

# CityMac 2018

City, University of London, 5–7 July 2018

Sponsored by the Society for Music Analysis and Blackwell Wiley

Organiser: Dr Shay Loya

## Programme and Abstracts



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Thursday, 5 July 2018

09.00 – 10.00 Registration (College reception with refreshments in Great Hall, Level 1)

10.00 – 10.30 Welcome (Performance Space); continued by

10.30 – 12.30 Panel: [What is the Future of Music Analysis in Ethnomusicology?](#) Discussant: Bryon Dueck

Chloë Alaghband-Zadeh (Loughborough University), Joe Browning (University of Oxford), Sue Miller (Leeds Beckett University), Laudan Nooshin (City, University of London), Lara Pearson (Max Planck Institute for Empirical Aesthetic)

12.30 – 14.00 Lunch (Great Hall, Level 1)

**14.00 – 15.30 Session 1**

**Session 1a: Analysing Regional Transculturation (PS)**

**Chair: Richard Widdess**

- Luis Gimenez Amoros (University of the Western Cape): [Social mobility and mobilization of Shona music in Southern Rhodesia and Zimbabwe](#)
- Behrang Nikaeen (Independent): [Ashiq Music in Iran and its relationship with Popular Music: A Preliminary Report](#)
- George Pioustin: Constructing the 'Indigenous Music': [An Analysis of the Music of the Syrian Christians of Malabar Post Vernacularization](#)

## Session 1b: Exploring Musical Theories (AG08)

Chair: Kenneth Smith

- Barry Mitchell (Rose Bruford College of Theatre and Performance): [Do the ideas in André Pogoriloffsky's The Music of the Temporalists have any practical application?](#)
- John Muniz (University of Arizona): [‘The ear alone must judge’: Harmonic Meta-Theory in Weber’s Versuch](#)
- Jeff Perry (Louisiana State University): [Considering Bernstein’s Norton Lectures \(1973\)](#)

## Session 1c: Mendelssohn and Schumann (AG09)

Chair: Janet Schmalfeldt

- Hazel Rowland (Durham University): [Romantic Form and the Formal Function of Vocality in Mendelssohn’s Piano Trio in C minor, Op. 66](#)
- Benedict Taylor (University of Edinburgh): [Texture, Form, and Motivic Integration in the Adagio e Lento of Mendelssohn’s Quintet, Op. 87](#)
- Julian Horton (Durham University): [Becoming as Symphonic Process: The Finale of Schumann’s Second Symphony](#)

## Session 1d: Lieder (AG10)

Chair: René Rusch

- David Curran (Royal Holloway): [Music and meaning in a song from Berlioz’s Les Nuits d’Été](#)
- Nicolás Puyané (Maynooth University): [Surface Matters: Liszt’s three versions of ‘Im Rhein im schönen Strome’](#)
- Gretchen Foley (University of Nebraska-Lincoln): [Convergent Drama in George Perle’s setting of Emily Dickinson’s ‘There Came a Wind like a Bugle’](#)

15.30 – 16.00 Break (Great Hall, Level 1)

## 16.00 – 17.30 Session 2

### Session 2a: Opera and Film (Performance Space)

Chair: Kenneth Smith

- Tahirih Motazedian (Vassar College): [Soundtrack of the Crossed Keys: Tonal Symmetry in \*The Grand Budapest Hotel\*](#)
- Inkeri Jaakkola (Sibelius Academy): [Textural interruption as a dramatic device in Paavo Heininen's opera \*Silkkirumpu\*, Op. 45](#)
- Ian Pace (City, University of London): [Britten's \*Peter Grimes\*: the musical representation of child exploitation, domestic violence and the complicity of Ellen Orford](#)

### Session 2b: Schubert (AG08)

Chair: Esther Cavett

- Jonathan Guez (College of Wooster): [Musical Form and Visual Illusion in Two Songs from \*Winterreise\*](#)
- Koichi Kato: [Multi-movement cycle in Schubert's late piano works as an intersection of song cycle](#)
- René Rusch (University of Michigan): [Diatonic Indeterminacy and Double Returns in Three Schubert Passages that Cross an Enharmonic Seam](#)

### Session 2c: Topics (AG09)

Chair: Michael Spitzer

- Shay Loya (City, University of London): [Hybridity of Topics and Allusions in Liszt's \*Csárdás Macabre\*](#)
- James Savage-Hanford (Royal Holloway): [Enchantment and the Ecstatic Quotidian in Enescu's \*Impressions d'enfance\*, Op. 28](#)
- Arianne Quinn (Princeton): ['Experiment': Topical and Cultural Elements in Cole Porter's \*Nymph Errant\*](#)

**18.15 – 19.30 Keynote 1 (PS): Richard Widdess (SOAS):**

[Rāga and Recursion: A Syntactical Approach to Indian Music](#)

Chair: Laudan Nooshin

Friday, 6 July 2018

9.00 – 9.30 Tea and Coffee (Performance Space)

**09.30 – 11.30 Session 3**

**Session 3a: Beethoven Hero and Relic (Performance Space)**

**Chair: Julian Horton**

Sarah Moynihan (Royal Holloway): [Rotational Projections in Beethoven's 'Appassionata' Sonata](#)

- Charles Stratford (Brandeis University): [Unity, Variety, Teleology: Schoenberg's Variations from the Serenade, Op. 24](#)
- Sebastian Wedler (University of Oxford): [Impulsive Agitations and the 'Beethoven Hero' Paradigm: Anton Webern's Piano Quintet \(1907\)](#)

**Session 3b: Analysing Basic Building Blocks (AG08)**

**Chair: Jane Piper Clendinning**

- Yosef Goldenberg (Jerusalem Academy of Music and Dance): [Intriguing Interpretations of Dyads in Tonal Music](#)
- Brett Clement (Ball State University): [Single-Tonic and Single-Scale Systems in Rock Songs](#)
- Anna Kent-Muller (University of Southampton): [A Formula for Music Similarity: Utilising Score-Based Recommendation](#)

### Session 3c: Cross-Cultural Explorations (AG09)

Chair: Chloë Alaghband-Zadeh

- Javier Campos: [Formal and contextual parameters in the conversion of the 'Danza e Contradanza de Darbo' into Celtic music](#)
- Sam Mukherji (University of Michigan): [Bhatkhande, Schenker, Humboldt: An Eternal Rāgamālā](#)

### Session 3d: Issues in contemporary composition (AG10)

Chair: Ian Pace

- Natalie Williams (Australian National University): [Twentieth-Century Counterpoint: defining contemporary interpretations of contrapuntal design](#)
- Vasilis Kallis (University of Nicosia): [Traditional Music as Resource in Andreas Georgiou's Doron Exagnismou](#)
- Owen Burton (University of York): [Accessible Networks: Navigating the Harmonic Spaces of Rautavaara's Eighth Symphony](#)
- Bert Van Herck (New England Conservatory): [Lindberg – Feria](#)

11.30 – 12.00 Break (Great Hall, Level 1)

## 12.00 – 13.30 Session 4

### Session 4a: Schema Theory in New Contexts (PS)

Chair: Shay Loya

- Sammy Gardner (University of North Texas): [Schenkerian Schematizations: A Tale of Two Analytical Lenses](#)
- Mike Lee (Australian National University): [Schema Theory, Large-Scale Form, and Performance Context: Once More on Ambiguity in Haydn's String Quartet Op. 33 No. 1](#)

- Michael Weiss (University of Auckland): [Saying the Same Old Thing Over and Over: Phrase-Level Repetition of Galant Schemata in Early Nineteenth-Century Music](#)

#### **Session 4b: Richard Strauss (AG08)**

**Chair: Christopher Tarrant**

- Kelvin Lee (Durham University): [Form-Functional Regression in Strauss's \*Eine Alpensinfonie\* \(1915\)](#)
- Vadym Rakochi (Kiev Glier Music Institute): [Dramaturgical Functions of Solos in Richard Strauss' \*Tonedichtungs\*](#)
- Emily Tan (University of Oxford): [Richard Strauss's 'Beim Schlafengehen' and the Space-Time Discontinuum](#)

#### **Session 4c: Rhythm (AG09)**

**Chair: Juan Diego Diaz**

- Wai-Ling Cheong (Chinese University of Hong-Kong): [Nietzsche and Ancient Greek Rhythm in \*Tristan\*](#)
- Saeid Kord Mafi (SOAS): [\*Usūl\*: a Canon to Respect or Break? Dichotomy between Rhythm-Making Strategies in Composition and Improvisation in Classical Music of the Arab \*Mashriq\*](#)
- Janice Mahinka (Harford Community College): [\*Salsa dura, Clave, and the Half-Measure Interruption: A Multi-Faceted Analysis of Tommy Olivencia's 'Trucutu'\*](#)

13.30 – 14.30 Lunch (Great Hall, Level 1)

14.30 – 15.30 AGM (Performance Space)

15.30 – 15.45 Short break (Great Hall, Level 1)

## 15.45 – 17.45 Session 5

### Session 5a: Sonata form at the Turn of the Twentieth Century (Performance Space)

Chair: Esther Cavett

- Christopher Tarrant (Anglia Ruskin University): [What is the Form of the Third Movement of Carl Nielsen's First Symphony?](#)
- David Byrne (University of Manitoba): [Delius and Symphonic Form: A Study of his \*Poem of Life and Love\*](#)

### Session 5b: Analytical Approaches to Post-Tonality (AG08)

Chair: Ian Pace

- Miona Dimitrijevic (independent): [Identification of the Grundgestalt in Max Reger's Orchestral Works](#)
- Lewis Coenen-Rowe (King's College London): [A Study of 'Associative' Compositional Approaches in Pelle Gudmundsen-Holmgreen's \*Symphony-Antiphony\*](#)
- George Hagggett (Royal Holloway): [Janus in Wonderland: Pitch-Class spelling and Identity in Unsuk Chin's \*Alice in Wonderland\*](#)
- David Smyth (Louisiana State University): [Stravinsky's \*Rake\* Revisited](#)

### Session 5c, part 1: Combined Methods (AG09)

Chair: Paul Harper-Scott

- Jane Piper Clendinning (Florida State University): ['Despacito' \(2017\) through a Music Analyst's Lens: Close Analysis of a Global Hit](#)
- Yvonne Teo (Durham University): [Towards a Model of Theoretical Hybridisation](#)

### Session 5c, part 2: Neo-Riemannian Analysis (AG09)

- Faez Abarca (University of Arizona): [The Journey of the Pitch: Transformational Experiences in the Music of Gustav Mahler](#)
- Rich Pellegrin (University of Florida): [Modelling Salience and Stability: A New Perspective on Neo-Riemannian Theory](#)

17.45 – 18.15 Break (Great Hall, Level 1)

<p>18.15 – 19.30 <b>Keynote 2 (PS): Janet Schmalfeldt</b> (Tufts University): <a href="#">From Literary Fiction to Music: Schumann and the Unreliable Narrative</a></p>	Chair: Julian Horton
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*Followed by:* Conference Dinner at Jamie's Italian Angel

Saturday, 7 July 2018

9.00 – 9.30 Tea and Coffee (Performance Space)

### 09.30 – 11.30 Session 6

#### Session 6a: Analysing Transcendence, Transcending Analysis (Performance Space)

Chair: Chloë Alaghband-Zadeh

- Scott Gleason (Columbia University): [Three Analyses after Theory: Listening to Music by Tsuda, Yom, and Onishi](#)
- Dia Barghouti (Goldsmiths, University of London): [Journeys of Ascent: Performances of the Sufi \*Mi'rāj\* in \*Issāwiya\* Rituals](#)
- Rebecca Day (Royal Holloway): [An 'Excursion into a Different World': Mahler's Slow Movements and the Generic Codes of the Adagio](#)

## Session 6b: Theory and Analysis in Historical Musicology (AG08)

Chair: Julian Horton

- Anne Ewing (Music and Performing Arts University of Vienna): [Arguing Experimental Creativity: Beethoven's "Bagatelles" Revisited](#)
- Philipp Teriete (University of Music Freiburg): [A Technical Basis for a Pan-American Style: Gottschalk's Musical Education in Paris](#)
- Karina Zybina (University Mozarteum and University Paris Lodron Salzburg): [Mozart's 'Confutatis' as a Perpetual 'Work in Progress: An Analytical Approach to its Reception and Perception History](#)

## Session 6c: Early Twentieth-Century Music (AG09)

Chair: Paul Harper-Scott

- Gregory Marion (University of Saskatchewan): [\(Re\)markable Connections in Debussy's Orchestral and Chamber Works](#)
- Anna Stephan-Robinson (West Liberty University): [The Chromatic Wedge as Formal Marker in Marion Bauer's Duo for Oboe and Clarinet, Op. 25](#)

## Session 6d: Baroque Mysteries (AG10)

Chair: Shay Loya

- Julian Habryka: [Aspects of Chromatic Voice-Leading in the \*cantiones sacrae\* of Heinrich Schütz](#)
- Malcolm Sailor (McGill): [Harmonic Rotations in Benedetto Marcello's Sonata in A Minor, s. 740](#)

11.00 – 11.30 Break (Great Hall, Level 1)

11.30 – 13.30 AAWM Panel:

**Analytical Perspectives on World Musics** (Performance Space)

Chairs: Lawrence Shuster and Daniel Goldberg

- Juan Diego Diaz (University of California, Davis): [How Complex Can the West African Standard Pattern Be? Analytical and Empirical Approaches](#)
- Daniel Goldberg (University of Connecticut): [Metric Flexibility in Southeast European Folk Dance](#)
- Jay Rahn (York University): [Analyzing Melodies from a Vantage Point of Helical Rhythm](#)
- Lawrence Shuster (SUNY Purchase): [Mapping Timbral Spaces: A New Approach to Spectral Morphology](#)
- Leslie Tilley (Massachusetts Institute of Technology): [Unity in Diversity: A Broad Analytical Approach to Improvisation Across the Globe](#)

13.00 – 14.00 Lunch (Great Hall, Level 1)

14.00 – 15.00: **Roundtable:** [Analytical Depth and Diversity](#) Chair: Shay Loya

Janet Schmalfeldt, Richard Widdess, Jane Piper Clendinning, Chloë Alaghband-Zadeh

## *Abstracts* in chronological order

Panel: What is the Future of Music Analysis in Ethnomusicology?

