MUSIC THEORY MIDWEST

Spring 2022 Newsletter

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MUSIC THEORY MIDWEST Thirty-Third Annual Conference University of Kansas May 6–7, 2022

Music Theory Midwest invites members to attend the Thirty-Third Annual Conference, hosted by the University of Kansas. To celebrate the release of the <u>Inclusive Music</u> <u>Theory Pedagogy Resource</u>, we are centering our conference's keynote and workshop on curricular reform. The complete program, featuring 38 paper presentations, can be found at the end of this newsletter.

Sincere thanks to the Program Committee: David Byrne (University of Manitoba), Chair; Kyle Adams (Indiana University), Christa Cole (Indiana University, Komar 2021 cowinner), Kara Yoo Leaman (Oberlin College and Conservatory), René Rusch (University of Michigan), Jeremy Tatar (McGill University, Komar 2021 co-winner), and Jan Miyake (Oberlin College and Conservatory), *ex officio*.

Beth Hiser (Baldwin Wallace University) will serve as Chair of the Arthur J. Komar Award Committee.

KEYNOTE ADDRESS

Kim Loeffert (Oklahoma State University) will moderate a panel discussion on curricular reform.

The panel is composed of representatives from MTMW schools currently undergoing curricular reform: Leah Frederick (Oberlin College and Conservatory), Toby Rush (University of Dayton), Alyssa Barna (University of Minnesota), and Carla Colletti (Webster University).

PRE-CONFERENCE WORKSHOP

Robin Attas (University of Manitoba): "Curricular Reform in Music Theory: Steps and Strategies."

Are you keen to rethink an undergraduate or graduate music theory curriculum, course, unit, or class session? Are you looking for support and strategies for conversations with students, faculty, and administrators on changing the discipline as it's taught at your institution? Are you looking for inspiration on how to apply the many unfolding professional conversations about problematic aspects of music theory as it's practiced and taught in the territories currently known as Canada and the United States into your own teaching practice?

In this workshop, music theorist and educational developer Dr. Robin Attas (University of Manitoba) leverages her dual professional roles to help music theory instructors and instructors-to-be uncover pathways towards meaningful and lasting curricular change that is context-specific and rooted in evidence-based teaching and learning strategies.

Participants will walk away with practical tips, new ideas that can be shared with others, and a deeper sense of community with pedagogically-minded colleagues from across career stages and institutions.

LOCAL ARRANGEMENTS

The <u>KU School of Music</u> in Lawrence, Kansas is thrilled to host what will be, for many of us, the first IRL conference we've attended in quite some time. Paper presentations, meetings, and workshops will all take place across several rooms in Murphy Hall, the main building for the KU School of Music, which sits on the land taken from the <u>Kaw</u>, <u>Osage</u>, and <u>Shawnee people</u>.

To ensure a more equitable conference, a lovely outdoor banquet will be catered off campus by local chef Louis Wigen-Toccalino, whose commitment to paying a living wage to a diverse group of collaborators at his restaurants <u>Decade</u> and <u>Cellar</u> <u>Door</u> is exemplary.

For ease of self-propelled transport, I have booked a block of rooms at our campus hotel, <u>The Oread</u>, from the evening of Thursday, May 5 to the morning of Sunday, May 8. Room rates are \$125 for Thursday evening, and then jump up to \$149/night for Friday and Saturday. On-site parking is available at \$15/night. To book, call (785) 843-1200 and mention our conference name.

I have worked with both KU Parking and KU Transportation to ensure that this conference will be accessible for all. Options available to all participants include accessible parking permits, a single bus system connecting campus with the rest of the city, and individual point-to-point solutions. Please direct any questions or concerns about accessibility to our Transit Commission Secretary Margretta de Vries.

Lawrence, Kansas is a funky college town on the edge of a Great Plain where the bison still roam. Both the School of Music and the Oread Hotel are within walking distance to Lawrence's vibrant downtown. Centered on four blocks of Massachusetts St., "LFK" offers most of what you expect from a college town: farm-to-table dining, breweries/bars, bakeries, museums, locally made art, and lots of opportunities for walking and biking.

