



Music Theory Society of
New York State

47th Annual Meeting
Hunter College, City University of New York
New York, NY

April 14–15, 2018

Program and Abstracts

MUSIC THEORY SOCIETY OF NEW YORK STATE

MTSNYS Officers

Timothy A. Johnson, *President* (Ithaca College)
Philip Ewell, *Vice President* (Hunter College and the CUNY Graduate Center)
Christopher Bartlette, *Treasurer* (Binghamton University)
Charity Lofthouse, *Secretary* (Hobart & William Smith Colleges)

MTSNYS Board of Directors

Ben Baker (Eastman School of Music)
Jessica Barnett-Moseley (SUNY at Fredonia)
Zachary Bernstein (Eastman School of Music)
Loretta Terrigno (The Juilliard School of Music)

Theory and Practice Staff

Sarah Marlowe (New York University) and William Marvin (Eastman School of Music), *Co-Editors*
William Marvin, *Reviews Editor* (Eastman School of Music)
William Marvin, *Subscriptions Manager* (Eastman School of Music)
Christopher Winders, *Production Manager* (independent)

Program Committee, 2018

Ellie M. Hisama, *chair* (Columbia University)
Chelsea Burns (Eastman School of Music)
Timothy A. Johnson, *ex officio* (Ithaca College)
Julie Pedneault-Deslauriers (Université d'Ottawa / University of Ottawa)
Michael Vitalino (SUNY Potsdam)

Local Arrangements, 2018

Loretta Terrigno (The Juilliard School of Music)

Acknowledgments

We wish to thank the following people who have kindly assisted with this year's conference:

L. Poundie Burstein; session chairs Benjamin Givan, Orit Hilewicz, Edward Klorman, Kerri O'Brien, Shaugn O'Donnell, Carmel Raz, S. Alexander Reed, and Daphne Tan; co-webmasters Brian Moseley and Matthew Williams; and student conference workers Clair Nguyen (Hunter College), Simon Prosser (CUNY Graduate Center), and Nathan Pell (CUNY Graduate Center).

2018 MTSNYS PROGRAM

— *Friday, April 13, 2018* —

GRADUATE STUDENT WORKSHOP

“Accommodating Differences in the Classroom and Beyond” (7:00pm–9:00pm)

Leader: Jennifer Iverson (University of Chicago)

Room 405

NB: Open to official participants by application only

— *Saturday, April 14, 2018* —

REGISTRATION (8:00am–9:00am)

North Building, 4th floor hallway

Coffee and breakfast available

COMPOSITIONAL PROCESS (9:00am–12:00pm)

Orit Hilewicz (Eastman School of Music, University of Rochester), Chair

Room 404

- “Close / In Midst of This...?: Lines, Phrases, and Syntax in Song” (9:00am)
Matt BaileyShea (University of Rochester)
- “Deforming the Backbeat: Dissonant States and Musical Expression in Meshuggah’s *obZen*, *Koloss*, and *The Violent Sleep of Reason*” (9:45am)
Chris Lennard (University of Texas at Austin)
- “Trans-cultural-stylistic Solutions of Toshi Ichihyanagi’s *Transfiguration of the Moon* (1988), for Shô and Violin” (10:30am)
Joshua Banks Mailman (Columbia University)
- “Harmony in Elliott Carter’s Late Music” (11:15am)
John Link (William Paterson University)

HERMENEUTICS AND 20TH/21ST-CENTURY MUSIC (9:00am–10:30am)

Kerry O’Brien (Yale University), Chair

Brecher Hall (Room 635)

- “Rhetorical Closing Gestures in Morton Feldman’s Early Indeterminate Music” (9:00am)
Ryan M. Howard (William Paterson University)
- “Hidden Topics: Analyzing Gender, Race, and Genius in *Hidden Figures*” (9:45am)
Janet Bourne (University of California, Santa Barbara)

2018 MTSNYS PROGRAM

— Saturday, April 14, 2018 —

IMPROVISATIONALLY INFORMED MUSIC (10:30am–12:00pm)

Edward Klorman (McGill University), Chair

Brecher Hall (Room 635)

- “Two Studies of Charlie Parker’s Compositional Processes” (10:30am)
Henry Martin (Rutgers University-Newark)
- “Merging the Sonata and the Concerto: Analysis of ‘Compositional’ Improvisation in the High Classical Sonata” (11:15am)
Andrew I. Aziz (San Diego State University)

LUNCH ON YOUR OWN (12:00pm–1:30pm)

SCHEMATA IN JAZZ AND POPULAR MUSICS (1:30pm–3:45pm)

Benjamin Givan (Skidmore College), Chair

Room 404

- “Flexible Conceptual Maps’: A Schema-Theoretic Approach to the Analysis of Jazz Tunes” (1:30pm)
Sean R. Smither (Rutgers University)
- “The Schema Network’: Tracing a Melodic Schema in the Music of Trent Reznor from Nine Inch Nails to Film” (2:15pm)
Steven Rahn (University of Texas at Austin)
- “Defamiliarized Schemata and Subverted Tonality in U2’s *No Line* Album” (3:00pm)
Mark Richards (Florida State University)

MUSICS IN DIALOGUE (1:30pm–3:45pm)