Chloë Alaghband-Zadeh (Loughborough University), Joe Browning (University of Oxford), Sue Miller (Leeds Beckett University), Laudan Nooshin (City, University of London), Lara Pearson (Max Planck Institute for Empirical Aesthetic), Bryron Dueck (Open University, discussant)

In the twelve years since the publication of Michael Tenzer's edited collection, *Analytical Studies in World Music* (2006), the field of world music analysis has been gathering momentum. This has developed through the creation of a biennial conference (including a conference held jointly with the British Forum for Ethnomusicology in 2014), the establishment of the new peer-reviewed journal *Analytical Approaches to World Music* (now in its fifth volume), and the emergence of a range of new analytical work on world music. The growth in this area has been fuelled by interest from (largely US-based) music theorists, music analysts and scholars working at the intersections with the hard sciences (including those interested in music cognition and perception, as well as a variety of computational and statistical approaches to analysis). On the other hand, world music analysis has received a much less enthusiastic reception in ethnomusicology, where it remains firmly at the margins of the discipline. As a result, most social research on music now relies on ethnography alone, while the sounds of the music recede into the background. This roundtable asks what the future is for music analysis in ethnomusicology. Taking on board the now well-rehearsed criticisms of analysis in the discipline, participants consider possible ways in which close engagement with musical sound can be of value to ethnomusicological research. In doing so, they suggest a range of productive future directions for the discipline. To promote discussion and interdisciplinary exchange, this panel will take the form of a roundtable. Each of the panellists will present a short position paper; this will be followed by discussion with the audience.

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Session 1a: Analysing Regional Transculturation (PS)

**Chair: Richard Widdess**

Luis Gimenez Amoros (University of the Western Cape):

*Social mobility and mobilization of Shona music in Southern Rhodesia and Zimbabwe*

This paper reveals the mobility of the mbira harmonic and melodic system in a wider geographical space than the Shona identity through the analysis of mbira music in southern Africa. As a result, this paper reveals the harmonic and melodic similarities of many mbira songs from five southern African countries: South Africa, Malawi, Zimbabwe, Zambia and Mozambique. Furthermore, this paper aims to show evidence of how the mbira musical culture circulates beyond the notions of nationhood in southern Africa. In order to demonstrate the social mobility of the Shona mbira beyond Zimbabwe. I argue that the mbira studies can be examined without ethnic demarcations but through musical and cultural approaches that demonstrate cultural mobility in southern Africa.

This paper is based on the digital return and revitalization of the mbira sound archive from the International Library of African Music (ILAM) to the mentioned countries from southern Africa and it is also based on the forthcoming publications by the author: 'Tracing the mbira sound archive' (Routledge), 'Performing Zimbabwe: A transdisciplinary study' (UKZN Press) and the documentary 'Edgar Bera: The revitalization of Zimbabwean mbiras'. During the presentation, the author will play some of the mbiras cited.

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Behrang Nikaeen (Independent):

*Ashiq Music in Iran and its relationship with Popular Music: A Preliminary Report*

The *ashiq* tradition is a type of folk musico-poetic genre widespread among the Azeri people of Iran. This genre coexists alongside popular music genres in its main performance context, the wedding festivities of Azeri communities. These two musical spheres are cultivated side by side and each one has its specific usages and functions in traditional weddings. This paper, as a preliminary report and the first step of a bigger project, is based on fieldwork in one of the predominantly Azeri-speaking regions of Iran – Zanzan, investigating the mutual relations between *ashiq* music and popular music and the ways they affect one another in the context of traditional wedding ceremonies. These interactions are important considering the ways that popular music has been shown to both transform and re-contextualize Persian classical music as well as the other regional folk musics. Thus, the relationship between *ashiq* music and popular music sheds light on the future of the *ashiq* tradition: How do folk musics/cultures get along with popular musics/cultures? My preliminary analysis of the musical fusions that result from these cultural interactions reveals that, although popular songs have been brought into the *ashiqs* repertoire, the salient musical elements of *ashiq* music (rhythms and meters, intervals, modal system, formal characteristics) have remained unaffected by popular music. Is this resilience the key to what I have so far observed to be a mutually empowering and harmonious relationship between the two genres?

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George Pioustin:

*Constructing the 'Indigenous Music': An Analysis of the Music of the Syrian Christians of Malabar Post Vernacularization*

The Syrian Christians are an indigenous community of Christians in the Indian state of Kerala (Malabar Coast) who believe that their church originated with the apostolic work of St. Thomas in India in the first century C.E. The various, often conflicting origin stories of this community credits the early generations to be either native Hindus, Jewish refugees or the migrant Christian merchants from the Middle East who crossed the ocean. The Portuguese Colonialism attempted to Latinize the native Christians and made significant changes in the religious and social life of the Malabar Christians. The resistance from within sections of the natives resulted in divisions within the church and further splits continued with the intervention of the British rule. Indian Nationalism and freedom struggle coincided with the Vatican Council, both of which urged for decolonization of the natives. This resulted in the vernacularization of the liturgical music in the 60s, and the traditional Syriac chants were abandoned.

The vernacularization project adopted various musical traditions ranging from Carnatic music to popular film music into the liturgy at various points. This paper would trace the social history of the Syrian Christians of Malabar as reflected through their music by analysing the various courses that the music of this community underwent. The analysis of the newly 'indigenised' music will show how the various Syrian Christian sects remembers or erase memories of migrations that happened across the ocean, and the interactions they had with other religions. What does this new music system tells us about the community's aspirations? How are Carnatic Ragas infused with western classical music and popular film music to form a new genre of 'Christian devotional songs'? To what extent is this new music style reminiscent of the old Syriac chants?

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Session 1b: Exploring Musical Theories (AG08)

**Chair: Kenneth Smith**

Barry Mitchell (Rose Bruford College of Theatre and Performance):

*Do the ideas in André Pogoriloffsky's *The Music of the Temporalists* have any practical application?*

*The Music of the Temporalists* (2011) by Andre Pogoriloffsky (the pen name of Romanian musicologist Andrei Covaciu-Pogorilowski, b. 1968) is a fantastical tale where the hero visits a parallel world inhabited by people who cultivate music within a unique paradigm: music as art of time, not as an art of sounds. In this imaginary world the most important factor in the creation of music is how long sounds last. Once in this world, the hero settles down to study temporalist music in detail, resulting in a fairly complete exposition of temporalist theoretical concepts as well as an outline of temporalist music's history and competing schools. While the general tone of the book is rather whimsical and is akin to works like *Gulliver's Travels* or *Alice in Wonderland* (probably more the latter), the music theories put forward are detailed and often quite obscure. Some of the chapter titles give a flavour of the contents: The IOI 150ms temporal mode; The temporalist music semiography; The illusory life of accents; The compound temporal mode IOI 450ms; *Crepitus acciaccaturas* (or crushing notes); A (very) approximate history of temporalist music. The ideas in *The Music of the Temporalists* are intentionally whimsical and fantastic, to the extent that they might seem to have no practical application in the real world. This paper argues that the ideas of André Pogoriloffsky can have a practical application. Using the idea of translation the paper demonstrates how we could indeed compose a piece based on temporalist ideas.

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John Muniz (University of Arizona):

*'The ear alone must judge': Harmonic Meta-Theory in Weber's Versuch*

Gottfried Weber makes ambiguous and apparently contradictory claims about the nature of chords and keys in his *Versuch einer geordneten Theorie der Tonsetzkunst* (1817–21). This paper asks whether any consistent and defensible meta-theoretical framework underlies his statements. Specifically, what criteria determine the identity of a chord (e.g. as tonic), or the key of a given composition? Without the answers, we cannot know what “chord” and “key” really meant to Weber—a serious hindrance to understanding his theory.

I attempt to remedy this situation through a close reading of ambiguous passages. Weber might hold either of two general views of harmonic structure, described in DeBellis 1995. According to *dispositionalism*, a chord is a tonic because it creates tonic-ish sensations. In contrast, *causalism* entails that chord identity is independent of perception. There is evidence for versions of each view within Weber's text.

Ultimately, I argue that Weber's ideas are best harmonized in a nuanced version of causalism in which: 1) Most chords have fixed meanings in context; 2) The listener knows all conditional harmonic truths at a given time (“if w happens, the chord is an x; but if y happens, the chord is a z”). This places Weber in dialogue not only with Kantian idealism but also with contemporaneous theological views that characterize God's knowledge similarly to the listener's. Moreover, it suggests a middle ground between some current theorists' focus on musical structure and others' emphasis on phenomenology.

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Jeff Perry (Louisiana State University):

*Considering Bernstein's Norton Lectures (1973)*

Leonard Bernstein (1918-1990) delivered the Charles Eliot Norton Lectures at Harvard University in 1973. They represent a credo by one of 20th century America's most influential public intellectuals and musicians. This paper explores the lectures' assertions and framing in the context of subsequent developments in music and linguistic theory, public discourse about the arts, and public reception of Bernstein's own work. He makes two key assertions:

- Explanations of music can proceed by analogy with explanations of language. Following Chomsky, Bernstein divides music into phonological, syntactic, and semantic aspects.
- Music, unlike language, possesses a "substantive universal" in the form of the harmonic series, thus privileging consonance, and by extension tonality, even in musical styles that seemingly reject both. He thus posits a monogenetic origin for music.

These assertions bear reassessment in light of the subsequent half-century. Since Bernstein's lectures deserve examination primarily as an artistic, rather than a scientific statement, I assess them in light of subsequent work on style, metaphor, music cognition, and musical narrative by Lerdahl/Jackendoff 1983, Zbikowski 1999, Hatten 1993, Almén 2008, and others. Given the subsequent work in the fields Bernstein touches on, his lectures no longer present modernity, but rather a given period that resonates strangely with our own—in the midst of seemingly endless wars, cold and hot, with social consensus fragmenting and technology presenting both hope and menace, this indispensable musician of the 20th century sought to make sense of his age and its art. What does he say to us?

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Session 1c: Mendelssohn (AG09)

**Chair: Janet Schmalfeldt**

Hazel Rowland (Durham University):

*Romantic Form and the Formal Function of Vocality in Mendelssohn's Piano Trio in C minor, Op. 66*

The chorales in Mendelssohn's instrumental works have often been analysed in isolation, without consideration of how this sacred topic can also assume a formal function. Drawing on William Caplin's theory of formal functions (1998 and 2013) and its Romantic extensions in Schmalfeldt (2011), Horton and Wingfield (2012), and Vande Moortele (2017), this paper examines the finale of Mendelssohn's Piano Trio in C minor, Op. 66 as a case study of vocality's formal function, noting especially Caplin's contention 'that formal functionality and expressive topicality tend to enter into informal, ad hoc relationships' (2005, p. 124).

In the finale of Op. 66, a chorale appears in the development and coda. It is essentially an outgrowth of the subordinate theme, meaning it participates in the main sonata narrative. The chorale's 'instrumentalisation' and 'secularisation' moreover indicates its full integration into the genre's secular, instrumental realm. Rather than viewing Mendelssohn's instrumental chorales as isolated sacred topics, this paper argues that they are fundamental to his instrumental forms, revealing a complex engagement between vocal and instrumental styles. Op. 66's finale consequently provides an invaluable perspective on the critical question of how the dialectic of music and words is negotiated in the composition of Romantic sonata forms.

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Benedict Taylor (University of Edinburgh):

*Texture, Form, and Motivic Integration in the Adagio e Lento of Mendelssohn's Quintet, Op. 87*

The third movement of Mendelssohn's B-flat Quintet, Op. 87 (1845), is conspicuous for the importance attached to parameters such as texture, timbre and instrumentation, alongside its markedly rotational structure. Such compositional features have often been viewed as characteristic of this composer's later chamber music, which in Friedhelm Krummacher's view (1978, 1984) largely renounces the 'organic mediation' between themes that informs the aesthetic of Mendelssohn's 'middle-period' works, in favour of abrupt juxtaposition and discontinuity.

This paper investigates the intersection between such textural variation and the rotational or strophic design of this movement, against the backdrop of a purported 'late style'. A highly expressive trajectory is articulated in Mendelssohn's *Adagio e Lento* by the threefold alternation between primary and secondary themes, reaching a climax in the movement's coda in which the major-key secondary theme ultimately achieves transcendence over the sombre minor mood of the opening. Yet while the climactic effect of the coda is partly a matter of textural presentation, it has been arrived at as the culmination of a number of harmonic and motivic processes across the course of the movement, and indeed reworks a salient passage in the preceding *Andante scherzando*. I will argue that there are some good musical reasons for viewing the *Adagio* of Op. 87 as part of a new stylistic departure, one that may be interpreted in part through the notion of 'late style', but the view that Mendelssohn's later music departs completely from the integrative principles of his previous works is nevertheless open to question.

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Julian Horton (Durham University):

*Becoming as Symphonic Process: The Finale of Schumann's Second Symphony*

Janet Schmalfeldt's theorisation of 'becoming' (2011) has revitalised analytical engagement with early nineteenth-century instrumental music and lent fresh impetus to the project of establishing a Romantic *Formenlehre*. As Steven Vande Moortele has noted, however (2017), Schmalfeldt's predominant focus on solo and chamber music begs the question of how her approach transfers to the public genres of symphony, overture and concerto.

This paper examines the Finale of Schumann's Second Symphony as a case study in becoming's symphonic deployment. Elaborating John Daverio's perception of an overarching 'transformational process' in this movement (1997), I identify a large-scale application of becoming, in which an initially posited sonata-rondo transforms into a chorale prelude, facilitated by the collapse of the sonata's development, the core of which dissipates into silence over the tonic minor, and by a subsequent process of negotiation, during which chorale and retransition jostle for formal primacy. The sonata's provisionality is anticipated by the exposition's syntax, especially the main theme's front-loaded dominant tonicisation, the subordinate theme's orientation towards V/V, and the absence of a clear V:EEC. These formal concerns relate tangibly to parallel issues of narrativity (Newcomb 1984), intertextuality (Seaton 2008) and Romantic meaning (Daverio 1997).

