Indiana University Jacobs School of Music

Graduate Theory Association

22ND ANNUAL SYMPOSIUM OF RESEARCH IN MUSIC THEORY

February 19-20, 2016

Ford-Crawford Hall

JACOBS SCHOOL OF MUSIC
INDIANA UNIVERSITY
Bloomington

IUSA

Graduate Theory Association
Twenty-Second Annual Symposium for Research in Music Theory

February 19-20, 2016
Ford-Crawford Hall
Indiana University Jacobs School of Music

Dear friends of music theory,

I warmly welcome you to our annual symposium! The Graduate Theory Association is proud to continue one of the longest-running student-organized conferences for music theory in the country.

We have eight guest presenters this year, six of whom traveled across the United States to participate. Two members of Indiana University's music theory faculty will also be delivering featured presentations on some of their most recent scholarly work. We are delighted to welcome our keynote speaker, Professor William Rothstein of the Graduate Center at CUNY. Professor Rothstein will be leading a workshop Friday afternoon, as well as delivering our symposium's keynote address Saturday evening. The events of the symposium are free and open to the public, as is tradition.

On behalf of the entire GTA, I would like to thank our sponsors at Indiana University: the Jacobs School of Music, the Department of Music Theory, and the IU Student Association. I would like to especially thank Dean Gwyn Richards for his generosity, as well as Professor Julian Hook and the music theory faculty for their support. This symposium would not be possible, however, without the time and effort given by members of the GTA; this includes the program committee, the session chairs, the GTA officers, and all of our other student volunteers. I truly cannot thank you all enough for the help you have provided in making this year's symposium possible.

If you are visiting Bloomington, we hope you enjoy your stay, and we are happy to answer any questions you may have about the School of Music, the university, or the city of Bloomington. To all participants and attendees: enjoy the symposium!

Sincerely,

Calvin Peck
President, Graduate Theory Association
Indiana University Jacobs School of Music
gta@indiana.edu

PROGRAM

Friday, February 19:

1:00 – 2:00pm: Registration

2:00 – 2:15pm: Opening Remarks

2:15 – 5:15pm: Workshop: *Deriving Imaginary Continuo from Eighteenth-Century Solo Instrumental Music*

William Rothstein, Keynote Speaker

5:15 – 7:30pm: Dinner break

7:30 – 8:30pm: FEATURED PRESENTATION I
Jessica Sommer, *Chair*

Frank Samarotto, "Corelli, Counterpoint, and the Cambrian Explosion"

8:30 – 10:30pm: Reception at the Indiana Memorial Union (State Room East and State Room West)

Saturday, February 20:

8:45 – 9:45am: Breakfast reception

9:45 – 10:45am: HYPERMETRIC DISSONANCES
Thomas Craig Duke, *Chair*

Jay Smith, "The Metric Battle in Holst's 'Mars, The Bringer of War'"

Kaja Lill, "Coherence Amidst Irregular and Asymmetrical Hypermeters in The Fanfare of Leoš Janáček's *Sinfonietta*"

10:45 – 11:00am: Break

11:00am – 12:00pm: ROMANTIC FORMS
Clifton Boyd, *Chair*

Nathan Pell, "Expressive Ambiguity in Musical Structure: A Schenkerian View of Schubert's Op. 94, No. 6"

Sarah McConnell, "Motive, Form, Process, and Second Themes – an analysis of Reger's D minor Piano Quartet"

12:00 – 2:00pm: Lunch break

2:00 – 3:00pm: TONAL SPACES IN THE TWENTIETH CENTURY
John Heilig, *Chair*

Jinny Park, "1+1=1: Pärtian Symbolic Dualism in *Te Deum"*

Jason Patterson, "The Tonic Object: New Models for Symphonic Analysis"

3:00 – 3:15pm: Break

3:15 – 4:15pm: NINTEENTH-CENTURY MUSICAL NARRATIVES
Nikolas Bauchat, *Chair*

David Geary, "Interru… Musical-Dramatic Impositions in Verdi's *Ernani*"

Danielle Wulf, "Directional Tonality and Narrative in the Nineteenth Century"

4:15 – 4:30pm: Break

4:30 – 5:30pm: FEATURED PRESENTATION II
Matthew Boyle, *Chair*

Kyle Adams, "How Did Chromaticism Become an 'Ism'?"

