*, Fred Lerdahl argued that specific timbres are inherently consonant or dissonant, and can be used much like consonant and dissonant intervals to create tension and release (Lerdahl, 1987). In *From the Grammar of Dreams*, a 1988 work for soprano and mezzo soprano, Saariaho manipulates vocal timbres to create tension and release on both small and large scales.

Drawing from the multiple dimensions of timbre that have been discussed (Grey, 1975, 1977; McAdams, 1999; Miisdaris et al, 2010), I examine the dimensions of noise, airiness, brightness, and amount of vibrato in *From the Grammar of Dreams*, applying Robert Morris’s contour theory (Morris, 1987) in my analyses. I demonstrate that on a smaller scale, the resulting timbral contours create patterns of tension and release that often fluctuate independently, resulting in successive waves of tension and release across different timbral dimensions. On a larger scale, a progression of tension and release is sometimes a defining formal element.

“Some Theoretical Attributes of 72-tone Equal Temperament and Their Realization in Georg Friedrich Haas’ *limited approximations*”

Will Mason (Columbia University)

This paper considers some theoretical properties of 72-tone equal temperament (72tet) and their usage in Georg Friedrich Haas’s *limited approximations* (2010), scored for six microtonally-tuned pianos and orchestra. Special emphasis is placed on the ability to move between systems within 72tet: traditional 12-tone equal temperament, 24-tone equal temperament (quarter tones), and the pitches of the harmonic series up to the 12th partial are all subsets of 72tet. For any just-intonation pitch ratio there exists within 72tet a pitch that is no more than 8.33 cents from the idealized version.

Haas finely raises or lowers the tuning of each piano such that the full gamut of 72 pitches per octave exists as an aggregate across all six pianos. *Limited approximations* is, in part, an homage to the composer Ivan Wyschnegradsky and his piece *arc-en-ciel* (1956), also scored for six pianos in 72tet. I discuss some of Wyschnegradsky’s techniques and their echoes in *limited approximations*, especially Wyschnegradsky’s method of modulation in quarter-tone pitch space and his idiosyncratic use of a chord of stacked fourths and tritones.

Lastly I analyze sections from Haas’s composition, drawing attention to several techniques. In general Haas deploys a novel use of 72tet that betrays his interest in psychoacoustics as a compositional resource—his most apparent tie to the spectral school. Some of these uses include progressions by enharmonic common tone in 72tet space; transposing the “neutral second” interval to exploit critical bandwidth phenomena; and a general preoccupation with gradual phasing and process.

EARLY 20th CENTURY

Saturday, April 11, 2015 (10:30am–12:00pm)

“Music More ‘Loose’ and ‘Strict’ than Ever Before, Webern’s Cyclicity, Jone’s Images, and Swedenborg’s Correspondences”

Brian Moseley (University at Buffalo)

At Christmas in 1939, Webern wrote to Hildegard Jone with a copy of his new cantata movement—a setting of Jone’s “Kleiner Flü gel Ahornsamen ...”—along with an intriguing description:

[H]owever freely it seems to float around—possibly music has never before known anything so loose—it is the product of a regular procedure more strict, possibly, than anything that has formed the basis of a musical conception before (the “little wings”, “they bear within themselves”—but really, not just figuratively—the “whole ... form”. Just as your words have it!)

Webern’s description revels in a paradox originating in Jone’s poem, which uses the form of the maple seed as a metaphor for the life cycle: “little wings” whose fall in an improvisatory flutter; a seed, containing the “whole ... form”, from which a new tree rises. At its center, Jone’s poem suggests a spiritual replication of this cycle, echoing the central axiom in Emmanuel Swedenborg’s “doctrine of correspondences”—that “the whole natural world corresponds to the spiritual world.”

Cycles of various types are part of Webern’s setting. In this talk, I explore these cycles and the cyclic impulse in Webern’s music more generally. Using analytical examples from across Webern’s oeuvre, letters, and sketches, I argue that Webern’s cycles functioned both as generators of musical form and reflections of Webern’s spiritual and artistic philosophy. “Kleiner Flü gel Ahornsamen” is a touchstone example, used to show how the paradox of music “so loose” but “more strict” than ever before reflects the principles’s co-existence.