To that last point, because Lawrence was recently named the <u>#6 most bike-friendly city in America</u>, attendees might consider bringing a bicycle to get around on. To further incentivize two-wheeled transport, a friendly no-drop gravel ride will depart the Oread hotel in the wee dawn hours of Saturday morning. Guests with tires \geq 38mm wide will be most comfortable on both our gravel roads and our charming-yet-deteriorating urban brick lanes. Bike rentals are available downtown at <u>Sunflower</u> <u>Outdoor</u>.

I welcome any further questions about the conference over email (<u>bradosborn@ku.edu</u>) and look forward to welcoming everyone to Lawrence in May.

Cheers,

Brad Osborn Local Arrangements Chair

FLEXIBLE MEMBERSHIP RATES

Membership in Music Theory Midwest is for the calendar year. The financial well-being of the society relies on a consistent membership base. Renewing your membership for 2022 supports the society, ensures that you will receive newsletters and communications, and enables you to vote in the election.

MTMW is continuing the flexible approach to membership renewals adopted in 2020. You can join or renew at any of the fee levels on the website, irrespective of your status: \$5, \$10, \$15, \$25, or \$35. For reference, our standard, pre-pandemic annual dues were \$10 for student membership, \$15 for emeritus or subsidized membership, \$25 for regular membership, and \$35 for joint membership.

Donations to the Arthur J. Komar Award are always welcome. Please contact the Treasurer (treasurer@mtmw.org) to make a donation.

Check your membership status and select annual dues at the MTMW website: https://mtmw.org/index.php/my-mtmw/renew-membership/

ELECTIONS

Music Theory Midwest is holding elections for the positions of Secretary, Area II Representative (Illinois, Indiana, Wisconsin), Area IV Representative (Arkansas, Kansas, Missouri, Oklahoma, Tennessee), and Student Representative for Areas I and III (Kentucky, Michigan, Ohio, Western Ontario; Iowa, Minnesota, Nebraska, North Dakota, South Dakota, Manitoba).

Current MTMW members may vote in the election. To complete the ballot, visit <u>https://mtmw.org/</u>. Log in, purchase membership (as necessary), and follow "MTMW Election Ballot" in the "My MTMW" menu. Voting closes on **May 6**.

Sincere thanks to the Nominating Committee: John Cuciurean (Western University), Chair; Kris Bryden (Iowa State University); and Alan Gosman (University of Arkansas).

Candidates and bios, listed in alphabetical order, follow below.

SECRETARY

Kimberly Goddard Loeffert is a music theorist, saxophonist, and equity advocate who serves as Assistant Professor at the Oklahoma State University Greenwood School of Music, where she has taught since 2013. Loeffert is President-Elect of the North American Saxophone Alliance, a founding member of the NASA Committee on the Status of Women, and recently held posts as Chair of the OSU Women's Faculty Council and Faculty Fellow for Diversity, Equity, and Inclusion for the College of Arts and Sciences at OSU. Loeffert has presented on representation in pedagogy and performance at regional, national, and international music conferences and symposia.

Loeffert is the baritone saxophonist for the h2 quartet with whom she has won numerous chamber music prizes, including First Place Gold Medal at the Fischoff National Chamber Music Competition and First Place at the inaugural North American Saxophone Alliance Quartet Competition. She can be heard with h2 on seven critically acclaimed discs, the most recent of which is Infinity Mirror (2020). She appears in a nationally syndicated PBS television episode of Backstage Pass, and she is a Vandoren and Yamaha Performing Artist.