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Session 1d: Lieder (AG10)

**Chair: René Rusch**

David Curran (Royal Holloway):

*Music and meaning in a song from Berlioz's Les Nuits d'Été*

Despite its status as one of the earliest orchestrated song cycles, Berlioz's *Les Nuits d'Été* has received relatively little analytical attention. Julian Rushton has argued for its cyclical nature in a brief essay in *Berlioz Studies*, while, for Charles Rosen, the cycle exemplifies Berlioz's unconventional attitude towards harmonic progression. If, as Stephen Rodgers argues, however, song forms are the basis of Berlioz's compositional craft then it stands to reason that understanding the composer's songs might provide a key to understanding the more difficult features of his large-scale works. Furthermore, the settings of *Les Nuits d'Été* represent some of Berlioz's finest songs and can be profitably read, against the backdrop of the French *romance* and *mélodie* as an effort to create a French art song on a par with the German Lied. This paper will focus on just one of the songs: the setting of Théophile Gautier's 'Le Spectre de la Rose', and will look at questions of form, the relationship of text to music, and Berlioz's unique sense of harmony and tonal organisation. Some of the harmonic unconventionalities identified by Rosen will be shown to operate as part of large-scale relationships that stretch across the entire song, challenging notions of Berlioz's music as lacking internal logic. Some remarks on possible implications for interpretation will also be offered.

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Nicolás Puyané (Maynooth University):

*Surface Matters: Liszt's three versions of 'Im Rhein im schönen Strome'*

During his time in Weimar as Kapellmeister (1848-1861) Liszt began the process of revising some of his major works, (including his songs) from the previous 15 years into their now more familiar forms. Liszt set 64 German texts to music for solo voice and piano. Of those 64, 25 exist in at least two separate published versions. 'Im Rhein im schönen Strome' displays an almost unique variety of textual fluidity amongst his Lieder, or indeed his wider compositional output. Not only does the song exist in a heavily revised second version dating from 1856, but the first version (1843) was published with an extended ossia in the piano part which runs for the entire duration of the song. This more elaborate piano part in essence creates a 'parallel' version, that is radically different from the 'main' first version.

This paper examines all three versions of 'Im Rhein im schönen Strome', exploring the role that Liszt's use of non-chord tones and piano texture play in shaping the character of each version. This is examined from a 'sonoristic' perspective, where an emphasis is placed on the work in its sounding form (Granat, 'Rediscovering "sonoristics"', 2009). When considered from this point of view, non-chords tones and changes in texture, features often considered subsidiary, are shown to be of vital importance. The rationale behind these revisions both in terms of performance implications and their relationship to the poem will be considered along with Liszt's non-traditional attitude to the musical work and the *Werktreue* ideal.

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Gretchen Foley (University of Nebraska-Lincoln):

*Convergent Drama in George Perle's setting of Emily Dickinson's 'There Came a Wind like a Bugle'*

Emily Dickinson (1830–1886) is widely considered to be one of America's finest poets. Her 1700-plus poems deal primarily with themes of nature, life and death, immediacy and permanency. Numerous composers have set Dickinson's poetry in vocal and choral music. This paper will focus on the setting of the poem "There Came a Wind Like a Bugle" for soprano and piano by the American composer George Perle (1915–2009). In the poem, Dickinson describes in breathless tones the onslaught of a ferocious storm that leaves utter devastation in its wake. The poem comprises one long stanza of seventeen lines. Dickinson uses a variety of poetic devices to create a sense of urgency and chaos against a background ambiance of timelessness, through her choice of form, meter, and imagery, and her iconic usage of dashes, enjambment, parataxis, and personification. Perle is sensitive to the unfolding drama in the vocal line's setting, via its rhythmic pacing, durations, jagged melodic contours, and text painting. Conversely, the piano part is systematic and highly structured. Many of its significant organizational aspects are only visible through the lens of Perle's compositional theory of twelve-tone tonality. Specifically, Perle incorporates inversionally related interval cycles in various combinations to yield cyclic sets and symmetrical arrays. These elements in turn generate manifold pre-compositional materials. Consequently, a Perlean musical analysis of the song coupled with a poetic analysis will reveal features of confluence and disjunction throughout this piece, guiding the listener through the maelstrom to calm acceptance.

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Session 2a: Opera and Film (Performance Space)

**Chair: Kenneth Smith**

Tahirih Motazedian (Vassar College):

*Soundtrack of the Crossed Keys: Tonal Symmetry in The Grand Budapest Hotel*

Scholars have discussed the exquisite symmetry of Wes Anderson's cinematography, but no mention has been made about the symmetry of his *musical* mise-en-scène. *The Grand Budapest Hotel* (2014) epitomizes Anderson's characteristic visual symmetry and extends it to the sonic level as well, in an ingenious reflection of the narrative.

The narrative structure of this film consists of three time periods nested within one another: it begins in 1985, flashes back to 1968, then to 1932, and ends by traversing this temporal progression in reverse. The symmetrical unfolding of these time periods is *visually* represented by distinct screen aspect ratios and *sonically* represented by distinct keys. These five keys account for all of the musical cues in this film's sound track. The keys enter and exit the sound track palindromically, creating a chiasmus in which F Major occurs at the nexus, and their tonics outline the first five scale-degrees of F Major. This is the key associatively paired with The Society of the Crossed Keys, the secret brotherhood of concierges who keep the Grand Budapest Hotel functioning. Both the narrative and the sound track build up to the climactic apex of F Major (during which the magic of The Society is revealed), and then ramp symmetrically back down after attaining it. Thus the key of the Crossed Keys stands at the center of its own cross of keys (in a delicious pun), and the entire film forms a mirror image of itself.

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Inkeri Jaakkola (Sibelius Academy):

*Textural interruption as a dramatic device in Paavo Heininen's opera Silkkirumpu, Op. 45*

My presentation deals with musical interruption as a drama device in Paavo Heininen's opera *Silkkirumpu*. By interruption I refer to sudden moments of change, wherein one of the juxtaposed musical materials cuts off the musical flow and replaces the other. The musical interruptions, by disrupting and reorganizing the temporality of the narrative, highlight the central themes of the drama.

In my first analytical example the frequent musical interruptions and the alternation of the contrasting musical materials form a musical montage; a temporal narrative strategy, related to cinematic means of composing a filmic collage (Almén & Hatten 2013). The musical montage in *Silkkirumpu* forms a sonic metaphor of the character's fuzzy consciousness and her constant auditory illusions.

In my second example, one of the juxtaposed orchestral materials creates an associative link between the opening and final scenes of the opera, thus suggesting an alternative outcome of the drama. My reading of the example is based on vision of narrative as a network of alternative paths of plot (Bremond 1980).

The theoretical framework of my presentation consists of various approaches to musical narrative (Almén & Hatten 2013). My narrative reading of the musical interruptions in *Silkkirumpu* is based on parallel observation of the text and the music, as well as their interaction, both on a local level and from the perspective of the overall drama content. The segmentation of musical form follows the approaches of Hanninen (2012) and Howland (2015).

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Ian Pace (City, University of London):

*Britten's Peter Grimes: the musical representation of child exploitation, domestic violence and the complicity of Ellen Orford*

The majority of interpretations of Benjamin Britten's opera *Peter Grimes* portray an archetypal social outsider, persecuted by an waspish and ultimately vigilante village community. Only schoolmistress Ellen Orford and sailor Balstrode stand outside from the bigotry of the crowd as a whole. Musical analyses of the work have examined in detail the portrayal of Grimes and Orford in particular, their representation considerably more emotionally complex than the mostly stereotypical portrayals of other characters.

In this paper, however, on the basis of the *music* (not just the libretto), I argue that Grimes is a hyper-individualistic capitalist who, notwithstanding his mystificatory rhetoric ('Now the Great Bear and Plieades'), exploits child labour to minimize costs, maximise profits and win increased bourgeois respectability ('They listen to money'). This aspiration is shared by his collaborator Ellen Orford, who is at the centre of the 'church scene' at the beginning of Act 2. The aria 'Child, you're not too young to know' comes after Orford's discovery of a bruise on the boy's neck, though she deflects this to focus upon individual romantic sorrow. I interpret the harmonic progress of the scene and the aria, in which Ellen attempts to maintain her own tonality against the inexorable plagal pull of the instruments (which also responds to the congregational singing), in terms of psychological deferral but also apprehension of death. The character development entailed is then played out musically through the long pedal point towards the end of the scene, by which point Grimes' violence towards Orford becomes inevitable.

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Session 2b: Schubert (AG08)

**Chair: Esther Cavett**

Jonathan Guez (College of Wooster):

*Musical Form and Visual Illusion in Two Songs from Winterreise*

In the postscript to *The Name of the Rose*, Umberto Eco (1994) described the effects that accelerations and decelerations can have on a novel's drama. By disrupting the work's deep-level periodicity, such speed-changes mark 'turning points' and 'surprise developments'. This paper brings Eco's insight about the dramatic function of rhythmic irregularities into the realm of music, where they play a similar role. In it, I analyze two *Winterreise* Lieder whose recapitulations are abbreviated: 'Täuschung' and 'Die Nebensonnen'. These recapitulatory accelerations, I argue, project the visual illusions alluded to in the song's titles, sense deceptions that confront the protagonist as he traverses his glaucous landscape. (For the score-as-landscape metaphor, see Adorno 1928, Perrey 2005, and Burnham 2005.)

Müller's poem 'Täuschung' ('Deception') features no stanzaic divisions of any kind (Youens 1991), yet Schubert casts it in an ABA' structure with truncated reprise. In my reading, the reprise's abrupt deviation from the original A section's plan, and the hypermetric irregularity that this creates, 'enact', in music, the swerve performed on the word 'Täuschung' by the winter-wanderer as he stumbles after the song's titular ghost-light (cf. Suurpää 2014). In the A section of Schubert's 'Die Nebensonnen', phantom suns cast two different harmonic shadows on the wanderer's strophic song (A major and F-Sharp minor). A rhythmic acceleration in A' brings these shadows into closer connection with one another, in this way also 'enacting' or 'performing' the setting of the sun on the winter-wanderer (cf. Feil 2003).

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Koichi Kato:

*Multi-movement cycle in Schubert's late piano works as an intersection of song cycle*

The aspect of cyclicity has been cultivated in Schubert's use of sonata form. Suzannah Clark has associated the nature of Schubert's cyclicity with memory and lyricism, while Brendel showed Schubert's late piano sonatas (D. 958–960) have a cyclical construction like a song cycle. In fact, Youens (1987) identified what she calls “journey” motive as the principal kernel to interlink the songs in *Winterreise* and demonstrated the reminiscence of the journey motive in the first piece of Impromptu D. 899. From my viewpoint, the motive seems to permeate all the four pieces of D. 899, suggesting the work could be viewed as being structurally analogous to the song cycle, and may also be resonated in Sonata D. 960 in a cyclic manner. Indeed, the fact that Schubert reused his own song melody in some of his instrumental works can suggest that song cycle and sonata can intersect, contributing to the development of sonata in the early nineteenth century. Moreover, its underlying concept can be traced to Adorno, who viewed Schubert's idiosyncratic structure as a type of cyclic construction (“circular wandering”) that runs counter to the organic, linear development of the Beethovenian prototype. Thus, this illustrates some fundamental concept of music theory, linear versus cycle, and appears analogous to ‘rotational form’ and ‘teleological genesis’ in Hepokoski's sonata deformation. This paper examines the idea of the multi-movement cycle in Schubert's late piano works as an intersection of song cycle by adapting Hepokoski's ‘rotational form’, exploring the idea of linear versus cycle.

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René Rusch (University of Michigan):

*Diatonic Indeterminacy and Double Returns in Three Schubert Passages that Cross an Enharmonic Seam*

This paper explores how form and cadential closure can affect our perception of musical passages that cross an enharmonic seam, particularly in cases where the relationships between harmonies or tonal regions can be construed as diatonically indeterminate. Using Tovey's (1928) discussion of Schubert's Piano Sonata in G major, D894, as a point of departure, I consider two related passages from the Piano Sonata in B-flat major, D960, i (mm. 1–80 and 216–258), both of which feature the same enharmonic juncture. For each passage, I compare a diatonic hearing to a neo-Riemannian one, using Caplin's theory of formal functions (1998) and cadential closure (2004, 2018) as a heuristic guide. I suggest that a diatonic and neo-Riemannian hearing can converge in the second passage from D960, because the double return of the reprise and home key within the main theme's apparent ternary design confirms the global tonic, B-flat major, regardless of the enharmonic shift. With respect to the first passage from D960, I propose that the two hearings of the tonal regions may diverge; closure in both F-sharp minor and A major can encourage us to regard the exposition's final region, F major, as diatonically remote from the global tonic. Repeating the exposition not only restores the link between these two regions, but also invites us to reconfigure the tonal relationships perceived in our initial hearing. My paper concludes by contemplating the value of diatonic indeterminacy and by considering how the two hearings of the first passage can be complementary.

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Session 2c: Topics (AG09)

**Chair: Michael Spitzer**

Shay Loya (City, University of London):

*Hybridity of Topics and Allusions in Liszt's Csárdás Macabre*

Renowned for its prophetic modernism and iconic parallel fifths, Liszt's *Csárdás macabre* (1881–82) has largely remained an unanalysed musical curiosity, with few exceptions (Baker, 2005, and Loya 2006 and 2011). As a response to Saint-Saëns' more famous *Danse macabre* (1874), this work surpasses the latter in its extreme aesthetic of balletic diablerie and the mixing of high and low culture, most notably Gypsy-band harmonic practices and modernist sonorities, csárdás and sonata form.

This paper, however, will specifically focus on the hybridity of Liszt's topics and allusions. The aforementioned parallel fifths are a good point of entry into this discussion: is their grainy sound a cipher for a tombstone (Albright, 2000), a distorted imitation of Gregorian chant, or a sarcastic parody of a Gypsy-band bass? Do they simply mock music academicism, as Liszt's pupil János Véghe believed (1929)? Do they allude to slow sonata introductions or a slow csárdás section, more specifically to the opening of the *Danse macabre*, or perhaps all of the above? But if all meanings are possible, in what sense do, or can, they coexist for listeners? A further consideration of topics in relation to form will reveal this combative dance to be haunted by an unlikely pair of ghosts, Beethoven's Fifth Symphony and the nationalistic *Rákóczi-Marsch*. The broader allusion to the usual Romantic narrative of struggle-to-redemption sets up this very narrative to fail, more in the manner of a wry, rude joke than a tragedy.

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James Savage-Hanford (Royal Holloway):

*Enchantment and the Ecstatic Quotidian in Enescu's Impressions d'enfance, Op. 28*

Among the experiential modes associated with theorisations of enchantment is the fleeting sense of delight or wonder that is typified by a childlike fascination with the world. This is the predominant mode through which Enescu constructs his *Impressions d'enfance* – a suite for violin and piano in which the composer reimagines aspects of his childhood in rural Moldavia through a continuous series of motivically linked yet affectively contrasting vignettes: the local fiddler; a babbling brook; a lullaby; a storm in the night; and other similar recollections.