Shaughn O’Donnell (City College and the CUNY Graduate Center), Chair

Lang Recital Hall (Room 424)

- “The Same Old Song: ‘Stairway to Heaven,’ ‘Taurus,’ and the Role of Music Theory in Forensic Musicology” (1:30pm)
Christopher Doll (Rutgers University)
 - “A Comparative Study of Indojazz *Tibais*” (2:15pm)
Peter Selinsky (Yale University)
 - “How Guitar (Hero) Performance Can Convey Harmonic and Formal Function in Pop-Rock Music” (3:00pm)
Nicholas J. Shea (The Ohio State University)
-

2018 MTSNYS PROGRAM

— *Saturday, April 14, 2018* —

PLENARY EVENTS (4:00pm–6:30pm)

KEYNOTE ADDRESS (4:00pm)
“Towards a Scata-Musicology”
Sumanth Gopinath (University of Minnesota)
Lang Recital Hall (Room 424)

BUSINESS MEETING (5:00pm–5:30pm)
Lang Recital Hall (Room 424)

RECEPTION (5:30pm–6:30pm)
Faculty Dining Lounge, Hunter West Building, 8th floor

DINNER ON YOUR OWN
(Restaurant recommendations in conference packet)

2018 MTSNYS PROGRAM

— *Sunday, April 15, 2018* —

REGISTRATION (8:00am–9:00am)

North Building, 4th floor hallway
Coffee and breakfast available

THEORETICAL THINKING FROM SCANDINAVIA TO VIENNA (9:00am–12:00pm)

Carmel Raz (Columbia University), Chair
Room 404

- “Transformational Attitudes in Scandinavian Function Theories” (9:00am)
Thomas Jul Kirkegaard-Larsen (Aarhus University, Denmark & the CUNY Graduate Center)
- “Mode and Triad in 17th-century Germany: The Theory and Music of Johann Crüger” (9:45am)
Lindsey Reymore (The Ohio State University)
- “A Viennese May Breeze’: Twelve-tone Theory and the Machine” (10:30am)
Eamonn Bell (Columbia University)
- “Beethoven’s *Reigen*: A. B. Marx and the ‘Round Dance’” (11:15am)
August A. Sheehy (Stony Brook University)

COGNITION AND PERFORMANCE (9:00am–10:30pm)

Daphne Tan (University of Toronto), Chair
Room 407

- “‘Too Fast for Comfort’: A Historical Performance Analysis Relating Performer Age, Recording Year, and Musical Apprenticeship to Tempo Choice in Piano Recordings” (9:00am)
Niels Chr. Hansen (The Ohio State University) and Nicholas J. Shea (The Ohio State University)
- “Analysis, Intuition, and Performance: Brahms’s Cello Sonata in E Minor, Op. 38, II. Minuet and Trio” (9:45am)
David Keep (Eastman School of Music, University of Rochester) and Daniel Ketter (Eastman School of Music, University of Rochester)

GENRE ANALYSIS (10:30am–12:00pm)

S. Alexander Reed (Ithaca College), Chair
Room 407

- “‘Total Mass Retain’: Groove in Progressive Rock” (10:30am)
Ivan Tan (Eastman School of Music, University of Rochester)
- “Disentangling the Punk/Emo Relationship” (11:15am)
Abi Seguin (University of Cincinnati College-Conservatory of Music)

ABSTRACTS

COMPOSITIONAL PROCESS

Saturday, April 14 (9:00am–12:00pm)

“Close / In Midst of This...”: Line, Phrasing, and Syntax in Song **Matt BaileyShea (University of Rochester)**

In *The Sounds of Poetry*, Robert Pinsky writes that “the line and syntactical unit are not necessarily the same,” a statement presented with such matter-of-fact simplicity that one might be forgiven for wondering why it would be worthy of quotation at all. And yet Pinsky introduces it as “one of the most important principles of [the] book.” Indeed, as he points out, “much unsatisfying reading and much inferior writing proceeds from not getting this right” (1998, 30).

When composers set complex poetry to music, they often have to make difficult choices: Should their phrases follow the lines or the syntax? Should they try to project both simultaneously? Or could they parse the language in ways that are entirely unlike the organization of the poem?

Music analysts often acknowledge the importance of these decisions, but the subject is usually broached only on an ad hoc basis. As a result, there has been little direct research on broader compositional norms, and many questions arise. What strategies do composers use to shape musical phrases? How might such decisions reflect the inbuilt tensions of individual poems? This paper takes a comparative approach. It introduces examples from a variety of styles and genres and provides an overview of compositional options and expressive effects. It then concludes with a brief analysis of Benjamin Britten’s “Since She Whom I Lov’d.”

Deforming the Backbeat: Dissonant States and Musical Expression in Meshuggah’s *obZen*, *Koloss*, and *The Violent Sleep of Reason* **Chris Lennard (University of Texas at Austin)**

Swedish metal band Meshuggah’s music is saturated with dissonance and extremity in all musical dimensions, and most notably in the metric realm. In many styles of Western art and popular music the kind of surface dissonances that pervade their songs generate an expressive trajectory by signaling a departure from some normative state; however, when dissonance is that normative state composers must develop novel techniques to articulate such a trajectory.