Andrew Pau is Associate Professor of Music Theory at the Oberlin Conservatory of Music, where he has been teaching since 2011. His research interests include the music of the French Belle Époque, nineteenth-century opera, phrase rhythm and text setting, chromatic harmony, and theories of musical meaning. His articles have appeared in *Music Theory Spectrum, Music Theory Online, Theory and Practice* and *Intégral*, and he has regularly presented papers at meetings of the SMT and regional societies. Andrew currently serves on the SMT Investment and Publication Awards Committees and is a former member of the SMT Committee on Diversity (now the Committee on Race and Ethnicity). He has also served on the MTMW Program Committee twice, in 2018 (as chair) and in 2015.

AREA II REPRESENTATIVE

Michèle Duguay (she/her) is assistant professor of music in music theory at the Indiana University Jacobs School of Music. Duguay earned a doctorate in music theory from the CUNY Graduate Center, where she also completed a Certificate Program in Women's Studies. She researches vocal performance, virtual space, and gendered meanings in popular music. Her dissertation, "Gendering the Virtual Space: Sonic Femininities and Masculinities in Contemporary Top-40 Music," was awarded the SMT-40 dissertation fellowship from the Society for Music Theory. Duguay's recent article in *Theory and Practice* models the pianist's embodied experience of physical balance in contemporary piano music. In 2019, Duguay received the Patricia Carpenter Emerging Scholar Award from the Music Theory Society of New York State, the Arthur J. Komar Award from Music Theory Midwest, and a doctoral grant from the Social Sciences and Humanities Research Council (SSHRC) of Canada. She presented her research at various national and international conferences, including the annual (SMT) and regional (NECMT, MTSNYS, MTMW) meetings of the Society for Music Theory, the Society for American Music (SAM) annual meeting, and the International Association for the Study of Popular Music (IASPM-US). Duguay has taught music theory at The City College of New York and Lehman College, and is cofounder of the Engaged Music Theory Working Group, which encourages music scholars to engage directly with issues of cultural politics—race, ethnicity, gender, sexuality, class, intersectionality, decolonization, and disability—in their research and teaching.

Johanna Frymoyer is an Assistant Professor of Music Theory at the University of Notre Dame. Her research interests explore questions of musical meaning through the lenses of cognitive linguistics, semiotics, and narrative theory with particular emphasis on the music of Schoenberg and Stravinsky. Her current book project titled *Listening, Moving, Interpreting: Topic Theory and Modernism,* is under contract with Oxford University Press's Studies in Music Theory. Her recent publications include "The Musical Topic in the Twentieth Century: A Case Study of Schoenberg's Ironic Waltzes" (*Music Theory Spectrum*), "Topics and Stylistic Register in Russian Opera, 1775–1800" (*The Routledge Handbook of Musical Signification,* eds. Esti Sheinberg and William Dougherty), and entries in *The Cambridge Stravinsky Encyclopedia* (ed. Edward Campbell and Peter O'Hagan). Her service to the Society for Music Theory has included a term on the editorial board for *Music Theory Online* and she is currently serving on the SMT-40 Dissertation Fellowship Committee. Prior to joining the faculty at Notre Dame, Frymoyer held appointments at New York University, Indiana University-Bloomington, the University of Denver, and Montclair State University. She earned her Ph. D. from Princeton University and her B. Music from Vanderbilt University.

AREA IV REPRESENTATIVE

Ian Gerg has been an assistant professor of music theory at Southeastern Oklahoma State University since 2020. At Southeastern, he teaches courses in the undergraduate theory curriculum as well as form and analysis for the online graduate program. His teaching has allowed him to explore new pedagogies and repertoires to meet the needs and interests of the twenty-first-century student. Ian's current research focuses on virtual agency, narrative, and subjectivity in European instrumental art music. His writing has appeared in *Musical Waves: West Coast Perspectives of Pitch, Narrative, and Form* (ed. Jack Boss and Andrew Aziz), *Semiotics 2014*, and *Notes*. A forthcoming article on narrative focalization will appear in *Narrating Instrumental Music?* (ed. Michael Klein and Alberto Nones). Ian has presented papers at regional, national, and international conferences, including meetings of MTMW, the Semiotic Society of America, and Associazione Europea di Musica e Comunicazione (AEMC). In recent years, he has accepted invitations to speak at Temple University, Penn State University, and SUNY-Fredonia. Prior to arriving in Oklahoma, he taught high school band in Texas and was later an assistant professor of music at Chestnut Hill College in Philadelphia. Ian holds a PhD in music theory from the University of Texas at Austin. He shares a home with his wife, violinist Audrey Lee, and their dog, Scout.