In my paper, I offer thoughts on how technical aspects of Enescu's compositional language (melodic repetition; somatic qualities of certain gestures; and the material quality of various timbres and sound effects) articulate the sonic space evoked by a childlike way of experiencing and dreaming the world. I also examine how Enescu uses sonorous repetition to construct, or 'sing' (from the French, *chanter*) an en-charmed dwelling-place, as well as how broader conceptions of belonging or un-belonging in the natural world might further constitute a mode of enchantment that is marked by an experiential simultaneity of the familiar and the alien. A consideration of the unfamiliar in the everyday leads to an examination of the 'ecstatic quotidian', and I conclude by exploring the technical means by which Enescu constructs a dwelling of ecstatic plenitude in the suite's concluding 'Sunrise' scene.

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Arienne Quinn (Princeton): 'Experiment':

*Topical and Cultural Elements in Cole Porter's Nymph Errant*

Scholars in recent decades have explored the use of topics in art music; however, a sufficient framework for the analysis of topics in musical theater has yet to be developed. Raymond Monelle argued that the primary concern of the topic theorist is to give a global account of each topic and connect this to the surrounding cultural and societal influences (Monelle 2006). I suggest that topic theory may provide a useful lens through which to understand the musical and cultural exchanges, which are particularly complex in transnational musical theater works.

Cole Porter's *Nymph Errant* (1933) is one of only two works that he wrote specifically for the London stage. One of the key features of this work is the inclusion of musical topics or clichés that signal specific places, characters or themes. Building on previous analyses of topics in opera by scholars such as Wye Allanbrook and Frits Noske, I consider topics in *Nymph Errant* as associative musical moments. I identify four general categories of topics including dance styles, specific instruments or rhythmic patterns that indicate class structures, and identity that draw on popular musical styles of the era. I turn to specific topics in *Nymph Errant*, including a Middle Eastern topic, an English waltz that signals Empire, a "Tarantella" and an Argentinian tango. I demonstrate that Porter employed topics suggesting British musical styles and cultural clichés, and examine the ways topical analysis can bridge the divide between cultural context and abstract representations of styles, form, and genre.

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Richard Widdess (SOAS), Keynote:

*Rāga and Recursion: A Syntactical Approach to Indian Music*

**Chair: Laudan Nooshin**

Is music like language? The question has been asked many times, by ethnomusicologists among others, but the answer remains elusive: it is still a “mysterious relationship” (Arbib 2013). Recent studies in linguistics, cognition, archaeology and neuroscience suggest many areas of overlap between these modes of communication, but the majority take Western tonal genres as the sole representatives of “music”. This is clearly not a sufficient basis on which to generalise about music and language.

Recursive syntax has been identified as a feature common to most human languages, and has also been demonstrated in Western tonal music. Yet we do not know whether it occurs in all music, or indeed any music outside Western tonality. I will consider evidence for recursion in Indian classical music, with reference to history and theory as well as contemporary practice. I will relate the phenomenon to the “language-like” characteristics of this music (Powers 1981), to cross-domain parallels in art, philosophy and literature, and to a proposed “Indian way of thinking” (Ramanujan 1989).

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Session 3a: Beethoven Hero and Relic (Performance Space)

**Chair: Julian Horton**

Sarah Moynihan (Royal Holloway):

*Rotational Projections in Beethoven's 'Appassionata' Sonata*

The principle of 'rotational form' is foundational to Hepokoski's formal definition of late nineteenth-century 'sonata deformations' outlined in his 1993 monograph, *Sibelius, Symphony No. 5*. Strikingly, the concept of 'rotation' loses any deformational function in *Elements of Sonata Theory* (2006) as Hepokoski and Darcy extend its application back from the 'early modernist' music of *fin de siècle* symphonicism into the eighteenth-century. Despite this unacknowledged contradiction, a discrete list of pieces that supposedly present rotational form 'on its own' appears in both publications. This list implies the works it includes –Beethoven's 'Appassionata' Sonata, first movement, for example – are in some way formally distinct from the thousands of other rotational movements. Nevertheless, the current definitions do not account for whatever this particular distinction might be. To formulate a theory of a specifically nineteenth-century and deformational use of rotation, a rigorous analysis of these pieces and their recurring materials is required. This paper will present a Sonata Theory analysis of the Appassionata's five-rotation *Allegro Assai* using voice-leading analysis and Schmalfeldt's concept of *becoming* to demonstrate the presence of a process that I term 'rotational projection'. In this movement, musical material is allowed to project forth beyond, against, or outside the formal expectations of its contextual function within the sonata by calling forth other material that cannot be predicted by the referential rotational ordering of the exposition, but nevertheless makes sense in context that it reappears. The result is a rotational form but not one that always conforms to the order of the exposition.

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Charles Stratford (Brandeis University):

*Unity, Variety, Teleology: Schoenberg's Variations from the Serenade, Op. 24*

In experimenting with the twelve-tone method, Schoenberg turned to eighteenth-century forms to facilitate audience comprehensibility. His *Serenade* (1920-1923) was an important transitional work in this regard. Schoenberg writes a march and minuet, while crafting a variations movement that subjects a fourteen-tone row (composed of eleven pitches) to retrograde, inversion, and retrograde inversion. According to Schoenberg's unpublished 1927 essay, "Old Forms in New Music," such conventional forms offer a "familiar unfolding," potentially counterbalancing listeners' challenges in grasping a nascent serial approach.

Referencing Mozart and Beethoven, Schoenberg identifies two basic variation types in his *Fundamentals of Musical Composition*: "formal variations," in which "everything develops from the theme and its individual features," and "character variations," with each variation featuring its own quality. As he mentions, a goal-oriented theme and variations structure, where "an idea is elaborated in several steps ... building up toward a climax," hearkens back to Beethoven. In the *Serenade's* Variations, Schoenberg closely adheres to the Beethovenian model while simultaneously combining elements from both variation types in tracing a seven-stage process of growing complexity. The coda represents the climax and peak of abstraction, even momentarily hindering audible connections to the theme.

While Sichardt (1990) and Simms (2000) deal with Schoenberg's use of conventional forms and their relation to the serenade genre, neither applies the two aforementioned theoretical writings to Op. 24. I argue that Schoenberg's upholding the vitality of eighteenth-century models illustrates the inventive integration of twelve-tone techniques with Classical forms at the core of his compositional, theoretical, and pedagogical pursuits.

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Sebastian Wedler (University of Oxford):

*Impulsive Agitations and the 'Beethoven Hero' Paradigm:  
Anton Webern's Piano Quintet (1907)*

Premiered in November 1907 at Arnold Schoenberg's first public *Schülerkonzert*, Webern's Piano Quintet neatly conforms to the generic matrix of a major mode sonata form, and thus may have been selected for performance precisely since it was particularly apt a demonstration of Schoenberg's didactic skills in teaching his students the compositional handicraft of the traditional theory of form and functional harmony. Yet, as I shall argue, with its multiple energetic waves, the quintet reshapes the form-totality habitually associated with the middle-period Beethoven as a nervous, anxious system. Through a detailed analysis of the work's harmonic and formal discourse in the light of the most recent developments in Schenkerian analysis and the New *Formenlehre*, this paper explores the energetic ramifications of the quintet's 'agitating impulse', a motivic idea set up right in the opening bars and derived from the whole-tone scale which both on the local and large-scale levels strives towards its harmonic resolution, yet only managing to do so in the coda. In this sense, the agitating forces and energetic waves inhabiting the quintet are not emancipatory—or even breakthrough—gestures but corporeal manifestations of a more subcutaneous anxiety. I wish to venture the suggestion that it is through this that Webern passes comment upon the Beethoven 'hero' trope, bringing out an unsettling aspect to it that, as can be glimpsed in the writings of Ernst Kurth among others, had been considered to have been anticipated yet not fully redeemed in Beethoven's own works.

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## Session 3b: Analysing Basic Building Blocks (AG08)

**Chair: Jane Piper Clendinning**

Yosef Goldenberg (Jerusalem Academy of Music and Dance):

### *Intriguing Interpretations of Dyads in Tonal Music*

Dyads in tonal music (simultaneous or arpeggiated) normally indicate complete chords with additional, implied, tones. Dyads (usually thirds) may result from doublings, rests, or consistent incomplete texture. An intriguing minority of dyad occurrence in tonal music offers opportunities for more than one interpretation. Several categories can be recognized:

1. The same dyad implies a different chord when it recurs. For example, in Haydn's palindromic movement Hob.XVI:26/iii, the pair  $\square 2 + \square 4$  functions as  $V^{\%}$  then in retrograde as  $ii6$ .
2. Real-time change in interpretation. In Schubert's *Erkönig*, such a dyad serves as a pivot: implied I $\mathcal{L}$ -of G major = implied II of B minor.
3. A moment of true lack of tonal orientation. A case in point: Beethoven, Op. 110/I, mm. 76–79.
4. Dilemmas between two possible readings of the implied tone and thus of the identity of the chord. For example, in Bach's *Das Wohltemperiertes Clavier* 1, Prelude in B major, m. 2 beat 2, one may read either a suspension (if the implied tone during the rest is the same as in the preceding chord or resolution).
5. Changing harmonizations of invariant dyads may direct listeners' attention to dyads even incomplete texture, as in Chopin, Mazurka Op. 30,2, B section.

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Brett Clement (Ball State University):

### *Single-Tonic and Single-Scale Systems in Rock Songs*

Although there is a large body of scholarship on rock's harmonic progressions, relatively little work has been done to conceptualize long-range tonal relationships in songs. Everett (2004) categorizes six tonal systems in reference to Schenkerian norms, but one wonders whether rock music exhibits anything comparable to Schenker's *monotonicity*. This presentation addresses this issue by defining two contrasting tonal systems: (1) *single-tonic*, which utilize tonal processes that maintain a single tonic, and (2) *single-scale*, which are unified by adherence to a single diatonic scale. In general, single-tonic systems feature parallel modes, chromaticism, and tonal stability, while single-scale systems exploit relative modes, diatonicism, and tonal ambiguity. My presentation offers a methodology for interpreting the pitch structures that support each system. Single-tonic systems are divided according to whether they feature a major tonic chord or a minor tonic chord, each permitting characteristic chromatic chords. In contrast, single-scale systems are less likely to remain beholden to a single tonic, and therefore often highlight ambiguity. While much analytical attention has been given to Ionian and Aeolian tonic ambiguity in single-scale systems, I outline some gauges of tonality by discussing songs that exploit the less common modal tonics. The final portion of my talk analyzes songs that do not clearly belong to either of the two systems, exhibiting instead a combination of their associated techniques. In sum, the approach introduced in this presentation will establish a foundation for understanding the relationship between surface harmony and global tonality in rock.

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Anna Kent-Muller (University of Southampton):

*A Formula for Music Similarity: Utilising Score-Based Recommendation*

Within the online music retail business, music similarity plays an all-important role in determining whether two pieces of music have a 'recommend' relationship for the purpose of promoting sales. Yet currently most measures of similarity, developed by the Music Information Retrieval community, have no grounding in music theory – often relying on the analysis of audio files over music scores. Thus they struggle to extract high-level musical features, such as melodic and harmonic structures, meaning these features are not incorporated in their similarity measures. Melody and harmony provide the fundamental bases for the determination of many musical forms, with a relevant instance being sonata form. Much theoretical debate about sonata form hinges on the relative importance attached to melodic/thematic and harmonic aspects for the purposes of formal categorisation (Smith 1996, Caplin 2010, Hepokoski & Darcy 2006). Sonata form is thus a perfect impetus for the development of score-based methods of similarity calculation.

As part of my doctoral research, I recently launched an online survey that explored participants' audible perception of similarity. Follow-up interviews (modelled on those of Lamont & Dibben 2001 and Ziv & Eitan 2007) using short extracts from Franz Schubert's Piano Trio no. 1 in B-flat major op. 99, will facilitate a 'real-world' exploration of their perception of similarity within the context of sonata form movement. In this paper I will present the provisional results of this study, exploring the influence various factors have on their judgments of similarity and relating this to several prominent sonata form theories.

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Session 3c: Cross-Cultural Explorations (AG09)

**Chair: Chloë Alaghband-Zadeh**

Javier Campos:

*Formal and contextual parameters in the conversion of the 'Danza e Contradanza de Darbo' into Celtic music*

'Celtic music' is a complex and controversial category because of the multifarious nature of its integral elements and associated connotations. However, its formal parameters have received little scholar attention, normally limited to some general stereotypes. Technically there are many pieces that develop extensively a simple initial motif; they become sophisticated amplifications of old melodies, with an emphasis on timbral enrichment and internal counterpoint, although without regard for original tonality and performance context. The genre is a forerunner of so-called 'World music', sharing diverse commercial and political interests, and expanding via comparable appropriation and transformative processes.

This presentation focuses on the melodic variation, harmonic addition, structural reorganisation, and timbral development, performed by Galician band Milladoiro (in *Milladoiro 3*, CBS, 1982) of the "Danza e Contradanza de Darbo" (an old religious dance from Darbo, in Galicia, NW Spain), comparing the referential score from the *Cancionero de Galicia* (Sampedro 1982: 134-135), with Milladoiro's performance (in our notation). Research includes personal interviews with three members of Milladoiro, who describe their working method. Attention is also paid to the de-contextualisation and folkloristic processes involved, with relevant consequences for both the material sonority and semantic meaning of the new piece, as well as for a specific social assumption of the 'original'. Conclusions show how Celtic musicians expound an entirely new language, full of hybridizations and freely incorporating transcultural/globalizing elements. Nonetheless, Celtic music retains a profound connection with the formal traits of the primal sources, without which the genre would lack its guiding inspiration.