“G# or Ab? An Orthographical Analysis of Scriabin’s Piano Prelude, Op. 67, No. 1”

Yi-Cheng Daniel Wu (Soochow University School of Music)

In the opening phrase from Scriabin’s Piano Prelude, op. 67, no. 1, George Perle (1984) discovers that most of the pitches are drawn from an octatonic scale {E,F#,G,A,Bb,C,Db,Eb}, which contains consecutive letter names. Perle also notices that Scriabin alters the pitch A to Ab—a member of a five-note whole-tone collection along with its accompanying tetrachord {E,F#,Bb,C}. Although Perle uncovers the normative background pitch structure of this phrase, three questions still beg for discussion: (1) Why does Scriabin consistently alter A to Ab, not G to G#? What is his orthographical rule?; (2) How does Scriabin integrate the two pitch collections of octatonic and whole-tone?; and (3) How does Scriabin use two integrated pitch collections to articulate his ternary formal design? My presentation will extend Perle’s analysis by answering these three questions. I derive a WT-scale similar to Perle’s octatonic scale, which contains consecutive letter names—{Ab,Bb,C,D,E,F#}. It shares the greatest common subset of the four pitches {Bb,C,E,F#} with octatonic scale. Importantly, this subset is consistently embedded in all structural chords. This explains how Scriabin integrates the two pitch collections by constantly suggesting a flavor of a WT-scale under the overall octatonic framework. Additionally, Scriabin borrows the Ab from WT-scale as his orthographical source to alter the pitch A in octatonic scale. This, in turn, explains why Scriabin always notates this prelude with Ab not G#. Finally, my presentation will conclude with a discussion about how Scriabin experiments with different integrations of other octatonic and WT-scales to articulate his ternary formal design.

❧ **FORM in OPERA** ❧
Saturday, April 11 (1:30pm–3:45pm)

“Associative Transposition in Wagner’s *Ring*”

Robert Gauldin (Eastman School of Music)

Since Robert Bailey’s seminal essay on the “Structure of the *Ring* (1977),” the role of associative tonality in Wagner’s music dramas has received increasing attention. While its basic premise—where specific keys are linked to the original *presentation* of significant leitmotifs or dramatic issues and retained in their later *recurrences*—is relatively straightforward, subsequent research by such scholars as Cooke, McCreless, Darcy, Gauldin, Bribitzer-Stull, and Marvin has continued to explore its various attributes and means of deployment. This paper will focus on one specific issue that has received scant attention—the *transposition* of fixed associative keys during the course of the *Ring*. On the basis of data drawn from a comprehensive survey of this procedure, it will attempt to answer two basic questions: 1. What is the music-dramatic rationale for a particular key shift of a fixed associative center, and 2. How does that new key relate to the existing network of associative tonalities in the cycle? The extensive handout will provide documental background, including a flow chart of the cycle’s principal associative keys and their relation to families of motifs derived in turn from its underlying “Grundmotive,” before concluding with an analysis of this process as found in the summarizing Immolation Scene.

“Changing Form: Balancing Tradition and Innovation in Verdi’s *Luisa Miller*”

David Geary (Eastman School of Music)

One of the leading theories on Scriabin’s late music proposes that members of the same set class are related primarily through invariant transposition. Whereas this theory is effective in relating symmetrical collections such as the octatonic, it cannot relate asymmetrical collections such as Scriabin’s mystic chord. This presents the question: can the concept of invariant transposition be expanded to relate asymmetrical collections? Based on Scriabin’s frequent reference to his collections as keys (*tonalnosti*), this paper explores how an invariance relationship between closely related keys—maximally invariant transposition—extends into Scriabin’s post-tonal music. Maximally invariant transposition maintains the same transpositional relationships as invariant transposition, while applying to asymmetrical collections. This theory reveals that Scriabin’s late music possesses series of closely related transpositions marked by disruptions through distantly related transpositions.

Viewing Scriabin’s late music through the lens of key relationships brings about a new appreciation of his late music. Rather than a static progression of dissonant chords, his music becomes a series of exotic keys weaving in and out through a series of smooth transpositions. This theory also challenges the notation of a clear break with tonality in Scriabin’s late music by demonstrating a connection between his tonal and post-tonal periods through key relationships.