Aaron Grant (Ph.D. Eastman, 2018) is currently Assistant Professor of Music Theory at Missouri Western State University, where he coordinates the undergraduate theory curriculum. His research engages issues of form, narrative, and meaning in 19th-century music, especially in the music of Schubert and Farrenc. In addition to his work on 19th-century form, Aaron also has research interests in music theory pedagogy, and is currently working on a forthcoming textbook under contract with W.W. Norton tentatively titled "The Engaged Musician: Theory and Analysis for the 21st Century" co-authored with Rosa Abrahams, Philip Ewell, and Cora Palfy. His work can be seen in *Music Theory Spectrum*, the *Journal of Music Theory Pedagogy, Nineteenth-Century Music Review*, and *Engaging Students*.

Joon Park (Ph.D. Music Theory, University of Oregon, 2015; M.A. Music Theory Pedagogy, Eastman School of Music, 2009; B.M. Music Theory, Eastman School of Music, 2007) is an assistant professor at the University of Arkansas where he has been teaching since 2016. Joon's research interests include jazz analysis, the music of Arnold Schoenberg, and East Asian music and music theories. His articles have appeared in *Music Theory Online, Journal of Jazz Studies*, and *Engaging Students*. He is currently working on translating the interview of a Korean-German composer Isang Yun from Korean to English and on contextualizing the impact of the First and Second World Wars in Schoenberg's compositions. He is also a jazz pianist and a continuo player and has been performing in and around Fayetteville, Arkansas. He brings his academic, performance, and personal experience as a non-native English speaker into his research and weaves together different subfields of music theory while considering what music theory can do for our society at large. He regularly presented papers at the annual meetings of the SMT and various regional meetings. Joon has served on the 2021 MTMW program committee and currently serving as an *SMT-V* editorial board member.

STUDENT REPRESENTATIVE, AREAS II AND IV

Ryne Carlson is a PhD student in Music Theory at the University of Iowa. He holds a Bachelors of Music Education with a choral emphasis from Northern Arizona University and a Master of Arts in Theory from the University of Iowa. Before coming to Iowa, Ryne taught general music to students aged 5-11 and directed the school's extracurricular choir. There, he developed a passion for clear and concise instruction. Moreover, the intense curiosity of young learners fueled his excitement for music education. Ryne's primary research interests include music from the 19th century, pedagogy, and formal analysis. His master's thesis explores the rare cases when Franz Schubert borrowed melodic material from his instrumental music for use in his vocal music. Currently, he is working on inner voices in solo piano repertoire of the long nineteenth century (sometimes labeled "thumb melodies" due to their placement in the pianist's hands).

Ryne has also served the musical community in ways beyond his own research. He worked with the Rita Benton Music Library to process their Goldman Collection. He served as the program committee chair for the Midwest Graduate Music Consortium in 2020. Most recently, he helped edit the forthcoming Music-Making in U.S. Prisons by Mary L. Cohen and Stuart Paul Duncan. In his spare time, Ryne enjoys playing the piano, particularly in collaboration with others. He also likes to sit down with friends for a board game or get up and hike with his family.

Zachary Lookenbill is a first year Ph.D. student and teaching assistant in music theory at the Ohio State University. There he is a member of the Cognitive and Systematic Musicology Lab, under the direction of Daniel Shanahan. Zachary holds an M.M. in music theory from Michigan State University and a B.M. in music theory and composition from West Chester University of Pennsylvania. Zachary has been invited to present his research at national and international conferences, such as the International Conference for Music Perception and Cognition and the Rhythm Production and Perception Workshop, as well as graduate student conferences at McGill University, Indiana University, and Temple University. Further, his research on polyrhythm perception earned him an honorable mention award at the Future Directions of Music Cognition conference.