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Sam Mukherji (University of Michigan):

*Bhatkhande, Schenker, Humboldt: An Eternal Rāgamālā*

“Rāgamālā” literally means “garland” or “braid” of *rāgas*. Metaphorically, however, it denotes the deeper structural and aesthetic relationships between *rāgas*, and learned descriptions of such. Therefore, it represents any broader theory of Indian music too, such as that proposed by Vishnu Narayan Bhatkhande – whose less-discussed statements about musical cognition and creativity are the focus of this paper. I argue that these statements suggest a hitherto-neglected bond between Bhatkhande, Humboldt, and Schenker, which has significant implications for the enduring interest in *music-language* connections. Therefore, I begin by reviewing a thesis about *linguistic* creativity, which is said to result from our minds’ ability to *generate* novel, recursively-organized phrases – a thesis proposed first by the linguist Wilhelm von Humboldt, but inherent in Heinrich Schenker’s proposals too, about how composers create novel *musical* pieces. The implication being that Schenker proposed an essentially Humboldtian theory of music – but one that connects these thinkers to Bhatkhande as well. Bhatkhande’s focus was on analyzing actual *rāga* compositions, to reveal the psychological processes underlying their creation. But this made him theorize Indian music, like Schenker and Humboldt, in terms of how humans generate recursively-organized structures, e.g., in the way some pitches (like #4 in a *rāga* like Bihāg) are introduced as “dissonances in appropriate places” (Bhatkhande 1909-32: 182) when composing *rāga* phrases. Therefore, as I conclude, weaving a “golden braid” between Bhatkhande-Schenker-Humboldt might explain human creativity better. But it might also provide a deeper, cross-cultural and historical, explanation for the relationship – the eternal *rāgamālā* – of music and language.

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Session 3d: Issues in contemporary composition (AG10)

**Chair: Ian Pace**

Natalie Williams (Australian National University):

*Twentieth-Century Counterpoint: defining contemporary interpretations of contrapuntal design*

Counterpoint as a compositional technique has undergone a deeply transformative process during the last century. While the contemporary literature demonstrates an array of new developments in polyphonic design, this paper considers which core compositional properties must be present to determine a piece as truly contrapuntal. The diverse palette of contemporary approaches to polyphonic practice does not suggest that one of these approaches is dominant or that historical definitions of counterpoint hold any meaning in defining contemporary techniques. Lines of stylistic distinction between imitation, fugue, antiphonal writing and even canon become difficult to maintain. Considering this plurality of modern polyphonic techniques including micropolyphony, dodecaphonic counterpoint, structural counterpoint, phase shifting and aleatoric counterpoint, a singular definition of contemporary contrapuntal practice becomes problematic. This paper presents a comparative analysis of ten distinct approaches to the contrapuntal genres of our time. While modern interpretations of polyphonic methods now far surpass traditional approaches, they retain theoretical allegiances to historical practice, which qualify a work as being contrapuntally composed. The presence of a dux and comes relationship, the prevalence of the perfect fifth as a structural interval, and the aural distinction of voices, all signify the significant properties of contrapuntal design. This paper demonstrates the coexistence of multiple compositional styles under the one conceptual banner of Counterpoint but argues that certain essential theoretical conditions must be present to determine a work as essentially contrapuntal. This research suggests a contemporary definition of the nature of counterpoint and its many facets within the modern literature.

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Vasilis Kallis (University of Nicosia):

### *Traditional Music as Resource in Andreas Georgiou's Doron Exagnismou*

Andreas Georgiou is a Cypriot guitarist-composer whose creative spirit finds a comfortable home in the jazz and ethnic musical genres. His compositions and improvisations exhibit daring experimentations that combine pitch resources from the indigenous music of the Eastern Mediterranean region, especially Greece and Cyprus, with non-diatonic modes used in contemporary art music. For example, in the work 'Doron Exagnismou' (*Gift of Purification*, 2003) the four pitch cells governing the Introduction are:

- a* *Saba* tetrachord on C# (1–2–♭3–4)
- b* major scale tetrachord on B
- c* *Hijaz* pentachord on D# (1–♭2–3–4–5)
- d* scale degrees 7, 1, 2, and 3 of the Lydian mode on D#

This peculiar pitch vocabulary is often subjected to exploitation in ways that resemble techniques utilized in twentieth-century pitch-centric art music. 'Doron Exagnismou' provides good example of this practice. Much of the interest in this work derives from the composer's manner of exploiting his pitch material and the effect of these pitch manipulations on form and formal functionality. Without compromising the aural integrity of the pitch material, Georgiou arrives at uniqueness; the music sounds familiar and 'new' at the same time. That is made possible by three compositional choices: (1) the insistence on pitch centricity, which allows the cells to retain their modal character, (2) the approach to harmonisation, which supports the aural integrity of the pitch cells, and (3) a carefully regulated usage of chromaticism. Uncovering these processes will be the primary focus of this study.

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Owen Burton (University of York)

*Accessible Networks: Navigating the Harmonic Spaces of Rautavaara's Eighth Symphony*

Those who have heard of the Finnish composer, Einojuhani Rautavaara (1928-2016) might remark upon the sheer diversity of his music. The harmonic language of his Eighth Symphony “The Journey” (1999) exemplifies the complex neotonality of his later style, assimilating quartal harmonies, chromaticism, triadic harmony, as well as non-triadic pandiatonicism –where temporary diatonic collections are used freely, and avoid triadic centrality. This paper sets out to understand how Rautavaara traverses and tightly controls one, truly holistic and accessible network. Rather than simply describing this work as “poly-stylistic”, these techniques are also connected through larger concerns. Symmetry is an aesthetic that reaches across harmonic processes in Rautavaara’s entire output, uniting works of integral serialism with his “non-atonal” dodecaphony and later synthesis of tonality and “modern” harmonic practice. The more exploratory approach of this paper is informed from the listening experience. Voice leading and neo-Riemannian perspectives shed some light on the audible sense of efficient harmonic motion within larger symmetrical constructs, and how this movement links to the notion of “journeying” in symphonic form. Further, these theoretical applications also reveal moments of smooth accessibility between different systems, demonstrating Rautavaara’s extraordinary craftsmanship and expansive musical outlook, as shown through his far-reaching, “non-atonal” harmonic usage.

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Bert Van Herck (New England Conservatory):

*Lindberg – Feria*

The Pitch Class Set theory and spectralism are often considered to be mutually exclusive. Yet, Magnus Lindberg uses both approaches in his compositions after his encounter with spectralism in the late '80s and early '90s. Lindberg talks about a clash of the two systems: in particular when a 12-tone chord, developed with the PC Set theory is superimposed with a chord voiced as an overtone spectrum. Rough and daring as this may seem, a careful analysis of *Feria* reveals an intricate relationship between the two approaches. Detailed examples from *Feria* show that Lindberg develops motivic structures by operations derived from the PC Set theory. However, the register, as well as the transpositions are carefully chosen to ease the harmonic exploration of a specific overtone spectrum. Both methods work together, each with their own strengths, and create a powerful and convincing result. From the examples it becomes clear that –in general –the PC Set is well suited for motifs and their transformations, while the spectral approach is used for the harmonic development. With these observations in mind, the Monteverdi quotation will be examined. It is indeed remarkable that *Feria* begins with dense clusters, and finds its way to the consonant harmonies of the tonal fragment (and back) without a sense of irony but completely integrated in the language. This 'tour de force' shows Lindberg's incredible skill, in a language he built on two very different approaches: the PC Set theory and spectralism.

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Session 4a: Schema Theory in New Contexts (PS)

**Chair: Shay Loya**

Sammy Gardner (University of North Texas):

*Schenkerian Schematizations: A Tale of Two Analytical Lenses*

Schenkerian analysis and Robert Gjerdingen's schema theory seem to find themselves at odds. This is ironic when one considers that both forms of analysis seek to answer one question; that is, what are the voice-leading diminutions over musical patterns. Schenkerian analysis examines the relationship between the *Urlinie* and bass *Stufen*. With schema, the method is the embellishment over the schemata themselves.

The problem when one compares how these forms of analysis interact is the way in which they reduce the structural levels of the music. Schenkerian analysis employs three levels of analysis. With schema, once it is identified, there is no need for further reduction because schemata are a pattern to be embellished. Therefore, one can conclude that a schema will rarely make its way into the background in a Schenkerian reading. Despite this, however, schemata are frequently found at the middle ground level.

Since schemata are compositional tools used by composers, they can often help clarify a foreground reading. The fact that schema can appear throughout the various levels of a Schenkerian graph, or not at all, can beg the question, what is the "true" hearing of a piece. My paper uses Mozart's K.311 as a backdrop to explore how each of these two analytical techniques interact, both when in congruence and in opposition. I explore the complex relationship and interaction between these two forms of analysis and conclude that schema theory and Schenkerian analysis frequently complement each other and when employed in tandem, offer a more insightful analysis.

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Mike Lee (Australian National University):

*Schema Theory, Large-Scale Form, and Performance Context:  
Once More on Ambiguity in Haydn's String Quartet Op. 33 No. 1*

The opening theme of Haydn's Op. 33 No. 1 string quartet has been widely recognized for its inherent tonal ambiguity (Rosen, Webster, Damschroder). It is often said that the ambiguity resolves when the theme returns at the onset of the subordinate area accompanied by the cello holding a pedal. In this paper, I argue however that there are additional features of the opening material that remain unresolved notwithstanding the stabilizing effects of the cello pedal point.

To do this, I draw upon Robert Gjerdingen's theory of Galant schemata in the service of thinking about musical form. I suggest that Haydn might very well have understood the syntactical implications of the schema that marks the opening material, and that he seized upon the material's initial syntactical instability to craft long-range formal connections across the exposition and into the recapitulation. I conclude the talk by offering an extra-musical performance context—one I believe is within the imaginable realms of 18th-century chamber music discourse—that might have inspired the movement's distinctive formal and structural features.

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Michael Weiss (University of Auckland):

*Saying the Same Old Thing Over and Over: Phrase-Level Repetition of Galant Schemata in Early Nineteenth-Century Music*

Practically all early nineteenth-century European art music involves some immediate repetition of phrase-level ideas, although few commentators have manifested any interest in this fact. This appears to be symptomatic of a wider ambivalence, or even antipathy, towards musical repetition in general. Arguably founded on an overly-literal reading of romantic ideals, this stance may be said to reflect the organicist assumption that repetition should be ignored (or deplored) because it is structurally redundant; or, if to repeat oneself is unoriginal, then a composer's artistic merits cannot be discerned in his repetitions. This particularly applies to a further sort of repetition: the replication of established formulae. If these formulae are the phrase-level patterns that Robert Gjerdingen has called 'galant schemata', then, going by received wisdom, using such apparently old-fashioned conventions would constitute a significant lapse of originality.

Therefore, when canonical nineteenth-century composers not only replicate these schemata but also subject them to immediate repetitions in ways that galant composers did not, then we are seemingly presented with a compositional practice that contradicts the terms on which their music has traditionally been received. Focusing on the 'Fenaroli' and 'Prinner' schemata, I discuss works including Chopin's Nocturne Op.27/1 and Beethoven's Piano Sonata Op.26, plus passages from Mendelssohn's Op.44 String Quartets and Schumann's Op.35 Lieder. I consider possible strategic motivations behind the repetitions they contain—including how the hypermetric regularity these create may entrain a listener's attention onto broader spans of time—while also offering a re-evaluation of phrase-level repetition and the replication of formulaic patterns in early nineteenth-century music.

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Session 4b: Richard Strauss (AG08)

**Chair: Christopher Tarrant**

Kelvin Lee (Durham University):

*Form-Functional Regression in Strauss's Eine Alpensinfonie (1915)*

Although Janet Schmalfeldt's concept of 'becoming' (symbolised as  $\Rightarrow$ ) (1995; 2011) has illuminated form-functional transformation in early nineteenth-century music, Nathan Martin and Steven Vande Moortele (2014) have proposed a more specific distinction between two heterogeneous cases of 'becoming'. They exemplify, with Schubert's String Quintet, a situation where an entire formal unit displays a back-and-forth motion between two functions that cannot be captured by Schmalfeldt's rightwards double arrow; the left-right double arrow ( $\Leftrightarrow$ ) is therefore proposed to designate the goalless form-functional conflict. This formulation, however, cannot account for a similar yet different scenario, in which the form-functional conflict regresses to its original profile at a higher formal level—a case that is significant in two-dimensional sonata form (Vande Moortele, 2009).

This paper theorises form-functional regression in a two-dimensional context in Strauss's *Eine Alpensinfonie* by reconsidering conflicting form-functional profiles in terms of dialectics. Referring specifically to the *Eintritt in den Wald*, I argue that such cases engage in a negative-dialectical process (Adorno, 1973). Conceived after Nietzsche's concept of eternal recurrence, this passage's second formal unit exhibits an oscillation between main-theme and subordinate-theme functions within what Vande Moortele terms the local sonata form, which is halted when the music reaches a PAC forcing retrospective re-interpretation of the unit as the main theme. This opens up the overarching sonata form temporarily and exposes the initially posited main-theme function as the end game of a form-functional dialectics, which is in turn manifested as the structural principle that governs the entire formal design of the *Alpensinfonie*.

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Vadym Rakochi (Kiev Glier Music Institute):

*Dramaturgical Functions of Solos in Richard Strauss' Tonedichtungs*

This paper offers an analysis of Strauss's tone-poems by way of his deployment of orchestral solos. Drawing on analyses of orchestration (Girard, Zriakovsky) and systems theory (Bertalanffy). My classification of solo types includes *absolute* (unaccompanied), *quasi* (with), *double* (unison of two instruments) solos, and *soloing timbre* (accompanied). The solos mark turning-points, and present characters theatrically. Yet in doing so, they also have a form-creation function. Through "solo analysis" of the tone-poems' figurative worlds, relationships between characters and their world are rendered more vividly. For example, the lack of *absolute* solos in *Don Juan* is explained by objective interpretation of Don Juan himself; he fills his world with a '*Straussian tutti*' that seems to absorb all other characters. Till in *Till Eulenspiegel* is like a real person. Many *absolute* and *quasi* solos reflect his individual traits, and avoid unnecessary objectification. The 'inside-the-orchestra' solos in *Don Quixote* express the relationships between the two main characters. The point of "solo analysis" is not merely to determine the position of solos, or their function as timbre. Instead, types of solo are treated in opposition to the *tutti* to disclose different but interdependent functions. The semiotic method and musical narratology are applied to "solo analysis" of Strauss' tone-poems in order to decode more clearly his literary sources, by strengthening the connection between this aspect of his orchestral presentation and the tone-poems' programmes.