This paper suggests that the manipulation of metric dissonance is central to Meshuggah’s expressive style. Their normative metric states involve an asymmetrical pattern in the guitars and bass drum cycling against a backbeat pattern in the cymbal and snare drum. I examine a compositional technique called “backbeat deformation,” in which one of the voices that typically participates in the backbeat is removed or underarticulated. Deformed backbeats lose much of their metric identity, and the removed voice often supports the competing, asymmetrical meter instead. This technique places an atypically biased emphasis on a single metric interpretation and results in a contextually dissonant metric state. Referencing songs from two recent albums, *obZen* (2008) and *Koloss* (2012), I identify three types of backbeat deformation that are applied to half-time backbeats and consider the perceptual challenges and expressive effect of each. I conclude with an analysis of “Clockworks,” from 2016’s *The Violent Sleep of Reason*, in which the climactic arrival of a backbeat serves to release tension that had built up over the first half of the song.

“Trans-cultural-stylistic Solutions of Toshi Ichianagi’s *Transfiguration of the Moon* (1988), for Shō and Violin” **Joshua Banks Mailman (Columbia University)**

Japanese composer Toshi Ichianagi (1933-) connects to various 20th-century compositional-artistic practices including American neo-classicism, chance/aleatoric music, Neo-dadaism (Fluxus), minimalism, and 12-tone serialism. He has composed for Japanese *gagaku* instruments and fostered cultural cross-fertilization between Japanese and the West.

Abstracts for Saturday, April 14 (9:00am–12:00pm) – continued

Ichiyanaqi's *Transfiguration of the Moon* (1988) exemplifies a logistics-savvy east-west fusion. It is scored for violin and shô, which is a vertical bamboo mouth organ (like a harmonica) that plays dissonant cluster chords in traditional Japanese *gagaku*. Analysis of *Transfiguration* reveals phenomena from Second Viennese School repertoire, including aggregate completion, pc set complementation, and contextual transposition. The pitch-class material is configured to reference the cycle-of-5th (pentatonic) basis of not only Western string instruments but also the pillar tones of the six pitch modes (*rokuchoshi*) of *gagaku*.

Most intriguing of all, however, is Ichiyanaqi's handling of texture. The violin and shô often move in similar but non-identical rhythms and closely in pitch, which references *gagaku*'s heterophony. Furthermore, within this texture Ichiyanaqi creates composite lines by employing close but unequal tuplets (7:6, 6:5, 5:4) in each instrument, which also creates an oscillating timbre. Yet the average interval size in the composite line (vs. within each line) fluctuates, thus conjuring a hauntingly subtle *transfiguration*.

**“Harmony in Elliott Carter’s Late Music”
John Link (William Paterson University)**

From around 1995 until his death in 2012, Elliott Carter retooled his formerly complex harmonic practice in order to make his composing both more efficient and more flexible. That the two all-interval tetrachords (AITs) and the all-trichord hexachord (ATH) were Carter's primary harmonic focus in these years is well known. But, as many analysts have discovered, the rich and varied harmonic relationships that strike so many listeners in this body of work are not always easy to relate to these three “core harmonies.” In this paper, building on the work of David I. H. Harvey, I propose a way of doing so via a secondary category – “derived core harmonies” – formed by aggregation of the three “primary core harmonies” with and without common tones. The result is a compact yet comprehensive harmonic vocabulary of five-, six-, seven-, and eight-element set classes that readily accounts for passages in Carter's late music in which the core harmonies are not easily inferable, and provides a more general theoretical context for Marguerite Boland's “linking’ and ‘morphing,’” Stephen Heinemann's work on Carter's “interval technique,” and Guy Capuzzo's “combination sets” – three significant contributions to Carter analysis in recent years. Classifying Carter's harmonies as “core,” “derived core,” and “non-core” provides a means of distinguishing between referential and non-referential harmonies, and thus a basis for identifying harmonic tension, ambiguity, and the expectation of return. It also facilitates multi-layered harmonic analyses of Carter's late compositions, transpiring across multiple time scales.

— **HERMENEUTICS & 20TH/21ST-CENTURY MUSIC** —

Saturday, April 15 (9:00am–10:30am)

**“Rhetorical Closing Gestures in Morton Feldman’s Early Indeterminate Music”
Ryan M. Howard (William Paterson University)**

Morton Feldman remarked that in his early indeterminate compositions he aimed to create a music free of “compositional rhetoric,” yet a close examination of these works reveals an occasional presence of the very type of rhetorical thinking he seemed to disavow. In particular, certain of these works conclude with gesture types strongly associated with closure in Western music, such as the introduction of extremes in one or more musical domains, or sudden reduction in the rate of musical information, sometimes featuring repetition. This paper will focus upon the *Projections* series from 1950-1951 and the *Durations* series from 1960-1961, examining how concluding gestures in these works form organic connections to earlier events in the music. In some cases, the presence of “extremes” at the end of a composition may be understood as the conclusion of a subtle incremental process over the course of a work. In other cases, a conclusion will seem to refer back to, and bring together, prior events in a piece – closing the work with a type of integrative gesture that, like the introduction of extremes or the use of repetition, carries historical associations of the very kind Feldman purportedly rejected.