5:30 – 7:30pm: Dinner break

7:30 – 9:00pm: Keynote Address
Calvin Peck, *Chair*

William Rothstein, "Vogler, Meyerbeer, and the Chromatic Scale"

9:30 – 11:00pm: Post-conference reception at The Irish Lion

Abstracts

Friday Evening

Featured Presentation I, 7:30-8:30pm

Corelli, Counterpoint, and the Cambrian Explosion

Frank Samarotto, Indiana University

My talk will comprise three parts. The first will ruminate upon the earliest forms of complex life on Earth, following the so-called Cambrian Explosion. Drawing heavily on Stephen Jay Gould's masterful account of the research into this subject, I will show how the first reconstructions of these early creatures were sometimes wildly incorrect, not because of poor science, but because of an underlying assumption: that simple, primitive life forms necessarily evolve into complex, sophisticated forms. Gould details the painstaking work needed to reveal that early evolution produced solutions vastly different from any modern counterparts, yet **j**ust as viable in performing the functions of complex life.

The second and largest part of my talk will apply some lessons from paleontology to the music of Corelli. I will argue that many facets of his music should not be understood as rudimentary or preliminary forerunners of later practice, but rather as full-fledged functioning vehicles of musical motion and expression. Much of my exploration will center on the underlying energies of melodic and contrapuntal figures, and their role in creating the powerful impulses that we identify as harmonic.

The last and briefest part will engage in some wild speculation about the energy of the *Ursatz* and the contingencies of history.

Saturday Morning

Hypermetric Dissonances, 9:45-10:45am

The Metric Battle in Holst's "Mars, the Bringer of War"

Jay Smith, University of North Texas

Michael Short (1990) claims the persistent 5/4 meter in Gustav Holst's Mars is the "most striking feature" in what some call "the most ferocious piece of music in existence." But the literature has not thoroughly addressed Mars's interesting metrical features. In a broad overview of rhythm and meter in Holst's music, Short briefly mentions the 5/4 ostinato and the hemiola created by the superimposition of 5/2 over two bars of 5/4, but he does not detail the metric properties of Mars any further. Richard Greene (1995) briefly suggests the 5/4 ostinato is a metaphor for battle, but he does not detail the extent of this metaphor. I claim that the percussive ostinato in 5/4 time is not just a metaphor for battle, but the meter itself participates in a battle throughout the movement. The battle primarily involves the interplay between 5/4 and 5/2 during the emergence of 5/2 in the context of a 5/4 meter; superimposition of 5/2 over 5/4; and alternation between 5/4 and 5/2. Drawing from Harald Krebs's (1997) metric displacement, Richard Cohn's (2001) metric states, and John Roeder's (1994) pulse streams, I explore all of these interactions in the metric battle of Mars.

Coherence Amidst Irregular and Asymmetrical Hypermeters in The Fanfare of Leoš Janáček's *Sinfonietta*

Kája Lill, University of North Texas

In the fanfare of Leoš Janáček's *Sinfonietta*, irregular and asymmetrical hypermeters of various lengths, as well as metric dissonances, obscure its underlying metric coherence. This presentation will: show that in the fanfare asymmetrical hypermeters are expansions of symmetrical metric states; show how irregular hypermeters exists coherently in the work by mapping those symmetrical metric states onto a graph of metric space; and show how metric dissonances interact with meter in the piece. By using expansions to accommodate asymmetrical hypermeters this presentation expands on Richard Cohn's Theory of Complex Hemiolas, Ski-Hill Graphs, and Metric Spaces. Doing so allows for a graph of metric space of the fanfare. In metric space it becomes clear that the asymmetrical groupings, changing time signatures, and various metric dissonances of the work exist as parts of a coherent whole.

