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RMSMT Abstracts

Mary Blake Bonn, The University of Western Ontario

The Other Dominant: The Subdominant as Scientific Fiction in Music Theory Before and After Riemann

A duck reflected in a pond is both symmetrical and asymmetrical. While ostensibly mirror images of each other, the duck and the reflection are caught up in a hierarchical relationship; the reflection depends on the duck, but the inverse is not true. A musical analogue to this relationship is the one that exists between the dominant and subdominant. In theories of harmony, we often consider the subdominant as an underdominant, equal and opposite to the dominant. The ideal of the symmetrical relationship between these two chords is particularly prevalent in the work of Hugo Riemann. Following Alexander Rehding (2003), I consider Riemann's subdominant as a scientific fiction: a useful and expedient—though not factual—logical crutch. I trace the roots of Riemann's subdominant, as well as its ramifications for later theories of music, using the lens of the scientific fiction.

I begin with Jean-Philippe Rameau, Moritz Hauptmann, and Arthur von Oettingen, passing next to Riemann himself. I then explore the role of the subdominant and the legacy of Riemannian thought in the more recent theories of Daniel Harrison and David Lewin. The fiction of the subdominant as underdominant invites us into a reality in which objects and their reflections—ducks and "underducks"—refer reciprocally back to each other. Many fruitful developments in harmonic theory have happened in this space. Thus, although not scientifically a literal dominant, the subdominant provides a logical extension of a presupposed fictional tonal space, presenting theorists with a convincing, useful, and powerful image for conceptualizing music.

Tim Chenette, Utah State University

Appreciating Metric Trajectories in *Ars subtilior* Music

While a surge of recent scholarship by Ruth I. DeFord, Graeme M. Boone, David Maw, and others has demonstrated the importance of modern notions of heard meter in early music,

fourteenth-century notation manuals describe mensuration and note values as interdependent. This lack of a truly independent identity for meter gave composers license to treat notated—and, therefore, heard—meter flexibly, just as they could note values. Composers of the late fourteenth-century Ars subtilior, in particular, used contrast between imperfect (duple) and perfect (triple) note values and metric implications, along with displaced metric strands, as a primary compositional tool. This presentation will explore the ways composers used these devices to create metric trajectories, analogous in some ways to those of Robert Schumann and Elliot Carter, that are a crucial part of the aesthetic experience of many pieces in this repertoire.

These metric trajectories have at least two important ramifications. First, they raise the possibility of a kind of metric text-painting in this repertoire, particularly in *En attendant*. Second, and more notably, they suggest that at least in some pieces, the complex notation and rhythms characteristic of the Ars subtilior may not be “loose approximations” of relatively improvisatory performances, as argued by Anne Stone, but rather carefully composed aesthetic structures. At the very least, these aesthetic structures are clearly a part of how composers shaped the listener’s experience of time, and our own hearing will be more powerful if we pay attention.

Andrew Eason, University of Oregon

Formal Functions in the Early Twelve-Tone Music of Schoenberg

Classical and Romantic theories of form are reaching new heights of explanatory power in the era of the New Formenlehre. On the other hand, post-tonal studies of form expend most of their effort determining the boundaries of groups, hardly ever moving on to establish normative formal types. My study will bridge that gap by focusing on processes within the phrase itself and processes that relate adjacent phrases to each other. Furthermore, I intend to show that Schoenberg’s twelve-tone music can convey William Caplin’s formal functions through developing variation of its motives and the disposition of its rows.

The challenge in applying tonal formal theories to post-tonal music stems from an unstated assumption in tonal music that musical similarity must be immediately aurally salient and recognizable. I will suggest that an alternative method can be found in Schoenberg’s own pedagogical writings on sentence functions. It is thus the purpose of this paper to tease out the relationship between structure, salience and formal function, as well as to show that a sentence’s functions can be expressed through the structural treatment of the row and relationships between its motivic segments. The paper shows how the Op. 25 Prelude, Menuett, and Gigue exemplify this sentential process, either through arrangements of the tetrachords or in their selection and presentation of row forms.

Kristina Knowles, Arizona State University

Music as Time, Music as Timeless

Music scholars and performers alike note the ability of music to evoke an experience of timelessness, a sense of “time out of time.” Within scholarship by music theorists, such claims are associated with specific moments in musical works, and are woven together with other observations concerning musical structures to make an argument for perception in relation to a musical passage. Despite the frequency with which notions of timelessness or stasis are associated with music, some scholars have pushed back against the use of these terms, noting that music is inherently temporal (Epstein 1981).