“Tonal-Dramatic Association in Verdi’s *Nabucco*”

Owen Belcher (Eastman School of Music)

Over the past several decades, a small group of music theorists including James Hepokoski, William Drabkin, and William Rothstein have begun to rediscover the rich, neglected repertoire of 19th-century Italian opera. Analyses such as Drabkin 1982, and Rothstein 2008 and 2012 have focused on the role of tonality in articulating important dramatic moments in works by Bellini and Verdi. Huebner 1992 examines lyric form design within individual numbers while Powers 1987 discusses larger, set-piece prototypes derived from the Grand Duet form.

In this study, I build on the work of Rothstein and Drabkin by examining how tonal events within Verdi’s *Nabucco* (1842) mirror dramatic events in the opera. After a survey of primary tonal areas in *Nabucco*, I place each key area into one of three categories based on dramatic function, and construct a network of tonal associations which relate those tonal moves to the opera’s narrative trajectory. The goals are to explore an important early work by Verdi, and to demonstrate the utility of a tonal-dramatic analysis of 19th-century Italian opera.

❧ *SCHEMATA* ❧

Saturday, April 11 (1:30pm–3:45pm)

“Gjerdingen’s Schemata Re-examined: Aspects of Pitch Generation and Reduction in Eighteenth-Century Music”

Gilad Rabinovitch (Eastman School of Music)

My paper examines some of the generative and reductive aspects of Gjerdingen’s (1988, 2007) schemata. I discuss the intersection of Gjerdingen’s schemata and the Rule of the Octave (hereafter: RO). Gjerdingen’s schemata are compelling, style-specific outer-voice skeletons for eighteenth-century music. The RO, a template for harmonizing scalar patterns in the bass, has drawn considerable scholarly attention (Christensen 1992, Holtmeier 2007, Gjerdingen 2007, Byros 2009, Sanguinetti 2012). I argue that the overlap between the schemata and the RO is considerable and that part of the stylistic information encapsulated in the schemata is related to generating a skeletal soprano in respect to the input of a bass segment and associated RO sonorities. By examining principles underlying the construction of such grammatical soprano lines, I speculate on potential well-formed strings that are absent from the schemata and from the style. I argue that such strings are rejected from the style due to global formal function or syntax (Caplin 1998, Byros *Hauptruhepunkte*). While the schemata encapsulate a great deal of style-specific information necessary to generate music in the eighteenth-century style, they do not contain information regarding surface diminutions. However, the analyst’s explicit task, modelling the period listener’s tacit schema recognition, moves from a musical surface to a schematic skeleton. I offer an initial recasting of the schemata as reduction rules for finding the head of a time span (Lerdahl and Jackendoff 1983), based on contrapuntal and metric relations between the outer voices within a metric segment.

“Nineteenth-Century Appropriations of Eighteenth-Century Schemata”

Simon Prosser (The Graduate Center, CUNY)

Applications of schema theory to the music of the eighteenth century have opened up a potentially fruitful but still under-explored avenue into the study of the evolution of musical style from the eighteenth to the nineteenth centuries. Many of the stock phrases and patterns of the galant style—what in the work of Gjerdingen and others (such as Byros) have come to be called phrase schemata—survived well into the nineteenth century; but, transplanted from the context of the eighteenth century’s courts, chapels, and system of aristocratic patronage of music, galant schemata in nineteenth-century compositions acquired new functions and meanings, and served as sites for nineteenth-century composers to engage with the musical style and of the eighteenth century and the values it represented.

In this paper I will demonstrate and interpret some of the ways in which nineteenth-century composers invoked, extended, distorted, or otherwise appropriated the musical style of the eighteenth century through their use and manipulation of galant phrase schemata in their compositions. These techniques will illustrate some of the ways in which nineteenth-century composers reacted to, and sometimes against, the music of the eighteenth century through their appropriation of the many phrase schemata they inherited from the galant style, showing not only how gallant schemata continued to be used in the nineteenth century, but also how they continued to have expressive power.