Romantic Forms, 11:00am-12:00pm

Expressive Ambiguity in Musical Structure: A Schenkerian View of Schubert's Op. 94, No. 6

Nathan Pell, Graduate Center (CUNY)

Ambiguous music presents a problem to the analyst. For it requires that one not only decide between several convincing possibilities, but also communicate one's conclusion in a way that does not over-simplify the music. Too often the analyst's solution is presented as a fait accompli, thus belying the difficulties undergone in doing the analysis itself. Especially when this solution is hard-won, the initial ambiguity cannot be written off as an analytical chimera. Instead, the ambiguity is part of the piece—one might imagine it as a cloud surrounding the music and obscuring its details. I propose that the difficulty of seeing through this cloud must live on in the analysis if the analysis is to stay true to our experience of the music. To be sure, the piece behaves in a particular way, but perhaps more importantly it also implies other ways in which it might have behaved. Concerned with these issues, this paper aims to present a piece that exemplifies ambiguity—the beautiful Allegretto in A♭ that concludes Schubert's *Moments musicaux*, Op. 94—and to explore it in a way that is sensitive both to its musical structure and to its inherent inscrutability.

Motive, Form, Process, and Second Themes – an Analysis of Reger's D minor Piano Quartet

Sarah McConnell, University of North Texas

One of the theoretical concepts that Janet Schmalfeldt addresses within her *In The Process of Becoming* (2011) is motivic cyclicism. Schmalfeldt concentrates upon the propensity of early nineteenth-century instrumental works to show cyclic and processual formal techniques, which draws new attention to secondary, as opposed to main, themes. In such pieces, the music itself seems to look within so that an interior moment, or movement, becomes the focal point of the entire work; the center of gravity toward which what comes before seems to pull and from which all that follows emanates. Max Reger's Quartett d-moll für Violine, Bratsche, Violinecello und Klavier was written in 1910, a century later than those works examined by Schmalfeldt. However, Reger's quartet also seems to turn inward, towards a motive from its second theme, to provide unity to the entire work. This first tetrachord of

the theme, our 4-note motive, shows up in some manner in the third and fourth movements. The interval sizes and contour of the motive remain constant as a visual and aural identifier throughout the quartet. This paper presents an analysis of this cyclic motive within the quartet and Reger's musical forms of the movements. The motivic analysis may encourage reflective reinterpretation of the formal analysis within the scale of the entire work.

Saturday Afternoon

Tonal Orientations in the Twentieth Century, 2:00-3:00pm

1+1=1: Pärtian Symbolic Dualism in *Te Deum*

Jinny Park, Indiana University

In his grand choral work, *Te Deum*, Arvo Pärt develops his tintinnabuli technique as a symbolic compositional tool to express his understanding of the Christian worship. According to Pärt, the tintinnabuli technique symbolizes "eternal dualism"; the two voices are "in reality one voice, a twofold single entity." Pärt represents such symbiosis into a mathematical equation, "1+1=1". Through tintinnabulation, the musical elements of different dimensions are put together in the same category: the triadic members of the T-voice are put note against note with the scalar members of the M-voice, thus sharing the same horizontal musical space, or categorical property as the M-voice.

Through the development of the tintinnabuli style in *Te Deum*, Pärt partakes in the traditional Russian Orthodox Christian practices of integrating worship in his daily life and expressing religious symbolism by creating icons: the liturgical text is not only spoken at Church services but also in everyday life, through the iconic representation of the "daily egoistic life" in the M-voice. Therefore, "1+1=1": the paradoxical unity in *Te Deum* is a symbolic representation of the Christian duality and its supernatural unification into a single body.