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Emily Tan (University of Oxford):

*Richard Strauss's 'Beim Schlafengehen' and the Space-Time Discontinuum*

It is generally agreed that Strauss's later music presents an aesthetic that is inconsistent with its historical situation. The *Four Last Songs* (TrV 296) were composed in 1948 and are at the heart of a narrative that posits Strauss as the last great romantic. Contrary to this received wisdom, I suggest that the apparently backward-looking aesthetic of the third song, 'Beim Schlafengehen', has a distinctly forward-looking flavour. Rather than being 'too late' for its time, I suggest that Strauss's tonal language touches here on a postmodern musical subjectivity that was to take hold in the cultural disposition of the later twentieth century, and can be thought of, in a sense, as being ahead of its time.

The paper presents three different readings of 'Beim Schlafengehen'. I begin by challenging the analytical assertion that supports the romantic reading, i.e. that the song's motivic development is organic. Secondly, I frame the song's tonal language in the context of musical modernism and its relation to the emancipation of dissonance. Thirdly, I consider Strauss's musical form in light of the postmodern crisis of historicism, suggesting that the song's tonal language cannot operate effectively in the context of temporal progression.

Over the course of the paper I aim to demonstrate how a conservative response to the crisis of musical modernism is embedded as a new kind of tonality for the dawning age of late capitalism.

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Session 4c: Rhythm (AG09)

**Chair: Juan Diego Diaz**

Wai-Ling Cheong (Chinese University of Hong-Kong):

*Nietzsche and Ancient Greek Rhythm in Tristan*

In 1870 Nietzsche, then a young professor and fervent Wagnerian, postulated on the basis of rigorous textual studies that his predecessors, leading classical philologists active in Central Europe in the nineteenth century, had made a ‘fundamental error’. They mistakenly assumed that ancient Greek rhythm shares with European art music the attributes of metrical accents and equal bar-lengths. Musicologists were unavoidably affected. In *Histoire générale de la musique*, Fétis transcribed classical Greek verses by applying the principle of isochronism advocated by acclaimed German philologists. Essentially the same mistake is made in Gevaert’s *Histoire et théorie de la musique dans l’antiquité* before a change became evident in Laloy’s *Aristoxène de Tarente et la musique de l’antiquité*. In the concluding chapter (‘Le rythme’), under the heading of ‘Rhythmic modulation: critique of the principle of equidistance between downbeats’, Laloy highlights how the ‘fundamental error’ had ‘consumed almost all the effort of the modern metricians’. References to the ‘fundamental error’ also appear in writings about Greek rhythm by Emmanuel. In ‘Le rythme, d’Euripide à Debussy’ Emmanuel recounts how ‘the isochronous rhythm of modern music’ enslaved him and how he tried to ‘rediscover in Greek lyricism the evenly spaced milestones’. Drawing on the above-mentioned sources, this paper takes a cue from what Nietzsche calls a ‘fundamental error’, which proves catalytic in leading to an analysis through which I argue how Wagner made covert use of Greek rhythm in *Tristan* under the constraint of the modern notation and the metrical system.

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Saeid Kord Mafi (SOAS):

*Uşūl: a Canon to Respect or Break? Dichotomy between Rhythm-Making Strategies in Composition and Improvisation in Classical Music of the Arab Mashriq*

In the musical cultures generally referred to as “maqam” traditions, Uşūl (metric cycle) serves as a consistent rhythmic ostinato embodied in the designation of percussion strokes. Uşūl provides melody with its rhythmic mapping in both composition and performance. As for the latter, it also leads performers while improvising or/and rendering a pre-composed piece. Among its counterparts in the maqām realm, urban-art tradition in the Mediterranean eastern Arab region (Mashriq) is the only musical culture that attaches a key importance to the metric improvisation whether instrumental or vocal. There exist a number of metric cycles in the tradition in question that have been broadly applied both in improvisation and composition. However, and interestingly, it seems that the functions they fulfill in the two aforementioned procedures of music making are not the same.

Adopting an analytical approach informed by ethnographic information gained through my fieldwork in Lebanon in 2016-17, the paper aims to propose a descriptive theory regarding how differently the same metric cycles may be treated in the courses of composition and improvisation. The paper also seeks to provide a case study of how music analysis, participate observation and dialogical interaction with informants may empower each other as different methodological strands in ethno/musicology.

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Janice Mahinka (Harford Community College):

*Salsa dura, Clave, and the Half-Measure Interruption: A Multi-Faceted Analysis of Tommy Olivencia's 'Trucutu'*

Simultaneously with the rise in popularity of the on-2 style of salsa dancing came an increase of discourse among dancers surrounding clave and how dancers of this particular style listen and connect to the music, especially the favored *salsa dura* (hard salsa) style. On-2 dancers, both in New York and around the world, can often be heard stating that their style “adheres to the clave,” that they are dancing *in* the music instead of *with* the music because of their clave awareness, or that they dance *en clave*—distinguishing themselves from dancers of other styles of salsa. Many dancers with whom I spoke in formal research interviews and informal conversations over the course of eighteen years social salsa dancing found the concept of clave confusing and challenging, despite many dance teachers’ insistence that it is a crucial component of the music. My presentation challenges the notion that clave is the sole foundation for the musical experience of salsa through a critical investigation of the “rules” that govern salsa arrangements, how the instrumental lines of the popular *salsa dura* tune “Trucutu” emphasize (or do not emphasize) particular directions of the clave, and ethnographic perspective and expectations from dancers and musicians, including Luis Perico Ortiz, the composer and arranger. I argue that the clave is only one of many factors that informs musicians’ and dancers’ choices, and that its ambiguity is a quintessential characteristic of the *salsa dura* style.

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Session 5a: Sonata form at the Turn of the Twentieth Century (PS)

**Chair: Esther Cavett**

Christopher Tarrant (Anglia Ruskin University):

*What is the Form of the Third Movement of Carl Nielsen's First Symphony?*

The dual formal nature of much large-scale nineteenth-century instrumental music that Steven Vande Moortele theorised in his *Two-Dimensional Sonata Form* (2009) has become a preoccupation for analysts of that repertoire. While Vande Moortele's theory has a wide applicability in historical terms (case studies range from Liszt to Zemlinsky), the possibility of two-dimensionality within movements belonging to broader works has remained underexplored, as has Nielsen's contribution to hybrid formal strategies.

This paper provides a double-function analysis of the *Allegro Comodo* from Carl Nielsen's Symphony No.1 (1892). While in some respects this is a conservative - perhaps even old-fashioned - Scherzo, its form contains a number of syntactical and rhetorical nuances, which synthesise aspects of sonata and scherzo, generating an intriguing composite form. The analysis contributes to wider debates around music and temporality, especially in the way that, on the one hand, parenthetical insertions can alter the experience of an overarching sonata strategy, while on the other hand, such a strategy recontextualises the essentially episodic frame of a symphonic scherzo movement. The result is a combination of elements that was unprecedented at the time of the symphony's composition and which Nielsen abandoned after his first contribution to the genre.

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David Byrne (University of Manitoba):

*Delius and Symphonic Form: A Study of his Poem of Life and Love*

Frederick Delius never wrote a work entitled ‘symphony’. Some writers have concluded that Delius was opposed to the genres and forms of the Austro-German tradition; Arthur Hutchings stated that “the principles of classical structure are completely foreign to Delius’ nature”. In truth, many of Delius’ later works directly engage with the sonata principle, merging multiple movements into a sonata-allegro framework, creating what Steven vande Moortele has termed “two-dimensional sonata form”. This paper examines the unpublished first version (1918) of Delius’ *Poem of Life and Love*, which displays the structure and processes of a one-movement symphony. Described in several sources as “incomplete”, the 1918 manuscript of the *Poem* is actually a complete score of 419 measures. Between 1920 and 1924, Delius created a revised version of 359 bars, considerably reducing the opening section’s developmental passages. Finally, in 1930 some of the *Poem*’s slow music was used in *A Song of Summer*, a shorter work that eliminates most traces of sonata structure.

Working from Delius’ manuscripts, I demonstrate that the 1918 score presents a balanced structure, combining a rotational sonata process with the movements of a symphonic cycle. In contrast, the 1924 version deletes some specific features that define a successful two-part exposition, as described by Hepokoski and Darcy. I propose that the developmental passages excised in 1924 were necessary to ensure formal balance in the opening section, and in the work as a whole. The original *Poem* is worthy of study, as it presents Delius’ most thorough engagement with symphonic form.

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Session 5b: Analytical Approaches to Post-Tonality (AG08)

**Chair: Ian Pace**

Miona Dimitrijevic (Independent):

*Identification of the Grundgestalt in Max Reger's Orchestral Works*

In many respects Max Reger's vast oeuvre represents a true analytical challenge since it contains the elements inherited from classical-romantic tradition, but also reflects both the profound fin de siècle transformations in music and the revolutionary innovations. The purpose of this paper is to elucidate Schoenberg's concept of the *Grundgestalt* comprised as the "basic configuration" perceived as a motivic structure or quasi-arrhythmic interval contour, originated from harmonic motives or relations derived from chords, their progressions and "second melody", determining the movement's or work's tonal structure. The expected outcomes of this analysis are: 1) pointing out the strong links among different formal unities and structural levels, emphasizing the intra- and inter-movements tonal relationships and 2) representation of typically Regerian tonal strategies traced from his mature works such as: *Sinfonietta A-Dur* Op. 90 (1905), *Serenade G-Dur* Op. 95 (1906), *Eine Lustspielouvertüre* Op. 120 (1911), *Eine romantische Suite. nach Gedichten von J. von Eichendorff* Op. 125 (1912), *Vier Tondichtungen nach A. Böcklin* Op. 128 (1913).

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Lewis Coenen-Rowe (King's College London):

*A Study of 'Associative' Compositional Approaches in Pelle Gudmundsen-Holmgreen's Symphony-Antiphony*

An often-mounted criticism of post-tonal music concerns a supposed lack of connection to the nature of human perception (e.g. Meyer 1968, McClary 1989). A seminal example is Lerdahl's 1988 article 'Cognitive constraints on compositional systems', which discusses a disjuncture between compositional and listening 'grammars' as an issue for the comprehension of contemporary classical music. Lerdahl's argument is concerned with 'syntactic' meaning – by which he means elements of pitch content, phrasing, and form – but ignores 'associative' meaning – which includes interpretation, expression, and referentiality. I would argue (with Kramer 2011, Cook 2001 and, Zbikowski 2002 for example) that 'associative' meaning is always an essential part of musical understanding and that it may provide evidence for how post-tonal music can be intimately connected with human perception, even when it abandons familiar 'syntactic' levels of meaning.

This paper will use an analysis of Pelle Gudmundsen-Holmgreen's 1982 orchestral work Symphony-Antiphony as a case study for this approach, drawing on 'associative' analytical approaches from topic theory, hermeneutics, and narratology, in combination with ideas from electroacoustic music (Wishart 1996) and ecological psychology (Clarke 2005). Working from micro to macro levels of structure I will demonstrate how 'associative' elements can be understood as working on a fundamental compositional level in the same way as 'syntactic' elements. Emphasising how musical components with interpretative potential can interact, be grouped, or create logical successions, I will show how 'associative' meanings can form a connecting point between compositional and listening grammars in Gudmundsen-Holmgreen's music and potentially in post-tonal music more broadly.

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George Haggett (Royal Holloway):

*Janus in Wonderland: Pitch-Class spelling and Identity in Unsuk Chin's Alice in Wonderland*

'Why is a raven like a writing desk?', and why is a G $\sharp$  like an A $\flat$ ? The harmony in Unsuk Chin's 2008 opera *Alice in Wonderland* is organised around a whole-tonal hexachord usually spelled C, D, E, F $\sharp$ , G $\sharp$ , B $\flat$  —but not always. There are moments at which these pitch classes change their names, switching to their sharp or flat equivalents. Rejecting the tonal-functional implications of the term 'enharmonicism', this paper seeks a new framework for discussing these post-tonal moments of shifting pitch-class identity. By invoking the image of Janus, the two-faced Roman god of transition, this paper describes a pitch class that is able to turn both a flat and a sharp 'face' from the same point. It foregrounds that pitch's capacity not just to be a fixed part of a set, but sometimes a liminal space between sets, or apart from them altogether.

Bringing the janiform identities of pitches to bear on operatic interpretation, this paper employs the existential-phenomenological model of identity advocated by R. D. Laing in *The Divided Self* to investigate the interstices between the ontological insecurities of pitches and people alike. Released to an audience increasingly concerned with identity politics, Chin's opera about a girl who repeatedly asks 'who am I?' provides a compelling vantage point from which to examine questions of identity, both in the engraved score and in the psyche.

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David Smyth (Louisiana State University):

*Stravinsky's Rake Revisited*

While several prominent Stravinsky scholars have described isolated octatonic elements in *The Rake's Progress*, each has emphatically declared that the work is not essentially or importantly octatonic. I suggest an alternative viewpoint, and show how interlocking diatonic and octatonic structures underpin the entire opera. Stravinsky's selection of keys, his deployment of recurring themes and motives, and his handling of the drama are all demonstrably connected to the overall projection of a single octatonic collection: {A, Bb, C, C#, D#, E, F#, G}.

Act One progresses from A to C, Act Two from Bb to Eb, and Act Three from E to A. Thus A and its dominant enclose Eb and its dominant within an overarching arpeggiation of an a minor triad as the wayward Rakewell progresses from an Edenic garden to his tragic demise in Bedlam. Stravinsky employs modal mixture at global and local levels: the pervasive use of the C/C# dyad is an especially potent signifier in the drama. Furthermore, an elaborate interlocking of themes relating to Tom's three wishes (for money, for happiness, and for redemption) binds together the keys of G and Bb, the octatonic neighbors that converge upon the tonic A at the opera's conclusion.

Although *The Rake's Progress* is clearly indebted to the traditions of diatonic tonality, both its overall structure and many local details demonstrate Stravinsky's well-known penchant for the octatonic. Recognizing the interaction of diatonic and octatonic patterning enables us to appreciate the power of Stravinsky's musical and dramatic designs.