In this paper, I explore the tension between music as an art form that exists only in and through the unfolding of time and the belief that music is capable of evoking “static temporality” through the dual lens of philosophy and psychology. In doing so, I seek to uncover the differing claims underlying these notions, parsing out ascriptions of timelessness in music that have cultural origins and are grounded in specific types of structures, such as the concept of lyric time discussed by topic theorists (Monelle 2000; Klein 2004), and those that relate to perceptual mechanisms which often result in a subjective experience interpreted as a moment of temporal stasis. By understanding the different origins of these assertions and the ways in which our interpretation of ongoing perception influences our conceptual notions of time (Reiner 2000), we can arrive at a more fine-tuned understanding of the experience of timelessness in music.

Wing Lau, University of Arkansas

Redirecting the Temporal Flow: Brief Meter Changes in German Lieder

A brief change of meter, usually spanning less than six measures, is a commonly used compositional technique in the nineteenth-century German Lieder. My paper provides three archetypes of such brief meter changes in the Lieder by Schubert, Schumann, and Brahms. I investigate each composer’s approach to brief meter changes and show how the insertion of new time signature redirects the temporal flow, relates to the text-meaning, and yields flexibility in performance.

The three archetypes of meter changes produce distinct effects: (1) Recitative-like metric fluctuation. Schubert and Brahms often explore this effect but in very different ways. (2) End-lengthening, which can generate rhetorical pauses or paint a textual tension. This effect is most common in Brahms’s Lieder, although few examples are found in Schumann’s Lieder. (3) Change of perceived tempo at a coda or transition, usually enhanced by other surface events such as key changes and text repetitions. This effect is often used by Schumann and Brahms.

Building on Wing Lau's classification of meter changes, Harald Krebs's metric dissonances, and Yonatan Malin's declamatory schema, my study shows that Brahms explores more of the different facets of brief meter changes among the three composers, possibly building on Schubert and Schumann's experiments. By tracing the different approaches and providing an analytical framework for brief meter changes of these three composers, my study provides tools for further investigation of brief meter changes in other genres.

Ji Yeon Lee, City University of New York Graduate Center

Howard Shore's Leitmotiv Technique in the Film *A Dangerous Method*

In his book *Understanding Leitmotif: from Wagner to Hollywood Film Music*, Matthew Bribitzer-Stull delves into Wagner's use of leitmotivic transformation in *The Ring* cycle and its influence on film scoring, pointing out that "the technique not only served dramatic aims in the cycle, but also provided a paradigm adopted by countless later composers across a wide variety of genres" (2015). Howard Shore is one such film composer who uses leitmotivic techniques. Notably, his soundtrack for David Cronenberg's film *A Dangerous Method*—based on the scandalous relationships among Sigmund Freud, Carl Jung, and Sabina Spielrein, as well as how they impacted the development of psychoanalysis as a field in the early twentieth century—is essentially an adaptation of the leitmotifs from Wagner's *Ring*. However, beyond rearranging the leitmotifs for a different medium, Shore deliberately recasts the operatic characters and their relationships as signaled by those leitmotifs to present the film's narrative content. This textual transference naturally invites questions on the leitmotifs' musical and semantic transformation as Shore processes them in correspondence to the new dramatic context. The present paper focuses on the two most important leitmotiv techniques found in Shore's score: "contextual reinterpretation" of the two leitmotifs from *The Ring* and musical/semantic "troping" through leitmotivic juxtapositions, which provides a nuanced projection of the characters' inner worlds.

John Paul Lemke, Arizona State University

Parsing Chaos: Preliminary Observations of Rhythm and Meter in the Sound Masses of Claus-Steffen Mahnkopf's *Kammerkonzert*.

Rhythm and meter are not solely phenomena of the common-practice period, but are important elements in the music of twentieth-century composers as well. Prominent scholars, though, have not analyzed sound masses for these musical factors. Because they necessarily unfold as a process in time, are collectively articulated by multiple instruments, and can be comprehended auditorily, I postulate that sound masses lend themselves to analysis and fit Christopher Hasty's description of rhythm as an "articulated flow" (1997). Meter, though much more difficult to scrutinize, may briefly emerge and dissolve in sound

masses if metrical cues are present on the musical surface (Knowles 2016). Hasty's projection theory can reveal these metrical gestures as they occur, emphasizing the role of the listener in this process. In Mahnkopf's *Kammerkonzert*, meter appears in individual lines that announce themselves within the dense texture, as well as among multiple instruments; the projective potential of duration is expressed in one instrument and realized in another, creating a type of Klangfarbenmelodie. Because of the complex and often disorienting polyphony among interacting lines, the listener must focus intently on audible parts that produce regular articulations in order to hear projections against a crowded background. Hasty's theory shows us that meter may emerge in even the most chaotic of music, including Mahnkopf's work, and it opens up the door for future studies of similar composers.

