Indiana University Jacobs School of Music

Graduate Theory Association

25TH ANNUAL SYMPOSIUM *of* RESEARCH IN MUSIC THEORY

February 8-9, 2019

Ford - Crawford Hall/

Simon Center

JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

PROGRAM

Friday, February 8:

1:00-2:00pm	Registration (Ford-Crawford Hall)
2:00-2:15pm	Opening Remarks
2:15-5:15pm	Workshop: "Rhythm and Meter in Pop-Rock Music" (M340) Led by **Professor Nicole Biamonte,** McGill University
5:15-7:30pm	Dinner Reception (Indiana Memorial Union)
7:30-8:30pm	<u>FEATURED PRESENTATION I</u> Rachel Rosenman, *Chair* **Professor Caleb Mutch**, Indiana University: "The Problem of Beginnings in Baroque Form"

Saturday, February 9:

8:30–9:15am	Breakfast Reception, Registration (Ford-Crawford Hall)
9:15-10:45am	<u>TIME, TIMING, AND FORM</u> Leah Frederick, *Chair* **Joseph Sowa**, Brandeis University: "The Art of Transformation: The Heraclitian Form of Thomas Adès's *Tevot*" **Nathan Pell**, The Graduate Center, CUNY: "Tempo as Form: Orchestral Recordings from 1910–1940 in Light of Earlier Sources" **Nate Mitchell**, Princeton University: "On Metrical Structure and Cuing Systems in Monroe's 'Muleskinner Blues'"
10:45–11:00am	Break
11:00am–12:00pm	<u>TEMPORALITY AND TRANSCENDENCE</u> Emily Barbosa, *Chair* **Zack Zinser**, Indiana University: "Motivic Association and Temporal Experience in Brahms' Op. 85 Song Pair" **Lindsay Warrenburg**, Ohio State University: "Signifiers of Transcendence in Moments of *Durchbruch* in Mahler Symphonies 1 and 2"

Saturday Continued:

12:00–2:45pm	Graduate Student Roundtable Sessions/Lunch Break
	"Music Theory Pedagogy" (M267)
	"Notation as Tool, Notation as Transformation" (M340)

2:45–4:15pm
<u>COLOR AND CLOSURE</u>
Jack Bussert, *Chair*

Lindsey Reymore, Ohio State University: "Shades of Sound, Subtle and Sublime"

Lauren Hartburg, Florida State University: "Comma-Modified UTT Space: Segmentation and Closure in UTT Generated Voice-Leading Spaces"

David Orvek, Ohio State University: "Non-Syntactical Closural Features: A Study of Closure in Selected Works by Schoenberg, Webern, and Berg"

4:15–4:30pm
Break

4:30–5:30pm
<u>FEATURED PRESENTATION II</u>
Mítia Ganade D'Acol, *Chair*

Professor Roman Ivanovitch, Indiana University: "Richness in Music (Or, Some Observations on Bach's Sequences)"

5:30–7:30pm
Dinner Break

7:30–9:00pm
<u>KEYNOTE ADDRESS</u>
John Heilig, *Chair*

Professor Nicole Biamonte, McGill University: "Unpacking Formal Functions in Pop-Rock Music"

9:00–11:00pm
Post-Conference Reception

ABSTRACTS

FRIDAY EVENING

Featured Presentation I, 7:30–8:30pm
Rachel Rosenman, *Chair*

The Problem of Beginnings in Baroque Form
Caleb Mutch | Indiana University

One of the strengths of William Caplin's system of formal analysis is his clear presentation of thematic archetypes: sentences, periods, and the like. These themes work well for his target repertoire, classical-era instrumental music, but they are of limited use for analysts of earlier music. This talk proposes a new framework for analyzing beginnings in music of the high baroque era. To do so, it abstracts the principles of formal initiation found in Caplin's form-functional theory, modifies them to serve baroque music, and demonstrates their application in different generic contexts.