“Playing with Schemata”

Janet Bourne (Northwestern University)

In *Playing with Signs*, Agawu (1991) suggests composers create “play” through strategically-placed topics. Caplin (2005), discussing Beethoven beginning *Lebewohl* with horn fifths, responds, “the sense of play does not ... derive from the choice of topic ... musical parameters are the defining moments, not ... the generalized topical reference that may ensue” (122). This gesture is also a *Mi-Re-Do* schema (Gjerdingen 2007), a conventional voice-leading pattern associated with *ending* formal function. The schema as a beginning is marked (Hatten 1994); therefore, it creates “play” instead of the topic. Scholars tend to analyze topics and schemata separately even though listeners experience these patterns together in eighteenth-century music: schemata may provide topics with formal function and topics may provide schemata with extra-musical association.

Building upon previous topics and schema scholarship, this paper presents methodology for perceiving their interplay. I place conventional patterns on a continuum where the X axis reflects variation in musical parameters: patterns based on primary parameters (pitch-melody-rhythm) on the left and patterns based on secondary parameters on the right (figuration-texture-timbre-etc.) (Meyer 1989). Though topics are often defined by secondary parameters, some topics, by definition, require voice-leading material, creating topic/schema combinations in the middle of the continuum. I adopt “construction” from cognitive linguistics to describe musical patterns simultaneously topics and schemata. I use this methodology to survey three constructions in Mozart, Haydn, and Beethoven: 1) horn fifths (horn call topic and *Mi-Re-Do* schema), 2) lament bassline (*descending bassline* schema and lament topic), and 3) Stabat Mater *Prinner* (*Prinner* schema and church style).

KEYNOTE ADDRESS

Saturday, April 11 (4:00pm–5:00pm)

“On the Musically Sublime”

David Huron (The Ohio State University)

Most music listening is enjoyable. However, on occasion, the experience of listening to music evokes transcendent feelings: the music may give you goosebumps, bring a tear to your eyes, take your breath away, make you feel “choked up,” or even cause you to laugh with pleasure. My presentation offers an ambitious theory of the musically sublime. Curiously, the physiological, neurological, and music-analytic research supports an idea of sublime emotions first proposed by the eighteenth century Irish philosopher, Edmund Burke.

SET THEORY

Sunday, April 12 (9:00am–12:00pm)

“Analysis of Twentieth-Century Music Using the Fourier Transform”

Jason Yust (Boston University)

Recent work by Ian Quinn and others has shown how the discrete Fourier transform on pcsets, originally an idea of Lewin’s, can provide a more rigorous basis for many of the concepts of pcset theory. This development suggests reviving Forte’s project of a general theory of harmony for the twentieth century based on the widely applicable principles of *interval content* and *inclusion relations*. This paper re-examines these principles using the DFT and proposes some methodology for analytical use of DFT components.

I will explore the meaning of the *magnitudes* of each Fourier component, explain the importance *phases*, and illustrate the use of *phase spaces*. I comment upon previous analyses of pieces by Webern and Debussy, discuss two short polyscalar works by Stravinsky and Satie, and propose an interpretation of Feldman’s late piano piece *Palais de Mari*. The latter analysis illustrates some useful facts about subset relations and transpositional combination, and also shows how understanding a series of gestures *A*, *B* from the perspective of *motion* from *A* to *B* is complementary to viewing it through *combination* of *A* and *B*.

“A Generalized Theory of Common-Tone Preserving Contextual Inversions”

Jessica Rudman (The Graduate Center, CUNY)

Various scholars such as Lewin, Straus, Childs, Gollin, and others have attempted to extend the neo-Riemannian transformations P, R, and L first defined for triads to other trichords and larger set classes. However, no theorist has yet explored the shared structure that underlies the diverse transformations they discuss: each involves the inversion of a set class around a symmetrical subset. A family of contextual inversions thus exists that includes a wide variety of operations described in the theoretical literature as well as many others not yet discussed.

This generalized family of common-tone preserving contextual inversions can be defined as follows: J_x is any contextual inversion wherein the pitch classes of a symmetrical subset with cardinality $N-x$ invert onto themselves, where N is the cardinality of the original set and x is the number of set class members that invert onto new pitch classes. After presenting a system of nomenclature for this new family and data regarding the possible J -inversions and their inherent voice-leading distances, this theoretical framework will be applied to the music of Ellen Taaffe Zwilich, whose recent Quintet (2011) provides an excellent case study. In that work, three different of the five possible J_1 and J_2 transformations on [012479] play significant roles in the work’s musical surface and large-scale structure. By examining Zwilich’s use of the generalized J -inversion in the Quintet and highlighting that family’s unique aspects, I will demonstrate its relevance for theorists and composers alike.