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Session 5c, part 1: Combined Methods (AG09)

**Chair: Paul Harper-Scott (both parts of this session)**

Jane Piper Clendinning (Florida State University):

*‘Despacito’ (2017) through a Music Analyst’s Lens: Close Analysis of a Global Hit*

With its mix of two signature Puerto Rican song styles—pop ballad and urban reggaeton (hip hop)—the song “Despacito” has experienced surprising worldwide commercial success. The original all-Spanish version performed and written by Luis Fonsi and Daddy Yankee (released January 2017) and the remix featuring Justin Bieber (April 2017), both produced by Mauricio Rengifo and Andrés Torres, are in heavy rotation on radio, personal playlists, and YouTube, where the official music video holds the record for the most views, exceeding four billion. Though the song has received attention from musicologists (Molanphy 2017 and Rivera-Rideau 2017) regarding its cultural origins and impact, it has not yet been the subject of detailed music analytical investigation. Like many popular songs, this one is more complex than it might seem. In this paper I examine both the original and remix tracks through the music analyst’s lens, drawing on methodologies established by recent popular music research to provide a concise yet close reading of the song, including the phrase structure of the melody (Robins 2017), the “flow” of lyrics (Adams 2009; Komaniecki 2017) in the reggaeton and ballad sections, and tonal ambiguity of the song’s “axis” (vi-IV-I-V) harmonic loop (Richards 2017). I also unpack the groove’s pan-Caribbean instrumentation and infectious dance mix of cumbia, salsa, and dembow rhythms, and consider question of tempo and meter (deClercq 2016) and form (Endrinal 2008, Ensign 2015, deClercq 2017), providing a new perspective on a song that has brought the sound of Puerto Rico to the world.

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Yvonne Teo (Durham University):

### *Towards a Model of Theoretical Hybridisation*

This paper explores the hybridisation of theoretical models, by combining three approaches – Schenkerian, neo-Riemannian, and beat-class theories – in a case study of a work from the tonally centric but harmonically post-tonal repertoire of the 1920s and 30s: the *Minuet* movement of Ravel's *Sonatine*. Studies have suggested that the respective methods when applied on their own are effective at drawing out some elements of musical structure. But each method also fails to acknowledge other significant aspects of the music. My analyses first perform the three approaches separately, before synthesising the results. To determine which pitch collections will be examined, the music is segmented into its core beat class (e.g. 4/4 into quarter notes). Further segmentation facilitates closer examination of specific passages. My voice-leading analysis overlays three systems (*Urlinie*, pitch collection and *Bassbrechung*), combined with broadly neo-Riemannian data, which describes the transformation from one pitch collection to the next. Line graphs chart the voice-leading movement between pitch collections against the *Urlinie*, capturing the correlation between the melodic and harmonic factors. The rhythmic-phrase analysis is then integrated into the diagrams as a set of tables detailing its different hierarchies. To synthesise these methods and demonstrate this combined use not just for the purpose of studying musical construction but also by relating it to musical practice would indicate the effectiveness of the combined approach, and suggest its importance in the future of music analysis. The hybridised model also has the potential to inform analytical approaches to musical perception and performance practice.

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## Session 5c, part 2: Neo-Riemannian Analysis (AG09)

Faez Abarca (University of Arizona):

### *The Journey of the Pitch: Transformational Experiences in the Music of Gustav Mahler*

The harmonic language of Gustav Mahler's music is often perceived as bewilderingly complex. Other, less seemingly recalcitrant aspects of Mahler's musical language—such as his treatment of sonata form or programmatic content—have persuaded Mahler scholars to focus on these issues, while largely neglecting his treatment of scale-degree tendencies. This paper will complement the existing analytical literature by focusing on an aural phenomenon prominent in Mahler's music, the functional transformation of scale degrees.

Based on Hugo Riemann's notion of "the imagination of tone" (1915)—renewed by Suzannah Clark (2011)—and Janet Schmalfeldt's concept of "retrospective reinterpretation" (2011), I will describe the process by which the scale-degree identity of a single pitch is progressively transformed, and retrospectively reinterpreted, through extended musical passages. We can think of this phenomenon as a type of transformational "journey"; that is, the process by which our aural perception of a single static pitch changes over time.

By means of a combination of transformational and Schenkerian graphs (see Examples 1 and 2), I will demonstrate—with reference to an early song and a movement from the Third Symphony—how my concept of transformational scale degrees allows the listener to perceive harmonic coherence and unity in tonally ambiguous passages. Additionally, my paper will focus on the listener's ability to "imagine" (in the Riemannian sense) the tone's possible aural manifestations, as well as the pitch's capacity for dynamic change, functional transformation, and implications for expressive meaning.

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Rich Pellegrin (University of Florida):

*Modelling Salience and Stability: A New Perspective on Neo-Riemannian Theory*

In traditional neo-Riemannian theory, operations such as “parallel” model one progression—that of the triads themselves. Triads, however, may function as (partial) voicings for many different harmonies. This presentation will demonstrate how conceiving of simple chord shapes in this abstract fashion can leverage neo-Riemannian theory to model a greatly expanded repertoire of progressions. In addition, I will address the relationship between underlying and actual voice leading, an important consideration in repertoire where the structural significance of salience and stability fluctuates (Lerdahl 2001).

After exploring how functionally tonal progressions may be generated from PL and LP cycles, I will present a realization of Coltrane’s “Giant Steps” that navigates the composition’s chromatic-third relationships with two zero-sum voice-leading cycles—one using lower chords tones that define the harmony, the other using extensions and/or alterations that reflect jazz harmonic practice. The two cycles, representing stability and salience (respectively), work in tandem. The stable layer provides meaning to the salient layer, while the salient layer enriches the stable layer. This is similar to the way that stability and salience operate in Schenkerian contexts, where tonal closure and resolution (i.e., stability) ultimately give meaning to events of various scale which are salient but unstable.

Seventh-chord and ninth-chord modeling will also be explored, again using chord shapes as voicings for different harmonies. As a final demonstration I will map a parsimonious progression of voicings on-screen using Waters and Williams’s (2010) *Tonnetz*, and then leverage this “cantus firmus” of transformations by counterpointing it in five contrasting ways.

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Janet Schmalfeldt (Tufts University), Keynote:

*From Literary Fiction to Music: Schumann and the Unreliable Narrative*

**Chair: Julian Horton**

The notion of the ‘unreliable narrator’ in fiction has come to be regarded as a key concept in narratology, and an indispensable one. Simply put, unreliable narrators are ones about whom we as readers, in collusion with the author, learn more than they know about themselves. I propose that the literary idea of ‘unreliability’ might warrant consideration within our own burgeoning field of musical narrativity.

Romantic precursors of modernist experiments in fiction – incipient cases of narrative unreliability – arise in the works of, among others, Jean Paul Richter and Heinrich Heine, two of Robert Schumann’s favorite writers. In his early solo piano cycle, *Papillons*, Op. 2, Schumann draws inspiration from Jean Paul’s novel *Flegeljahre*, surely capturing something of the author’s unreliably quirky literary style. A more developed instance of the unreliable narrator will be Heine’s troubled poet-persona in Schumann’s *Dichterliebe*. Here the composer invites us to hear a second persona through the voice of the piano – a persona who understands more about the poet than he does, and whose music provides early evidence that tragedy in love lies ahead.

The emergence of narrative unreliability may have served as an influence that drove experimentation not only for Schumann but also for some of his contemporaries and successors, including Chopin and Brahms. Our own work in musical narrativity might profit from considering the literary concept of a ‘feedback loop’, in which, for us, the composer, the potential ‘narrator’, and the listener – including the analyst and especially the performer – remain in constant interaction.

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Session 6a: Analysing Transcendence, Transcending Analysis (PS)  
**Chair: Chloë Alghband-Zadeh**

Scott Gleason (Columbia University):

*Three Analyses after Theory: Listening to Music by Tsuda, Yom, and Onishi*

Attentive listening coupled with knowledge of material causes might be the most reliable way to analyze problematic electroacoustic musics. Equally successful, it has been argued, is a mode of concentration that brackets causes in an attempt to hear music's sonic particulars. In this talk I follow a pedagogical exercise employed by J. K. Randall by reducing my analytical vocabulary. As reported by Carlton Gamer, in 1974 Randall proposed we listen to pieces through a set of basic objects and relations: "first," "thing you hear," "moves down/up," "next," "lower than/higher than," "distance," "greater than/less than/equal to." Although these are emerged from high-modernist theorizing at Princeton University, as a listening strategy these objects and relations bracket the analytical categories music theory has developed for traditional repertoires. By so doing we engage the sound object in a reduced way, which occasions a leaving behind of description and analysis altogether.

The pieces I analyze are well-suited for this listening situation because they do not feature systems of tonality and its replacements in post-tonal musics. I analyze pieces by musicians born in the 1980s, thus giving analytical voice to non-canonic figures. I offer a descriptive analysis of an improvisation for DIY instruments by Schuyler Tsuda; I then listen to the electroacoustic improvisation *Silica Perfume* by flutist Michelle Yom; and lastly, I listen to the solo cello composition *Tr (épilogue)* by Yoshiaki Onishi. Because of each piece's own unique improvisational or compositional situation, they each present an opportunity for listening after theory, and, eventually, after analysis.

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Dia Barghouti (Goldsmiths, University of London):

*Journeys of Ascent: Performances of the Sufi Mi'rāj in  
'Issāwiya Rituals*

Tunisia is home to many *ṭarīqas*, Sufi communities who perform the meditative practices of *ḥaḍra* (sacred music) and *dhikr* (the rhythmic repetition of God's most beautiful names) in order to attain communion with the divine. Members of the *ṭarīqa* 'Īssāwiya embody the Sufi journey of ascent (*mi'rāj*) by performing *ḥaḍra* and *dhikr* rituals. The sacred songs (*mjarriḍ*) and music (*birwāl*) inspire the ascent of the Sufi adept (*faqīr*) to the higher realities. 'Īssāwiya music is an oral tradition that is passed down from one generation to the next through ritual performances.

My research examines the philosophy of the music performed in *ḥaḍra* and the vocal performances of the *dhikr* and how they are used in ritual to guide the seeker through states of transcendence. The aesthetic techniques utilized by the 'Īssāwiya include gradual rhythmic acceleration, transitions in the musical mode, and cyclical repetition. These techniques are the method through which the musicians and the shaykhs guide the Sufi adepts through different spiritual stations. Not only do these techniques facilitate a dialogue between the musicians, shaykhs, and Sufi adepts, but they also have symbolic meanings that are intimately tied to Sufi cosmology. My presentation will explore how sacred music embodies particular aspects of Sufi philosophy, as this most accurately represents how members of the 'Īssāwiya conceptualize and experience ritual music, which is believed to be the intermediary between the divine and the cosmic.

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Rebecca Day (Royal Holloway):

*An 'Excursion into a Different World': Mahler's Slow Movements and the Generic Codes of the Adagio*

The nineteenth-century adagio is heralded in existing scholarship for its uniquely subjective aesthetic. It is frequently described as indicative of inner feeling or emotion, and its purpose is recognised to provide catharsis for the conflict within outer movements. Exactly what constitutes a slow movement in analytical terms is under theorized, however. The adagio is said to 'supersede traditional questions of form' as a genre whose purpose was to 'constant[ly] transcend both small-and-large-scale formal barriers'. (Notley 1999, 38). It could be argued that *all* of Mahler's forms, including the outer movements, operate according to the principles identified as belonging to the nineteenth-century adagio—to the erosion of formal boundaries, continual transcendence, and the suggestion of other worlds. But what is it that motivates this opening-out of subjectivity, and why should this be a structural possibility? If Mahler's outer movements in many cases already achieve the transcendence in opposition to conflict reserved for the adagio, then how are we to speak of his inner movements?

These questions need to be interrogated in more detail, partly by looking at slow movements more generally, and partly by looking at what Mahler does with them. This paper will focus upon the latter, while keeping observations made about the former—through an initial consideration of existing scholarship about the nineteenth-century adagio—as a flexible reference point. It will offer a rotational analysis of the third movement of Mahler's Fourth Symphony in order to consider what might be distinctly 'slow-movement-like' about the movement and about Mahler's adagios more generally.

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Session 6b: Theory and Analysis in Historical Musicology (AG08)

**Chair: Julian Horton**

Anne Ewing (Music and Performing Arts University of Vienna):

*Arguing Experimental Creativity: Beethoven's "Bagatelles" Revisited*

Although Beethoven's *Bagatelles* have become increasingly frequent subjects of scholarly attention as compositional experiments, particularly in the inspiring work of Anselm Gerhard, Edward T. Cone, Nicholas Marston, and William Kinderman, there remain lacunae in the existing research: firstly, the hitherto applied investigative approaches, whether analytical, philological, or historical, do not subsume the rich diversity of analytical possibilities; secondly, missing from the discourse is a truly comprehensive evaluation of the experimental aspects of the complete *Bagatelles*; thirdly, the relevance of the experimentation in the *Bagatelles* to Beethoven's larger-format works has only been inconsistently explored. Individually, these apertures present potentially intriguing research prospects, but when considered compositely, the possibilities are compelling.

This paper suggests a process of analysis, which has at its core a triangular methodological model, the purpose of which is to verify Beethoven's compositional practice within the *Bagatelles* as tangible creative experimentation: Beginning with compositional treatises of Beethoven's time, and delving into historical performance practice – specifically the evolving possibilities effectuated by instrument design in his environment – it is possible to gauge the extent to which Beethoven surpassed the compositional conventions of his time; the second corner of the triangle is occupied by modern theories of scholarly investigation, from which it is discernible how music analysts of our time justify what constitutes an experiment; in the pursuance of comprehensiveness, the third point of this methodological approach combines diverse yet apposite facets of historical compositional treatises and modern analytical theory to determine what is experimental within the *Bagatelles*, and functions of this experimentation *within* Beethoven's larger works. [Back to Session 6](#)

Philipp Teriete (University of Music Freiburg):

*A Technical Basis for a Pan-American Style: Gottschalk's Musical Education in Paris*

Louis Moreau Gottschalk (1829-1869) is commonly regarded as the first internationally-renowned American pianist-composer, a link between European romantic musical styles, American ragtime and Latin American music. But Gottschalk's musical education, fundamental for the development of his unique Pan-American style, has not received substantial scholarly focus. Gottschalk's life is fairly well documented, and many of his compositions are now published. How he learned to improvise and compose, enabling him to develop his creativity, is much less clear. Modern scholars rightfully assume that early biographers mixed truth and myth in their accounts of Gottschalk's early life and education.