Greg Marion, The University of Saskatchewan

Novel Alchemy in Debussy's *Préludes* (*Deuxième Livre*): Stories within Stories

In pitching a new type of association among Debussy's *Préludes* (1911-12), this paper proposes that assessing "connectedness" against an uncommon backdrop uncovers a network of intriguing stories within stories; that backdrop, however, is encountered in numerous twentieth-century postmodern novels, where the manifest presence of authorial consciousness underpins a central aim: interrogating the very act of reading. Italo Calvino's *If on a Winter's Night a Traveler* (1979) stands as counterpart to the Debussy composition in putting to the test the following proposition: Calvino's novel is to reading what Debussy's second book of preludes is to engaged listening.

Each work makes sport of the malleable boundaries between past, present, and future, underscoring the point that meaning transcends chronology, and as such is only ever provisional. In the Calvino, we are enjoined to assemble apposite threads among the book's chapters and its interruptive novellas (which "appear" to be bound neither to the chapters themselves, nor to one another). This clinic on reading is made all the more powerful on account of the fact that Calvino inserts himself into the process of navigating the troubled interpretive waters.

In the Debussy, the curious titles affixed to the conclusion of each prelude parallel Calvino's interruptive novellas; more critically, however, *Traveler* helps to account for the pervasive changing surfaces encountered throughout the twelve preludes. In a manner likened to Calvino's "head-scratching moments," several among the more disruptive gestures in the Debussy represent portals accessing networks of noncontiguous allied events crisscrossing the entirety of the composition. In the end, the paper advocates challenging the constraints of a linear reality as a viable means of engaging Debussy.

Rachel Mazzucco, Texas Tech University

Melodic Micro-Diatonicism and its Connection to Formal Structure in Post-Tonal Music

Twentieth-century music engages with the diatonic collection in fascinating ways. While some composers abandon it completely, others find new ways to embrace it; however, coming to specific terms with the twentieth-century use of the diatonic collection is challenging. I will show how several twentieth-century melodies employ tri- and tetrachordal subsets of the diatonic scale. I call this trait melodic micro-diatonicism. After comparing the use of melodic micro-diatonicism in these compositions, I will argue that melodic micro-diatonicism can be an indicator of formal structure.

Of the twelve trichordal set classes, nine are subsets of sc 7-35, the diatonic collection. Of the 29 tetrachordal set classes, thirteen are subsets of 7-35. Therefore, in an average of randomly generated melodies, we would expect 75% of the trichords and 44.83% of the tetrachords to belong to subsets of set class 7-35. These percentages will be used as a baseline to describe the level of micro-diatonicism in a melody. For example, taking a sampling of four 12-tone rows from various Webern works, the average trichordal micro-diatonicism is 57.5%, and the average tetrachordal micro-diatonicism is 13.9%, both well below baseline. By contrast, “America” scores 100% tri- and tetrachordal melodic micro-diatonicism. I use the programming language Python and the *Music21* library in order to assist in gathering and analysis of data.

Micro-diatonicism provides a lens through which to examine the diverse music of the twentieth-century, and can lead to new insights into the design of melodies that fall comfortably into neither tonality nor atonality.

Jan Miyake, Oberlin College

Thematic Saturation and Haydn's Fourth-Movement Forms

From our twenty-first-century perspective, Haydn's fourth-movement forms are considerably less tight-knit than his first-movement forms. This difference in organization often results in movements that draw on sonata, rondo, and variation processes in ways that current analytical methods do not easily explain, even though many have attempted. I advance a pair of analytical tools for examining Haydn's movements with looser-knit structures: quantity and density of thematic saturation. Quantity gauges the influence of the main theme's opening measures at later formal boundaries, and density indicates how much iteration occurs within one movement. Correlating these measurements with Haydn's forms and processes adds an important piece of information to the overall understanding of his structures, and focusing on fourth movements best highlights this tool.

First, I provide a discussion of the terms monothematicism, thematic saturation, and motivic saturation, as well as provide a broad overview of the relationship between Haydn's thematic saturation and symphonic fourth-movement forms. Then I focus in-depth on two movements: the final movements of Symphonies Nos. 96 and 97. While data on 50 fourth-movement forms are presented, focus on Symphonies 96 and 97—movements highly similar in form and composed in close proximity to each other—illuminates the differences between the measurements of quantity and density.