“(Post-)Tonal Key Relationships in Scriabin’s Late Music”

Jeff Yunek (Kennesaw State University)

One of the leading theories on Scriabin’s late music proposes that members of the same set class are related primarily through invariant transposition. Whereas this theory is effective in relating symmetrical collections such as the octatonic, it cannot relate asymmetrical collections such as Scriabin’s mystic chord. This presents the question: can the concept of invariant transposition be expanded to relate asymmetrical collections? Based on Scriabin’s frequent reference to his collections as keys (*tonalnosti*), this paper explores how an invariance relationship between closely related keys—maximally invariant transposition—extends into Scriabin’s post-tonal music. Maximally invariant transposition maintains the same transpositional relationships as invariant transposition, while applying to asymmetrical collections. This theory reveals that Scriabin’s late music possesses series of closely related transpositions marked by disruptions through distantly related transpositions.

Viewing Scriabin’s late music through the lens of key relationships brings about a new appreciation of his late music. Rather than a static progression of dissonant chords, his music becomes a series of exotic keys weaving in and out through a series of smooth transpositions. This theory also challenges the notation of a clear break with tonality in Scriabin’s late music by demonstrating a connection between his tonal and post-tonal periods through key relationships.

“*Les litanies d’Icare*: Henri Pousseur’s ‘Network Technique’ and the Generic Tonnetz”

Andre Bregegere (The Graduate Center, CUNY)

The remarkable flourishing of Network Theory within the North-American music-theoretical discourse of the last two decades has largely bypassed the important precedent of Belgian composer Henri Pousseur’s (1929–2009) “Network Technique” (“technique des réseaux”), a diverse series of hermeneutic procedures based on the use of interval cycles and networks, set forth in the 1960s and continuously expanded upon during the remainder of Pousseur’s career. In this paper, I will review the origins of Network Technique in the composer’s research from the sixties, expounded in Pousseur’s 1968 article, “L’apothéose de Rameau,” and give a detailed analysis of their application in a more recent work, *Les litanies d’Icare* (1993), highlighting in the process some remarkable, and heretofore largely unnoticed, connections with parallel trends within North-American scholarship.

“Polymetric Entrainment, Metric Qualia, and the Qualia Limit”

Jesse Kinne (University of Cincinnati, College-Conservatory of Music)

Extant literature disagrees as to whether or not polymeters can be aurally entrained, regardless of their analytic salience. London claims “there is no such thing as *polymeter*”; however, recent empirical work by Poudrier and Repp disagrees. I build on Rings’s concept of pitch *quale*—the experiential as opposed to empirical component of tonal pitch class—applying it to experiences of *metrical* entrainment in order to reconcile these opposing positions.

The natural response to conflicting metric signals is to subconsciously select the most consonant framework (Jackendoff’s “parallel multiple-analysis model”). I contend that this process can be willfully raised to a (semi-)conscious level, with judgment suspended: *polymetric entrainment*. A framework of multilevel *metric qualia* elucidates the interaction of competing metric complexes. Competent listeners distinguish between the various qualia of a given class (e.g. tonal, metric); I term the threshold of perceptual distinction the *qualia limit*. Recursive patterns emerge between interacting meters. Knowledge of these relationships is essential to polymetric entrainment.

Various performances of *Two Step* by Dave Matthews Band afford opportunities for polymetric entrainment. Prolonged streams (3/16, 5/16, 7/16) are juxtaposed to 4/4. In the final example, three meters compete at a climax.

In summary, I define *polymetric entrainment* as prolonging the state of mind in which *metric frameworks* compete. Willfully suspending judgment to simultaneously experience multiple meters challenges one’s cognitive faculties, as revealed by the *metric qualia* framework. When the *qualia limit* is exceeded, the metric structure collapses; however, training improves this threshold.