Abstracts for Saturday, April 15 (9:00am–10:30am) - continued

“Hidden Topics: Analyzing Gender, Race, and Genius in *Hidden Figures*”

Janet Bourne (University of California, Santa Barbara)

How does music convince us characters are genius? The 2016 film *Hidden Figures* tells the long-ignored history of three African-American women scientists and their essential work at NASA during the early 1960s American space race. From the beginning, the screenplay represents these women, especially math prodigy Katherine Goble/Johnson (Henson), as innate, natural geniuses, and their intellectual prowess helps them overcome obstacles they face because of their race and gender in 1960s Virginia. But using an analysis of musical topics (Monelle 2006) and thematic development (Brittzer-Stull 2015), I demonstrate that the musical score (Zimmer and Williams) reinforces a negative stereotype that women lack innate genius. To demonstrate how the score reinforces this negative stereotype, I use social-psychological research, intersectionality (Crenshaw 1991), and analysis of musical topics and thematic development in relation to events in the narrative. These characters and their identities are represented by musical themes and topics: pastoral topic for female identity (Kassabian 2001), jazz topic for African-American identity (Maxile 2008), and mathematical/genius topic (relying on minimalist features) for genius identity (Eaton 2008). When these topics are troped, or merged together (Hatten 2004), they create an emergent meaning that represents intersections of these characters’ identities. In addition, I compare patterns in *Hidden Figures* to patterns in films about the archetypal white male genius. While characters in *Hidden Figures* overcome struggles, musical analysis of the score reveals their genius identity is not assumed innate.

— **IMPROVISATIONALLY INFORMED MUSIC** —

Saturday, April 14 (10:30am–12:00pm)

“Two Studies of Charlie Parker’s Compositional Processes”

Henry Martin (Rutgers University-Newark)

Charlie Parker has been much appreciated as an improviser, but he was also an important composer, a topic yet to be studied in depth. Parker’s compositions offer insight into his total musicianship as well as provide a summary of early bebop style. Because he left no working manuscripts, we cannot examine his compositions evolving on paper. For two of his pieces, however, we can “see” him compose from the circumstances in which the pieces arose. Parker’s methods differ from “normal” composition and suggest that we consider modifying the standard ontologies of musical works that distinguish between improvisation and composition. Some have also argued that jazz performances are not “works” at all, which may be understood as questioning the status of jazz compositions.

In the first work I explore, Parker combined two pieces by another composer into one of his own to create “My Little Suede Shoes.” My presentation features the recordings and publications of the two 1950 French popular songs that Parker borrowed from. For the second piece, Parker composed in real time in the studio via a sequence of takes to arrive at “Blues (Fast).” My presentation includes a transcription of the entire session. I contrast a motive from “Blues (Fast)” with the opening idea of the Brahms *Clarinet Quintet* and conclude with remarks on Parker’s procedures, proposing refinements to ontological models of musical works to account for jazz compositions.

“Merging the Sonata and the Concerto: Analysis of ‘Compositional’ Improvisation in the High Classical Sonata”

Andrew I. Aziz (San Diego State University)

This presentation raises the issue of improvisational structures within masterworks of the High Classical period and reexamines the definition of “analyzing improvisation.” While the aesthetic of improvisation is often built into fantasia and concerto forms, I examine virtuosic passages within sonata form, which tend to resist analysis and blur the lines between compositional and improvisational domains. Part I first explores treatises by Koch (in Baker, 1983) and Galeazzi, which prescribe possibilities for how composers might expand the second half of a sonata’s subordinate theme zone, analogous to an expanded Caplinian continuation. Since the virtuosity within such an episode invokes rhetoric found in concertos, Part II inserts concerto perspectives into theories of (solo) sonata form, using Dahlhaus’s “display episode” as a point of departure. While his episode encompasses only solo works, Hepokoski and Darcy (2006) apply the

Abstracts for Saturday, April 14 (10:30am–12:00pm) - continued

same term exclusively to concerto expositions and recapitulations; their passages, however, are not loosely knit continuations within a larger sentential structure, but rather closed and autonomous structures that begin and end with a stable tonic. Their theory exposes an ambiguous and yet crucial point: the display episode may flexibly function within either the subordinate group or as part of the closing zone. The remainder of the paper showcases several examples in the solo piano sonata literature that highlight the display episode functioning in precisely the same manner as Hepokoski and Darcy's concerto display episodes—sans orchestral accompaniment—thus becoming an integral part of the *Formenlehre* toolbox.

—❧ **SCHEMATA IN JAZZ AND POPULAR MUSICS** ❧—

Saturday, April 14 (1:30pm–3:45pm)

“Flexible Conceptual Maps’: A Schema-Theoretic Approach to the Analysis of Jazz Tunes”
Sean R. Smither (Rutgers University)

How might analysts engage the compositions on which jazz musicians improvise? Far from reading a fixed score, jazz musicians rely on what Paul Berliner has called “flexible conceptual maps” of tunes in order to free up enough attention to facilitate interactive improvisation. These maps take shape over time as musicians come into contact with more and more recordings, live performances, and written scores. For this reason, such maps can become both extremely complex and individualistic.