Zachary's research has explored the connection between the human mind and musical time, investigating the perception of tempo, rhythm, and musical complexity. Recently, he has begun exploring analytical approaches to rhythm and texture in music of the marching arts, including drumline and drum corps, in hopes of bridging the gap between music theory and the musical interests of his students. During his time at Michigan State and Ohio State, Zachary has gained valuable teaching and research experience, but also grew to understand the limitations present in the field of music theory. It is his hope to explore the possibilities of a more sustainable and equitable discipline.

Clair Nguyen is a music theory PhD candidate at the University of Cincinnati College-Conservatory of Music, where she was graduate assistant from 2018–2020. She is currently writing her dissertation under the supervision of Dr. Catherine Losada. Clair's dissertation in progress analyzes sync points in Disney and Japanese animated musicals for formal and functional implications. Inspired by Sergei Eisenstein's writings, she is currently developing a theoretical framework that combines music theories of rhythm and meter with key aspects of film editing, rhythm, and animation techniques. The project is twofold in focusing on incorporating animated musical genres into the analytical repertoire and pursuing a phrase-structural methodology for examining coordinated audiovisual relationships in animation's hyper-manufactured context.

Clair recently completed a Film & Media Studies graduate certificate at the University of Cincinnati (2020). Her educational background includes an M.A. in Music Theory from CUNY Hunter College (2018) as well as an M.M. (2016) and B.M. (2014) in Piano Performance from the University of South Florida, with *summa cum laude* and Presser Scholar distinctions. She first presented on music and media with her paper "Journey Incognito: Music Cognition in the PlayStation Game Journey" at the 2017 Midwest Graduate Music Consortium. Clair's additional interests include post-tonal, Russian, and Asian music theories. She presented her M.A. thesis "The Syncretic Art and History of Vietnamese *Vong Co* Music" as a poster at the Society of Music Theory (2018), to formalize aspects of the *Vong Co* and Vietnamese renovated theater oral traditions.

FUTURE CONFERENCES

Music Theory Midwest is working on finding a location for the Thirty-Fourth Annual Conference. If you are interested in hosting at your institution, please contact Jan Miyake (President@mtmw.org).

MUSIC THEORY MIDWEST Thirty-Third Annual Conference University of Kansas May 6–7, 2022

THURSDAY, MAY 5

6:00–9:00 Pre-Conference Workshop (Murphy 238) *closed meeting

Curricular Reform in Music Theory: Steps and Strategies Robin Attas (University of Manitoba), Leader

FRIDAY, MAY 6

8:00 **Registration** (Swarthout Foyer)

8:45 Welcome (Swarthout Recital Hall)

9:00-10:30

SESSION 1 (Murphy 238) Rethinking Familiar Contrapuntal and Formal Patterns

One-page Expositions: Formal Compression in Beethoven's Opp. 101 and 109

Alexis Millares Thomson, Matthew Poon, and Emma Soldaat

University of Toronto

Hybrid Sequences: Sequential Progressions as Combinations of Voice-Leading Patterns in the Music of Nikolai Medtner (1879–1951)

Marie-Ève Piché and James Renwick McGill University

The Generalized Stacked Canon and Its Text-Painting Applications by Holst and Hindemith

Dustin Chau University of Chicago

SESSION 2 (Murphy 118) Music and Dance

Beyond the Audible: Embodied Choreographic Syncopations in Rhythm Tap Dance

Rachel Gain University of North Texas

Dancing Machaut's Chansons Baladées: Unfixed Forms and Mensural Missteps

Justin Lavacek University of North Texas

Rebellion in the Salsa Club: Challenging Fundamental Music and Dance Structures and Hierarchies Through Improvisation

Rebecca Simpson-Litke University of Manitoba

10:45-12:15

SESSION 3 (Murphy 238) Interplay of Texture and Form (Murphy 238)