Mitchell Ohriner, University of Denver

(Why) Does Talib Kweli Rhyme Off-Beat?

Phonology and music theory address rhythm in starkly different terms. While both accounts treat rhythm hierarchically, authors generally agree that music's durations are periodic and speech's durations are not. Because they address distinct domains, these accounts can remain both incompatible and useful within their scope. Yet this separation is untenable for the rapping voice, which must be comprehensible as speech and musically compelling. A rapper whose durations stray too far from periodic organization hazards accusations of rapping "off-beat." The emcee Talib Kweli's work has long attracted such accusations; this presentation contextualizes those critiques by examining his rhythm with greater precision, documenting specific practices (e.g., phase shift and swing) emblematic of musical rhythm and the exploring the limits of those practices in his output.

Addressing the title's question, I compute the non-alignment between a phrase of rapping and its metric structure. Further, I characterize the extent to which Afro-diasporic practices of phase shifting and swing explain that non-alignment. I then define "off-beat" rapping as delivery with non-alignment not attributable to these practices. Documenting both on- and off-beat rapping in Kweli, I propose that he rhymes off-beat to diversify the rhythmic surface and affiliate with hip hop's aesthetic priority of rupture. Beyond rap delivery, these syllabic displacements—erased in conventional music notation—pervade sung performances in other genres as well. Therefore, gradating "off-beat" and "on-beat" delivery could enhance analyses of rhythm in other spoken or sung musical performances, for speech and song are not so easily distinguished rhythmically.

Kenton Osborne, University of Oregon

The Mystical Sentence: Phrase Structures Found in Jolivet's "Chant d'oppression"

The determination of phrase structure in atonal music is an oft-debated topic, whose results are usually open to a great deal of scrutiny. While scholars including Matthew BaileyShea and Christopher Hasty attest that phrase structure is evident in the repertoire

of atonality, few incontrovertible analyses exist, due to inconsistent methods used to identify the parts of the atonal phrase. In addition, very little attention has been given to the work the prolific atonal composer André Jolivet, whose compositions remain largely unexamined with respect to their phrase structures.

In this paper, I use well-known methods of atonal analysis together with phrase-structure ideology from the works of William Caplin and Schoenberg to demonstrate that the spirit of the classical sentence is alive and well in the music of twentieth-century France. By attending to ordered-pitch and unordered-pitch-class interval patterns, alongside subset and superset relations, I demonstrate the existence of sentential formulas in local phrase structures, as well as traditional means of large formal construction, in the "Chant d'oppression" from Jolivet's *Trois Poèmes pour ondes martenot et piano*. My paper offers contributions not only to the analysis of Jolivet's music, but also to the study of phrase structure attributes found in twentieth-century music, demonstrating that the conjectures of BaileyShea, Hasty, and others may be furthered to show that phrase structure is eminently attainable in atonal repertoire.

Cora Palfy, Elon University

The Creation of Intimacy through Shared Recollections in Sufjan Stevens's Musical Storytelling

The topic of musical narratives, particularly the illustrative ways music and lyrics can be combined to communicate subtleties about characters or plot, has been extensively explored in both classical and popular music (Abbate 1996; Neal 2007). In certain cases, narrative songs allow audiences to perform acts of *shared recollection*, which I define as events remembered by a group of people simultaneously. The act of remembering together has been shown to have profound psychological impacts on the perception of closeness and intimacy between parties—in this case between listeners and an artist—and contributes to the illusion of a relationship (Soucie 2015; Morris 2001; Olick and Robbins 1998). These crucial moments of bonding might be best understood as an instance of music as a prosthetic: the sense that music can extend the human body or change human capacity in the world (DeNora 2000, 103). I augment DeNora's notion of music as a prosthetic to argue that music additionally acts as a *social* prosthesis (Kosslyn 2007), fostering social interaction, emotional bonding, and facilitating a mediated relationship between an artist and their audience. Three songs by the artist Sufjan Stevens are analyzed as a case study in the way in which shared recollection is used to create intimacy between the audience and Stevens.

