SMT Philadelphia 2001

Twenty-fourth Annual Meeting

Society for Music Theory

November 7–11, 2001

Preliminary Program

and

Abstracts

The Inn at Penn, Philadelphia, Pennsylvania

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THURSDAY 8 November

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THURSDAY AFTERNOON SESSIONS

2:00–5:00

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Nora A. Engebretsen (Butler University), "Harmonizing the Over-
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Robert Peck (Louisiana State University), "The *Tonnetz* and Extensions
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THURSDAY EVENING

5:30 - 7:00   Reception at the Institute of Contemporary Art, hosted by the School of Arts and Sciences, University of Pennsylvania

THURSDAY EVENING SESSIONS

8:00–11:00

Presenting at a Conference (special session sponsored by the SMT Committee on Professional Development)

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William Caplin (McGill University), "The Program Selection Process"

Richard Cohn (University of Chicago), "Writing a Successful Proposal on a Theoretical Topic"

Richard Kaplan (Louisiana State University), "Writing a Successful Proposal on an Analytical Topic"

Severine Neff (University of North Carolina, Chapel Hill), "Organizing a Special Session"

Brian Alegant (Oberlin College Conservatory), "Presenting the Paper"

Janet Schmalfeldt (Tufts University), "Tips for a Successful Presentation"

Jay Rahn (York University), "The Poster Session and Other Alternative Formats"

Sexualities, Analysis, and Musical Experience (special session sponsored by the SMT Gay and Lesbian Discussion Group)

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Jennifer Rycenga (San Jose State University), "Endless Caresses: Musical Form as Queer Exuberance in the Music of Yes"

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Ian Biddle (University of Newcastle) "'A Peculiar Loss of Control': Towards a Cultural Materialism of 'Queer Listening'

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Jazz Theory Pedagogy (special session sponsored by the Jazz Special Interest Group)

Joel Phillips (Westminster Choir College of Rider University), Moderator

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Richard Hermann (University of New Mexico), "Modified Species Counterpoint as a Framework for Tonal Jazz Improvisation"

J. Kent Williams (University of North Carolina–Greensboro), "The Octatonic Scale: A Comparison of Jazz and Classical Approaches"

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8:30–5:30	**Exhibits**

FRIDAY MORNING SESSIONS

9:00–12:00

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Peter H. Smith (Notre Dame University), "Brahms's Sonata Form, Schenker's *Formenlehre*, and the Idea of Dimensional Counterpoint"

Donald G. Traut (University of North Carolina - Greensboro), "The Displacement Operation in Schenkerian Theory"

Frank Samarotto (Indiana University), "A Framework for Describing Temporal Plasticity in Tonal Music"

Wayne C. Petty (University of Michigan), "Brahms, Adolf Jensen, and the Problem of the Multi-Movement"

Music and Ideology

Adam Krims (University of Alberta), Chair

Bruce Durazzi (Yale University), "Dialectical Opposition as an Organizing Principle in the Work of Luigi Nono"

John McGinness (SUNY–Potsdam), "Music Analysis, Experimentalism, and the Reputation of Charles Ives"

Alex Rehding (Cambridge University), "Trial Scenes in Nuremberg: Alfred Lorenz and Wagner's *Meistersinger*"

Karl Braunschweig (Wayne State University), "Enlightenment Aspirations of Progress in Eighteenth-Century German Theory"

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> Jonathan Bernard (University of Washington), Chair

> John D. Cuciurean (Florida International University), "Chaotic Voice Leading and Harmonic Complexity in Ligeti's Recent Music"

> Elizabeth Hoffman (New York University), "Organized Disorganization in James Dillon's *La Femme Invisible* (1989): Artificial Sound Models of Natural Phenomena or Physical Modeling without a Computer"

> Sylvia Grmela (SUNY–Buffalo), "Recall and Repetition in Some Works by Kurtag: An Approach to Continuity and Coherence"

> Judy Lochhead (SUNY–Stony Brook), "On Interpretive Analysis, Modes of Representation, and Gubaidulina's Fourth String Quartet"

FRIDAY MID-DAY

12:15-1:45

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(special session sponsored by the Committee on the Status of Women)

> Elizabeth Sayrs (Ohio State University), Moderator

> Per F. Broman (Butler University), "Gender, Ideology, and Structure: Pedagogical Approaches to the Music of Karin Rehnqvist"

> Daniel Zimmerman (University of Chicago), "Hypermeter in Joni Mitchell's *Hejira*"

> Melinda Boyd (University of British Columbia), "Riding the Valkyrie: (En)Countering Wagner in Ingeborg von Bronsart's *Hiarne* (1891)"

> Sandy Schaefer (Chadron State College), "Jazz Vibraphonist Marge Hyams, Improvised Solos 1945"

> Laurel Parsons (University of British Columbia), "Time Management with 'Twelve-Tone Lizzie': Temporal and Dramatic Design in a Scene from Elisabeth Lutyens's *The Numbered*"

Jazz Theory and Analysis Group

Popular Music Group

FRIDAY AFTERNOON SESSIONS

2:00–5:00

A Dialogue on George Crumb's *Apparition*: Composition, Analysis, and Performance (special session)

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>
> Richard Bass (University of Connecticut), "Simple Structures, Reticulate Schemes: Some Basic Performance Considerations in the Music of George Crumb"
>
> Julie Simson (University of Colorado–Boulder), mezzo-soprano
>
> Terese Stewart (University of Colorado–Boulder), piano
>
> George Crumb (University of Pennsylvania), Respondent

Crossings

> Steven Nuss (Colby College), Chair
>
> Gregory R. Brown (University of Wisconsin–Madison), "Fractured Relics and Forged Reproductions: Schnittke's String Quartet No. 3"
>
> Horace J. Maxile, Jr. (Lousiana State University), "Hale Smith's *Evocation*: The Interaction of Cultural Symbols and Serial Composition"
>
> Chandler Carter (Hofstra University), "Contemplating Diversity and Unity in Charles Ives's 'Tom Sails Away'"
>
> Peter Kaminsky (University of Connecticut), "Ravel's Late Music and the 'Problem' of Bitonality"

FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Bridges and Developments

> Peter Hoyt (Wesleyan University), Chair
>
> Stefan Eckert (University of Iowa), "'Now My Ears are Finally at Home': Riepel's *Monte*, *Fonte*, *Ponte* and the Poetics of Galant Convention"
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Russian Mu(sic)

> Neil Minturn (University of Missouri–Columbia), Chair

> Deborah Rifkin (Oberlin College), "What's Wrong? Tonal Theories and Prokofiev's 'Wrong-Note' Music"
> Pieter C. van den Toorn (University of California–Santa Barbara), "Stravinsky, Adorno, and the Art of Displacement"

FRIDAY EVENING

5:15 - 6:30   Exhibit of musical materials in the Penn Library
> Reception and performance hosted by the Friends of the Library and the Musical Fund Society. Cassatt Quartet performing Bartók, String Quartet No. 3, introduced by Joseph N. Straus (Queens College and Graduate Center, CUNY)

6:30   "GREunion": A reception for Readers of the Music GRE

FRIDAY EVENING SESSIONS

8:00–11:00

From Rags to Radiohead: Analyzing 20th-Century Popular Music
(special session sponsored by the SMT Popular Music Interest Group)

> Dan Harrison (Eastman School of Music / University of Rochester), Chair

> Peter Silbermann (Eastman School of Music), "Large-Scale Tonal Coherence in Scott Joplin's Rags"
> David Carson Berry (Yale University), "On the Significance of the $\flat\hat{7}$ – $\hat{1}$ Succession in Tin Pan Alley versus Rock Songs: Modal Cues in a Tonal Repertory"
> John Brackett (University of North Carolina - Chapel Hill), "Rhythmic and Metric Practices in the Music of Led Zeppelin"
> Rebecca Leydon (Oberlin College), "Recombinant Style-Topics: Beck, Mr. Bungle, and Emerging Formal Strategies"
> Marianne Tatom (University of Texas - Austin), "How to Disappear Completely: The Vanishing Subject in Radiohead's *Kid A*"

Expanding the Canon V: Musical Symbolism Across Cultures (special session sponsored by the SMT Committee on Diversity)

> Yayoi Uno Everett (Emory University), Chair
> Robert Hatten (Indiana University), Respondent

> Steven Bruns (University of Colorado–Boulder), "Symbolism in Music of George Crumb"
> Siglind Bruhn (University of Michigan), "Three Representations of God's Voice in Twentieth-Century Music"
> Nancy Rao (Rutgers University), "Remembrance in a Transnational Context"
> Deborah Wong (University of California–Riverside), "Jazz Incarcerated: Asian American Memory, Redress, and (Re)Constitution"

Shall We Dance? Music Theoretic Perspectives (special session)

> Nancy Rogers (Lawrence University Conservatory of Music), Moderator
> Kristen Wendland (Emory University), Respondent

> Jocelyn Neal (University of North Carolina–Chapel Hill), "The Body Projection of Musical Meter: Popular Dance Movement through Time and Space"
> Eric J. McKee (Pennsylvania State University), "Mozart in the Ballroom"
> Michael Buchler (Indiana University) and Nancy Rogers (Lawrence University), "Some Isomorphisms between Transformational Theory and American Square Dance Calls"
> Marianne Kielian-Gilbert (Indiana University), "From Grace to Strangeness: Music as Dance, Dance as Music"

Jam Session (sponsored by the Jazz Special Interest Group)

SATURDAY 10 November

7:00-8:30:	**SMT Regional and Affiliate Societies Breakfast Meeting**
7:00–8:30	**Committee on Professional Development Breakfast Meeting**
8:00–5:00	**Registration**
8:30–5:30	**Exhibits**

SATURDAY MORNING SESSIONS

Innovative Approaches to Teaching Aural Skills: Demonstrations and Commentary (special session sponsored by SMT Pedagogy Group)

> Donald Watts (Towson University), J. Kent Williams (University of North Carolina–Greensboro), Mark Richardson (East Carolina University), David Marcus (Clark Atlanta University), Co-moderators

> John Bucchieri (Northwestern University), Elizabeth West Marvin (Eastman School of Music), Michael R. Rogers (University of Oklahoma), Gary S. Karpinski (University of Massachusetts–Amherst), Cynthia Folio (Temple University), Panelists

> Virginia Williamson and Ian Quinn (Eastman School of Music), "Pedagogy of Atonal Eartraining Based on Prototypical Pitch-Class Patterns"
> John Clevenger (University of California–Santa Barbara), "Administering Aural Analysis in a Smart Classroom"
> Anne K. Blombach (MacGAMUT Music Software), "Rhythm Patterns"
> Laurdella Foulkes-Levy (University of Mississippi), "Using Common Patterns to Develop Rhythm Skills," with student participants from Temple University, Towson University, and other area schools

Identity, Subjectivity, and Desire

> Ellie Hisama (Brooklyn College, CUNY), Chair

> Gordon E. Marsh (Roanoke College), "Desire and Catharsis in Two Slow Movements by Gustav Mahler"
> Leslie David Blasius (University of Wisconsin–Madison), "Yun Isang, the Logic of Transcription, and the Poetics of Identity"
> Lori Burns (University of Ottawa), "P. J. Harvey's Crafting of Desire: Musical Voice and Musical Embodiment"
> Jairo Moreno (Duke University), "Sound, Perception, and the Early Modern Subject in Descartes's *Compendium musicae*"

SATURDAY MORNING SHORT SESSIONS

9:00–10:30

Transpositional Combination

> David Clampitt (Yale University), Chair

> Ciro G. Scotto (Eastman School of Music), "Transformational Networks, Transpositional Combination, and Aggregate Partitions in *Processional* by George Crumb"
> Christoph Niedhöfer (McGill University), "Exploring Transpositional Combination beyond the Mod-12 Universe"

10:30–12:00

Voice Leading

> Henry Klumpenhouwer (University of Alberta), Chair

> Joseph N. Straus (Queens College and Graduate Center, CUNY), "A New Model for Voice Leading in Atonal Music"
> Andrew C. Davis (Indiana University), "A Transformational Voice-Leading Approach to the Scherzo from Bartók's Op. 14: Accounting for the Latent Tonal Structure of an Atonal Work"

SATURDAY MORNING DEMONSTRATIONS

9:00–10:20

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> Ralph Lorenz (Kent State University), "19-tET in a Renaissance Chanson by Guillaume Costeley"

10:30–12:00

A *Thesaurus Musicarum Latinarum* and *Italicarum*

> Thomas Mathiesen (Indiana University) and Frans Wiering (Utrecht University)

SATURDAY MID-DAY

12:15-1:45

Creating an Interactive Music Learning Center: The Hybridization of a Non-Major Theory Course (poster session)

> Richard Chrisman, Charles Menoche, and Matthew Riedell (Rutgers University, Mason Gross School of the Arts)

Committee for the Status of Women Affiliates Lunch

SATURDAY AFTERNOON

2:00–3:00 **Business Meeting**

3:15–3:30 **Awards Presentation**

3:30–5:00 **Keynote Address: "Hermeneutics, Exegetics, or What?" Leo Treitler, Distinguished Professor of Music at the City University of New York**

5:00–6:30 **Music Theory Pedagogy Interest Group**

5:00–6:30 **Gay and Lesbian Discussion Group**

SATURDAY EVENING

8:00 **Plenary Concert, Music of George Crumb and George Rochberg (Irvine Auditorium, University of Pennsylvania)**

Lambert Orkis (Temple University), piano; James Primosch (University of Pennsylvania), piano; Cassatt Quartet (University of Pennsylvania).

George Crumb, *Celestial Mechanics (Makrokosmos IV)* for amplified piano (four hands) and *A Little Suite for Christmas, A.D. 1979* for piano

George Rochberg, String Quartet No. 3

The concert will include a conversation with the composers moderated by Richard Brodhead (Temple University).