SATURDAY MORNING

<u>Time, Timing, and Form 9:15–10:45am</u>
Leah Frederick, *Chair*

The Art of Transformation: The Heraclitian Form of Thomas Adès's *Tevot*

Joseph Sowa | Brandeis University

Although *Asyla* (1997) is arguably Thomas Adès's most famous composition, his seventh orchestral work, *Tevot* (2007), has also had a distinguished history of performances and awards. Despite this reception, *Tevot* has received little analytical attention. In echoing Adès's desire to create "this sense of a massive flood," the piece's construction embodies Heraclitus's maxim "everything is in flux."

A closer application of Heraclitian thought elucidates *Tevot's* metaphors and musical argument. The flow of *Tevot's* materials through different developmental waypoints mirrors the flood imagery Adès said inspired the piece. Per Heraclitus, "On those stepping into rivers"—or, at any given time during *Tevot*—"other and other waters flow"—a different iteration of *Tevot's* rhythmic cells and interval cycles manifests itself. If such Heraclitian flux describes *Tevot's* motivic iterations, Heraclitus's larger "unity of opposites" idea explains how Adès uses them to construct local passages and large-scale form. On both scales, Adès maps his motives to four key behaviors: imitation, mirroring, rebalancing, and re-timing. These behaviors reflect Heraclitian unity of opposites, because they all consist of "one thing changing around to another," thereby revealing their essential unity.

The convergence of all these features, *Tevot's* concluding canon represents the apotheosis of both the piece and its Heraclitian aspects. An analysis of *Tevot's* pitch domain shows the motivic iterations that prepare this passage and the imitation, mirroring, rebalancing, and re-timing that shape it locally and formally. I also show how the transformation of tempo in *Tevot* connects directly to its transformation of rhythm and how both these developmental trajectories likewise find their apotheosis in *Tevot's* concluding canon.

Tempo as Form: Orchestral Recordings from 1910-1940 in Light of Earlier Sources

Nathan Pell | The Graduate Center, CUNY

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

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

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

On Metrical Structure and Cuing Systems in Monroe's "Muleskinner Blues"

Nate Mitchell | Princeton University

Bill Monroe's "Muleskinner Blues" is a signature item in the bluegrass canon. Indeed, Monroe himself claims to have discovered the essence of bluegrass rhythm in this old Jimmy Rodgers tune. And yet, this song stands in sharp contrast to the metrical and hypermetrical norms that shaped bluegrass music as it developed in the 1950s and 60s, eschewing regular, 4-bar phrases in favor of a highly irregular phrase structure with seemingly indeterminate downbeats. This paper offers an analysis of Monroe's "Muleskinner Blues" conducted with an eye toward its fluid approach to meter. I show how the song's metrical structure, embodied in the group actions of the Bluegrass Boys, responded flexibly to Bill Monroe's extended vocal expressions. In so doing, my analysis highlights the musical events that forecast immanent harmonic changes, providing key insight into the "cueing systems" (Gupta 2017) that hold together such improvisatory musical spaces. The paper thus supplements existing studies on style-wide systems of licks and progression schemes (Adler 1974, Stoia 2013) required for successful bluegrass picking, arguing that a Bluegrass Boy would additionally require song-specific schemas to facilitate quick musical responses in a constrained yet flexible musical environment.

Temporality and Transcendence, 11:00am–12:00pm
Emily Barbosa, *Chair*

Motivic Association and Temporal Experience in Brahms' Op. 85 Song Pair
Zack Zinser | Indiana University

"Sommerabend" and "Mondenschein," the first two songs of Op. 85 are dependent on each other rhetorically and musically in ways unlike Brahms's other song pairs (in Op. 19 and Op. 59). "Mondenschein" requires its partner in order to comprehend its musical events, as processes initiated by the previous song continue and culminate. While certain features suggest a logical succession of development that is consistent with Heine's sorrow-to-comfort narrative, the way in which they are used creates a powerful tension between differing, yet often simultaneous, impressions of time (past, present, and future). The mixed temporal experience that results not only relocates the events of "Sommerabend," but also aligns with a central theme of the story: a changing of perspective, seeing "the same" thing in a different light.