In this talk, I argue that these conceptual maps are comprised of various underlying schemata. Using the schema theories of Robert O. Gjerdingen, I explore the analytic ramifications of a schematic understanding of jazz tunes. I begin by establishing a collection of schemata drawn from both the compositional and improvisational norms of jazz practice. Jazz musicians’ conceptual maps of tunes may be understood as collections of these schemata, overlapping and interacting to furnish larger cyclical structures. Using several well-known recordings of these tunes as case studies, I explore how jazz musicians’ conceptual maps give rise to specific musical gestures and improvisational decisions. By representing an underlying conceptual abstraction, schematic maps provide a useful entryway for analysts who wish to engage the relationship between an improvised performance and the tune it is based on. The flexibility afforded by the schemata of these maps allows for individualistic interpretation as well as interactive divergence, opening a dialogic space where familiar conventions structure the musical conversation.

“The Schema Network’: Tracing a Melodic Schema in the Music of Trent Reznor from Nine Inch Nails to Film”

Steven Rahn (University of Texas at Austin)

Following recent work that expands musical schemata research beyond the galant style (Gjerdingen 2011, Love 2012, Stoa 2013), this project uses schema theory as a framework for analyzing film music derived from a particular rock idiom. Focusing on the music of Trent Reznor, film composer and founder of the rock project Nine Inch Nails, this paper shows how a recurring, salient contrapuntal gesture accrues extra-musical significance across three different films, appearing during pivotal narrative moments.

The “Fa-Mi” schema, found throughout Reznor’s output, comprises two contrapuntal elements: a descent from scale degree $\hat{4}$ - $\hat{3}$ in the upper voice, and either a tonic pedal or $b\hat{7}$ - $\hat{1}$ bass line. Typically featured at the ends of musical phrases, the $\hat{4}$ - $\hat{3}$ melodic figure often acts as a major-mode inflection of a minor pentatonic or minor-mode pitch collection, or alternatively may suggest Mixolydian mode.

After exploring prototypical instances and variations of the schema in Nine Inch Nails’ music, I turn to three films scored by Reznor: *The Social Network* (2010), *The Girl with the Dragon Tattoo* (2011), and *Gone Girl* (2014). Instead of functioning in a traditional leitmotivic manner, the “Fa-Mi” carries a cluster of extra-musical associations shared across the three films. The schema accompanies scenes featuring a shocking plot revelation, a shift in the power dynamic between characters, or moments that are positively valenced on a local narrative level but have long-term negative repercussions. This project thus broadens the syntactical emphasis of schema theory by examining how schemata can acquire extra-musical meaning in film scores.

Abstracts for Saturday, April 14 (1:30pm–3:45pm) - continued

“Defamiliarized Schemata and Subverted Tonality in U2’s *No Line* Album”

Mark Richards (Florida State University)

Tonal ambiguity in popular-music schemata has begun to receive regular attention in such recent scholarly writings as Spicer 2017, Doll 2017, and Richards 2017. Of these schemata, the Axis progression (Am–F–C–G) and Aeolian progression (F–G–Am) are particularly frequent sites of tonal ambiguity in post-millennial rock. While this ambiguity usually arises from looping these progressions for entire sections of a song, U2’s 2009 album, *No Line on the Horizon*, situates them in unusual harmonic contexts, defamiliarizing them and subverting their typical tonal ambiguity. Consequently, they create a dialectical tension with post-millennial rock: although the schemata are ubiquitous in this repertoire, they stand apart in *No Line* through their radical departure from the repertoire’s norms. This paper examines several of these tonally subverted Axis and Aeolian progressions from the album, including excerpts from “Magnificent”, “Moment of Surrender”, and “Fez – Being Born”.

While *No Line on the Horizon* is not U2’s first album to employ Axis and Aeolian progressions, it is their only album to subvert tonality by defamiliarizing them. Hence they suggest a harmonic concept for the album, one that seems aimed at reclaiming mainstream relevance while retaining a streak of defiance that betrays the band’s roots in punk rock.

MUSICS IN DIALOGUE

Saturday, April 14 (1:30pm–3:45pm)

“The Same Old Song: ‘Stairway to Heaven,’ ‘Taurus,’ and the Role of Music Theory in Forensic Musicology”

Christopher Doll (Rutgers University)

In light of the growing prevalence of multimillion-dollar musical copyright infringement litigation, music theorists would seem to be in a good position to use their esoteric training for a decidedly practical purpose: namely, as an informed presence within “forensic musicology,” the activity of evaluating “substantial similarities” (the legal term) between musical works. This paper pays close attention to one recent such case, that of “Skidmore v. Zeppelin et al.,” involving the accusation that the opening of Led Zeppelin’s “Stairway to Heaven” is based on that of “Taurus” by the band Spirit. The “substantial similarity” in question involves the opening acoustic-guitar descents, a partial lamento bass figure sinking from tonic A down to F (the dominant E appearing in an upper voice), a version of rock’s “drooping” schema (Doll 2017). After discussing relevant details of the case, I outline some of the history of rock’s drooping figure across multiple prominent recordings in the years immediately before Led Zeppelin’s record. My aim is not to solve the ongoing issues of “Skidmore v. Zeppelin et al.” but rather to shed light on what the issues in fact are in this particular case, and how music theorists might bring their specialized training to bear on them. I advocate that theorists make a concerted effort to involve themselves in forensic musicology, to the benefit not only of the litigation but also of the profession of music theory itself, an academic discipline historically isolated from even its closest musicological siblings, let alone the general public.