SUNDAY 11 November

7:00–8:30   Program Committees Breakfast

8:30–12:00   Exhibits

SUNDAY MORNING SESSIONS

9:00–12:00

Jazz

TBA, Chair

Ben Givan (Yale University), "Discontinuity in the Music of Django Reinhardt"

Christopher A. Fobes (SUNY–Buffalo), "Composition with Major Seventh Chords: Voice-Leading and Referential Implications in the Music of John Coltrane and Some Abstract Models"

Robert Hodson (SUNY–Binghamton), "Making the Changes: Complexity and Coherence in Jazz Harmony"

John Covach (University of North Carolina–Chapel Hill), "Birds of Ire? Structure, Texture, and Influence in the Music of the Mahavishnu Orchestra"

Romanticisms

Elizabeth Paley (Duke University), Chair

Scott Murphy (Eastman School of Music), "Wayward Faith: Divergence and Reconciliation of Harmonic Cycle and Melodic Sequence in Some Measures from the Prelude to Wagner's *Parsifal*"

Matthew L. Bailey Shea (Yale University), "Some Vocal Resistance to an Instrumental Form: Wagner's Use of Sentence in *Tristan und Isolde*"

Michael L. Klein (Temple University), "Brahms's *Intermezzo* in A, Op. 118/1: Bloom's Strangeness, Riffaterre's Ungrammaticality, and Wagner's *Tristan*"

Giorgio Sanguinetti (University of Calabria), "Phrase Rhythm, Hypermeter, and the Drama in Three Scenes from Verdi's *Otello*, Act I"

Music and Conceptual Metaphor

Michael Cherlin (University of Minnesota), Chair

Candace Brower (Northwestern University), "Paradoxes of Pitch Space: Infinite Staircases, Figure-Ground Reversal, and the Möbius Strip"

Deanna Kemler (University of Pennsylvania), "A Musical Play or a Feelingful Immersion? Dual Musical Event Structure Metaphors"

Arnie Cox (Oberlin College Conservatory), "Oxys, Acutus, and the Phenomenology of Sharp Sounds"

Gavin P. Chuck (Eastman School of Music), "Inter-Domain Correspondence of Metaphoric Structure as a Basis for Musical Meaning"

ABSTRACTS

Thursday afternoon, 8 November

NEO-RIEMANNIAN TOPICS
John Clough, SUNY–Buffalo, Chair

TRANSFORMATIONAL SPACES AND METAPHORICAL JOURNEYS IN SOME SCHUBERT *LIEDER*
Edward Gollin
Harvard University

The talk explores how certain ideas of the theorist Hugo Riemann—in particular, the notion that harmonic progressions are realizations of potential motions through spaces of chords or keys—can interact with and inform one's reading of the texts of two Schubert *Lieder*, *Der Jüngling und der Tod* (D. 545b) and *Der Pilgrim* (D. 794b). The talk illustrates how literal and figurative journeys undertaken by characters in the poetic texts are allegorized musically by metaphorical journeys through various Riemannian and neo-Riemannian harmonic spaces, offering insights that may be unavailable from other theoretical perspectives. The spaces involved are instances of *music-transformational spaces*, arrangements of musical elements (e.g. pitches, chords, keys) organized by families of normative transformational relationships. For example, Riemann's *Tonverwandtschaftstabelle*, understood transformationally, locates functional distinctions among tones not in their particular intonation, but in the specific pathways of *Quinten* (Q) and *Terzen* (T) through which those tones can be derived from a given reference tone: the diminished third below C is expressed by the *pathway* TQQT, whereas the whole tone below is expressed by the *pathway* $Q^{-1}Q^{-1}$, whether or not the *tones* they lead to, A♯ or B♭, are ontologically distinct.

TETRACHORDS, FUNCTIONAL DUALISM, AND THE DOUBLE *TONNETZ*
Kevin Mooney
University of Western Ontario

Neo-Riemannian theory has appropriated the *Tonnetz* to model voice-leading parsimony among consonant triads. Riemann's *Quintwechsel*, *Leittonwechsel*, and *Terzwechsel* relations have assumed a privileged position in this work because they describe maximally smooth voice leading; his *Quintschritte* and *Terzschritte* have been marginalized because they produce voice leading of less economy. The neo-Riemannian focus on *Wechsel* over *Schritt* relations marks a striking point of divergence between Riemann and his successors: For Riemann, *Wechsel* relations are mediated through harmonic

Schritte; for neo-Riemannians, *Schritt* relations are mediated through *Wechsel*. The conflicting status of *Schritte* and *Wechsel* in these practices results from the neo-Riemannian emphasis on common tones versus the Riemannian emphasis on root progression and functional tonality. In this paper, I shall examine one aspect of *Tonnetz* geometry that has received little attention, namely, the representation of tetrachordal dissonance in Riemann's harmonic theory. I shall claim that *Quint-* and *Terzschritte* are fundamental to this representation and that *Wechsel* relations play almost no role at all. I shall introduce the notion of "functional dualism" to develop this claim and model my results by means of a "double *Tonnetz*". Through my investigation I hope to broaden understanding of the historical *Tonnetz*, by restoring to it some of the residues that neo-Riemannian theory has stripped away.

HARMONIZING THE OVER-DETERMINED TRIAD: HISTORICAL PERSPECTIVES ON RIEMANN'S RELATIONS AND THE NEO-RIEMANNIAN TRANSFORMATIONS

Nora A. Engebretsen
Butler University

Recent studies in neo-Riemannian theory point to the existence of a nascent group-theoretic perspective within the harmonic theories of the mid- to late-nineteenth century. In fact, two distinct (albeit inchoate) group-theoretic approaches to triadic relations can be detected in German treatises of this period—one in which triadic relations are defined in terms of common-tone connections and incremental voice-leading, and another in which triadic relations are defined in terms of directed intervals between the given triads' roots (where minor triads are represented by their "dual" roots). This paper traces Riemann's attempts to reconcile the competing common-tone and root-interval approaches, and, in light of these findings, compares and contrasts Riemann's views on triadic relations with the neo-Riemannian perspective. Riemann's treatment of the competing approaches is held to reflect an awareness of what Richard Cohn has described as the consonant triad's "over-determined" nature—that is, its status as an optimal structure in terms of both its acoustical foundations and its voice-leading potential. The details of Riemann's theories nevertheless underscore the extent to which acoustically-conceived relationships guided the emergence of a nearly fully-formed group-theoretic perspective at the end of the nineteenth century.

THE *TONNETZ* AND EXTENSIONS OF NEO-RIEMANNIAN
CONCEPTS TO EARLY ATONAL MUSIC
Robert Peck
Louisiana State University

Generalizations in neo-Riemannian terms of non-tertian systems, and the quasi-parsimonious voice-leadings which govern them, have received only limited attention in the literature. Nevertheless, such abstractions, and relations to their tonal counterparts, will illuminate compositional processes in the music of composers who made the transition from triadic post-tonality to atonality. The set-class of {0,1,4} trichords is particularly relevant to such an investigation. In addition to being the M-transform of the set-class of consonant triads, and sharing two of its interval-classes, it occupied a prominent position in the melodic and harmonic language of early atonality.

Techniques in the music of composers who made the transition from triadic post-tonality to atonality correspond to quasi-neo-Riemannian transformations. Examples include contextual inversion and its maximal retention of common-tones, and use of symmetrical collections generated by chains of these operations. These examples appear throughout the atonal music of Schoenberg and other early twentieth-century composers. We may argue that these techniques facilitated the development of symmetrical structures of later dodecaphonic music, and by extension our understanding of the pc-space universe today.

TEMPORALITY
Jonathan Kramer, Columbia University, Chair

COOPERATIVE RHYTHMIC CONTINUITIES IN MUSIC
OF THOMAS ADÈS
John Roeder
University of British Columbia

Much recent art music eclectically combines traditionally tonal sonorities and forms with pc-set structures and modernist textural processes. The music of Thomas Adès, a critically acclaimed English composer, constitute an excellent and topical example. Since no single system evidently underlies his pieces, standard tonal and post-tonal analytical techniques do not suffice. A unifying analysis can be obtained only by considering the rhythmic nature of the polyphony of pitch, timbre and textural processes that cooperate to articulate and direct time.

The paper first characterizes a hierarchy of rhythmic continuities in Adès's music, then shows how they are combined polyphonically into larger-scale processes. Excerpts are drawn from Adès's pieces in various genres,

including *Traced Overhead* (solo piano), *Arcadiana* (string quartet), and *Living Toys* (chamber ensemble), with special attention to the orchestral composition *Asyla*, for which he received the 2000 Grawemeyer Award. An analysis of the second movement shows how apparently independent continuities are coordinated in a post-tonal simulacrum of harmonic counterpoint.

RHYTHM, METER, AND NOTATED METER: STRUCTURE IN ELLIOTT CARTER'S SECOND STRING QUARTET

Tiina Koivisto
Academy of Finland / Sibelius Academy

Recent approaches to rhythm and meter, and their interaction with form in tonal music (Cohn 1992, Rothstein 1995, Krebs 1999, and others), have challenging implications for non-tonal repertoires, particularly because they broaden our understanding of meter. This paper considers these implications by examining connections between formal layout and rhythmic organization in Elliott Carter's music, specifically in his Second String Quartet. The paper examines the degree to which the notated meter reflects the heard surface and the way the notated meter contributes to the hearing of the work's formal shape. The paper demonstrates how nonmetric, multilayered rhythmic organization is incorporated into passages where the reference to the notated meter is brought forward, and how such processes shape the work, on both a local and a large-scale level. Pitch notation for rhythms, developed by Lewin, is employed to illustrate interrelationships among tempi in these processes.

Carter's music defies constant regular meter. The paper proposes that the notion of meter nevertheless offers a fruitful way to approach the rhythmic realm of this music. Further, the paper suggests that such an approach makes it possible to illuminate the interaction between the work's rhythmic organization and its pitch language. In closing, connections of Carter's rhythmic practice to earlier rhythmic practices are discussed.

SCHOENBERG'S BELLS

Daniel J. McConnell
University of Wisconsin–Madison

Like many accounts of the sixth of Arnold Schoenberg's *Sechs kleine Klavierstücke* (1911), those of Willi Reich and Dika Newlin trace the music's origin to Mahler's burial. The funeral bells these authors hear ringing in Op. 19/6—ostensibly registered in its right and left-hand trichords —gives rise to a clear (if pliable) sense of meter: their alternation becomes predictable, or so it seems—we project their periodic repetition into the future. Yet the meter that arises from these trichordal bells is far from reliable in any traditional sense, for the timing of their strikes never conforms to a single metrical pro-

file, a durational sequence we might expect from the movement's notated four-four meter. The periodic swings of these trichordal bells instead define a *paranormal* meter, one that gives the music a sense of temporal measure without ever committing to any *one* specific metrical pattern.

Using Christopher Hasty's projective theories as a guide, this paper will re*hear*se the movement to consider how its alternating trichords initiate a metrical experience consistent with its anecdotal history. Because projections themselves only interpret the temporal past, present, and future of our *rhythmic* experiences of music, this paper will also incorporate Lewinian transformations to account for how the movement's pitches, like its rhythms, amplify the bell history so often heard in this music.

THE "DEPARTING LANDSCAPE": TEMPORAL AND TIMBRAL
ELASTICITY IN MORTON FELDMAN'S
i met heine on the rue fürstenburg (1973)
Margaret Thomas
Connecticut College

It is an oversimplification to characterize the whole of Morton Feldman's compositional output as slow, meditative, and static, as is so often done, but it is tempting: most of his works carry opening instructions like "very quiet" or "all attacks at a minimum," and feature a succession of widely-spaced articulations of chords or single notes. But his works also display an underlying, and paradoxical, level of activity that seems at odds with such descriptions as slow or meditative. This paper develops a model of temporal and timbral motion that is elastic rather than directed, in keeping with Feldman's assertion of the importance of the decay of sound in his works, the "departing landscape." To emphasize the importance of the decay of sounds is to suggest the existence of retrospective, relational structures. A given event in a piece does not have implications for what will follow but it can relate to what has been. *i met heine* (like many Feldman works) comprises a limited set of gesture, or sound, types, but incorporates virtually no exact repetition or durational periodicity. This fact enables the construction of relational webs in the analysis of the work, webs based on similarity of timbre, instrumentation, duration, pitch, or some combination of these. The webs display an aspect of elasticity, in the form of parametric expansions, contractions, and connections.

COMPOSITIONAL BACKGROUND
Patricia Hall, University of California–Santa Barbara, Chair

REVISING THE *LYRIC SUITE*: ADORNO'S THEORY VS. BERG'S
PRACTICE
Aine Heneghan
Trinity College, University of Dublin

In Adorno's writings on Berg's *Lyric Suite* he suggests that the composition of the "free" atonal movements conditioned that of the "strict" dodecaphonic movements. Arved Ashby takes this as the point of departure for reconstructing the chronology of the composition of the *Lyric Suite*, in "The Development of Berg's Twelve-Tone Aesthetic as seen in the *Lyric Suite* and its Sources" (Ph.D. diss., Yale University, 1995). Ashby lends credibility to Adorno's view of Berg's compositional process by suggesting that the "free" sections of the work were written before the twelve-tone movements. I challenge Ashby's thesis, and the validation of the ideas of Adorno which it implies, by proposing an alternative chronology of the composition of the *Lyric* Suite derived from detailed analysis of Berg's compositional sketches and correspondence. From this analysis I also ascertain the approximate date of the inception of the work, previously unestablished in the literature pertaining to Berg.

MELODIC CREATION AND INFLUENCE IN ELLIOTT CARTER'S
RECENT CONCERTOS
Stephen Heinemann
Bradley University

While significant attention has been given to Elliott Carter's innovative rhythmic and harmonic practices, scant attention has been paid to the role of melody in his oeuvre. Prior explorations of Carter's melodic practice have been limited to the relationship of melody to underlying harmonic features, especially in the role of spatial sets as melodic determinants. Research done in part at the Paul Sacher Foundation on Carter's recent concertos for oboe, violin, and clarinet demonstrates that these explorations have slighted a significant component of Carter's compositional technique, one that is well worth closer study.

The creation of melody is delineated with respect to three techniques: melodies based on complete spatial sets; melodies based on incomplete spatial sets; and "free" melodic practice. (The last of these predominates greatly in the recent concertos.) The influence of melody on the accompanying harmonic environment is examined primarily for Carter's efforts to consolidate the horizontal and the vertical, using the composer's sketches as source mate-

rial. The intersection of melodic line and rhythm is analyzed. Musical materi-
als reveal Carter's confrontations with symmetry and stasis and his ongoing
concerns for progression and momentum. Finally, the priority in Carter of
interval over pitch and of pitch over pitch class is asserted.

SLIDING TONE AND COWELL'S MUSICAL INNOVATION
Nancy Yunhwa Rao
Rutgers University

From his early composition of the 1920s through his later work of the
1960s, many timbral innovations and distinct sonic effects in Henry Cowell's
music are closely related to the concept of sliding tone. The most famous
examples are pieces whose use of sliding tone constitutes the piece's central
expression, beginning with *Banshee* (1920), and including *Atlantis* (1921) and
Symphony no. 11 "Seven Rituals" (1953). The composer's fascination with
sliding tones is also reflected clearly in his theoretical writing, both composi-
tional and musicological. He first theorized the sliding motion in *New Musi-
cal Resources* (1930), thin in the unpublished treatise "The Nature of Melody"
(1936–37) and in several unpublished essays.

Yet this particular aspect of Cowell's work has not received much atten-
tion, and its relation to his musical innovation has remained unnoticed. What
constitutes Cowell's distinct vision about sliding tone? How is this vision
reflected in his compositional works? In this paper I will cite examples from
Cowell's entire oeuvre, including published and unpublished theoretical writ-
ings and musical compositions, in order to show the ways in which the con-
cept of sliding tone is deeply ingrained in his musical innovation. Also I hope
to show that Cowell's exploration in sliding tones reflects importantly his
lifelong endeavor in cross-cultural synthesis.

STRAVINSKY'S DIATONIC SKETCH FOR A PASSAGE
FROM *THE FLOOD*
Lynne Rogers
Oberlin College Conservatory

Situated unobtrusively among charts of hexachordal rotations for his
late serial work *The Flood* (1962), along with musical sketches revealing in-
tricately manipulated row forms, is a diatonic sketch for a passage from the
work's Prelude. The sketch, diatonic but not functionally tonal, is presumably
the earliest version of the passage in question. It contrasts markedly with the
exclusively serial organization of the passage as it appears in all later sketches
and in the published score. Nonetheless, the final form of the passage, com-
prising mm. 8-15 of the published score, retains numerous important features
introduced by the diatonic sketch. The compositional history of the passage

suggests that the diatonic sketch served as a model or a kind of behind-the-scenes first pass that Stravinsky translated into serialism for a work intended from the outset to be serial.