Signifiers of Transcendence in Moments of *Durchbruch* in Mahler Symphonies 1 and 2
Lindsay Warrenburg | Ohio State University

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

SATURDAY AFTERNOON

Color and Closure, 2:45–4:15pm
Jack Bussert, *Chair*

Shades of Sound, Subtle and Sublime
Lindsey Reymore | Ohio State University

The metaphorical relationship between sound and color has a rich and fascinating history within Western musical thought. In this paper, I address music theoretical and occult versions of the timbre-color metaphor and apply these considerations to Schoenberg's *Klangfarbenmelodie*, providing new support for Cramer's reevaluation of this concept (2002) through examination of Schoenberg's links with the color/tone color metaphor in contemporary occult culture.

I argue that critical subtleties of the color/tone color metaphor became masked by the way that early music science defined timbre as one of three separable dimensions of a tone, alongside pitch and loudness. I identify a more complex perspective on tone color from the 19th century and earlier where timbral changes are considered as covarying with register and call on the language of color, imposing visual properties on the realm of sound. The second half of this paper examines how the history of the color/tone color metaphor relates to *Klangfarbenmelodie*, building on Cramer's (2002) contention that *Klangfarbenmelodie* was originally conceived to involve the perception of the timbral colorings of frequencies. I explore how the history of the color/tone color metaphor relates to Schoenberg's definition of *Klangfarbenmelodie* and lends new support to Cramer's reading.

Finally, I propose another layer of historical and cultural context that enriches our understanding of *Klangfarbenmelodie*: Schoenberg's influences link him to occult traditions (Covach 1992) that held relationships between sound and color in high regard. These considerations affect the interpretation of *Klangfarbenmelodie* and exemplify how historical perspectives on metaphors can inform music theoretical concepts.

Comma-Modified UTT Space: Segmentation and Closure in UTT Generated Voice-Leading Spaces
Lauren Hartburg | Florida State University

Uniform Triadic Transformations (Hook 2002) may be used to generate three-dimensional voice-leading spaces that accommodate Debussy's harmonic language when tonal and hexatonic systems fall short. Similar in structure to the multi-aggregate (3,4)-cycle (Gollin 2007), UTT ⟨-,3,4⟩ space cannot close prior to the completion of two aggregates of triadic roots and the iteration of all twenty-four consonant triads. While this cycle is an "inclusive" UTT space, progressions often remain within smaller subsets of UTT ⟨-,3,4⟩ space that cannot close without commas—minute differences necessary to close musical systems. This study extends the application of the comma in order to create eight- and fourteen-triad sub-cycles of UTT ⟨-,3,4⟩ space that accommodate several new triadic transformations and reveal meaningful tonal and post-tonal relationships in Debussy's "General Lavine Eccentric."

Pairing every-other triad in UTT ⟨-,3,4⟩ space with its modal inverse 1) gives structure to a voice-leading graph and 2) creates commas to close eight- or fourteen-triad sub-cycles of the space that are more suitable for use as voice-leading networks (Lewin 1987). The fourteen-triad comma-modified UTT space accounts for motion by the generating UTT, its inverse, SLIDE, and several new "substitute" transformations. These transformations are used to create a voice-leading network of the opening of Debussy's "General Lavine Eccentric" that reveals the arrival of the F pitch center as not only tonally anticipated, but also the completion of a comma-modified UTT space. This concluding analysis illustrates the functionality of comma-modified UTT spaces and the substitute transformations they afford.

Non-Syntactical Closural Features: A Study of Closure in Selected Works by Schoenberg, Webern, and Berg

David Orvek | Ohio State University

This paper examines the role that secondary parameters such as duration, pauses, dynamics, texture, pitch height, and consonance play in the articulation of closure in a corpus of 33 works by Schoenberg, Webern, and Berg. For each of these pieces a "closural moment" was defined, a priori, as any sonority: 1) immediately before the final double bar at the end of a movement or whole work, 2) immediately before or after an internal double bar, 3) immediately before or during a fermata, or 4) immediately before a rest in all parts of a half duration or longer. At each of these closural moments, data were collected about duration, the presence or absence of rests (except when the closural moment was identified by the presence of a rest), dynamics, textural density, pitch height, and harmonic consonance. Upon analysis, the results of a chi-squared test indicate that there is a statistically-significant correlation between moments of closure and sonorities that exhibit comparatively longer durations, quieter dynamics, thinner textures, and that are followed by a rest in all parts. That these same characteristics are also found at moments of closure in tonal music perhaps indicates that composers of non-tonal music were unable to find a non-tonal analogue to the tonal cadence and were thus forced to rely upon those cadential characteristics not explicitly associated with a tonal center. Furthermore, this also speaks to the universality with which secondary parameters like longer durations, quieter dynamics, thinner textures, and pauses are associated with closure in the Western mind.