“A Comparative Study of Indo-jazz *Tihais*”

Peter Selinsky (Yale University)

Although the *tibai*, the characteristic tripartite cadence of Hindustani genres, has been explored in various Indian Classical and American minimalist settings, its near ubiquitous appearance in Indian Classical and jazz hybrids (*Indo-jazz*) of the last half century remains largely unstudied. In this new hybridized setting, how is the *tibai* reciprocally adapted to idiomatically jazz features? And how is the *tibai*’s role redefined for this context?

To address these questions, first I use an original algebraic generalization of *tibai* structure to speculate on the device’s suitability for the phrase structures of modern jazz. Second, I examine *tihais* from 1960’s and 70’s Indo-jazz recordings, including performances by Alla Rakha and Buddy Rich; Don Ellis and Harihar Rao’s Hindustani Jazz Sextet; Don Cherry and Latif Khan; and John Mayer and Joe Harriott’s Indo-Jazz Fusions to show that *tihais* are often

Abstracts for Saturday, April 14 (1:30pm–3:45pm) - continued

manipulated to suit the hybrid jazz syntax. Third, I provide a comparative analysis of every *tibai* from the first three albums of Shakti, John McLaughlin and L. Shankar’s mid-70’s acoustic Indojazz group. Drawing on this analysis, I find that the structure and metric positioning of Shakti’s *tibais* often deviates from commonplace Hindustani usage and that these deviations consistently reflect formal and rhetorical roles special to the emergent Indojazz setting.

“How Guitar (Hero) Performance Can Convey Harmonic and Formal Function in Pop-Rock Music”
Nicholas J. Shea (The Ohio State University)

Some might perceive that the synchronization tasks of performance emulators like Guitar Hero —where colored “buttons” float toward the player to be tapped in sequence with the music— are merely crude abstractions of performance requirements. Indeed, the guitar controllers in these video games feature only five frets. This paper instead argues that this style of reduction quite effectively conveys the functional nature of rock and pop harmony —especially when tablature notation is considered alongside traditional Western notation.

Harmonic transitions on guitar have been described in terms of “gestures” or “operations” (Capuzzo 2004; Koozin 2011) and categorized into three basic types. Unlike other transformational approaches, however, I redefine the most basic operation —what I call a “step”— to include movement by perfect fourth. This approach moves away from the single-position pitch space of piano voice-leading and instead considers parsimony as it relates to the tonal features of the guitar.

Next, I present analyses in real time with the corresponding idiomatic operations visualized on a virtual fretboard and the Guitar Hero interface simultaneously. Doing so demonstrates that, as formal boundaries are approached (e.g., verse to chorus), the tonal space often expands and less-idiomatic gestures are introduced. For example, when formal transitions do feature traditionally structural (i.e., dominant) harmonies, they are almost always less idiomatic (e.g., a fifth above instead of a fourth below). This suggests that non-structural and non-idiomatic chord transitions can also influence form, thus challenging the use of Schenkerian and Neo-Riemannian voice-leading models for analysis of this repertoire.

—❧ **THEORETICAL THINKING FROM SCANDINAVIA TO VIENNA** ❧—

Sunday, April 15 (9:00am–12:00pm)

“Transformational Attitudes in Scandinavian Function Theories”
Thomas Jul Kirkegaard-Larsen (Aarhus University, Denmark & the Graduate Center/CUNY)

In his review of Lewin’s *Generalized Musical Intervals and Transformations*, Bo Alphonse—who taught at both McGill and Yale University but had a Swedish background—hinted that there was already a transformational perspective in Swedish, Post-Riemannian function theory. Subsequently, several references were made to this brief statement. For instance, Richard Cohn wrote that “Bo Alphonse has suggested that [the transformational perspective] is already present in much post-Riemannian work in Northern Europe” (Cohn 1996) and that Alphonse “notes Swedish theorists in this century have interpreted Riemann’s function theory transformationally” (Cohn 1998).

When taking into account that Alphonse’s comment is brief, vague, and personal, a lot has been derived from it. Therefore, this paper aims to elaborate and qualify the idea of transformational perspectives in Scandinavian function theories by investigating a large corpus of Swedish, Danish and Norwegian literature from the 20th as well as the 21st century. The paper finds that there is indeed a transformational perspective in some Scandinavian function theories: From early publications that focus on both chord identity and chord relations, clearly inspired by Riemann’s *Handbuch der Harmonielehre*, to later publications that focus on third relations in late romantic triadic harmony and develop analytical tools very similar to the Neo-Riemannian P-, L- and R-operations, as well as other transformational categories – for example, any function may be “neapolitanized.” The paper discusses the interesting analytical ramifications of the resulting system that combines key-oriented functions with chord-to-chord-oriented operations.