In addition to its importance in the composition of *The Flood,* the diatonic sketch has significant repercussions for the analysis of Stravinsky's mature serial music overall. The very creation of the sketch, and its use as a model for subsequent serial versions of the passage, demonstrates that Stravinsky's diatonic tendencies were still engaged, even at the height of his serial period.

Thursday Evening

PRESENTING AT A CONFERENCE
Jane Piper Clendinning, Florida State University, Moderator

THE PROGRAM SELECTION PROCESS
William Caplin
McGill University

WRITING A SUCCESSFUL PROPOSAL ON A THEORETICAL TOPIC
Richard Cohn
University of Chicago

WRITING A SUCCESSFUL PROPOSAL ON AN ANALYTICAL TOPIC
Richard Kaplan
Louisiana State University

ORGANIZING A SPECIAL SESSION
Severine Neff
University of North Carolina, Chapel Hill

PRESENTING THE PAPER
Brian Alegant
Oberlin College Conservatory

TIPS FOR A SUCCESSFUL PRESENTATION
Janet Schmalfeldt
Tufts University

THE POSTER SESSION AND OTHER ALTERNATIVE FORMATS
Jay Rahn
York University

This special session provides an overview of the steps in presenting a conference paper to a professional society. Each of the panelists has served on program committees at the national and regional level and is well known for his or her own successful conference presentations. Six panelists will address specific stages of preparing and presenting a successful conference paper:

from writing a proposal or organizing a special session to presenting research in a paper session or poster format. The panelists will then form a "Mock" Program Committee to which members of the Professional Development Committee have submitted genuine successful and unsuccessful proposals in advance of the 2001 meeting. Following the usual SMT procedures, the "Mock" Committee has reviewed and ranked the proposals and sent the results to "Mock" Committee Chair William Caplin. After a brief overview of the SMT Program Committee process by the Committee Chair, the Committee will review the proposals publicly at the Special Session, illustrating the elements that go into a good proposal and the process of selecting a SMT program.

SEXUALITIES, ANALYSIS, AND MUSICAL EXPERIENCE
Fred Everett Maus, University of Virginia, Moderator

TCHAIKOVSKY'S MANFRED SYMPHONY
AS AN EXPRESSION OF GAY SELF-ACCEPTANCE
Joseph Kraus
University of Nebraska

ENDLESS CARESSES: MUSICAL FORM
AS QUEER EXUBERANCE IN THE MUSIC OF YES
Jennifer Rycenga
San Jose State University

NO EASY QUEST FOR VOICE:
BECKMESSER, MUSICALITY, RELIGION, SEXUALITY
Martin Scherzinger
Eastman School of Music

TRANSCRIPTION AS TRANSGRESSION:
THE QUEERLY-REPRODUCED WORK IN THEORY
Ivan Raykoff
University of California–San Diego

"A PECULIAR LOSS OF CONTROL": TOWARDS A CULTURAL
MATERIALISM OF "QUEER LISTENING"
Ian Biddle
University of Newcastle

SUBMISSIVE LISTENING
Fred Everett Maus
University of Virginia

JAZZ THEORY PEDAGOGY
Joel Phillips, Westminster Choir College of Rider University, Moderator

FUNCTIONAL CONTEXT AND VOICE LEADING
IN TEACHING JAZZ THEORY
Barbara Bleij
Conservatory of Amsterdam and Royal Conservatory, the Hague

The theory of jazz is a relatively new and rather diffuse discipline. Its core is the theory of harmony. In pedagogical practice—which is first and foremost the education of future jazz musicians—the main goals of this subject are improving the students' hearing abilities, widening their scope of musical imagination, and providing them with a vocabulary for playing jazz.

Different though such approaches as those of Russell, Mehegan, Levine, and the Berklee School, may be, American jazz harmony in general is mainly pragmatic, focusing on instant applicability, In the Netherlands, the method of teaching (tonal) jazz harmony is different in some respects. The two cornerstones of that method are (1) the presentation of the harmonic phenomena in their functional contexts, and (2) the voice leading. In this respect it differs from chord scale theory, which often only implicitly considers voice leading and harmonic context, if at all.

The paper first examines the main differences with the approach in the US in dealing with harmonic structures and features, especially with respect to the role of minor and the theory of modal interchanges. Additionally, the way in which these matters are presented to the students—both technically and from the viewpoint of style—will be discussed.

Next the paper will focus on aspects of voice leading. 1. Which are the most important rules of voice leading in jazz? 2. How does discussing voice leading contribute to the understanding of harmonic phenomena? 3. Which are the problems that students encounter and how are they dealt with? 4. How did the method itself develop over the years to meet the needs of the students? The paper concludes with a critical evaluation of the approach, and of its relation to the major subject of the students.

MODIFIED SPECIES COUNTERPOINT AS A FRAMEWORK FOR
TONAL JAZZ IMPROVISATION
Richard Hermann
University of New Mexico

Jazz pedagogy for improvisation focuses on motives, "scale running," and "running changes." Analysis of solos typically identifies these techniques. But not addressed by this pedagogy is how these provide direction or coher-

ence to improvisation.

Because members of a class of motives are associational in their relationships, the order in which they appear has no bearing on that relation. Motives only need be adapted to the chord at hand. But several adaptations are possible. And why one order of motives and not some other? In running changes, why start on one chordal member and end on another? Further, such chord running risks predictability. As far as the scalar approach is concerned, if third stacking produces chords of as many as seven distinct pitch-classes, then does a sense of tonal harmonic progression remain between chords sharing great numbers of common-tones?

Jazz pedagogy has little to say on these questions. An exception is the "guide-tone line." By alternating chordal thirds and sevenths, one per chord change, this line forms the basis of the solo. When the tune features many circle-of-fifths progressions, a stepwise descending line results. but the utter simplicity of the contour and the lack of variety of contour pose potential weakness in the solo's underlying structure.

These problems can be addressed by modifying species counterpoint to include chromaticism and enharmonicism. The roots of the tune's changes are formed into a cantus firmus-like line, and two contrapuntal lines are constructed above so that they take advantage of the playing range of the soloist. Several such settings can be made for the same tune. Soloists may use these sets of lines to coordinate pedagogical techniques of scale running, motivic manipulation, and change running while improvising. Analysis and demonstration conclude the talk.

THE OCTATONIC SCALE: A COMPARISON OF JAZZ AND
CLASSICAL APPROACHES
J. Kent Williams
University of North Carolina–Greensboro

The recent proliferation of jazz studies programs in American music schools has implications for the pedagogy of music theory and aural skills. Undergraduate courses are populated by jazz studies majors as well as by students who identify with the "classical" tradition. While these two populations are not mutually exclusive, they do tend to regard music theory somewhat differently. Jazz majors are keenly interested in the "nuts and bolts." Through extensive practice they absorb chords, and scales into their minds, fingers, and ears in order to express this deep knowledge in their improvisations, arrangements, and compositions. Classical majors tend to acquire theoretical knowledge in more passive ways, but they can develop broader conceptions by performing a wider range of musical idioms. To contrast these two traditions, I will explore their approaches to the octatonic scale (or collection).

Jazz pedagogues emphasize chord-scale association. Scales are viewed as resources for creating melodic lines over the various chord-types that comprise standard harmonic-metric schemes ("changes"). The octatonic, or "diminished," scale is useful for playing over diminished seventh chords and for adding harmonic color and tension to dominant seventh chords. In a tonal idiom, where these chord types resolve to a global tonic, such color/tension is eventually assimilated to a diatonic background.

Theorists of classical music have explored the structure and properties of the octatonic scale and applied this knowledge in analyses of works from the late 19th and early 20th centuries. In some of these works, octatonicism yields to diatonicism, as in jazz. Other pieces are more rigorously octatonic and exemplify a post-tonal idiom of pitch organization.

I will summarize various ways that jazz and classical theorists conceive octatonic scales, provide an annotated listing of teaching pieces (both jazz and classical), and discuss how these pieces might be utilized by pedagogues of both traditions.

LOCALIZED TIME STRUCTURES AND THE EXPANDED MOMENT: A PEDAGOGY FOR RHYTHMIC AND TIMBRAL ANALYSIS OF JAZZ

William Bauer
Rutgers University–Newark

Theorists have largely focused on the features of jazz that can best be explained in terms on conventional music theory—namely, form, pitch, and, primarily, harmony. Significantly, these are musical elements that are most readily frozen in time and examined synchronically. Other features—timbre and rhythm, for example—being more difficult to analyze with traditional means, receive little attention. The resulting emphasis on features that are represented more easily in standard notation also highlights aspects of jazz that come from European influences at the expense of those deriving from African-American sources.

With an eye toward giving students of jazz theory a richer grasp of the tools musicians use to make music, this presentation offers a pedagogy for addressing how musicians organize timbre, rhythm, and phrasing to create expressive shape and movement. Using the localized time structures created by singers such as Billie Holiday and Betty Carter, the presentation offers a concrete basis for exploring these ephemeral features of jazz. Various modes of representing these singers' vocal lines musically, as well as phonetically, will be used to reveal important relationships between rhythmic design, vocal timbre, and accentuation. Because jazz players' expressive gestures often evoke the sound of the human voice this exploration also has implications for instrumental music.

Applying a diachronic approach to jazz, the presentation will examine how particular musicians create distinctive ways to flow through time, as well as interrupt that flow, to generate various qualities of movement. Using an active learning model that is consistent with research in cognitive and developmental psychology, the presentation will also demonstrate how participating in localized time structures helps students engage in musical processes in a way that will enhance their performance, composition, and analysis of jazz. This presentation offers theory teachers a user-friendly way to introduce jazz into their curriculum.

CONSTRUCTING POST-MODERN-JAZZ THEORIES
Henry Martin
Rutgers University–New Brunswick

Robert Wason
Eastman School of Music

Born in an era of ever more rapidly developing means of communication, jazz has undergone a correspondingly rapid and complex evolution. Despite this rich history, the pedagogy of jazz, as usually practiced, naively assumes a single, canonical "jazz theory" that crystallized with "modern jazz." In the present paper, we demonstrate that the diversity of the jazz repertoire calls for a much richer palette of theories; further, we arguer that it is time for the historicization that has characterized jazz performance and composition since the 1980s to make its way into jazz pedagogy as well.

The generation of jazz musicians that created this collegiate pedagogy of jazz—the generation of the present authors, we might add—came to jazz strongly influenced by the extraordinary developments of bebop and post-bop in the 1950s and early 1960s. As jazz entered the academy in the late 1960s and 1970s (while Rock took hold on the outside), both the theory and the repertoire of 1950s/1960s jazz became the Lingua Franca. What jazz theory method-books did for the former, the "Real Book" did for the latter: while the obvious defects and lacunae of the original fake-books inspired innovative and individual responses by earlier jazz players, by the late 1970s the "Real Book" effectively narrowed the aesthetic field by preserving certain canonical interpretations of tunes. Jazz critics frequently complain that young players entering the professional jazz world with university educations "know their theory" and have acquired technical dexterity on their instruments, but lack the individuality that was the hallmark of jazz performers previously. Should we be surprised when students everywhere are studying the same theory and cutting their teeth on nearly the same repertoire?

The present paper begins with a synopsis of the prevailing theory (culled from both printed and oral sources), and a critique, demonstrating the theory's

problematic assumptions, inherent limitations, and its proper range of applicability. The paper then suggests ways in which "jazz theory" may be enriched by more recent developments in music theory in general. Finally, the paper suggests more convincing strategies for teaching the many styles of jazz: our short examples will include ragtime, 1920s jazz, swing, early bebop, advanced bebop, modal jazz, post-bebop jazz, fusion, and free jazz.

Friday Morning, 9 November

SCHENKER STUDIES
Hedi Siegel, Hunter College, CUNY, Chair

BRAHMS'S SONATA FORM, SCHENKER'S *FORMENLEHRE*, AND
THE IDEA OF DIMENSIONAL COUNTERPOINT
Peter H. Smith
Notre Dame University

Charles Smith's critical account and revisionist suggestions represent the most comprehensive attempt to address Schenker's *Formenlehre*. His proposals center on a fixed repertoire of middleground paradigms intended to correspond with traditional formal types. The problem with this approach is that it forces interpretations that may not be confirmed by details of the foreground. Smith is correct to assert that a theory of form must allow room to acknowledge traditional formal types. He does not leave enough space, however, to explore diverse ways in which tonal structure might relate to thematic design and key scheme.

What I propose as an alternative is the concept of form as a counterpoint among these three dimensions. The importance of viewing form as dimensional counterpoint is demonstrated through analyses of four of Brahms's sonata-form movements. The focus will be on: articulation of the secondary key in the exposition; the arrival of the dominant at the end of the development or in the recapitulation; and the presence or absence of an interruption in the fundamental structure. The concluding section traces the idea of dimensional counterpoint back to Schenker's own analytic practice. Recognizing the roots of the idea in the theorist's work is important because it reveals a mutual response to classical form in Brahms and Schenker.

THE DISPLACEMENT OPERATION IN SCHENKERIAN THEORY
Donald G. Traut
University of North Carolina–Greensboro

This paper begins by suggesting that Schenker's treatment of displacement underwent an important conceptual shift in his later writings. In *Kontrapunkt*, he proposed that all dissonances come from passing motion. As a result, he claimed that suspensions arise not from displacement, but from elided passing motions. In *Der freie Satz*, however, Schenker seems to have changed his mind and treated suspensions as an independent category; he even

suggested that "the dissonance appears only as a passing tone or as a syncopation." Furthermore, as William Rothstein has shown, Schenker often used diagonal lines and other realignments to show how simple rhythmic shifts can create dissonances.

This paper explores the role an independent displacement operation might play in Schenker's system: What exactly can be displaced? Are there restrictions on when or at what level displacement can occur? And what are some of the unique properties of displacement that distinguish it from the other operations? Among the topics addressed are Schenker's changing attitude toward displacement, the effect deep-level displacements have on the generative process, the displacement of non-harmonic tones, the status of cadential six-four, and the relationship between displacement and "alternate unfoldings." As the wide-range of these topics suggests, the role of displacement in Schenkerian theory may be more far-reaching than we might expect.

A FRAMEWORK FOR DESCRIBING TEMPORAL PLASTICITY IN TONAL MUSIC
Frank Samarotto
Indiana University

This paper proposes to introduce the concept I have termed *temporal plasticity* as defined by the Temporal Plasticity Framework. Though built on the Schenkerian approach to tonal and rhythmic structure, plasticity has no exactly corresponding concept in current theory. Temporal plasticity could be loosely described as the local manipulation of musical time through both rhythmic and tonal structure. The Temporal Plasticity Framework characterizes these manipulations through the coincidence or conflict of six tonal and temporal elements. There are two important contributions this approach can make: 1) it reveals that a single underlying configuration provides intuitively satisfying descriptions of a wide variety of general tonal and temporal phenomena, and 2) it sets in relief more particular and artistic manipulations of time that have generally escaped theoretical description and generally receive only *ad hoc* treatment.