Joon Park, University of Arkansas

Chord-Scale Misalignment: Towards a Contextual Definition of Dissonance in Jazz

Does the connotation relating to non-chord tones as “unstable” still stand in a jazz context? In this talk, I argue that while some notes are treated similarly as non-chord tones in the conventional context, the delineation between stable versus unstable tendencies sometimes occurs at a chord-scale level. As a result, there are cases where an otherwise stable note in the conventional context might be considered unstable in a jazz context. Building on the earlier discussion of dissonance in jazz, such as James McGowan’s work on a new jazz-specific definition of dissonance, this talk presents a model in which a concept of dissonance grows out of dynamic interactions between two layers of chord-scale hierarchy. As an example, I present an analysis of Barry Harris’s masterclass on improvising over the “Giant Steps” changes. Harris instructs the students to improvise based on the D dominant-seventh chord over the opening B-major harmony. As a result, the E-flat/D-sharp occurring at this moment of “misalignment” poses a problem because it is a chord tone of the underlying harmony (B major), but a part of a different chord-scale collection (D dominant). Based on my analysis, I claim that in a jazz context, considering a chord-scale—rather than a chord—as a delimiting entity more closely reflects a jazz performance practice where a II-V progression (as well as many others) is often treated as expressing a single chord-scale. This claim resonates with earlier discussion on the concept of dissonance, most notably by Steve Larson, that the stability of a note is “culturally shaped.”

Boyd Pomeroy, University of Arizona

Schumann's Fantasy Op. 17 and the Strange Case of the Supertonic Sonata: The Missing Tonic and Its Consequences

This paper explores some fresh angles (Schenkerian and sonata-formal) on one of Schumann's most famously intractable works. In the process, it draws some larger conclusions regarding Schumann's paradoxical relationship to sonata form and Schenkerian approaches to unusual sonata forms. Form in the first movement has been much debated as variously sonata-based (though with considerable differences as to its parsing), rondo-based, a Romantic fragment writ large, or sui generis and unclassifiable.

Analytical challenges include: 1) rondo-like recurrences of a main theme that prolongs a dominant seventh (or ninth) throughout, resolving only at the very end of the movement; 2) an exposition with an extraordinarily unconventional tonal scheme; 3) a long, static central episode, tonally closed in the tonic minor; and 4) a teleological thematic process gradually converging on a climactic quotation of another composer (i.e., Beethoven).

Although the subdominant has usually been considered the exposition's principal secondary key, I will instead make the case for the supertonic, projecting a new kind of expositional tonal relation based not on key but rather on chord, preserving the essentially Classical (fifth-based) expositional tonal motion, but projected in a radically novel way (V-II). Schumann's relationship to sonata form was paradoxical, constantly pulling in opposite directions of, on the one hand, fantasy and improvisatory spirit, and on the other, a tendency to elaborate artifice. From the former perspective, the fantasy is perhaps the most audacious and original sonata form he ever wrote. The flexible yet rigorous Schenkerian approach pursued here proves remarkably responsive to its highly unconventional tonal structure, suggesting exciting potential for new paths into nineteenth-century sonata form.

Ashley Pontiff, University of Colorado Boulder

Improvisation in the Undergraduate Music Theory Classroom: Scaffolding and Rhythm

The newest editions of music theory texts are beginning to include improvisation, but each in different and unique ways. This paper explores improvisation and its use as a pedagogical tool in undergraduate aural skills curricula. It focuses specifically on the “scaffolding” of improvisation activities—how they begin with simple steps and develop into increasingly complex and challenging activities. Building on the work of Jerome Bruner, Lev Semenovich Vygotsky, and Larry K. Michaelsen, I analyze the amount and type of scaffolding used in current aural skills curricula and provide suggestions for additional scaffolding. By understanding the level to which each improvisation exercise is scaffolded, instructors can better control the appropriate level for individual classes and students, and steps can be added or skipped based on student skill sets, comfort levels, and outcomes.

My research analyzes exercises from five current music theory pedagogy texts. Each contain varying amounts and types of scaffolding, as well as differences in overall exercise design. In order to convey the broad use of scaffolding, I will focus on rhythmic improvisation with rhythm patterns to illustrate scaffolding. In conclusion, this paper, by closely analyzing five current music pedagogy texts, sheds new light on the rarely acknowledged use of scaffolding in improvisation exercises, maps the full variety of approaches currently in use, and considers their pedagogical implications.

Carissa Reddick, University of Northern Colorado

Beethoven's Sympathetic Voice and Its Legacy

Lawrence Kramer discusses passages in select Beethoven piano sonatas that represent “sympathetic reserves” that “involve an allusion to a vocal sign of sympathy, in most cases to a sorrowful voice.” Analyzing aspects of motivic transformation, voice leading structure, and formal function, this paper examines sympathetic passages in music by Beethoven and later composers.