Abstracts for Sunday, April 15 (9:00am–12:00pm) - continued

“Mode and Triad in 17th-century Germany: The Theory and Music of Johann Crüger”

Lindsey Reymore (The Ohio State University)

Music theoretical perspective in 17th-century Germany represents a singular combination of conservative modal thinking and a focus on the triad as the basis for harmony. German musician Johann Crüger (1598-1662) was renowned during the 17th century as a composer, performer, editor, and a music theorist. Crüger published both theoretical treatises and numerous compositions, some of which are still performed in the Lutheran service today; thus, his oeuvre provides rich grounds for inquiry about relationships between musical practice and theory.

My inquiry begins with an examination of Crüger’s theory of harmony as presented in the 1630 and 1654 editions of the *Synopsis Musica*. From this theoretical lens, I develop a methodology of analysis that addresses modal framework, triadic analysis, harmonic content, and cadences, and I apply this methodology to chorales of the period. In addition to detailed analysis of several of Crüger’s own chorales, I also incorporate a quantitative approach to the *Geistliche Kirchen-Melodien* of 1649, a compilation of 161 chorales edited by Crüger, in order to take an empirical snapshot of mode and harmony in mid-17th-century practice.

The use of Crüger’s own theoretical language to explore his compositions ensures a reasonable degree of uniformity in thought while providing a controlled environment in which the range of consistencies between theory and practice can be explored. I analyze several inconsistencies between theory and practice and consider their possible aesthetic and practical considerations in relation to historical and cultural context.

“‘A Viennese May Breeze’: Twelve-tone Theory and the Machine”

Eamonn Bell (Columbia University)

In his publication “Die Grenze der Halbtonwelt” (1925), the composer Fritz Heinrich Klein introduced his readers to a twelve-tone series containing every possible interval between its successive notes, believing this series to be the only such example. When Ernest Krenek published a second specimen in 1937, he wondered: how many other such series existed? For two decades, the question of the all-interval twelve-tone series would capture the interest of mathematicians and musicians alike. It became apparent that no simple formula could generate an exhaustive list of all-interval series. The laborious calculations required to prepare such a catalog were eventually performed independently between 1958 and 1963 by several different groups of researchers using digital computers.

Drawing on published and unpublished primary sources, I detail the collaboration between the Austrian composer Hanns Jelinek and the computer engineer Heinz Zemanek. They prepared the first complete catalog of all-interval series in 1959 with the help of *Mailiffertl*, the first fully transistorized computer to be built in Europe. I argue that, in doing so, Jelinek had to make aspects of twelve-tone theory legible as computation to his technical collaborators. Later public reflections by Zemanek and Krenek articulate a conception of music composition as a species of information processing. The history of the all-interval twelve-tone series reveals dependencies of this attitude toward music upon ideas about composition and mathematics that predate the development of the digital computer.

“Beethoven’s *Reigen*: A. B. Marx and the ‘Round Dance’”

August A. Sheehy (Stony Brook University)

A. B. Marx, whose music criticism and theory of musical form decisively shaped nineteenth-century German music theory, used a curious word to describe several works by Beethoven. He called them *Reigen*, or “round dances.” Marx’s predilection for the term has been noted before (e.g., Bent 1992), but it has not garnered further attention. This paper investigates its possible significance for Marx. I argue that understanding its historical connotations opens a new perspective onto Marx’s musical thought, and thus onto the ideological origins of the *Formenlehre* tradition.

After a survey of music to which Marx applied the term *Reigen* and an investigation of its etymology, I consider the term in the context of Marx’s biography. I propose that its connections to the Old Testament (via Martin Luther’s 1534 translation) and the German Minnesinger tradition resonated with Marx’s journey from Jewish childhood to

Abstracts for Sunday, April 15 (9:00am–12:00pm) - continued

Christian convert. It thus provided a powerful musical metaphor for the assimilation of Jewish and Christian thought, and by extension, for a modern conception of German state. This metaphor, then, underpins Marx's music critical exhortations for Germans to be transformed as individuals and as a nation through cultivation (*Bildung*); to the pedagogy that participated in the "struggle for freedom"; and to the theory of musical form that shaped Marx's—and our own—conception of Beethoven's music.

—❧ **COGNITION AND PERFORMANCE** ❧—

Sunday, April 15 (9:00am–10:30pm)

“Too Fast for Comfort’: A Historical Performance Analysis Relating Performer Age, Recording Year, and Musical Apprenticeship to Tempo Choice in Piano Recordings”

Niels Chr. Hansen (The Ohio State University) and Nicholas J. Shea (The Ohio State University)

Two famous recordings of J. S. Bach's Goldberg Variations performed by Glenn Gould in 1955 and 1981 represent starkly contrasting performance practices. Specifically, the tempo of the latter is exceptionally slower than that of the former. In 1980, Gould himself considered his first recording as “too fast for comfort” (Bazzana 2005) and could “no longer recognize the person who did that” (Roberts 1999). While music scholars have informally ascribed this change to Gould's eccentric personality (Bazzana 2005), two formal competing explanations remain: first, performance tempo has generally decreased since the emergence of recording technology (Phillip 2004); second, preferred tempo when tapping and listening to an isochronous pulse decreases with age (McAuley et al. 2006).