The Tonic Object: A New Model for Symphonic Analysis

Jason Patterson, University of North Texas

The tonic chord is, hierarchically speaking, the most important sonority in a work and informs the function of every other chord. At the deepest structural levels, one would expect to find a composing-out of the fundamental tonic and its transferences. Beginning in the late eighteenth and throughout the nineteenth century, composers continued to expand the traditional boundaries of a symphony's tonic. Haydn and Beethoven used symphonic models that employed a modal progression from the minor to the major tonic, rather than a tonic sonority whose identity remained static from beginning to end. This type of tonic expansion was undoubtedly a predecessor to Mahler's more adventurous symphonic design in his Seventh Symphony, in which the tonic sonority changes not only in mode from the first movement to the finale, but also in fundamental tone (E minor to C major). In order to fully grasp this symphony's macro structure (and, as a result, the micro and local structures of the individual movements), one must acknowledge that the traditional notion of tonic is too limited. Instead, I propose a model that better facilitates a work in which its fundamental core is more complex than a single sonority: the *tonic object*.

Nineteenth-Century Musical Narratives, 3:15-4:15pm

Interru…Musical-Dramatic Impositions in Verdi's *Ernani*

David Geary, Indiana University

The word interruption is embedded in many areas of music theory. The following presentation examines how the term can aid our approach to nineteenth century Italian opera analysis, in particular works by Giuseppe Verdi. Specifically, this paper explores dramatic boundaries, musical deformations, and the interactions thereof. First, interruption will be presented as a dramatic tool by highlighting specific types of narrative impositions found throughout the canon. Then, the dominant formal convention of *ottocento* operas, *solita forma*, will be discussed along with its expressive potential. Finally, an analysis of two numbers from *Ernani*—Number 5 and Number 14—will demonstrate formal manipulations that are musical representations of each scene's elided dramatic situations. To conclude, I will suggest that this structural-dramatic pairing is not an isolated occurrence in *Ernani;* and, in fact, it exists throughout the composer's productive career. Attending to the dramatic and formal boundaries in Verdi's operas, based upon the complete and conventional realizations of both, can present new ways of breathing life into hearing these iconic works.

Directional Tonality and Narrative in the Nineteenth Century

Danielle Wulf, Florida State University

Narrative analyses of directionally-tonal musical works are potentially problematic, given an analytical predisposition to prioritize harmony. Such pieces do not necessitate transformative archetypes, but may instead manifest non-transformative archetypes. This paper presents an analysis of Chopin's *Fantasy* op. 49 as an example of a transformative, comic archetype. In addition, an analysis of Schumann's *Novelletten* Op. 21 No. 8 shows how, using Schenkerian methods, the progression of keys throughout the work is less crucial for its narrative outcome, as the treatment of a borrowed theme drives the work through the musical realization of an idealized image.

Featured Presentation II, 4:30-5:30pm

How Did Chromaticism Become an "Ism"?

Kyle Adams, Indiana University

Musicians of antiquity recognized three genera of music; the diatonic, chromatic, and enharmonic, whose identification depended on the underlying scale system and intervallic patterns employed in the melody. By the eighteenth century, though, the chromatic genus had been assimilated entirely into the diatonic, giving rise to the noun form "chromaticism" and the transformation of the chromatic system into both a subset *and* a superset of the diatonic.

How and why did this transformation take place? In search of the answer, my talk will describe some milestones along the path from Boethius in the sixth century to Werckmeister in the eighteenth. I will detail some of the ways in which both the concept and the function of the chromatic gradually became integrated into the diatonic, and how this change may have influenced the transition into major/minor tonality.