“Double-Tonic Complexes in Rock Music”

Drew Nobile (University of Chicago)

In this paper, I claim that the pop and rock repertoire contains many instances of the controversial theoretical structure known as the “double-tonic complex” (DTC). Not just “tonal pairing”—where two keys are present in alternation with neither superior to the other—but a true Robert Bailey-style double tonic: a four-note sonority built from the union of two third-related triads that acts as a prolonged tonic. The weakening of the term DTC to become synonymous with tonal pairing arose because theorists struggled to find examples of nineteenth-century pieces exhibiting such a structure beyond Bailey’s original analysis of Wagner’s *Tristan und Isolde*. Matthew BaileyShea has even gone so far as to say that the prolongation of a DTC is “arguably impossible” in nineteenth-century music.

But as I demonstrate, rock music’s particularities provide a ripe environment for DTCs. Two features in particular make this so: rock’s frequent employment of seventh chords as stable harmonies, and the common use of Aeolian modality for pieces with a minor tonic. I look at two songs exhibiting an A/C double-tonic complex: Daryl Hall and John Oates’ “Private Eyes” (1981) and the medley from side 2 of the Beatles’ *Abbey Road* (1969). I conclude by discussing the possibility of DTCs in the absence of literal four-note sonorities, especially in reference to the common chord loop Am–F–C–G and its transpositions. Such examples suggest that what seemed a radical tonal structure in nineteenth-century music might in fact be commonplace in the pop and rock repertoire.

HISTORY of THEORY

Sunday, April 12 (10:30am–12:00pm)

“Rhetoric in the Vocal Fugue, A Perspective from Abbé Georg Joseph Vogler’s *System für den Fugensbau*”

Thomas Posen (University of New Mexico)

Many treatises on fugal writing focus on specific portions of the fugue, such as technical aspects of the exposition, and offer only sparse considerations for the overall design. This paper describes an analytical method for understanding the design of vocal fugues using a rhetorical approach that can be both descriptive and prescriptive. Fugues have on occasion been associated with rhetoric, the oratorical art of persuasion though rhetorical analyses of fugue have tended to focus on the identification of musical figures (topoi) from Figurenlehre manuals, and in some instances by comparing the layout of a piece to the general principles of rhetorical argument as dictated by the structural implications of a particular subject, almost always for instrumental music. However, the study of rhetoric in vocal fugues has received considerably less attention.

By translating and interpreting excerpts from Abbé Georg Joseph Vogler’s early 19th-century treatise *System für den Fugensbau als Einleitung zur harmonischen Gesang-Verbindungs-Lehre (System for Constructing the Fugue as an Introduction to the Harmonic Combination of Melodies)* (1811), this paper suggests relationships between rhetoric and compositional design in choral fugues. After interpreting Vogler’s rhetorical framework as it pertains to fugue, I offer an analysis of Handel’s “Hallelujah” chorus from the oratorio *Messiah*.

“Was Kurth a Dualist? Or, Three Responses to Riemann”

Daphne Tan (Indiana University)

Dualism, a cornerstone of Hugo Riemann’s system and its most polemical aspect, was a dominant theoretical concern well into the twentieth century. Ernst Kurth, one of the most prominent contemporaries of Riemann, is seldom associated with this concept. Yet as I demonstrate in this paper, Kurth took pains to address dualism and Riemann in print. Just as Riemann’s explanation for dualism underwent several revisions, Kurth’s rejoinders evolved over the course of his career.

The first half of this paper examines Kurth’s responses to Riemann in *Die Voraussetzungen der theoretischen Harmonik* (1913) and *Romantische Harmonik* (1920). For Kurth, Riemann’s initial campaign for the existence of undertones and his subsequent invocation of frequency and wavelength relied too heavily on tone-psychological assumptions. *Musikalische Logik*, Kurth argued, must be based on psychological premises; after all, “dualism in harmony is not sonic in nature ... but energetic.”

Musikpsychologie (1931) is my focus in the second half. In his final publication, Kurth targets Riemann’s theory of Tonvorstellung. Unsatisfied with Riemann’s reliance on conscious processes, Kurth counters with his own theory of tonality grounded in (unconscious) oppositional forces. I examine this “dynamic dualism” and its “three levels of development.” Finally, with Kurth’s own discussion of Hugo Wolf’s “An den Schlaf” as a starting point (1920), I suggest how dynamic dualism has the potential to bear analytical fruit.

NOTES