To distinguish historical and age-related influences on expressive performance decisions, this paper surveyed approximately 2,000 recordings of Chopin's mazurkas by more than 120 pianists. For each performance, recording year, performer age, and mean bpm were sourced from the *Center for the History and Analysis of Recorded Music* (CHARM) 'Mazurka Project' and Spotify's web API. Preliminary analysis demonstrates that tempo decreases over a performer's lifespan with a factor that is above and beyond the general historical decline. Speculatively, historically decreasing tempi may arise from age-related slowing; that is, from a strong apprenticeship model where tempo is passed on from older mentors to younger pupils (Cook 2007). While musical performance is traditionally framed as analytical (i.e., intentional) communication or composition (Maus 1999), this paper suggests that biological factors may additionally affect expressive performance decisions on a more unconscious level.

“Analysis, Intuition, and Performance: Brahms's Cello Sonata in E Minor, Op. 38, II. Minuet and Trio”

David Keep (Eastman School of Music, University of Rochester) and Daniel Ketter (Eastman School of Music, University of Rochester)

A striking feature of the second movement from Brahms's E Minor Cello Sonata, Op. 38, is the stark contrast drawn between its self-consciously archaic minuet and lush yet enigmatic trio. Thinking from a performer's perspective, essentially any minuet and trio will contrast one another: but how can one compellingly articulate this particular pairing's arresting juxtaposition? Using performed illustrations during the talk and culminating in a complete interpretation of the minuet and trio played by this study's co-authors, this presentation will demonstrate how three interrelated features of the sonata's second movement provide compelling points for contemplation during performance: first, the movement re-creates voice leading patterns from La Folia and the lament bass, establishing a recurring progression that acts somewhat as a basis for improvisation throughout; second, Brahms's focus on both raised and lowered scale degree $\hat{6}$ (drawn from the voice leading of the lament bass) engenders an ongoing interplay of harmonic implications; third, the trio's structure recalls operatic lyric form (A A B: C C), yet the doubled thematic material shared by cello and piano is conspicuously less vocal in figuration and timbre than the material of the minuet, even though based on that motivic model, resulting in a kind of vocal irony. As performers, keeping these models in mind during a performance provides a point from which variations can be established as improvisatory, expanding and supporting the performer's flexible range of intuitive performance choices as the moment demands.

— GENRE ANALYSIS —

Sunday, April 15 (10:30am–12:00pm)

“‘Total Mass Retain’: Groove in Progressive Rock”

Ivan Tan (Eastman School of Music, University of Rochester)

1970s progressive rock is often characterized by scholars and music critics as a genre that emphasizes the mind over the body, such that it is “not about music for dancing” (Macan 1997), but rather designed for careful listening. This description, however, contradicts the lived experiences of many prog fans: Hung (2005) observes that video recordings show concertgoers moving to dance-oriented sections, while Ahlkvist (2011) notes that fan discourse emphasizes bodily reactions to the music, suggesting the fruitfulness of studying “groove” in prog. Building on research that examines metric irregularities in prog’s descendants (Cateforis 2002, McCandless 2013, Osborn 2014) and in contemporaneous popular genres (Danielsen 2006, Biamonte 2014), as well as perceptual research examining the effect of syncopation on groove (Witek et al. 2015), I show how prog grooves repurpose movement-inducing techniques typical in rock.

Though prog’s complexity seems to require, using Danielsen’s terminology, “song-based” rather than “groove-based” listening, prog songs are replete with groove-oriented sections. Through detailed transcriptions, I show how multilayered textures in these sections generate heightened levels of metric dissonance among individual instrumental parts relative to those in more typical rock textures. Additionally, displacement and grouping dissonances are often coupled with techniques like metric reinterpretation or non-isochronous meter, which, when normalized through repetition, result in the desire to move. Finally, perceived agency in accompanimental parts that compete for listener attention increases the desire to move, as decreased temporal expectancy forces listeners to “fill in” (Witek 2017) with their bodies to reconstruct the overall meter.

“Disentangling the Punk/Emo Relationship”

Abi Seguin (University of Cincinnati College-Conservatory of Music)

Emo, short for emotional or emocore among other things, is a genre veiled in mystery and controversy. Many within the music industry vehemently refuse to accept being labeled as such, and many listeners and producers cannot adequately describe what emo-as-genre entails. It is interesting, however, that despite this inability to describe emo-as-genre, many listeners are still able to identify emo music by its sound. The resistance against the term emo has led many bands to label themselves as part of the larger punk genre, or other genres such as alternative rock or pop rock, rather than embracing being described as emo, even though they may not completely fit within the typical characteristics of these other genres as a whole. One solution to this problem of emo refusing to be labeled as such is to approach the genre as an intertextual misreading of its punk and hardcore predecessors. This approach shows how emo is defined less by what it *is* than by how it transforms other genres, in this particular case punk. Past work on influence and intertextuality in music and poetry provides the underlying framework for the six new criteria used to gauge emo’s misreading of punk put forth in this paper. After each criterion is explained, an analysis of AFI’s 2009 album *Crash Love* demonstrates how this band, who has spoken out in interviews against being labeled as emo, actually incorporates more emo characteristics in this particular album than they do punk characteristics.

Notes

A series of ten blank musical staves, each consisting of five horizontal lines, arranged vertically on the page. The staves are evenly spaced and occupy the lower two-thirds of the page.