The lyrical melody at the end of the second movement of Beethoven’s Op. 7 signifies such a sympathetic voice. The coda features a hauntingly sweet melody that arises from nowhere. These sympathetic passages often seem to come from outside the movement, as in the coda of Schumann’s “Widmung,” where the reference to Schubert’s “Ave Maria” presents “another closing moment . . . [that] retrospectively seems to encapsulate the expressive core of the piece, but it does so as if by standing outside the piece, for the purpose of reflecting upon it.” At other times, a transformation of a motive from inside the movement represents the sympathetic voice and provides a cyclic element to the entire sonata, as in the third Beethoven’s “Pathétique” Piano Sonata, Op. 13.

The idea of a sympathetic voice was transformed by later composers. Rather than a quiet sympathy, the outside voice can represent apotheosis (e.g., the sixth movement of Dvořák’s “Dumky” Piano Trio, Op. 90i), denial (the chorale theme in the fourth movement of Brahms’s Piano Quartet Op. 60), or distraction (The Beatles’s “A Day in the Life”). Nine Inch Nails’s *Downward Spiral* uses a lyrical motive from outside that binds the album cyclically.

John Reef, Nazareth College

Tracing Form and Fortspinnung Through a Tonal Pattern in Some Works by J. S. Bach

Heinrich Schenker’s analysis of Bach’s A-Minor Prelude BWV 942, in the first volume of *The Masterwork in Music*, reveals a tonal structure in which an ^8-^7-^6-^5 *Urlinie* span is expressed as 8--75--64--53 passing motion over a sustained tonic, and changing harmonies on the musical surface result from “filling in” this passing motion. Schenker notes: “the richness of all these sonorities in no way contradicts their passing nature . . . ; no matter how much independence they may feign, they must never be mistaken for . . . harmonic degrees.”

My presentation proceeds in two stages. First, I argue that the treatment of ^8-^7-^6-^5 represented here is a flexible pattern in Bach’s music, and that it has clear formal implications. In all cases, the motion from ^8-^7 (tonic and apparent dominant) supports

thematic content, while the motion $^7-^6-^5$ is transitional or connective. For the second part of my presentation, I argue that this pattern serves as a compositional resource in Bach's music whereby thematic presentation and Fortspinnung are united as parts of a coherent whole. The tonal pattern thus aids a developmental impulse while also organizing formal matters logically. Examples will be drawn from the A-Minor Fugue BWV 889 from the second book of *The Well-Tempered Clavier*, as well as from several other works.

Matthew Schullman, University of Oklahoma

The Mode of Activity: Empowering a Neglected Pattern Type Through Formalization and Demonstration

When liner-note writers, critics, and members of the popular press discuss twentieth-century music, they often highlight perceptually salient gestalts—patterns like “pointillistic staccato figures” (Rosen 1997) and “loud sustained chordal tremolos” (Flynn 1975). Through such phenomena, non-academic writers speak to diverse audiences. They also produce intuitively satisfying analyses.

In academia, similar patterns are occasionally featured (e.g., MacKay 2009), but they are typically cast aside in favor of crisper, less accessible patterns—set classes, for instance. This likely occurs for two reasons (supposing biases against perceptual immediacy are absent). First, the analytic potential of such patterns has not been amply demonstrated in scholarship; little thus encourages their engagement. Second, these readily perceptible patterns have not been generally formalized; as such, they are poorly suited to rigorous discourse.

If perceptually conspicuous phenomena of the sort mentioned here were more frequently engaged, exciting analyses could emerge; yet, convincing discourse will never grow around these patterns until their general nature is clarified, they are coupled with better discursive means, and their analytic powers are revealed. In this paper, I therefore highlight the patterns, formalize them as instances of a pattern type that I call the “Mode of Activity,” supply them with improved definitional methods, and emphasize their potential through considerations of Luciano Berio's *Sequenza V*.

Scott Schumann, Central Michigan University

Sonata Form in Stravinsky's Violin Concerto, Mvt. I: Topical, Formal, and Expressive Interpretations

Given Stravinsky's preoccupation with music of previous stylistic periods, it is not surprising that he utilized sonata form as an organizational model in his neoclassical

compositions. Joseph N. Straus discusses how twentieth-century composers had two sonata form traditions from which they could draw in their own compositions: 1) an eighteenth-century focus on harmonic contrast, and 2) a nineteenth-century focus on thematic contrast (Straus 1990, 96). Building on these categories, I argue that topics and tropes can also be used in conjunction with harmonic and thematic elements to further highlight the difference between formal sections, and to indicate possible expressive interpretations. In the absence of any strict relationships between specific topics and formal functions, both of these elements must be analyzed in order to better interpret the formal and expressive designs of each piece.