Saturday Evening

Keynote Speech, 7:30-9:00pm

Vogler, Meyerbeer, and the Chromatic Scale

William Rothstein, Graduate Center (CUNY)

Georg Joseph Vogler (1749–1814) has been identified as the originator of the twelve-note chromatic scale and the first theorist to offer a harmonization of this scale. This attribution is basically correct. Traditionally, chromaticism was regarded as one of three genera inherited from the ancient Greeks but not as a scale. A few of Vogler's German predecessors (Mattheson, Marpurg, and Hiller) anticipated him in certain respects. In effect, Vogler established a new kind of chromatic genus, demonstrating it in his 1810 cantata *Die Scala*, in which diatonic and chromatic sections alternate.

Vogler's pupil Giacomo Meyerbeer (1791–1864) continued his teacher's chromatic experiments in his French grand operas. In *Robert le diable* (1831) and *Le prophète* (1849), Vogler's chromatic genus is used to depict evil and the uncanny. The diatonic-chromatic dichotomy is less sharply drawn in *Les Huguenots* (1836), but major-third cycles are used to great effect.

Vogler's contribution goes well beyond the so-called chromatic omnibus, influential as that progression was. By effectively erasing the distinction between diatonic and chromatic semitones, he set the stage for later theorists of chromaticism, especially Carl Weitzmann.

Biographical Sketches

Kyle Adams is Associate Professor of Music Theory at Indiana University. He has published on the analysis of sixteenth-century music in *Theoria* and the *Journal of Music Theory*, and on the analysis of rap music in *Music Theory Online, Music Theory Spectrum*, and in the *Cambridge Companion to Hip-Hop*. He has presented papers at the annual meetings of the Society for Music Theory and Music Theory Midwest, and has given invited papers at the University of Cincinnati College-Conservatory of Music and at the biennial "Stop! Spot" festival in Linz.

David Geary is a first-year Ph.D. student at Indiana University. Prior to IU, he received his Master's degree in Music Theory Pedagogy from the Eastman School of Music. David has previously presented at the Music Theory Society of New York State and the Vancouver International Song Institute. His research interests include nineteenth-century Italian opera, aspects of rhythm and meter in popular music, Renaissance vocal polyphony, and music theory pedagogy.

Kája Lill is a Ph.D. student in music theory at the University of North Texas, where he holds the Robert B. Toulouse Fellowship. He received his M.A. in Music Theory from the University of North Texas in 2015 and his B.A. in Music from Grand Valley State University in 2013. At the 2015 Texas Society of Music Theory Conference he received the best student paper award for his paper on Serialism in Penderecki's *Threnody to The Victims of Hiroshima*. His research interests include transformational theory as well as rhythm and meter in twentieth and 21st century music.

Sarah McConnell is currently working on completing her Ph.D. in Music Theory at the University of North Texas where she taught Aural Skills for 5 years. She was also an adjunct professor in the music department at Dallas Baptist University for a year. Most recently she was a lecturer in music theory at Texas A&M University in Kingsville for the 2014-2015 academic year. She holds the M.M. in Music Theory from the University of North Texas, and an M.M. in Conducting from Stephen F. Austin State University. She received a B.M. from Oklahoma City University. Her paper "Motivic Reinterpretation in Instrumental Works of Brahms," was published in *Harmonia,* Vol. 8., 2009-2010.

Jinny Park is pursuing an M.M. in Music Theory at Indiana University. She got her B.M. in Cello Performance at Florida State University. Her research interests include philosophical approaches to music, medieval/renaissance music, transformational theory, and twentieth-century sacred music.

Jason Patterson is a Ph.D. candidate in Music Theory at the University of North Texas. For several years he has studied Schenkerian analysis under the guidance of Dr. Timothy Jackson. His interests are largely focused on harmony and formal structure in nineteenth-century music. He is currently working on his dissertation which delves into the macro-structural considerations of Mahler's Seventh Symphony.

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. 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. There 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 has studied with Carl Schachter, William Rothstein, Eric Wen, Kofi Agawu, and Joel Lester.