This paper first demonstrates that Schenker's exposition of meter and rhythm implicitly entails an interaction of six distinct entities. It then recharacterizes these six entities and arranges them into a more formal scheme, the Temporal Plasticity Framework, which postulates for rhythm and pitch a parallel spectrum of interpretedness, and presents a conflict model as a source of music's temporality. Interactions among elements are discussed both abstractly and in analytical application.

BRAHMS, ADOLF JENSEN, AND THE PROBLEM
OF THE MULTI-MOVEMENT
Wayne C. Petty
University of Michigan

A poignant anecdote from Richard Heuberger's *Erinnerungen an Johannes Brahms* recounts a meeting between Brahms and the composer Adolf Jensen, who had dedicated a piano sonata to Brahms. "These are four pretty piano pieces," said Brahms, "not a sonata." This paper explores some of the implications of Brahms's remark, and shows how in his String Quintet, op. 88, Brahms approached two compositional problems that Jensen never solved: (1) how to open a work with a theme that is relatively square and closed, yet still make that theme demand treatment in sonata form and sonata style; (2) how to write a movement that suits the opening position in the cycle, to forge a larger purpose beyond that of a collection of "pretty pieces."

MUSIC AND IDEOLOGY
Adam Krims, University of Alberta, Chair

DIALECTICAL OPPOSITION AS AN ORGANIZING PRINCIPLE IN
THE WORK OF LUIGI NONO
Bruce Durazzi
Yale University

Throughout his career, Luigi Nono often claimed that he maintained a close relationship between his Leftist ideological commitments and his compositional technique. The present study takes two representative works from the 1950s (*Incontri*) and the 1960s (*Canti di vita e d'amore: Sul ponte di Hiroshima*), and examines them in light of the composer's claims about their ideological and music-theoretical implications. Both works are organized around strong binary oppositions (e.g., between contrasting numerical values that express duration, between complementary pitch cells, or between the chromatic and quarter-tone universes), and these oppositions correspond readily to the dialectics of the philosophical, political, and personal themes with which the compositions are concerned. While it cannot be said that the music communicates in dialectical terms directly to the audience, Nono uses his texts and program notes to sustain a continuous line of argument from his abstract musical materials to his explicit political messages.

MUSIC ANALYSIS, EXPERIMENTALISM, AND THE REPUTATION OF CHARLES IVES
John McGinness
SUNY–Potsdam

Charles Ives's early "experimental" reputation has given way to an understanding of the music that is more closely allied with the European tradition. Music analysis has played a crucial role, having been used both to limit the parameters of Ives's experimentalism and to show his indebtedness to nineteenth-century concert music. But to what extent can analysis provide the basis for critical judgments about a style or a cultural context? Taking part of the "Thoreau" movement of Ives's Concord Sonata as a focal point, I compare my own analysis with interpretations by Elliott Carter, Lawrence Kramer, and Henry Brant (who completed an orchestral version of The Concord in 1995). The unusually varied ways in which perceptions about the music intersect support the idea of a far-reaching and inclusive experimental esthetic during the first half of the century. On a broader plane, the Ives history raises questions about the antithetical relationship between music analysis and experimentalism: Ives's prestige appears to have increased in proportion to the diminishing of his experimentalist reputation.

TRIAL SCENES IN NUREMBERG: ALFRED LORENZ AND WAGNER'S *MEISTERSINGER*
Alex Rehding
Cambridge University

Since Alfred Lorenz was a card-carrying member of the NSDAP, his analyses of Wagner's later stage works have been firmly associated with National Socialism. Yet the links that have been drawn between Lorenz's analytical presumptions and Nazi ideology are surprisingly tenuous or sweeping; his post-war German critics were mostly content to locate some vague notion of "fascism" in Lorenz's relentless formalism (which would, however, also rule out a large bulk of music theory that has no direct leanings towards fascism.)

Following Steven McClatchie's recent work on Lorenz, this paper poses the question of Lorenz's fascism anew—and ultimately that of the political involvement and responsibility of music analysis at large. Using the critical analysis of "*l'affaire Heidegger*" by such figures as Lacoue-Labarthe and Nancy, this paper approaches the issues from the angle of an examination of the legitimizing authorities on which Lorenz founds his analytical assertions.

Wagner's *Meistersinger* played a particularly important role in Lorenz's analytical project—not least because the *Barform* on which his "secret of form" partly rested is of thematic significance in this opera. It emerges that Lorenz

not only draws on this opera to illustrate his analytical choices, but rather that he deduces the justification for his analytical method from the plot itself. In the context of the National Socialist appropriation of *Meistersinger* and the identification of the German nation with the Nuremberg *Volk*, the "tautological allegory" underlying Lorenz's work can be read in light of Lacoue-Labarthe and Nancy's definition of Nazi myth.

ENLIGHTENMENT ASPIRATIONS OF PROGRESS IN EIGHTEENTH-CENTURY GERMAN THEORY
Karl Braunschweig
Wayne State University

Eighteenth-century German writings on the familiar topics of diminution, dissonance treatment, harmony, and periodicity exhibit a consistent application of conceptual categories that together form an important network of oppositions: norm/derivation, essential/non-essential, and necessity/freedom. Examples taken from the writings of Christoph Bernhard, Friedrich Erhard Niedt, Johann David Heinichen, Johann Mattheson, C.P.E. Bach, Johann Philipp Kirnberger, Friedrich Wilhelm Marpurg, Joseph Riepel, and Heinrich Christoph Koch demonstrate this common understanding, and reveal that these oppositions map onto a deeper one that distinguishes between Nature and artifice. The clearest examples include the grounding of free dissonance treatment upon strict style rules (Bernhard, Heinichen, Mattheson, Bach), Kirnberger's four-step instructions on harmonization, and Koch's explanations of basic and expanded phrases as well as increasingly elaborate periods. These writings also suggest an aesthetic and theoretical sense of progress towards the latter term of each opposition, and represent Enlightenment aspirations of philosophical and social progress, which rest upon a belief in the possibility of improving upon Nature and achieving a degree of freedom from her constraints. These fundamental aesthetic and cultural beliefs might therefore be playing a (hidden) role in our continued use of these valuable historical topics within music analysis.

APPROACHES TO RECENT MUSIC
Jonathan Bernard, University of Washington, Chair

CHAOTIC VOICE LEADING AND HARMONIC COMPLEXITY IN LIGETI'S RECENT MUSIC
John D. Cuciurean
Florida International University

This paper examines aspects of harmony and voice leading that arise in Ligeti's late music by investigating the connections between Ligeti's middle

period works and his more recent pieces, specifically works whose pitch organization allude to traditional tonal structures. My point of departure derives from an intuition that despite the overwhelmingly elaborate textures of Ligeti's recent music there resides concealed order, a structural simplicity that lies just beneath surface complexity. Through analyses of a cross-section of representative late works I demonstrate that, in addition to the spatial voice-leading features, neo-Riemannian voice-leading networks are particularly useful for revealing Ligeti's techniques for organizing relatively simple harmonic structures in the background while producing the illusion of chaotic voice leading on the surface. In the analyses I discuss how the tonal triad assumes a primary role in structuring harmony; however, the tonal or functional connections are distinct from those used by the nineteenth-century composers that Ligeti recognizes as significantly influencing his music. This approach to harmonic syntax is consistent with the composer's aesthetic principle of generating maximal diversity on the surface by a simple underlying structure. This paper concludes by considering how Ligeti's specific allusion to traditional harmony in his late works reveals a particular critical perspective on his artistic and intellectual influences in light of recent postmodernist interpretations of his music.

ORGANIZED DISORGANIZATION IN JAMES DILLON'S *LA FEMME INVISIBLE* (1989): ARTIFICIAL SOUND MODELS OF NATURAL PHENOMENA OR PHYSICAL MODELING WITHOUT A COMPUTER
Elizabeth Hoffman
New York University

This paper explores a contemporary example of composition with sound masses—a composition written in 1989, *La Femme Invisible*, by James Dillon. The sound "complexes" analyzed and discussed in this paper are fluid and heterogeneous. On first hearing they seem chaotic but directed—in contrast, for example, to the relatively static planes or shapes of early Ligeti, some Varèse, and much Xenakis. Yet upon analysis and repeated hearings, the sound masses demonstrate carefully controlled inharmonic structures somewhat analogous to those of a bell tone—the event which initiates the sound mass pattern at repeating junctures in the work.The mass of detail is morphologically similar on each occurence, but harmonically varied in nuanced ways.

This paper demonstrates that there is a coordinated and systematic use of microtonal and tempered pitches at work, modeling conceptually, if not scientifically, the fundamentals, inharmonicities, and chaotic aspects (evolving over time), of bell spectra. Across the 16-minute, single-movement composition these harmonies are related more to a single structural concept and to a fundamental pitch rather than to each other. This paper demonstrates further

(through frequency/time graphs) how each "harmony" has a time component. What is most interesting is the translation of a natural model to this creatively distorted one.

RECALL AND REPETITION IN SOME WORKS BY KURTAG: AN APPROACH TO CONTINUITY AND COHERENCE
Sylvia Grmela
SUNY–Buffalo

Kurtag's musical language contains layers of memories. The result is a music filled with references to the musical past and present (from medieval to avant-garde to Hungarian folk music) and to subjective life experiences. These are made obvious by the homages and dedications, the titles and the annotations slipped into the score. The fact that the music does contain layers of personal memories leads to different forms of recall or repetition: quoting works of other composers and his own; developing musical ideas or entire pieces from his mental repertoire; extending a former work by presenting each phrase in the original order and elaborating on each in turn. This paper will study the forms of repetition used in some of Kurtag's instrumental music: Opus 27, no.1, opus 27, no.2 and opus 28. "Introduction to opus 27", refered to as a composed program of works from 1961 to 1992, provided material for the two solo concertos: Opus 27, no.1, "... quasi una fantasia...", and Opus 27, no.2, "Double Concerto". In Opus 28, "Officium Breve", seven of the fifteen short movements take material from earlier pieces by Kurtag himself or from other composers or both. The analyses will focus on the forms of recall used by Kurtag as well as on the way in which he achieves continuity in works that at first may appear to be collages of quotes and references.

ON INTERPRETIVE ANALYSIS, MODES OF REPRESENTATION, AND GUBAIDULINA'S FOURTH STRING QUARTET
Judy Lochhead
SUNY–Stony Brook

Gubaidulina's Fourth String Quartet exemplifies an approach to interpretive analysis and to a metaphor-based mode of analytic representation that such analysis requires. Interpretive analysis responds to the twentieth century's turn toward interpretive modes of understanding, building in particular on the Gadamerian reliance on method as an integral component of comprehension. Further, it extends the concerns of speculative theory, as evidenced in Schenker's notion of structural levels and Rameau's fundamental bass, into the domain of analysis. Interpretive analysis has as its goal an explanatory interpretation of the effective structure of particular pieces and uses metaphor-based modes in addition to more symbolic and conceptual modes of rep-

resentation to depict effective structure. The paper presents a CD-ROM mode of analytic representation that allows over-time depiction of timbral and textural effects, symbolic representation of formal, pitch, and rhythmic relations, and linguistic conceptualizations as appropriate.

Friday Mid-day

WOMEN COMPOSERS: A FORUM FOR WORK ON ANALYSIS AND TEACHING
Elizabeth Sayrs, Ohio State University, Moderator

GENDER, IDEOLOGY, AND STRUCTURE: PEDAGOGICAL APPROACHES TO THE MUSIC OF KARIN REHNQVIST
Per F. Broman
Butler University

HYPERMETER IN JONI MITCHELL'S *HEJIRA*
Daniel Zimmerman
University of Chicago

RIDING THE VALKYRIE: (EN)COUNTERING WAGNER IN INGEBORG VON BRONSART'S *HIARNE* (1891)
Melinda Boyd
University of British Columbia

JAZZ VIBRAPHONIST MARGE HYAMS, IMPROVISED SOLOS 1945
Sandy Schaefer
Chadron State College

TIME MANAGEMENT WITH "TWELVE-TONE LIZZIE": TEMPORAL AND DRAMATIC DESIGN IN A SCENE FROM ELISABETH LUTYENS'S *THE NUMBERED*
Laurel Parsons
University of British Columbia

This session will focus on analyses of pieces by women composers in different analytic and pedagogical contexts. Per Broman explores two works by Swedish composer Karin Rehnqvist, *Davids Nimm* (1983) for three female voices and *Timpanum Songs-Herding Calls* (1989) for two sopranos and percussion, taking into consideration her arguments in favor of a particular

female attitude towards life and composition. Daniel Zimmerman considers issues of identity as well as the relationship between text, hypermeter and metaphor in Joni Mitchell's 1976 album *Hejira*. Melinda Boyd explores the reception of Ingeborg von Bronsart's *Hiarne*, the first German grand opera written by a woman, in the context of the complex relationship between *Hiarne* and Wagner's *Ring*. Bronsart, a pupil of Liszt and married to Hans von Bronsart (one of the staunchest supporters of the New German school), outraged her *Hiarne* librettists by agreeing with Eduard Hanslick that the Ring was equivalent to "four days of torture" (*vier Martertage*), yet used several specific overt references to Wagner's *Ring*. Sandy Schaefer compares recorded/transcribed solos of jazz vibraphonist Marge Hyams with those of Hampton Norvo and Milt Jackson, specifically Hyams's solos recorded with Mary Lou Williams in 1945. Laurel Parsons discusses selected twelve-tone music of Elisabeth Lutyens, focussing on the dramatic significance of metric layering in a scene from Lutyens' opera *The Numbered.*

Friday Afternoon

A DIALOGUE ON GEORGE CRUMB'S *APPARITION*: COMPOSITION, ANALYSIS, AND PERFORMANCE
Julie Simson, University of Colorado–Boulder, mezzo-soprano
Terese Stewart, University of Colorado–Boulder, piano
George Crumb, University of Pennsylvania, Respondent

THE EVIDENCE OF THINGS NOT SEEN: ANALYSIS, COMPOSITION, AND CRUMB'S *APPARITION*
Steven M. Bruns
University of Colorado–Boulder

When George Crumb completed *Apparition* in 1979, he had finally realized the ideal expression of a poetic and musical idea that had occupied him for more than thirty years. This song-cycle for soprano and amplified piano is based on brief texts excerpted from Whitman's elegy on the death of Lincoln, *When Lilacs Last in the Dooryard Bloom'd*. As Crumb's extensive sketches make clear, few of his compositions had a longer or more laborious gestation. Close study of the evolution of *Apparition* not only sheds light on George Crumb's compositional process in general, it also suggests new ways of hearing and understanding this piece in particular.

Following a brief overview of the cycle, I focus on two representative movements. The first movement, "The Night in Silence Under Many a Star," is repeated almost exactly as the final movement. These framing outer move-

ments present central themes of the composition as a whole. The sketches reveal the extraordinary pains Crumb took before settling on the soprano's declamation of the opening quatrain. The penultimate movement, "Come Lovely and Soothing Death," is the emotional center of the cycle, and it, too, underwentmuch revision. I conclude with remarks about the ways in which Crumb's creative process parallels fundamental qualities of his music.