In this paper, I will examine the interactions between musical topics and sonata form in the first movement of Stravinsky's *Violin Concerto* (1931). In particular, I will focus on the pastoral, military, and tempesta topics, and how various shifts in dominance between arrangements of these topics are used in conjunction with harmonic and thematic contrast to outline the piece's sonata form structure. Furthermore, I will examine how the development section can be interpreted as expanding upon the expressive associations connected to the topics used in the exposition more than the motivic or thematic content itself. I will then build on the analyses of these interactions to discuss the piece as an example of the pastoral expressive genre.

Peter Shelly, Eastern Washington University

Unarticulated Sonata Form in Fanny Hensel's *Songs for Pianoforte* (1836-37)

Although recent scholarly efforts have done much to enrich our understanding of Fanny Hensel and her music, close analytical readings remain rare. This paper will work to expand small but growing area of study by examining form in Fanny Hensel's *Songs for Pianoforte* of 1836-37. These pieces, which, as Camilla Cai has noted, stand in scale somewhere between Lieder and full-scale sonata movements, offer an opportunity to study Hensel's approach to form in a genre that sits at the crossroads between small-scale composition—where she frequently displayed mastery—and large-scale composition—where she expressed frustration. Borrowing from recent analytical work on Hensel's music, as well as from advancements made more broadly in *Formenlehre*, I will demonstrate how Hensel uses a strategy of motivic development paired with cadential abandonment to create formal structures that owe a clear debt to Classical sonata form, while at the same time frustrate normative formal expectations through the avoidance of clear formal articulation.

James Skretta, University of Iowa

Metric Struggle/Cognitive Struggle: A Phenomenological Approach to Narrative in Schumann's Symphony No. 2

Critical reception of Schumann's Symphony No. 2 in C Major consistently points to an archetypical narrative of "struggle leading to victory." In this paper, I employ a cognitive approach to metric analysis that supports this narrative, further exploring how "struggle" might come to be embodied by listeners themselves. My approach to metric analysis blends the concerns of recent hierarchical-taxonomical models with those of cognitively-based projective models, and ultimately interprets the audible metrical data through a phenomenological lens.

This analysis focuses on the opening movement's exposition, whose own "struggle to victory" trajectory is a microcosm of the symphony as a whole. As with thematic units throughout the symphony, the exposition's form-functional units exhibit differing metric states. Thus, these metric states are essentially thematic. I suspect that it may be a common experience for listeners to attempt to maintain a prior pattern of metrical entrainment through the changing metric states. Among many others, Joel Lester points out that once we have entrained to a metric state we will cognitively project it for "as long as it is not strongly contradicted by other evidence . . ." These moments of contradiction are endlessly fascinating. I argue that "struggle" arises from the cognitive labor exerted by a listener in these moments of contradiction as they adjust their pattern of metrical entrainment to accommodate perceiving the changing metric states. From this perspective, I show how a metric analysis grounded in hierarchy, cognition, and phenomenology can validate both narrative and syntactical elements.

Ron Squibbs, University of Connecticut

Space and Time in Ursula Mamlok's *From My Garden*

Ursula Mamlok (1923-2016) occupied the unusual position of being one of the foremost female composers of her generation and one of its most prominent serialists. Mamlok began composing in a neoclassical idiom, but gradually adopted serial techniques in the 1960s and continued working with them until the end of her career. *From My Garden* for violin (1983) is a work from the middle of her career. With characteristic understatement, she described this composition as a "recipe," a "game," and a "homemade" system. Her modest description belies the sophistication of her compositional methods and the extent to which they penetrate deeply into the structural properties inherent in her chosen material.

The compositional environment of *From My Garden* consists of a row matrix, perhaps a metaphorical representation of the garden of the work's title. The work's main sections are generated by means of a series of systematic traversals of the matrix. These traversals result in the determination of the work's pitch classes as well as the durations assigned to them. The characteristics of the various traversals of the matrix will be examined, as will their relation to the work's large-scale formal plan. Consideration will also be given to the nature of Mamlok's compositional practices in the context of feminist perspectives on American modernism.