William Rothstein is Professor of Music Theory at The Graduate Center and Queens College of the City University of New York. He is author of *Phrase Rhythm in Tonal Music* (now published by Musicalia Press) and co-author with Charles Burkhart of *Anthology for Musical* Analysis, *7th Edition* and *Anthology for Musical Analysis: The Common-Practice Period*. He has published many articles, mostly on nineteenth-century music, with special emphasis on Beethoven, Chopin, Bellini, and Verdi. He is currently writing a book entitled *The Musical Language of Italian Opera, 1813-1859*.

Frank Samarotto is Associate Professor of Music Theory at Indiana University. He was a workshop leader at the Mannes Institute for Advanced Studies in Music Theory Summer Institute in Schenkerian Theory and Analysis in 2002, a workshop leader and invited presenter at the first conferences in Germany devoted to Schenkerian theory and analysis held in Berlin, Sauen, and Mannheim in June of 2004, and gave a week of lectures on voice-leading and musical time at the Sibelius Academy in Helsinki in 2007. His publications have appeared in *Schenker Studies II*, the *Beethoven Forum, Theory and Practice, Music Theory Spectrum, Music Theory Online*, *Integral*, as well as a festschrift for Carl Schachter and a recent anthology on sonata form edited by Gordon Sly. He is currently working on a book on Schenkerian theory and analysis.

Jay Smith is a Ph.D. student and teaching fellow in music theory with a related field in music composition at the University of North Texas. He holds a Bachelor's degree in Music Education from the University of Central Arkansas and a master's degree in Music Theory from Florida State University. He recently published his article, "Memory, Repetition, and Recontextualization in Debussy's '*Les sons et les parfums tournent dans l'air du soir*,'" in UNT's graduate student publication, *Harmonia*. He also recently presented his paper, "'Appraisal Responses' to Surprising Events in Mozart's Viennese Piano Concertos" at regional and international music theory conferences.

Danielle Wulf is a second-year doctoral student and a Graduate Teaching Assistant at Florida State University. She completed a Master of Music degree in Music Theory Pedagogy at Michigan State University in 2014. She received a Bachelor of Music degree in Oboe Performance from the University of Nebraska-Lincoln in 2011, where she was a Presser scholar. Her research interests include: history and perception of closure, video game music, and the pedagogy of music theory.

Acknowledgements

Sponsors	Jacobs School of Music Department of Music Theory Indiana University Student Association
Faculty Support	Gwyn Richards, Dean, Jacobs School of Music Julian Hook, Chair, Department of Music Theory
Program Committee	Emily Barbosa, Leah Frederick, Jessica Sommer, Lauren Wilson, Zachary Zinser
Session Chairs	Nik Bauchat, Clifton Boyd, Matthew Boyle, Thomas Craig Duke, John Heilig, Calvin Peck, Jessica Sommer
Receptions	Jessica Sommer
Program Design	Calvin Peck, Ryan Taycher, Zachary Zinser
Poster Design	Calvin Peck, Lauren Wilson
Administrative Support	Alice Corey
Registration	Emily Barbosa, Chelsea Brinda, Leah Frederick
Local Housing and Transportation	Emily Barbosa, Clifton Boyd, Thomas Craig Duke, Jessica Sommer, Ryan Taycher, Matthew Vogelwede, Lauren Wilson, Zachary Zinser
Technical Support	Nikolas Bauchat, Ryan Taycher
Budget Planning and Fundrasing	Clifton Boyd, Calvin Peck, Zachary Zinser

Graduate Theory Association

President	Calvin Peck
Vice President	Ryan Taycher
Treasurer	Clifton Boyd
Secretary/librarian	Gabrielle Gaudreault
Event Coordinator	Jessica Sommer
Publicity Manager	Nathan Lam
GPSG Representative	Zachary Zinser
Department Liason	Nikolas Bauchat
Editors, *Indiana Theory Review*	Devin Chaloux Thomas Craig Duke

Notes

Notes