Featured Presentation II 4:30–5:30pm
Mítia Ganade D'Acol, *Chair*

Richness in Music (Or, Some Observations on Bach's Sequences)

Roman Ivanovitch | Indiana University

This talk considers the question of richness in music, understood not simply as mere complexity "there" in the music, but as an aesthetic mode of engagement that responds to details, gaps, alternative paths, multiple melodic strands, the blending of schemas, and even sumptuousness of texture. I focus on the music of Bach, and specifically on his treatment of sequences, in which he displays a seemingly inexhaustible wealth of ideas and strategies. Among the many examples to be discussed is a group that uses a technique that seems quite peculiar to Bach: a sequence moving by descending fifths, in which the typical zigzagging motion of the sequence, however, is replaced by an "unfurled" version, with lines that move unchecked through large registral expanses.

SATURDAY EVENING

Keynote Address 7:30–9:00pm

John Heilig, *Chair*

Unpacking Formal Functions in Pop-Rock Music

Nicole Biamonte | McGill University

A perennial problem in analyzing form in popular music is how to best interpret sections that do not conform to conventional categories. This lecture begins with an overview of formal structures (strophic, AABA, verse-chorus) and song section types (verse, refrain, chorus, bridge, prechorus, postchorus) in Anglophone pop-rock music, and a consideration of their formal functions and normative characteristics. Sections whose formal type is ambiguous or that have characteristics of more than one type have been described as "weakly differentiated" and "section blends," respectively, by Trevor de Clercq. Another approach to analyzing such sections is to begin from the perspective of function rather than section identity. Decoupling certain common and salient aspects of songs (such as title text, melodic hook, and intensity peak) from their normative section types (such as chorus or refrain) helps to shed light on the roles of song sections that do not conform to standard types, as well as to the changing roles of formal section types over time.

BIOGRAPHICAL SKETCHES

Professor Nicole Biamonte earned a PhD in music theory from Yale University and is currently associate professor of music theory at McGill University in Montreal. Her publications include articles and book chapters on pitch structures, form, and meter and rhythm in popular music (in *Music Theory Spectrum, Music Theory Online*, and numerous essay collections); exoticism in the music of Rush (*Rush and Philosophy*, ed. Berti and Bowman); musical representation in the video games *Guitar Hero* and *Rock Band* in her own edited collection, *Pop-Culture Pedagogy in the Music Classroom*; and historicist aspects of 19th-century art music (*Beethoven Forum* and *Intégral*). She recently completed a three-year term as the editor of *Music Theory Online*, and currently serves on the boards of *Popular Music* and *Indiana Theory Review*.

Lauren Hartburg is a second-year music theory Ph.D. student and teaching assistant at FSU. Her primary research interest is in transformational analysis, while her secondary interests include rhythm and meter, music theory pedagogy, and the musical language of Olivier Messiaen. Lauren's current service as an editorial assistant for *Music Theory Spectrum* aids in her progress toward a post-graduate certificate in editing and publishing. Having previously studied piano and voice at Liberty University, Lauren went on to receive her Master's degree in music theory from UNC Greensboro where she published a thesis on Hypermeter in two of Haydn's keyboard sonatas. In addition to her academic and pedagogic interests in music, Lauren remains active in music performance, playing both piano and Celtic harp.