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Berg's Romantic Rhetoric

A recurring theme in the reception of Alban Berg's music is "Romanticism." While many have drawn attention to his to pitch material as a potential reason for this, I suggest Berg's Romantic associations stem from mimetic invitation and the familiar use of form-functional rhetoric. I argue that despite an atonal harmonic language, Berg's lyrical melodies and gestures occupy a virtual environment with its own environmental forces of gravity, momentum, and rhythmic inertia. Through the familiar use of gestures and energy, Berg is inviting us to engage mimetically with his music. These gestures take place in specific formal spaces with their own energetic profiles. Berg's formal beginnings, which I call his "calm openings," often have quiet dynamics, slow tempos, and simple, often homophonic textures. These openings are frequently succeeded by an "agitated middle." Such middles commonly employ fuller textures, louder dynamics, accent marks, increased tempos, increased surface-level rhythm, and fragmentation. The accumulated energy of the middle is either slowly dispersed or abruptly discharged en route to the end. By attending to the energies and tropes of atonal music, we can begin to gauge its expressive meaning.

Kristen Wallentinsen, The University of Western Ontario

Plainchant and Unicorns: What Fuzzy Set Theory Can Say about Musical Ontology

Medieval plainchant in the Carolingian era was pressured to become a uniform practice across Europe. However, its origin as an oral tradition has resulted in differences in practice between local communities. Such differences have yielded many chant variants that complicate both the desires of the Carolingians, as well as our modern understanding of plainchant's ontology. These variants challenge one's sense of melodic identity.

This multiplicity reflects larger discussions regarding musical ontology, which rely on human interpretation to understand the complicated nature of the musical object. Leo

Treitler likens the musical work to “that of a unicorn” (1993, 483): the unicorn’s existence relies on individual interpretations, resulting in many depictions that obscure the “ideal image” of the unicorn. The multiplicity in the representations of both unicorns and plainchant therefore precludes the possibility of a single ideal form. In other words, the musical idea itself is fuzzy.

This paper examines how fuzzy set theory contributes to understanding of musical ontology. The theory admits partial members into a family of related objects, and quantifies gradations of membership based on shared characteristics. Using a fuzzy model of contour transformation, I determine a contour’s degree of familial membership by calculating the probability that each move in the contour’s pathway is shared by other family members. Using fuzzy contour membership to quantify convergences and divergences between the notated variants of a chant, one can gain a more thorough understanding of the fuzziness within the musical idea itself.

Brent Yorgason, Brigham Young University

The Functions of Expressive Asynchrony in the Piano Music of Brahms

The performance practices of chord spreading and hand breaking, often viewed as “mannerisms” by twentieth-century pianists, had specific expressive and communicative functions in late-Romantic music. Brahms’s piano music features many remarkable passages involving expressive asynchrony, which is a slight dislocation between hands or voices for expressive purposes. Such asynchrony can be spontaneously introduced by a performer or it can be incorporated into the score (using various notational tricks) by the composer. In this paper, I examine a number of passages from Brahms’s piano music that involve notated expressive asynchrony and examine their potential functions.

Chord spreading can be used to create contrapuntal clarity, to resolve separate voice-leading strands, and to help articulate inner melodic voices. It may occur at formal boundaries to link different sections of a composition together. Chord spreading may also be used to create motivic connections between passages. Hand-breaking effects are often indicated in the score through the use of strict notational displacement between hands, which generally creates turbulent *agitato* effects. But such passages can often be performed with a much freer temporal relationship between the hands, as in the tradition of classical *rubato*, enabling a wider variety of expressive outcomes.

Brahms’s notation captures, reproduces, and preserves in the score expressive gestures that might have been intuitively introduced by a performer in the late Romantic period. By notating these temporal effects in his music, Brahms could specify to a degree the performance practices that were common in his day.

*Jeff Yunek, Kennesaw State University
with Benjamin Wadsworth and Simon Needle*

Perceiving the Mosaic: Form in the Mashups of Earworm

Recent studies on mashups set the music of DJ Earworm apart for its complexity and originality within the corpus. Unlike most mashup artists, his works consist of an array of ten to fifty samples that are spliced together to create an entirely new song. While Jordan Roseman claims these various samples are organized into a verse-chorus form, the works themselves appear to defy fundamental elements of popular music form: chorus-like sections feature different chord progressions and instrumentation, verse-like sections introduce new melodies, and some sections seem to escape any clear classification. To analyze Roseman's mashups by musical construction alone, however, ignores the primary element of mashup composition: borrowing. Since mashup samples are literal quotations of well-known songs, they have a great potential to influence the interpretation of the music. We analyzed all of Roseman's megamix mashups and their sampled songs from 2008–2013 and found a strong correlation between a sample's formal origin and its section within in the mashup. Accordingly, the formal origins of samples play a crucial role in resolving formal ambiguities in Roseman's mashups and confirm his claims of verse-chorus form in his works. This theory is explored in three of Roseman's mashups, "Like OMG Baby," "Shine Brighter," and "Living the Fantasy."