Indeed, the veracity of their claims is difficult to substantiate, and Gottschalk's early training in New Orleans is hard to reconstruct. Reconstructing his training in Paris, however, is possible and reveals important new insights into the pedagogy shaping his creative thinking. My paper describes what Gottschalk learned during his studies in Paris with Camille Stamaty and Pierre Maleden. By reconstructing the pedagogical methodology of 19th-century Parisian 'Pianistes Compositeurs,' I offer a clearer picture of Gottschalk's training in music theory, improvisation, and composition, taking into account both recent research (Brocket 1993, Starr 1995) and historical sources (Zimmerman 1840, Maleden 1843, Kalkbrenner 1849). My presentation demystifies an important chapter in Gottschalk's biography and illuminates a missing link in understanding the role of European pedagogy in Gottschalk's development and thus also for the development of ragtime and Latin American music.

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Karina Zybina (University Mozarteum and University Paris Lodron Salzburg):

*Mozart's 'Confutatis' as a Perpetual 'Work in Progress: An Analytical Approach to its Reception and Perception History*

The paper concentrates on the reception and perception history of one of the most intensely dramatic movements from W.A. Mozart's *Requiem* in D minor, K. 626, the *Confutatis*, from the 18th up to the 21st century. Written in 1791, but left unfinished by the composer himself, this powerful masterpiece became a perpetual 'work in progress', ever open to all kinds of experimentation by those who dared to complete the score, and/or record one of those completions.

Changing its soundscape and shape, numerous arrangements and editions issued in the 18th-21st centuries, incorporate their own ideas and approaches into Mozart's draft, thus creating many new 'faces' of this movement and revealing its complex reception history. This reception history, in turn, forms an integral part of performance practice: by recording various versions of the piece and adding their own interpretations to the already complicated mixture, different conductors, orchestras, and choirs created new layers in the reception history that I aim to trace in my paper.

In my analysis, I will first examine Mozart's original score, then shift my focus to several later versions of this score, and conclude by approaching a few influential recordings of those later complete versions. By merging together some of the analytical methods offered by various musicological disciplines such as historical musicology, ethnomusicology, and performance studies in music, I will propose a new multifaceted view of Mozart's original score, in which the attempts to complete and record the incomplete masterpiece made in the 18th-21st centuries, superimpose their own layers of (mis)conceptions and (mis)understandings on Mozart's unfinished composition.

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Session 6c: Early Twentieth-Century Music (AG09)

**Chair: Paul Harper-Scott**

Gregory Marion (University of Saskatchewan):

*(Re)markable Connections in Debussy's Orchestral and Chamber Works*

The paper delves into Debussy's differing approach toward organizational strategies among his orchestral and his late chamber works. In the orchestral works, awareness of the ebb and flow of a "dynamic scale" [Boulez, 1986] proves illuminating. The concept tracks the alternation among moments of commentary and moments of action. With *Nocturnes*, for instance, a basis overarching structure coupling the English horn motto in "Nuages" and concluding gestures in "Sirènes" proves referential. This moment of commentary is connective, and holds in check disparate moments of action represented by the tonal framework of the individual movements. In the orchestral works, later events will certainly clarify or even demand reassessment of earlier moments, and yet the notion of before and after remains axiomatic [Kramer, 1988]. Not so with the chamber sonatas, where seemingly innocuous passages prove revelatory in the interpretation of entire pieces. Thus the *Cello Sonata* comes across as being written "from the inside out," and the fulcrum occurs in mm. 48 – 53 of the "Sérénade". Here, organizational strategies operative throughout the composition exist in nuclear form. Threads issue from this point forward and backward across the sonata, as when: (i) the combination of arpeggiated fifths and semitonal slides encapsulates the contrasting tonal worlds of the three movements; and (ii) the combination of "flautendo" and pizzicato in the cello embodies the stylized flamenco of the "Finale." In exposing the differing approaches in the orchestral and in the chamber repertoires, then, remarkable organizational strategies come into view.

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Anna Stephan-Robinson (West Liberty University):

*The Chromatic Wedge as Formal Marker in Marion Bauer's Duo for Oboe and Clarinet, Op. 25*

Though patriarchal structures contributed to neglect of Marion Bauer's music during her lifetime (1882-1955), contemporary scholars and performers have begun to recognize its value. Recent book-length examinations assess Bauer's output, but their scope allows only brief consideration of her style, whereas detailed analyses of individual pieces support critical readings with narrow applicability. I bridge this gap by introducing the "Chromatic Wedge," a gesture Bauer often employs to delineate sections, particularly in instrumental music of the 1920s and '30s. The Chromatic Wedge combines linear chromatic motion comprising at least five pitches with a pedal tone, brief ostinato, or second chromatic line in contrary motion. My paper will examine its use as a salient marker of formal boundaries throughout 1932's Duo for Oboe and Clarinet, op. 25. The Duo makes an illuminating case study: the Chromatic Wedge serves as a unifying device across each of the four musically disparate movements. Beyond this composition, I propose the Chromatic Wedge as one important element uniting Bauer's diverse approaches to musical organization.

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Session 6d: Baroque Mysteries (AG10)

**Chair: Shay Loya**

Julian Habryka:

*Aspects of Chromatic Voice-Leading in the cantiones sacrae of Heinrich Schütz*

In order to contribute new pieces to the new species of sacred madrigals Heinrich Schütz composed in 1625 a cycle of 40 *cantiones sacrae*. Chromatics are an important aspect of voice-leading as well as composition of chords. In comparison to his contemporaries – like Johann Hermann Schein – Heinrich Schütz uses this color in a discreet way. Nevertheless, strong chromatic effects result from his use of chromatic tones.

In this paper I would like to describe the use of chromatic tones in the *cantiones sacrae* I to VIII. This will include chromatics in melodic lines, results of chromatics in canonic imitations and sequences as well as its influence on chord-progressions and the structure of chords.

One particularly important issue that should be investigated is the correlation between the four voices and the basso continuo. As the continuo part has been added by Heinrich Schütz in the context of the publication, inconsistencies can be observed that might explain chromatic effects without being written in the score.

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Malcolm Sailor (McGill):

*Harmonic Rotations in Benedetto Marcello's Sonata in A Minor, s. 740*

Venetian composer Benedetto Marcello (1686–1739) became famous in the late eighteenth and nineteenth centuries (Selfridge-Field 1990) but is largely forgotten today, except for his satirical pamphlet “Il Teatro alla Moda.” His music, however, exhibits both proto-galant charm and startling audacity (e.g., odd time signatures, symmetrical divisions of the octave). My paper analyzes two remarkable movements from his Sonata in A Minor, s740. My analysis introduces “harmonic rotations,” a new tool for understanding form in thematically loose repertoires like late-Baroque instrumental music.

My use of “rotations” is inspired by Hepokoski and Darcy (2006), but with the distinction that harmonic rotations are defined by purely harmonic, rather than thematic, criteria. A “harmonic rotation” is a full turn through a circular set of harmonically-defined formal categories. In my Marcello analysis, these categories are borrowed from Dreyfus’s (1996) “ideal ritornello” form (itself derived from Fischer 1915): 1) a *Vordersatz*, from a clearly established tonic to a root-position dominant arrival, 2) a *Fortspinnung*, one or more tonally open sequential passages, and 3) an *Epilog*, tonally closed and ending with a cadence. (A harmonic rotation is “circular” because it ends where it began, with acidentally-defined tonic, but this tonic may not be that with which the rotation began.) Remarkably, both Marcello movements follow this rotational scheme exactly. I also show how the music develops according to Lester’s (2001) principle of “parallel sections with heightening levels of activity.” Finally, I explain how Marcello may have conceived one particularly audacious passage, comparing it with Gjerdingen’s (2007) Pulcinella schema.

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## AAWM Panel: Analytical Perspectives on World Musics (PS)

**Chairs: Lawrence Shuster and Daniel Goldberg**

This panel showcases perspectives and methods for analyzing music from a broad selection of cultural contexts. Our objects of analysis range from stylistically specific musical features, such as cyclic rhythms in Javanese gamelan music and meters of Bulgarian folk dances, to the widely distributed West African standard pattern and the global practice of improvisation. To examine this varied subject matter, we employ innovative techniques including spectral analysis, cross-cultural comparison, and perceptual experiments. By bringing together these analyses, we aim not only to draw connections among forms of musical organization from different parts of the world, but also to demonstrate the potential that addressing stylistically diverse musics holds for expanding the methods and concepts that are available to the field of music analysis. The panel consists of a series of five presentations followed by general discussion.

Juan Diego Diaz (University of California, Davis):

*How Complex Can the West African Standard Pattern Be?  
Analytical and Empirical Approaches*

The so-called West African standard pattern <2212221> is a ubiquitous rhythm that serves as a temporal reference for dozens of genres across the Black Atlantic. This pattern also appears in *rotated* versions—i.e., with other onsets of the pattern perceived as the reference point. In fact, some musicians deliberately use these rotations to create specific sensations in audiences. How do musicians and audiences who are familiar with this pattern in its basic position <2212221> react when the point of reference is shifted in time? This paper engages this question using two approaches: 1) analyzing the metric structure of the pattern with the help of waves of metric strength; and 2) with three psychological experiments on rhythm realized in Ghana measuring perceived, metric, and performance complexity of the pattern in seven rotations and in three contexts: the rhythm alone, and in conjunction with a 12/8 and a 3/2 pulse. The results of these two approaches are compared.

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Daniel Goldberg (University of Connecticut):

*Metric Flexibility in Southeast European Folk Dance*

Meter in music for numerous dances from southeastern Europe can be defined in terms of sequences of beats with two categorically different durations, short and long, notated in a ratio of 2:3. Dancers from southeastern Europe sometimes use essentially the same pattern of steps when dancing to pieces of music that have different beat sequences, and this presentation takes dance steps as a basis for identifying relationships among meters. For example, a dance known as *devetorka* is done to music that would normally be notated in 9/16 with a short-short-short-long, four-beat sequence. *Gankino horo* follows nearly the same pattern of steps as *devetorka*, but its music is understood to have a five-beat sequence with a time signature of 11/16. In light of cognitive and embodied approaches to meter, such implied mappings between meters suggest that meter is temporally flexible in ways that are not apparent outside of its cultural context.

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Jay Rahn (York University):

*Analyzing Melodies from a Vantage Point of Helical Rhythm*

Cyclic rhythms abound in a great variety of musical idioms. The present report focuses on the first section (*mérong*) of 131 Central Javanese gendhings in *pélog* tuning. In each, there is a repeated cycle of gong tones that articulates periods of 64 beats. Within each 64-beat period there are 4 periods of 16 beats. Crosscutting these 16-beat periods are 8 periods of 8 beats that are precisely out-of-phase with the 4 16-beat periods. Such cyclic structures extend beyond the gong tones' surface patterning, appearing as tendencies within the *mérongs*' principal melodies (*balungans*), e.g., pitch onsets and rests tend to occur at certain beats within these cycles, as do the *balungans*' syncopated and dotted figures. As well, the longest repeated melodic segments might begin and end at any time within a cycle, but tend to comprise the 16th beat and either the 32nd or 64th beat. In short, cyclical patterning suggests not merely a helical rhythmic structure, but rather several temporal helices within a single temporal helix.

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Lawrence Shuster (SUNY Purchase):

*Mapping Timbral Spaces: A New Approach to Spectral Morphology*

In *New Images of Musical Sound* (1984), Robert Cogan proposed new analytical tools and strategies useful for examining spectral morphology. Cogan's approach centers on the use of 13 binary oppositions or 'features' to characterize the organization of a given sound. Cogan considers the changing intensity levels expressed between successive feature vectors as descriptive of spectral morphology. My intention is to provide several methodological extensions to Cogan's approach in order to obtain a more detailed account of spectral morphology. The first step involves the parsing of a given timbral surface into a succession of spectral segmentations, each of which is characterized as a spectral set. Next, the individual harmonics within each spectral set are measured and assigned values in terms of their corresponding amplitude (DBFS) and loudness (phons). The final step then examines how these values change over time in order to provide a profile of spectral morphology. Analytical applications will be demonstrated using excerpts from a variety of central Asian throat singing traditions including Tuva, Altai, Khai, and Mongolia.

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Leslie Tilley (Massachusetts Institute of Technology):

*Unity in Diversity: A Broad Analytical Approach to Improvisation Across the Globe*

Humans improvise. It is an impulse that crosses styles, genres, cultures, and continents. Improvisation's near ubiquity suggests rich (and relatively untapped) potential for cross-cultural analysis, yet most important scholarly works analyzing improvised musics, from Hindustani rag to jazz, focus on single traditions. The resulting lack of terminological coherence, both across genres and between music disciplines, makes intertextual reference among them challenging. This paper proposes a framework for thinking analytically about improvisation across cultures and practices, suggesting terminology and categories of improvisational technique general enough to be cross-culturally appropriate yet adaptable enough to embrace the specificities of individual practices. Through comparative analyses of Hindustani *alap* and Balinese *arja* drumming, I explore the inherent flexibility of techniques found across contrasting traditions. Shifting between the specific and the broadly applicable, this study provides a springboard for analyzing improvised forms in a more unified way, thus cultivating a space for comparative and cross-cultural research.

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## Roundtable: Analytical Depth and Diversity

Chair: Shay Loya. With Janet Schmalfeldt, Richard Widdess, Jane Piper Clendinning, Chloë Alaghband-Zadeh

This conference should have demonstrated that music analysis, once *principally* the province of Western art music (although ethnomusicology had an early tradition of music analysis), has recently spread back to include every kind of music. At the same time the greater diversity of repertoires undoubtedly enriched the discipline of music analysis itself, and deepened musical theories that depend on a cross-cultural perspective. There is a question, however, about how this development filters through to our academic teaching at various levels. This question becomes particularly acute at the level of training undergraduates. One argument is that, by concentrating on a more limited repertoire, at least for a while, undergraduates will have a better chance of acquiring proficient, and therefore eminently transferrable, analytical skills. (This argument does not necessarily deny the importance of introducing students to many repertoires in other learning contexts, less focused on building musical-analytical skills). Another argument is that there is a way through this, and that it is important, in fact, to equip undergraduates to analyse very different musics from the very beginning. Does this necessarily mean sacrificing score-based analysis, and things like a sophisticated understanding of tonality (in whatever repertoire)? In other words, how do we maintain diversity at the skill-building stage, without sacrificing certain important analytical skills? Another question could be for more advanced research: how important is it for a specialist in, say, *Formenlehre* and symphonies at the turn of the twentieth century, to know about analytical studies of the kind published in AAWM? Note that the opposite question is rarely asked: we assume scholars engaged in popular or so-called ‘world music’ has some background (or are still active) in analysing Western classical music.

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