SIMPLE STRUCTURES, RETICULATE SCHEMES: SOME BASIC PERFORMANCE CONSIDERATIONS IN THE MUSIC OF GEORGE CRUMB

Richard Bass
University of Connecticut

Most of Crumb's multi-movement works are organized into clearly delineated phrases or sections within which a small number of pitch cells progress in simple transpositional patterns. New sections typically introduce new cells and patterns, accompanied by distinctive changes in dynamics, texture, and timbre. Among the important issues in the performance of Crumb's works are the management of consistency and contrast to maintain a sense of direction within sections, and to emphasize features that unify different sections.

A pitch-structural analysis of one movement of Crumb's *Apparition* ("Approach Strong Deliveress!") illustrates how the composer uses transpositional patterns to build larger structures from small cells, as well as how motives derived from those patterns serve to connect contrasting phrases and sections. The analysis explores the interaction between octatonic and pentatonic collections in the piano part, their relationship to octatonic fragments in the voice part, the transformation of pitch materials during the course of the piece, and motivic connections among contrasting divisions of the form. The paper will conclude with an explanation of how awareness of these factors can assist performers in making effective interpretive decisions.

CROSSINGS
Steven Nuss, Colby College, Chair

FRACTURED RELICS AND FORGED REPRODUCTIONS: SCHNITTKE'S STRING QUARTET NO. 3

Gregory R. Brown
University of Wisconsin–Madison

In contrast to the concert-going public's enthusiasm for Alfred Schnittke's music, the published critical reaction to it has been somewhat negative, often suggesting, for example, that his compositions are little more than an arbitrary and even forced pastiche, smacking of disingenuousness. String Quartet

No. 3 (1983) is perhaps Schnittke's most unabashedly "polystylistic" composition. The first movement begins with three quotations that provide much of the quartet's musical material: two cadences from the Lassus *Stabat Mater*, the subject of Beethoven's *Grosse Fuge*, and Shostakovich's musical monogram, *D-S-C-H*. The second movement opens with a passage that, while not a direct quotation, nevertheless strikes us as projecting a compositional voice not Schnittke's own, but rather Beethoven's. In this paper, rather than belittling critical responses to Schnittke's flagrant stylistic juxtapositions, I instead propose that the passages from the first and second movements indeed beg such scrutiny. A close inspection of the three quotations reveals they have been altered by a meticulous—if not subversive—composer. In turn, contrasting the second movement's opening measures with my own Beethoven-like recomposition of the passage, I describe the gradual process through which the listener comes to sense the presence of Schnittke's "own" compositional voice.

HALE SMITH'S *EVOCATION*: THE INTERACTION OF CULTURAL SYMBOLS AND SERIAL COMPOSITION

Horace J. Maxile, Jr.
Lousiana State University

Hale Smith's *Evocation* (1966), a short twelve-tone piece for piano, reflects a sensitive interaction between the worlds of the African-American vernacular and Western art music. The aim of this study is to investigate this interaction and to correlate it with the domain of musical expression. In conjunction with traditional analytical methods (motivic analysis, set theory, etc.), I propose a set of topics—a modification of V. Kofi Agawu's theory—to address certain expressive contexts and cultural symbols. Among the topics identified in *Evocation* are jazz, call and response, blues, and the spiritual or supernatural. The intersection of traditional and topical approaches provides a comprehensive analysis which explores the structural and the referential.

CONTEMPLATING DIVERSITY AND UNITY IN CHARLES IVES'S "TOM SAILS AWAY"

Chandler Carter
Hofstra University

This paper examines the notion of diversity and unity in the heterogeneous music of Charles Ives. I first identify such judgments as "coherence" and "diversity" in a musical work as contingent on the analyst's emphasis and perspective. Building on Robert Morgan's assertion that Ives realized an aesthetic reorientation more profound than "the mere passage from one stylistic stage into the next," I offer a radically pluralistic analytical approach that

accommodates Ives's stylistic and structural inconsistencies. By separating stylistically incongruous layers and abrupt juxtapositions into separate strata, I demonstrate the disjunction between metric streams, tonal centers, and harmonic regions governed by interval cycles (chromatic, whole tone, quintal and quartal) in a detailed analysis of the song "Tom Sails Away." Instead of assuming structural unity, this flexible method holds in taut irresolution the inherent conflicts between remote keys, different tempos, diatonic melodies and chromatic clusters. In so doing, this analytical model affords a perspective from which a stylistic hierarchy or a broader unity that transcends style can be understood on its own terms rather than in terms defined by more internally consistent models.

RAVEL'S LATE MUSIC AND THE "PROBLEM" OF BITONALITY
Peter Kaminsky
University of Connecticut

This paper proposes that the "bitonal" character of Ravel's late works generally represents a complex synthesis of three techniques or elements: a large-scale tonal framework; dissonant superimposition; and octatonicism, in particular progression through a diminished seventh axis. These elements are subject to a wide variety of ordering and presentational schemes, resulting in a unique structural process for each piece. More specifically, this process may implicate the principal motive, as in movement two of the Sonata for Violin and Cello; the large-scale structure of the movement, as in the Teapot/Teacup duet from *L'enfant*; or even a multi-movement composition in its entirety, as in both the sonatas. Hence I shall interrogate the notion of bitonality by closely examining its components as the basis for structural premise and process. Besides the late works themselves, my analytical context shall include a) Ravel's earlier music, whose octatonic routines foreshadow the "bitonal" works; b) relevant contemporary composers, including Milhaud, Syzmanowski and Bartók; and c) the sparse but revealing perception/cognition literature on bitonality.

BRIDGES AND DEVELOPMENTS
Peter Hoyt, Wesleyan University, Chair

"NOW MY EARS ARE FINALLY AT HOME": RIEPEL'S *MONTE*, *FONTE*, *PONTE* AND THE POETICS OF GALANT CONVENTION
Stefan Eckert
University of Iowa

In the second chapter of the *Anfangsgründe zur musicalischen Setzkunst* (Rudiments of Musical Composition), which was published between 1752

and 1768, Joseph Riepel presents three ways for continuing the second part of a two-part reprise form. Riepel calls these continuation patterns *Monte*, *Fonte*, and *Ponte*, and discusses them extensively in his treatise. While Riepel's *Monte*, *Fonte*, and *Ponte* have been mentioned by contemporary scholars, there has been no consensus as to what they consist of or what they might mean. For example, some scholars consider them particular harmonic progressions, while others identify them based on melodic shape. Beyond issues of classification, their function in the context of the Galant style has yet to be fully explored.

In this paper, I focus on Riepel's extensive discussion of the *Monte*, *Fonte*, and *Ponte* in the second, third and fourth chapter of the *Anfangsgründe*. I argue that, as the various descriptions of these patterns in the scholarly literature already suggest, Riepel's *Monte*, *Fonte*, and *Ponte* resist narrowly prescriptive definitions. Riepel, in fact, uses a great number of examples to demonstrate a multitude of changes that these patterns can undergo while still being recognizable. As a result, Riepel's conception of the *Monte*, *Fonte*, and *Ponte* might be best explained by using Wittgenstein's concept of *family resemblance* as a "network of similarities overlapping and criss-crossing: sometimes overall similarities, sometimes similarities of detail." Moreover, I argue that in discussing these and other patterns—such as the "Goldfinch" (*Stieglitz*), "Sparrow" (*Spatz*), and "Peacock" (*Pfau*)—Riepel allows us access to the poetics of Galant conventions and enables us to hear and understand mid-eighteenth-century music from a more historically informed standpoint.

A-MAJOR EVENTS
Brian Alegant
Oberlin College Conservatory

This talk advances a conceptual framework for hearing and analyzing the development sections of A-major compositions and traces these schemes throughout the Eighteenth and Nineteenth Centuries. It views the developmental landscapes of A-major works through a "lens" that focuses on the key areas articulated and the types and degrees of SHARPWISE and FLATWISE motions they project. The lens highlights the large-scale trajectories of development sections as well as local turning points that are characterized by SHARPWISE and FLATWISE surprises and changes-of-direction. More importantly, it reveals several distinct blueprints (or paradigms) for A-major developments, each with a set of menu options that may be accepted or declined, and creates a set of expectations for each type of developmental landscape.

RUSSIAN MU(SIC)
Neil Minturn (University of Missouri–Columbia), Chair

WHAT'S WRONG? TONAL THEORIES AND
PROKOFIEV'S "WRONG-NOTE" MUSIC
Deborah Rifkin
Oberlin College

Prokofiev's distinctive compositional style can be recognized easily by its quirky turns of phrases and unexpected harmonies, which have been called "wrong notes" by many scholars. Although Prokofiev's chromatic excursions may be uncharacteristic of an eighteenth-century tonal style, they are not incorrect notes. Nonetheless, the term usefully highlights an interesting question: do Prokofiev's "wrong notes" challenge tonal coherence?

"Wrong notes" break hierarchical transformation rules that form the basis of Schenkerian theory. Because of this, it would seem as if "wrong notes" should be excluded from a Schenkerian conception of tonality. I argue, however, that the transformational break between hierarchical levels of "wrong-note" progressions, rather than being anomalous to Schenkerian tonal structures, is actually an exaggerated disclosure of the hierarchical inconsistencies within Schenker's theory. If a Schenkerian analysis does not require strict hierarchical relationships between levels, then it can account for "wrong notes" as chromatic passing tones and neighboring notes.

Although the chromatic voice leading of "wrong-note" progressions resists hierarchical modeling, it can ironically provide a different kind of tonal association. Daniel Harrison's renewed theory of harmonic functions can help explain "wrong-note" chromaticism. From this perspective, "wrong notes" add tonal associations by their discharge of scale-degree functions.

In the presentation, I demonstrate how "wrong notes" can be integrated into a tonal conception of coherence using both Schenkerian theory and Harrison's function theory.

STRAVINSKY, ADORNO, AND THE ART OF DISPLACEMENT
Pieter C. van den Toorn
University of California–Santa Barbara

Much of what is characteristic of Stravinsky's music may be defined rhythmically in terms of displacement, shifts in the metrical alignment of repeated motives, themes, and chords. Stravinsky himself often began here, in fact, not with a committed set of pitch relations, necessarily, but with a phrase turned rhythmically, a motive or chord displaced in relation to a steady metrical framework.

T.W. Adorno began here too. In his celebrated indictment of Stravinsky's

music, the more specific criticisms are directed at the disruptive effect of displacement, the literalness of the repetition, and the absence, in passages of displacement, of "any subjectively expressive fluctuation of the beat". The task here will be to unravel this analytically descriptive comment (often the liveliest part of Adorno's discourse), testing it against a more detailed account of the displacement process.

Friday Evening

FROM RAGS TO RADIOHEAD: ANALYZING 20TH-CENTURY POPULAR MUSIC
Dan Harrison, Eastman School of Music / University of Rochester, Chair

LARGE-SCALE TONAL COHERENCE IN SCOTT JOPLIN'S RAGS
Peter Silbermann
Eastman School of Music

One of the rules of tonal composition is that of tonal closure—tonal works begin and end in the same key. However, much of the ragtime repertoire, although tonal, violates this rule. 23 of Scott Joplin's 53 rags and related piano compositions, for example, end in the key of the subdominant, a feature inspired by Sousa's marches. Further, ragtime compositions usually consist of a chain of seemingly independent and unrelated sections, called strains, in the manner of a Strauss waltz or a Sousa march. Although the first published ragtime compositions, such as Tom Turpin's *Harlem Rag* of 1897, show evidence of variation form, perhaps arising out of the improvisational nature of ragtime performance, strains in later ragtime compositions are often in unrelated keys and lack surface connections such as repeated rhythmic or melodic figures.

In the absence of tonal closure and thematic unity, how does a ragtime composer create large-scale tonal coherence? This paper will answer that question by examining several of Joplin's rags using standard Schenkerian techniques to show that networks of middleground motives span entire rags, thus creating unity across sectional divisions. Further, an investigation of rags whose first strain is modeled on the first strain of the *Maple Leaf Rag* (1899) will reveal characteristic motives that reappear throughout Joplin's works. Joplin's use of these motives grows increasingly more sophisticated, culminating in the Prelude to Act III of *Treemonisha*.

ON THE SIGNIFICANCE OF THE ♭7̂ – 1̂ SUCCESSION
IN TIN PAN ALLEY VERSUS ROCK SONGS:
MODAL CUES IN A TONAL REPERTORY
David Carson Berry
Yale University

In this paper, I explore the melodic ♭7̂ – 1̂ succession in the music of Tin Pan Alley, ca. 1925-50; codify its usual forms and syntactical properties; define the musical styles to which it refers; and suggest how such signification impinges upon a listener's interpretation(s). So as to distinguish earlier from later pop-music usages, I begin with a survey of Rock modality, including its exploration of the "flat side" of the keynote via double-plagal cadences (and, more generally, via chains of applied subdominants). In contrast—certain "blue notes" notwithstanding—the earlier Tin Pan Alley songs are then revealed to be primarily tonal specimens; a downward-resolving ♭7̂ may appear as part of V7/IV, but the ♭7̂ – 1̂ succession is shown to be used infrequently. From a study of several hundred songs, dozens featuring ♭7̂ – 1̂ are categorized, and several of these are then selected for more extended analysis. I argue that, when ♭7̂ – 1̂ is used in this repertory, it tends to ascribe a non-tonal "otherness" to a passage, and so signifies (in conjunction with other features) certain types of music that share these traits. Just as melodic augmented-seconds suggested various ethnicities to some 19th-century European listeners, so ♭7̂ – 1̂ successions would have betokened a select body of music to the pre-Rock listener not yet habituated to its sound-image, including spirituals and the blues, as well as chant and folk modality. Using some basic ideas of Piercian semiotics, in which semiosis is present when three things come into play—sign, object, and interpretant (thus suggesting infinite regression, as an interpretant is also a sign, and so in turn creates its own interpretant)—I suggest the levels of interpretation that can result from a heightened awareness of the special nature of the ♭7̂ – 1̂ succession in the music of Tin Pan Alley. In the course of supporting arguments, examples from associated literatures will be employed, including not only "ethnic" musics but music on the chronological fringes of tonality that utilize ♭7̂ in characteristically non-tonal ways (e.g., from the modal chorales of J.S. Bach to "neo-tonal" works by Stravinsky and Copland).

RHYTHMIC AND METRIC PRACTICES IN THE MUSIC
OF LED ZEPPELIN
John Brackett
University of North Carolina–Chapel Hill

The rhythmic and metric practices in the music of Led Zeppelin have often been recognized as integral elements in the band's overall style. The use of odd-meters in songs such as "Four Sticks" and "Friends" as well as the

hyper-metric hemiola in "Kashmir" are often singled out as examples of these particular aspects of Led Zeppelin's style. While these are important and easily recognizable examples of this particular aspect of the band's style, detailed investigations of more straight-forward songs reveal several interesting and subtle approaches to Led Zeppelin's rhythmic and metric practices.

Analyses of these other songs begin to reveal noteworthy generalities in regard to the rhythmic and metric practices consistent throughout the band's entire career - generalized practices that I have termed "shifting" and "misalignment." Shifting involves the re-location of blocks of musical material as it relates to a perceived metric regularity. Shifting can involve the entire band or an individual group member. Mis-alignment will usually involve one member of the group (usually John Bonham's drum part) whose individual part creates rhythmic and metric tension with the other parts. I will examine "Black Dog," "The Crunge," "The Ocean," and "Dazed and Confused" from the standpoint of these two rhythmic and metric processes—shifting and misalignment. In the final part of the paper, I will examine particular songs, styles, and genres that may have served as models for these practices in Led Zeppelin's own music.