Professor Roman Ivanovitch is associate professor of music theory at the Indiana University Jacobs School of Music, where he has taught since 2004. His general research concerns issues of form, style, and aesthetics in the long eighteenth century, particularly with respect to Classical-era variation and sonata form. His principal focus has been the music of Mozart, on which he has published articles in *Music Theory Spectrum*, *Journal of Music Theory*, and *Music Analysis*. In 2012, he won the Marjorie Weston Emerson Award from the Mozart Society of America for an article on Mozart's retransition procedures. He also contributed an essay on the "brilliant style" to *The Oxford Handbook of Musical Topics*, edited by Danuta Mirka, a volume that was awarded a Citation of Special Merit from the Society for Music Theory in 2015.

Nate Mitchell is a PhD candidate in Musicology at Princeton University, where he is working on a dissertation about musical forms, schemas, and intertextuality in eighteenth-century heroic opera. He has presented his research at annual meetings of the Society for Music Theory, the American Musicological Society, Music Theory Midwest, and the Music Theory Society of the Midatlantic, where he won the Dorothy Payne award in 2016 for his research on the "Volta" schema.

Professor Caleb Mutch is a Post-Doctoral Resident Scholar and Visiting Assistant Professor at Indiana University. He completed a dissertation on the development of the concept of the cadence in tonal theory in 2015 at Columbia University. His research focuses on the history of music theory from antiquity to the romantic era, and formal analysis of baroque and classical music. He has presented at the annual meetings of the Society for Music Theory, Music Theory Midwest, and the Music Theory Society of New York State. His research appears in the journal *Eighteenth-Century Music*, and is forthcoming in *Music Theory & Analysis* and *Theory & Practice*.

David Orvek holds a Bachelor's degree in music theory from Southern Adventist University and is currently an MA student in music theory at The Ohio State University where he teaches first-year music theory and aural skills. His research thus far has focused on music of the late-nineteenth and early-twentieth centuries, particularly with regard to voice leading, closure, and form. The topic of his master's thesis is a generalized system of voice-leading transformations based on Richard Cohn's "SUM classes."

Nathan Pell is a theorist, composer, and cellist from New York City currently enrolled in the doctoral program in Music Theory at The Graduate Center, CUNY. His dissertation will address repetition in tonal music from a Schenkerian perspective. He attended Mannes College for Master's degrees in both Theory and Composition after having received a Bachelor's degree in Classics and a certificate in cello performance from Princeton University. Here he founded and led the Princeton University Chamber Ensemble (a conductorless orchestra) and hosted a radio show on WPRB. As a theorist, he is interested in Schenkerian analysis, Beethoven, Schubert, Bruckner, and performance practice, particularly as documented in treatises and historical recordings. He is co-chair of SMT's Performance and Analysis Interest Group, also serving as Submissions Manager for its blog. He has studied analysis with Carl Schachter, William Rothstein, Eric Wen, Kofi Agawu, and Joel Lester.

Lindsey Reymore is a 3rd year PhD candidate at The Ohio State University studying music theory, perception, and cognition. She holds degrees in oboe performance from Vanderbilt University and The University of Texas at Austin. Her current research projects center on empirical approaches to interdisciplinarity in the arts and the cognitive semantics of timbre.

Composer and theorist **Joseph Sowa** grew up playing violin and listening to orchestral broadcasts on NPR. Surrounded by these sounds, he wanted to make more of them. His music has been performed across the United States and Europe. He is currently a PhD candidate in composition and theory at Brandeis University. For more information, please visit www.josephsowa.com.

Lindsay Warrenburg is a third year PhD candidate in the department of music theory at Ohio State University, studying under David Huron and Daniel Shanahan. Her current research examines why and how people have emotional responses to music, with an emphasis on sad music. Some of her past research has used music theoretic and music perception methods to examine structural features in music themes.

Zack Zinser is a Ph.D. candidate in Music Theory at Indiana University. His dissertation project, "Sound and Syntax: Listening to Studio-Produced Popular Music," interrogates traditional conceptions of musical texture by considering how the material aspects of sound and their contextualizing role in the presentation of familiar musical objects within virtual spaces interact with common analytical claims informed by syntactical features. His research interests also include topics related to today's presentation—Brahms and nineteenth-century Lieder. He currently teaches aural skills at Butler University.

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