RECOMBINANT STYLE-TOPICS: BECK, MR. BUNGLE, AND EMERGING FORMAL STRATEGIES
Rebecca Leydon
Oberlin College

Critical appreciation of Beck's *Midnight Vultures* and of Mr. Bungle's *California* albums has focused on their stylistic plurality as representative of post-modern pastiche. In this paper I suggest that we can arrive at a richer understanding of this music by invoking Leonard Ratner's idea of "style topics" as described in his influential *Classic Music*. The notion of style topics can be productively applied to recent popular music: I use the term "topoi" to designate newly-composed stylistic allusions, in contradistinction to cut-and-paste techniques of digital sampling. This distinction provides a framework for differentiating among methods of quotation, simulation, pastiche, *detournement*, and irony, in terms of the degrees of stylistic competency involved and the expressive results obtained.

The paper explores recent work by several artists who share a propensity toward virtuosic style-shifting. In Beck's music—a teeming amalgam of pop, disco, bluegrass, metal, hip-hop, funk, and jazz references—we can trace a decisive move away from explicit sampling techniques (as on *Odelay*) toward a greater emphasis on newly-composed stylistic topoi (as on the recent *Midnight Vultures*). Mr. Bungle's career traces a move away from a relatively homogeneous slash-metal aesthetic (as on *Disco Volante*) toward a kaleidoscopic profusion of sharply differentiated style-topics (*California*). I read these

evolving compositional strategies as efforts to both engage with and respond creatively to the wide-spread phenomenon of sampling in popular music. Following Fredric Jameson, scholars have often argued that a postmodern multiplicity of stylistic allusions ultimately serves to level the field of musical references, with all genres collapsing into a single undifferentiated category of "interesting sounds." But in Beck's and Bungle's most energetic work, I argue that stylistic topoi serve particular expressive functions, and their use generates remarkable formal inventiveness and virtuosic musicianship.

HOW TO DISAPPEAR COMPLETELY: THE VANISHING SUBJECT
IN RADIOHEAD'S *KID A*
Marianne Tatom
University of Texas–Austin

A rock album is often thought of as an artistic utterance in which a subject is constructed through a sequence of songs. The Radiohead album *Kid A* challenges this conception by constructing a neurotic anti-subject that disintegrates at the very moment of its maximum articulation. Although the primary persona in a musical work is frequently assumed to be the composer and/or singer, Edward T. Cone (1974), David Brackett (1995), Mikhail Bakhtin (1988), and others have discussed the plurality of authorial voices within a given text. *Kid A* presents a compelling challenge to interpreting or even distinguishing narrative personae. In this presentation I will attend to the "voices" that speak throughout *Kid A*, both in terms of what they say (or leave unspoken) and how they say it (or are prevented from speaking). After a brief examination of the market factors that led to the album's creation, I will trace the subject's slippery trail through *Kid A*, focusing on its point of dissolution in the song "How to Disappear Completely (And Never Be Found)," in which the conflict among dramatic personae comes to the forefront. While Cone suggests that the singer and his musical attendants work together to construct a complete musical subject, I posit that on *Kid A* these elements engage instead in a constant struggle for dominance, eventually eliminating the singer altogether.

EXPANDING THE CANON V:
MUSICAL SYMBOLISM ACROSS CULTURES
Yayoi Uno Everett, Emory University, Chair
Robert Hatten, Indiana University, Respondent

SYMBOLISM IN MUSIC OF GEORGE CRUMB
Steven Bruns
University of Colorado–Boulder

From his first mature compositions of the early 1960s through his most recent work, many passages in George Crumb's music are highly charged with symbolic significance. The most famous examples are pieces notated in self-consciously "symbolic" ways, beginning with the "circle" music in *Night Music I* (1963), and including the pieces notated in the shape of circles, spirals, the cross, etc., in *Makrokosmos I & II* (1972 and 73), not to mention other works. The composer's fondness for quotation and allusion is also well known. Crumb's use of symbolism is unusually rich and subtle, and is not limited to these celebrated instances. In fact, this aspect of Crumb's technique touches virtually every facet of his compositions: their titles, notation, instrumentation, timbral innovations, harmonic language, motivic structure, formal and tonal designs, poetic imagery, and even theatrical effects. My paper cites examples from Crumb's entire *oeuvre*, including some of the unpublished sketch materials, in order to suggest the extent to which our understanding of this music depends upon a sensitivity to its rich symbolic content.

THREE REPRESENTATIONS OF GOD'S VOICE
IN TWENTIETH-CENTURY MUSIC
Siglind Bruhn
University of Michigan

Anybody addressing a question of musical symbolism is reminded of the old conundrum of the musical language: does music have the ability to narrate or portray extra-musical realities, i.e., to relate to them by way of mimesis or reference, and if so, what are the objective parameters of communication on which composers draw? Among the subject matters chosen for representation in the arts, God's Word is particularly challenging. In the absence of a generally shared experience and understanding of the concept of what divine articulation might amount to, composers inclined toward religious topics may find it all the more tempting to devise ways aimed to stress one or the other facet of the imagined sensation.

I will begin by discussing the main signifiers developed within the musical language of Western tradition as tools for referring to non-musical objects, then undertake a close reading of three musical passages that purport-

edly portray God's Word: the opening of Arthur Honegger's oratorio, *La danse des Morts* (1938), Olivier Messiaen's "La parole toute-puissante" from his piano cycle, *Vingt regards sur l,Enfant-Jésus* (1944), and the first vocal utterance in John Tavener's opera, *Mary of Egypt* (1992). My aim is to show that the three composers draw on a shared pool of musical symbols to represent both the qualities of God's Word perceived within their three different Christian denominations: Calvinist, Catholic, and Orthodox and the different emphasis characteristic for each creed.

REMEMBRANCE IN A TRANSNATIONAL CONTEXT
Nancy Rao
Rutgers University

Contemporary Chinese composers' integration of Western European and Chinese musical traditions has received critical acclaim internationally. In their work, systems of signification are contested, and the stability of boundaries is continually challenged. Vocal work especially raises questions about signification: how does the Chinese text perform a signifying function outside of its linguistic-context and transform into a means of musical symbolism? In examining *Poème Lyrique II* by the Chinese French composer, Chen Qigang, I will discuss how, as an act of remembering, the composer brings together various elements of the Chinese text, the tonal inflections, word groupings, and rhyme structure, to shape musical phrases that recall atonal music idioms. The dramatic action of the text, which lies in the various interactions with the lunar image, also relies closely on the traditional symbolism of Chinese classic poetry. I will then analyze the linear and non-linear temporalities and pentatonic sonority in the work, which not only articulates the central conflict in the lyrics, but intertextualizes these two systems of musical meaning. Finally, I will discuss how, as a pupil of Messiaen for many years in the 80s, Chen's transnational experience, anti-colonial resistance, and diaspora position his work uniquely in (against) the venerable tradition of French Orientalism, as reflected subtly in Chen's work.

JAZZ INCARCERATED: ASIAN AMERICAN MEMORY, REDRESS, AND (RE)CONSTITUTION
Deborah Wong
University of California–Riverside

Two works by Sansei (third-generation Japanese American) composers Mark Izu and Anthony Brown address the Japanese American internment camps and draw on an intercultural musical language in an effort to "speak" history, resistance, and reclamation. I will extend Silverstein's four-part model by arguing for the embodied location of political response and by situating both the

composers, intentions, and audience response (accessed through ethnographic work). Silverstein's model makes visible the complex ways that Izu's and Brown's works speak across time and space to multiple audiences, but I will suggest that any consideration of the affective weight of musical symbolism must extend beyond textual models into critical modes that account for the racialized body as an intergenerational carrier of memory. Izu's "Last Dance" and Brown's "E.O. 9066" are multi-movement works for a large jazz orchestra that include Japanese taiko drumming and traditional Chinese musicians. The two compositions each draw on re-, inter-, and entextualization in rather different ways, citing and transforming "traditional" Asian sounds on the one hand and deploying/ deconstructing big band jazz idioms on the other. The result is a complex examination of the political placement of the "American" in terms of both music and justice. Izu's and Brown's studied attention to the Asian/American body as a historical presence, whether incarcerated or speaking the language of musical resistance and redress, is intrinsically part of their symbolic language.

SHALL WE DANCE? MUSIC THEORETIC PERSPECTIVES
Nancy Rogers, Lawrence University Conservatory of Music, Moderator
Kristen Wendland, Emory University, Respondent

THE BODY PROJECTION OF MUSICAL METER: POPULAR DANCE
MOVEMENT THROUGH TIME AND SPACE
Jocelyn Neal
University of North Carolina–Chapel Hill

Music theorists have long explored the idea of musical motion through time, interpreted via the concept of meter, and demonstrated through analogies of physical motion. This paper investigates two distinct popular dance practices—the country Sweetheart Schottische, and the Lindy Hop, both of which share participant populations and basic characteristics of regular and repeated rhythmic movement—that create a physical representation of the musical meter through time and space. The three-dimensional response of the dancing body offers an opportunity to explore the metaphors of motion that occupy many music-theoretic writings on meter. To convey these analyses, live demonstration and video performance will be incorporated into the presentation.

Within the dancers' movement, bounded by the physical constraints of the body, any conflicts between their metric expectations and the music's subsequent realization become visible, audible, and tangible disjunctures between body motion and music. Expanded analyses of these two dance patterns and their realizations by audiences illustrate how a group of listeners physically approach the conception, interpretation, and projection of musical meter, and

map, through body motion, non-linear conceptions of the time span of those metric units.

MOZART IN THE BALLROOM
Eric J. McKee
Pennsylvania State University

In the first half of the Eighteenth Century minuets and especially danced minuets were not always paired with second minuets in a da capo ABA form. When they were, contrast was generally not emphasized. It was not until the second half of the Eighteenth Century that marked contrast between minuets and second minuets—by now commonly called "trios"—became a consistently-used compositional technique (Russell 225). And it was Viennese composers who were most fond of this technique. The type of contrast was standardized within a rather narrow and predictable range. Minuets were loud, employed the full orchestra, and had walking bass lines in predominantly quarter-note motion. Trios were soft, employed a reduced orchestra, and used a slower harmonic rhythm, usually one harmony per measure. Focusing on Mozart's minuets, especially those written for the carnival balls held in the imperial palace, I will attempt to theorize why such a sharp contrast might have been desirable. As functional dance music for social consumption, the contrast presumably must have been designed to fit some need or at least benefited the dance in some way.

There is very little research to be found on this topic. In his dissertation, Tilden Russell (1983) observes that "the minuet/trio relationship is a huge topic that has hardly been touched" (3) and that "the trio is probably the most ignored element in dance-movement studies" (220). While Russell provides an excellent review of literature, he offers no new interpretation. To date there have been no further studies that deal with the contrast between minuets and trios. Furthermore, studies of Mozart's *Redoutensaal* minuets are scarce, despite passing observations by Zaslaw (1990, 217), Landon (1988, 42-43), Smith (1982, 64), and others that the trios contain some of Mozart's boldest experiments in orchestration and rhythm.

SOME ISOMORPHISMS BETWEEN TRANSFORMATIONAL THEORY AND AMERICAN SQUARE DANCE CALLS
Michael Buchler
Indiana University

Nancy Rogers
Lawrence University

Square dance and transformational theory might seem like odd bedfellows, or at least they might have until Richard Cohn's recent *JMT* article in

which he demonstrated how certain musical transformations might be displayed about the traditional eight-person square—the basic formation for American square dance. We aim to draw many more connections between musical and square dance transformations and to illustrate some ways in which the two disciplines can inform (or model) each other. As part of our talk, we will demonstrate the various square dance moves both live (in slow motion) and videotaped (in real time and with music).

In addition to superimposing the language of transformational theory onto the realm of square dance, we will also assert that certain square dance moves could serve as models for new paths in transformational theory. Finally, many square dance calls are contextually defined, with their interpretation dependent on the dancers' current formation. Such calls, we will argue, are not dissimilar to Lewin's elegant notion of contextual inversion. With more than fifty moves in the primary or "mainstream" program and another thirty in the more advanced "plus" program, we believe that square dance calls could not only augment our repository of transformational devices, but could help expand our fundamental notions of musical transformation.

<div align="center">

FROM GRACE TO STRANGENESS:
MUSIC AS DANCE, DANCE AS MUSIC
Marianne Kielian-Gilbert
Indiana University

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In figurative metaphor, the conventional ("literal") meaning of a word is applied to another in the form of identity instead of comparison. This process can be described as mapping by analogy across different domains, one of which functions as a reference for the other (e.g., A is to B as X is to Y). However the interaction of sensory contexts in metaphor ("The oboe gave a sour sound")—or in mixed metaphor and metonymy—suggests that we often modify semantic content to fit the mix or pairing of different contexts. Such pairing projects discrepancies between media that are no less important than the associations that are asserted. The "discrepancies" project the specifics of each medium in moments of "self-conscious" discontinuity and reversal.

In this talk I explore the parallels between sensory metaphors and inter-artistic relationships—specifically those created by music and dance. How does dance "frame," or provide a "frame" for, music (and vice versa)? How might one characterize or regulate the other? Drawing on examples of dances choreographed by Cocteau, Nijinsky, Balanchine, Paul Taylor, Twyla Tharp and Jawole Willa Jo Zolar, I will consider how the counterpoint or continuum —and the characterizing and/or regulating functions —of music or dance can have particular expressive consequences.

Saturday Morning, 10 November

INNOVATIVE APPROACHES TO TEACHING AURAL SKILLS: DEMONSTRATIONS AND COMMENTARY
Donald Watts, Towson University, J. Kent Williams, University of North Carolina–Greensboro, Mark Richardson, East Carolina University, David Marcus, Clark Atlanta University, Co-moderators

John Bucchieri, Northwestern University, Elizabeth West Marvin, Eastman School of Music, Michael R. Rogers, University of Oklahoma, Gary S. Karpinski, University of Massachusetts–Amherst, Cynthia Folio, Temple University, Panelists

PEDAGOGY OF ATONAL EARTRAINING BASED ON
PROTOTYPICAL PITCH-CLASS PATTERNS
Virginia Williamson and Ian Quinn
Eastman School of Music

ADMINISTERING AURAL ANALYSIS IN A SMART CLASSROOM
John Clevenger
University of California–Santa Barbara

RHYTHM PATTERNS
Ann K. Blombach
MacGAMUT Music Software

USING COMMON PATTERNS TO DEVELOP RHYTHM SKILLS
Laurdella Foulkes-Levy
University of Mississippi

This special session, organized by the SMT Pedagogy Group, features demonstrations of innovative approaches to aural pedagogy followed by commentary by a panel of recognized aural-skills specialists. Student participants are drawn from Temple University, Towson University, and other area schools. Virginia Williamson and Ian Quinn will describe and demonstrate strategies useful for teaching aural recognition of various pitch-class sets. John R. Clevenger will demonstrate dictation software designed specifically for use in a smart classroom. Ann K. Blombach will employ common one-beat compound-meter patterns to demonstrate teaching techniques that enable students to internalize rhythm and expand their focus from individual rhythmic elements to more extensive combinations. Laurdella Foulkes-Levy will demon-

strate the teaching of common rhythm patterns through a variety of activities that develop musical skills in improvisation, memory, and dictation.

IDENTITY, SUBJECTIVITY, AND DESIRE
Ellie Hisama, Brooklyn College, CUNY, Chair

DESIRE AND CATHARSIS IN TWO SLOW MOVEMENTS
BY GUSTAV MAHLER
Gordon E. Marsh
Roanoke College

Within the context of narrative catharsis and narrative desire, I develop a hermeneutic interpretation of two slow movements by Gustav Mahler, the *Andante moderato* from the Sixth Symphony and the *Adagio* from the Ninth. Such an interpretation is intended to disclose the tension between a work's existential content and its form *qua* form. Adhering to the notion of narrative time in music—i.e., musical temporality, rather than merely musical time—provides access to how music embodies the archetypal patterns of human life—Birth, Death, Growth, Decay, Union, Separation, Kinship, Identity—which can, in turn, facilitate putting a movement's existential relation into words. As the linchpin in my comparison, I suggest a "hermeneutic figure" for explaining the communicative effect of each movement. For the *Andante moderato,* I propose fulfillment (through union) of a longing for intimacy with nature, and for the *Adagio,* suspension (through detachment) of a striving to belong to a community. The analysis highlights how, despite a virtually identical formal plan, the two movements produce radically different emotional effects.

YUN ISANG, THE LOGIC OF TRANSCRIPTION,
AND THE POETICS OF IDENTITY
Leslie David Blasius
University of Wisconsin–Madison

Of all of the non-European composers of the post-Darmstadt generation, the late Yun Isang was perhaps most successful at situating the listener in a delicate acoustic node between two musical cultures. As an exercise in aesthetics his music is a success: never does it slip into the canons by which the music of the non-European cultures has traditionally been appropriated, assimilated, coded. But the logic of transcription which guarantees this success undercuts the sense of this music as a gesture of identity. In balancing, the hypostatized universalism of high modernism with the hypostatized authenticity of a reconstructed Korean music, neither of which allows for claims for a composerly presence, identity itself is held at a distance. His valedictory *Quintet for Clarinet and String Quartet No. 2* (1994), however, seems to take

a different tack. It contains moments which seem almost clumsy, and from these moments we can construct a hearing in which transcription doubles over on itself, and the composer takes what has always been the most devastating of images—the non-European miming European ways—and recuperates it as a way of coming to grips with his place as a privileged but always self-conscious outsider within Western culture.

P. J. HARVEY'S CRAFTING OF DESIRE: MUSICAL VOICE AND MUSICAL EMBODIMENT
Lori Burns
University of Ottawa

P.J. Harvey crafts her songs as miniature dramatic narratives, using poetic and musical devices that command both an intellectual attentiveness as well as a visceral response. In the domains of production style, instrumental and vocal techniques, and musical structure, Harvey fashions for each song an original sonic experience to complement her strange and vivid poetry. Inconsistency is a valuable tool here, because it allows her to develop a wide range of sonic possibilities, equal to the wide range of social situations that she explores. Musical structure plays a crucial part in the communication of Harvey's stories. There is a minimalist quality to her work, a shrewd use of small-cell repetition and manipulation.

This paper defines several theoretical categories for the interpretation of popular music, and elaborates upon them in the close reading of P.J. Harvey's songs "Catherine," "The Garden," and "Is This Desire?" from the album *Is This Desire?* (1998). My analytic purpose is to illustrate P.J. Harvey's perspicacious manipulation of her musical materials to explore the condition of *desire*, which is the central subject of the album. As I attend to the details of the instrumental and vocal texture in combination with the harmonic and contrapuntal strategies, I shall especially invoke my theoretical category of musical "voice" and dramatic function, in order to interpret the emergent vocal/instrumental drama as the musical embodiment of P.J. Harvey's characters and their visceral experiences. Ultimately, my analysis is not merely an effort to understand the musical structure, but rather to determine the ways in which the musical structure animates the text and its social message.

SOUND, PERCEPTION, AND THE EARLY MODERN SUBJECT IN DESCARTES'S *COMPENDIUM MUSICAE*
Jairo Moreno
Duke University

Dwarfed by monumental works from the Sixteenth and Seventeenth Centuries such as Zarlino's *Istitutioni* or Mersenne's *Harmonie Universelle*,

Descartes's modest *Compendium musicae* (1618) is considered by historians more for the intellectual reputation of its author than for its contributions to either music-theoretical or epistemological issues. Music theorists, in particular, have noted how Descartes releases intervals from their moorings on numerical ratios by focusing on them as audible phenomena, overlooking its significance for the development of a new epistemology. Historians of philosophy concentrate on the principle of proportionality but ignore the music-theoretical tradition to which Descartes speaks.

In this paper I identify Descartes's emphasis on sound as audible phenomena as a catalyst in the reconfiguration of the role the subject plays in the cognition of the world. Intimately bound to this reconfiguration is the emergence of new conception of representation as a mental intuition resulting from the analysis of measurement and order. Comparison of passages from the *Compendium* and the *Rules for the Direction of Our Native Intelligence* (begun 1619) shows points of convergence between the formal epistemology of the latter and the more informal ideas about sound perception in the former. I conclude that by turning to the problem of aural cognition—a previously ignored domain by Western epistemology's visual conception of knowledge—Descartes was able to advance new theories of knowledge and of "man": music emerges as privileged locus of interiority and music theory witnesses the dawn of the Early Modern era.

TRANSPOSITIONAL COMBINATION
David Clampitt, Yale University, Chair

TRANSFORMATIONAL NETWORKS, TRANSPOSITIONAL
COMBINATION, AND AGGREGATE PARTITIONS
IN *PROCESSIONAL* BY GEORGE CRUMB
Ciro G. Scotto
Eastman School of Music

George Crumb is popularly known as a composer who employs extended instrumental techniques. This characterization could divert attention away from investigating pitch structures in his compositions. Although some theoretical works have begun focusing attention on pitch, the scope of these investigations has been limited to the procedures associated with a limited number of symmetrical sets. Focusing solely on symmetrical sets could overshadow other methods of organizing pitch. Through an analysis of the solo piano work *Processional* (1983), I will demonstrate Crumb's procedures include techniques that link the compositional opportunities symmetrical sets offer to the procedures associated with aggregate-based atonal composition.

The analysis will reveal that symmetrical and non-symmetrical set struc-

tures in *Processional* are part of a larger group of relations that include techniques such as aggregate partitions, transpositional combination, and transformational networks. My analysis will also demonstrate how these techniques and the techniques associated with symmetrical sets blend to create an alternative form of tonality. Finally, I will produce a generalized model of the network relationships.

EXPLORING TRANSPOSITIONAL COMBINATION
BEYOND THE MOD-12 UNIVERSE
Christoph Niedhöfer
McGill University

As Richard Cohn has shown, Transpositional Combination represents a property that is central to the music of a number of twentieth-century composers, especially Béla Bartók. In this technique a pitch-class set is combined with another via a transposition operation that builds one of the two pitch-class sets on the pitch-classes of the other. Transpositional Combination, as defined by Cohn, is an operation within the mod-12 system of twelve pitch-classes. This paper shows how the concept of Transpositional Combination (TC) has been used by a number of composers in contexts other than mod-12. The principle is first illustrated in pieces of Olivier Messiaen that are based on his modes of limited transposition. The paper then investigates the TC-property for modular systems of any size and provides the necessary generalizations.

VOICE LEADING
Henry Klumpenhouwer, University of Alberta, Chair

A NEW MODEL FOR VOICE LEADING IN ATONAL MUSIC
Joseph N. Straus
Queens College and Graduate Center, CUNY

Extending a Lewinian, transformational approach, this paper offers a broadly applicable model for atonal voice leading, a model of pitch-class counterpoint to connect any two harmonies. voice leadings are evaluated by three criteria: 1) *smoothness* (the extent to which the voices travel the shortest possible distance); 2) *uniformity* (the extent to which the voices move by the same distance); 3) *balance* (the extent to which the voices flip around the same axis of inversion). The smoothest, or most uniform, or most balanced way of moving from one set to another in pitch-class space provides a standpoint from which to assess any specific compositional realization in pitch space.

A TRANSFORMATIONAL VOICE-LEADING APPROACH TO THE
SCHERZO FROM BARTÓK'S OP. 14: ACCOUNTING FOR THE
LATENT TONAL STRUCTURE OF AN ATONAL WORK
Andrew C. Davis
Indiana University

Of concern in recent literature on the problem of linear coherence in atonal music has been the transformational model of atonal voice leading. These discussions have focused primarily on voice leading at the local level, from one sonority directly to another. In the context of an analysis of a portion of Bartók's Scherzo from the Op. 14 Suite, this paper speaks to the potential of the transformational model to provide a theoretical means for describing atonal voice leading across long spans of musical time.

The paper begins with a critique of James Baker's 1993 analysis of the Scherzo, focusing on theoretical problems that arise as a result of Baker's prolongational, Schenkerian approach. Following this, an alternative, transformational voice leading analysis of the scherzo is presented. This analysis distinguishes between Straus's (1997) "voice-leading voices" and "contextual lines," applying the transformational approach to foreground and middleground levels and displaying the results in a graphical, hierarchical format. In the end, the analysis reveals that the perfect fifth plays a major role in the deep-level structure of the piece, thus revealing a latent tonality in the work—the very aspect of the piece to which Baker originally called attention in his own analysis.

TUNINGS

THE UNTEMPERED CLAVIER: REAL-TIME TUNING FOR PIANO
David Loberg Code
Western Michigan University

Keyboard tunings are compromises arising from the intersection of multiple (sometimes opposing) influences: acoustic ideals, harmonic flexibility, and physical constraints of the keyboard (to name three). Today, the technology exists to create a piano utilizing a larger number of pitches per octave but requiring only a standard keyboard. In this presentation, I will discuss and demonstrate the Groven Piano, a 36-tone acoustic piano system with real-time tuning capabilities.

The Groven Piano is a digital network of acoustic pianos in which a master input piano controls the actions of three separate output pianos via a computer interface. When assembled together, the three output pianos are tuned differently from one another to produce three variants of each pitch. The Groven

Piano has two primary modes of operation: one for playing in any number of fixed 12-note temperaments; the other for playing in an expanded flexible tuning more like a string quartet or an a cappela choir. In the latter case, the computer program linking the pianos acts as a kind of artificial intelligence, deciding contextually how best to tune a passage and re-routing the music to the appropriate output piano(s), automatically (with no extra burden for the performer).

19-tET IN A RENAISSANCE CHANSON BY GUILLAUME COSTELEY
Ralph Lorenz
Kent State University

One of the earliest uses of nineteen-tone equal temperament (19-tET) occurs in "Seigneur Dieu ta pitié," a chanson by the Renaissance composer, Guillaume Costeley. "Seigneur Dieu" was composed around 1557-1558 and first published in 1570. While contemporaneous theorists such as Zarlino and Vicentino had also proposed unusual divisions of the octave, the division into nineteen equal tones was first implemented by Costeley, predating use of the closely related 1/3-comma temperament as proposed by Salinas in *De Musica* (1577).

Previous studies by Levy (1955), Dahlhaus (1963), and Godt (1969) have focused on this work's general background and historical context, issues of solmization, and proper interpretation. However, technological advances and the advent of new analytical methodologies have made it possible to view "Seigneur Dieu" from a fresh perspective. In this paper I will present a recording of "Seigneur Dieu" in 19-tET that was realized on a Kurzweil K2VX synthesizer (there is no evidence that it has ever been performed or recorded). A modified version of set theory is used to examine harmonic materials, in combination with more traditional analyses of contrapuntal and harmonic structure.

As a closed system, 19-tET offers the same advantage as 12-tET in being able to modulate freely to any key without a loss of tuning coherence. Costeley is therefore able to navigate progressions that would otherwise be highly unwieldy in sixteenth-century tuning systems. An advanced form of solmization is necessary to sing the piece, because beyond the usual B-flat and E-flat, flats are found on A, D, G, C, and F, implying hexachords on unusual locations such as C-flat.

A *THESAURUS MUSICARUM LATINARUM* AND *ITALICARUM*

Thomas Mathiesen
Indiana University

Frans Wiering
Utrecht University

Over the past forty years, distribution of the world's literature in electronic databases has grown from isolated projects and experiments to full-scale projects. In music theory and musicology, several substantial projects have developed in the past decade. The oldest and largest of these is the *Thesaurus Musicarum Latinarum* (TML), which began in 1990 and currently offers nearly five million words of text, accompanied by more than 4,500 graphics, ranging from the third-century treatise of Censorinus through the seventeenth-century treatise of Descartes. Its texts and graphics are distributed free of charge on the Internet and at cost on a CD-ROM, and they can be searched and displayed online and on any type of personal computer. The *Thesaurus Musicarum Italicarum* (TMI) complements the TML with twenty-eight Italian treatises, including Zarlino's *Istitution*i, *Dimostrationi*, and *Sopplimenti*; and words by Aaron, Artusi, Del Lago, Galilei, Pontio, Vicentino, and others. Illustrations and transcriptions of music (score and MIDI) have been added to some of the sources. The texts of the TMI, like those of the TML, are distributed on the World Wide Web; Zarlino's treatises, including digital facsimiles of the original sources, are available as well on a CD-ROM.

In this presentation, various operations of the databases such as text searching and display of graphics will be demonstrated. Mark-up schemes and issues of copyright will be discussed, and printed materials pertaining to the databases will be distributed. Following the presentation, the floor will be open for general discussion in which specific matters of interest to the audience might be pursued.

Saturday Mid-day

CREATING AN INTERACTIVE MUSIC LEARNING CENTER: THE HYBRIDIZATION OF A NON-MAJOR THEORY COURSE

Richard Chrisman, Charles Menoche, and Matthew Riedell
Rutgers University

As part of an effort to improve instruction in our music theory curriculum, the Department of Music at Rutgers University has transformed our traditional non-major music theory class into an innovative and exciting hybrid

course. A recent trend in higher education, hybrid courses combine the best features of traditional face-to-face teaching with on-line resources and activities. In order to achieve this transformation, our project has focused on the development of a web-based Interactive Music Learning Center (IMLC), which provides the requisite drill, practice, and feedback for music fundamentals. This website has replaced traditional paper-based assignments in some sections of our non-major theory course. The development, implementation, and assessment of the project has not been without some hurdles and challenges (including a hacker attack at the beginning of our fall semester). In our poster session we will present our findings on three key aspects of the project: 1. The actual IMLC website, 2. A brief implementation and progress report, and 3. An initial analysis of data collected during the 2000-2001 academic year.

Sunday Morning, 11 November

JAZZ
TBA, Chair

DISCONTINUITY IN THE MUSIC OF DJANGO REINHARDT
Ben Givan
Yale University

The improvised music of jazz guitarist Django Reinhardt (1910-53) is notable for the frequent appearance of striking discontinuities. In 1962, critic André Hodier observed that Reinhardt's solo on "Solid Old Man" (1939) contains disjunct musical contrasts that suggest the insertion of accompaniment-like material within the improvised melody. This technique recurs throughout his oeuvre. In addition, the guitarist often suggests obbligato-type effects by alternating between improvised filigree patterns and paraphrases of a theme's written melody.

This paper surveys Reinhardt's various uses of musical discontinuity with reference to transcriptions of recording from the 1930s and 1940s. Performances discussed include "Saint Louis Blues," "Charleston," "The Sheik of Araby," "Japanese Sandman," "H.C.Q. Strut," and "Embraceable You." By differentiating between (1) "foregrounded" improvised melodies; (2) melodic paraphrases; and (3) "background," accompaniment-like figures, a methodological framework is established that may also be adapted to those of Reinhardt's improvisations in which discontinuities are less explicit. The paper concludes by considering some possibilities that this framework may suggest for a phenomenological perspective upon Reinhardt's creative process.

COMPOSITION WITH MAJOR SEVENTH CHORDS: VOICE-
LEADING AND REFERENTIAL IMPLICATIONS IN THE MUSIC OF
JOHN COLTRANE AND SOME ABSTRACT MODELS

Christopher A. Fobes
SUNY–Buffalo

The study explores, from a neo-Riemannian perspective, aspects of voice leading and referential collections among major seventh chords, a chord-type which has received little (if any) attention in the transformational literature. Using examples from compositions such as "Giant Steps" and "Central Park West," the first part of the paper focuses on the voice leading and referential collections among major seventh chords in the chromatic music of John Coltrane. The analyses indicate that the chord relationships in a number of Coltrane's pieces relate strongly to established neo-Riemannian systems. In light of the analytical findings, which demonstrate the behaviors of major seventh chords in two specific (symmetrical) relationships, the second (and final) part of the paper theorizes about voice leading and referential collections with regard to major seventh chords in general. All possible transformations among major seventh chords are evaluated and a system of operators is developed. The participation of the chord-type in parsimonious multiple-set-class cycles is also explored.

MAKING THE CHANGES: COMPLEXITY AND COHERENCE IN
JAZZ HARMONY

Robert Hodson
SUNY–Binghamton

This paper will explore the harmonic field in which simultaneously improvising jazz musicians play, and will propose a generative theory of jazz harmony; that is, a theory that describes the process of harmonic negotiation that takes place between players in a small-group jazz performance. The linguistic concepts of deep, shallow, and surface structures are used in this theory to reconcile the many possible variations or realizations of a specific harmonic progression. The paper will present two analyses in support of this theory. The first analysis will compare three common variants of the twelve-bar blues progression, showing that each of the three progressions can be seen as a different surface manifestation of a common underlying harmonic deep structure. The second analysis will examine a recorded performance by the Thelonious Monk Quartet of Monk's composition "Rhythm-A-Ning." The analysis of "Rhythm-A-Ning" will show that, in a sense, jazz musicians literally "make the changes" in performance; the specific harmonic progressions they choose to play may be flexibly realized, often changing from simple to complex within the course of a single performance.

BIRDS OF IRE? STRUCTURE, TEXTURE, AND INFLUENCE IN THE
MUSIC OF THE MAHAVISHNU ORCHESTRA
John Covach
University of North Carolina–Chapel Hill

In 1973 the Mahavishnu Orchestra's *Birds of Fire* reached #15 on the
Billboard Album Chart, surpassing the #35 showing of Miles Davis' *Bitches
Brew* in 1970. In the late 1960s—a time when the audience for jazz was shrink-
ing—Davis had observed the tremendous popularity that artists such as Sly
and the Family Stone, Cream, and Jimi Hendrix were enjoying with young
audiences. Looking for an electric guitarist to help bring a rock dimension to
his modal jazz, Davis called on British-born John McLaughlin, who ended up
teamed with a band of players who would come to define fusion in the 1970s—
Chick Corea, Tony Williams, Herbie Hancock, and Joe Zawinul. With the
breakthrough of *Bitches Brew*, Davis was able to play to the kinds of large
concert audiences he had set out to reach (see Stump and Nicholson). The
subsequent success of McLaughlin's Mahavishnu Orchestra, then, was merely
an extension of a stylistic shift set in motion by one of jazz's premiere innova-
tors. Despite this, jazz historians are often quick to distance themselves from
fusion, and especially from its most commercially successful representative,
the Mahavishnu Orchestra.

This paper will argue for a reconsideration of McLaughlin's music with
the Mahavishnu Orchestra (he was almost the sole composer for the group) by
demonstrating that it extends not only Davis' blending of jazz with rock, but
also that it takes up and extends a number of compositional, improvisational,
and aesthetic concerns of saxophonist John Coltrane, as well as those of third-
stream jazz. Consideration of "The Dance of Maya" and "A Lotus on Irish
Steams" will address the use interval cycles, textural stratification, improvi-
sation, synthetic and modal scales, and the spiritual impulse for the music.

ROMANTICISMS
Elizabeth Paley, Duke University, Chair

WAYWARD FAITH: DIVERGENCE AND RECONCILIATION OF
HARMONIC CYCLE AND MELODIC SEQUENCE IN SOME
MEASURES FROM THE PRELUDE TO WAGNER'S *PARSIFAL*
Scott Murphy
Eastman School of Music

The well-known "Grail" progression from the prelude to Act I of
Wagner's Parsifal can be understood in neo-Riemannian terms as stepwise
motion along an LR cycle. The soprano and bass melodic patterns run "in

parallel" with the stepwise LR harmonic motions. The statement of the "Faith" phrase in D Major suggests at the outset a similar stepwise LR progression. However, this progression interjects "skipwise" motions, for unlike the horizontal and vertical components of the "Grail" progression, the melodic sequence of the "Faith" phrase and a stepwise LR progression follow divergent trajectories. The "skips" temporarily compensate for this divergence. There is a plural yet limited number of ways in which compensation can be provided. By configuring certain interrelated parameters, each statement of the "Faith" phrase finds its own unique way of reconciling the two divergent trajectories.

These "Faith" phrases en masse, which gradually move sharpward along the LR cycle, serve to counterbalance the suddent flatward PR motions that precede them, forming a large-scale neo-Riemannian path from (A♭+) to (D+) and back, which plays against a tonal reading that views (E♭-) as the apogee of the prelude.

Furthermore, a closer examination of the "Grail" theme reveals that although the soprano and bass melodic motions are in "parallel" with the stepwise LR motion, the alto line, when considered sequentially, is not. Rather, this alto line deviates from the flatward stepwise LR trajectory to the same degree that the melody of the Faith phrase deviates from the sharpward stepwise LR trajectory, bringing the Grail and Faith themes into an even stronger relationship.

SOME VOCAL RESISTANCE TO AN INSTRUMENTAL FORM: WAGNER'S USE OF SENTENCE IN *TRISTAN UND ISOLDE*
Matthew L. Bailey Shea
Yale University

In recent years, Schoenberg's concept of the sentence has received a great deal of attention, most notably with William Caplin's *Classical Form.* As of yet, however, there have been few studies that consider the relationship between sentence and text. This paper addresses the issue with specific emphasis on Wagner's *Tristan und Isolde*. Though sentences are a basic aspect of Wagnerian form (closely related to Lorenzian *Barform),* they rarely occur with the full compliance of the voice. In fact, there are many situations in which a textural dissonance is created when the voice resists the sentential impulse of the orchestra. These situations often occur as the result of an inherent conflict between the metrical pattern of the sentence and the open forms of Wagner's text. Such situations are prefigured in the music of the Classical period but without an explicit textural dissonance. For instance, examples from Mozart and Haydn illustrate the fact that instrumental sentences are often distorted when combined with a given text. In *Tristan*, on the other hand, the instrumental sentence develops independently of the voice, often creating tensions that ultimately reflect the binary oppositions of the drama.

BRAHMS'S *INTERMEZZO* IN A, OP. 118/1: BLOOM'S
STRANGENESS, RIFFATERRE'S UNGRAMMATICALITY, AND
WAGNER'S *TRISTAN*
Michael L. Klein
Temple University

This paper offers an intertextual analysis of Brahms's Intermezzo in A, Op. 118/1, showing how the intertext is signaled, how it complicates structural analysis, and how it enhances a hermeneutic reading. The paper accepts a broad definition of intertextuality encompassing quotation, allusion, and connotation, which receives context from Jean-Jacques Nattiez's semiological tripartition, so that intertextuality may appear on poietic, immanent, and esthesic levels. Studies of intertextuality may focus upon writers (influence), structures, or readers, and as such they range from the narrow confines of source study to the broader aleatoric and ahistoric responses that readers (listeners) may have to a text. The paper also appropriates Harold Bloom's conception of strangeness as a marker of canonical strength and grafts it onto Michel Riffaterre's theory of ungrammaticality as a signal for intertextuality. Riffaterre claims that ungrammaticalities (strangeness) in a text require the reader to turn outside of that text and make intertextual connections that resolve those ungrammaticalities. This search outside of the text is a strategy in marked contrast to one that is common to music analysis, in which problematic passages are related to some motivic feature within the boundaries of the work in question. Using this theory of intertextuality, the paper argues that areas of strangeness (in voice-leading, harmonic language, etc.) in Brahms's Op. 118/1 prompt the listener to form an intertext, including a reference to Wagner's Tristan chord, suggesting a hermeneutic reading for the Intermezzo involving love and longing.

PHRASE RHYTHM, HYPERMETER, AND THE DRAMA IN THREE
SCENES FROM VERDI'S *OTELLO*, ACT I
Giorgio Sanguinetti
University of Calabria

In a standard nineteenth-century opera, as Verdi's early operas, the recitativo or scena sections are in *versi sciolti* (unrhymed verse) and bear no hypermeter and a irregular phrase rhythm. On the other hand, sections related to aria are in *versi lirici* (rhymed verse) and normally exhibit a steady four-bar hypermeter which often coincides with the phrase rhythm. Starting from his middle period, however, Verdi developed a growing interest for irregular phrase structure, and his two last operas exhibit an astoundingly complex interaction of meter, hypermeter and phrase rhythm which often have a close connection with the development of the drama.

This paper examines three scenes from *Otello*, first act: the sea storm scene, the *brindisi*, and the love duet. In each of them the intercourse between phrase rhythm and hypermeter develops differently, and aims at different dramatic purposes. In the storm scene, which is largely based on the interaction between the octatonic and the diatonic systems, the phrase rhythm is in the beginning obscure, but it becomes clearer as the battle evolves toward the victory of the Venetians. In the *brindisi* scene Verdi tells us the story of Iago's triumph through the transformation of a binary hypermeter (which represents Cassio's innocence) into a ternary one, which represents Iago's evil. Finally, in the Love Duet an almost undetectable but changing hypermetrical organization underscores the waves of desire and abandon affecting the characters.

MUSIC AND CONCEPTUAL METAPHOR
Michael Cherlin, University of Minnesota, Chair

PARADOXES OF PITCH SPACE: INFINITE STAIRCASES, FIGURE-GROUND REVERSAL, AND THE MÖBIUS STRIP
Candace Brower
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The pitch space of the *Tonnetz*, investigated by Neo-Riemannian theorists for its mathematical and group-theoretical properties, is investigated here from a metaphorical perspective. The spatial metaphor that underlies the geometry of the *Tonnetz* can be made more explicit by drawing upon the notion that image schemas—patterns abstracted from bodily experience—are unconsciously mapped onto patterns in more abstract domains, imbuing them with metaphorical meaning (Johnson, 1987; Lakoff and Johnson, 1998). This suggests that listeners experience motion through pitch space much as they experience motion through physical space, as following pathways to and away from goals, in and out of containers, and subject to the effects of verticality, gravity, centeredness, and balance. Mappings of image schemas for VERTICALITY, PATHWAY, CYCLE, CONTAINER, and CENTER-PERIPHERY allow us to interpret triads and keys as nested containers that move up and down along pathways circumscribing the *Tonnetz*. The resultant perceptual blend of abstract geometry and image-schematic structure gives rise to paradoxes like those evoked by the artwork of M. C. Escher. Two works, Josquin's "Absalon fili mi" and Brahms's Intermezzo, Opus 119, No. 1, will be analyzed to show how these paradoxes, usually hidden, may be brought to the listener's attention.

A MUSICAL PLAY OR A FEELINGFUL IMMERSION? DUAL MUSICAL EVENT STRUCTURE METAPHORS
Deanna Kemler
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For the young musicians at Curtis Institute of music, the distinction between "music" and "just notes" is very real and important. It not only defines the boundary in listening between engagement and boredom, it also defines the boundary in playing between those musicians who will be able to create a professional life and those who will not. In discussions with some of these musicians, I discovered that the pervasive factor used to distinguish between notes and music is a sense of eventfulness. With "music," something *happens* that does not occur with "just notes." However, descriptions of *what* happens varied widely. For this paper, I analyzed these descriptions in order to make sense of the different kinds of musical events described. In confirmation of George Lakoff's work on metaphorical structuring of events in English, I found two distinct kinds of metaphorical structuring of speech about musical events. In one, the musical event is structured similarly to a play on a stage, while in the other, musical sound is imagined as a flow of substance that moves past listeners. Moving beyond Lakoff's work, I will suggest the possibility that listeners imaginatively blend these two musical event structure metaphors in the process of creating richer musical experiences. Furthermore, I will suggest that by attempting to make sense of musical events, we can come closer to analyzing and understanding "music" and not "just notes."

OXYS, ACUTUS, AND THE PHENOMENOLOGY OF SHARP SOUNDS
Arnie Cox
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The qualitative feature of sharpness has been a part of music conceptualization in the West at least since the Ancient Greeks. There remain, however, some curious points regarding its meaning. Why and how does it make sense to describe sounds as sharp? Why do we also use "sharp" to describe edges and points, pains, cheeses, and words and thinking? And what is the connection between oxys, acutus, sharpness, and musical verticality?

This paper locates the meaning of sharpness along three dimensions: within a three-part experiential scene, within a world of amodal perception where the sharpness of sounds is tied to sharpness in other domains, and within a complex of meaning that connects tension, sharpness, and verticality, both now and in the past. This paper adds to our understanding of how image schemas work, recontextualizes amodal perception, argues that the Greek *oxys* and Latin *acutus* were more strongly tied to verticality than previously thought, and analyzes the meaning of one of our most basic concepts while throwing

light on the connection between the qualitative and quantitative aspects of sharpness and making more explicit the bodily basis of musical meaning.

INTER-DOMAIN CORRESPONDENCE OF METAPHORIC STRUCTURE AS A BASIS FOR MUSICAL MEANING
Gavin P. Chuck
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The recent work of music theorists to adapt concepts from cognitive linguistics can be extended into a cognitive theory of musical meaning, drawing further on interdisciplinary research from other fields concerned with meaning (linguistics, anthropology, and psychology). A primary contribution to the discourse from these fields is the broadened definition of meaning implied by the notion of conceptual metaphor: meaning emerges not merely through a symbolic process, but at the level of coherent structures (so-called experiential gestalts) that bring into relation different kinds of experience. Furthermore, the radical concept of embodied reality finesses the traditional subjective/objective dichotomy that has been problematic for music-theoretic discourse on meaning: the non-arbitrary ways in which our conceptions of reality are constrained invite a systematic exploration. One suggestion of that exploration presented here is that our understanding of musical meaning is structured by shared conceptual metaphors. Such inter-domain correspondence of metaphoric structure facilitates signification by systematically relating musical and other kinds of experience.

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