Navigating the Popular Music Landscape: Textural Cues

Emily Schwitzgebel Northwestern University

Form as Process in Electronic Dance Music: Two Case Studies

Hannah Benoit McGill University

Roll Call: Investigating the Role of Drumline in Drum Corps Zachary Lookenbill The Ohio State University

12:15–2:00 Lunch break

Executive Committee Meeting (closed)

2:00-3:30

SESSION 5 (Murphy 238) Transformations, *Tonnetze*, and GIS

Tracking Comma Pumping in Renaissance Vocal Polyphony

Jack Milton Bussert Indiana University, Jacobs School of Music

Melodic Transformations in Johanna Beyer's *Clarinet* Suites (1932)

Alexandrea Jonker McGill University

Violin Fingerboard Space

Leah Frederick Oberlin Conservatory

SESSION 4 (Murphy 118) Prosody, Performance, and Macroharmony

Prosodic and Declamatory Manipulation in Florence Price's Songs

James Sullivan Michigan State University

Competing with Western Metrical Features: Accentual Fluctuations in Folk Songs in China **Yiyi Gao** Denton, TX

The Effects of Performance on Projected Macroharmony Jennifer Harding University of Massachusetts Amherst

Session 6 (Murphy 118) Metrical (Re)interpretations

(Asym)metric Transformations in Jazz Covers by Vijay Iyer

Ben Baker Eastman School of Music

Which Rite is Right? On Slonimsky's Re-Barring of the "Danse sacrale"

John Y. Lawrence University of Chicago

"What if You're Wrong?": Rethinking Metric Dissonance and Irregularity in The Punch Brothers

Lena Console Northwestern University

3:45-5:15

SESSION 7 (Murphy 238) Topics and Agency	SESSION 8 (Murphy 118) Pedagogy Today
Constructing an Idealized American West through Folk Sources	LA-based Minor in Freshman Theory?
Sylvie Tran University of Michigan	Brad Osborn University of Kansas
<i>Fandanguillo</i> as Castilian <i>Jota</i> ?: A Topical (Mis)reading and its Structural and Ideological Consequences	Public Music Theory, Pedagogy, and Entrepreneurship: Theorizing the Neoliberal Frame
David Heinsen The University of Texas at Austin	Owen Belcher (University of Missouri – Kansas City) Catrina Kim (University of North Carolina Greensboro) Alan Reese (Cleveland Institute of Music)
Agency and Modernist Variations: The Case of Nikos Skalkottas's Variations on a Greek Folk Theme (1940)	
Despoina Panagiotidou	

Indiana University

Evening Graduate Student Pizza Dinner /Dinner on your own (restaurant guide on the <u>conference page</u>

SATURDAY, MAY 7

6:00 Gravel ride (The Oread Hotel)

8:00 Registration (Swarthout Foyer)

9:00-10:30

SESSION 9 (Murphy 238) Time, Groove and Expectation

Between Grooves: Transitional Techniques in Groove-Based Popular Music

Kelsey Lussier McGill University

Schematizing Metal Experimentalism: Ternary Form in Chuck Schuldiner's Songs

Michael Dekovich University of Oregon

Musical Nostalgia: Trips Along a Stretched Axis

Laine Gruver Northwestern University

SESSION 10 (Murphy 118) Opera, Musical Theater and Film

Rossini's *reizend* Melodies: Strategic Musical Irritation and the Capturing of Attention

Matthew Boyle University of Alabama

Fluid Text Moments in *Guys and Dolls*: Witnessing the Erasure of Women's Agency in Revisions and Adaptations

John Edwartowski

Cinesthesic Synesthesia: Seeing and Hearing Cadences in Animated Musicals

Clair Hoang Khuong Nguyen University of Cincinnati College-Conservatory of Music 10:45-12:15

SESSION 11 (Murphy 238) (Hyper)metric Manipulations

Metric Irregularity in the Songs of Tori Amos

Scott Hanenberg Virginia Tech

Storytelling Through Metric Manipulation in Popular Music

Samantha Waddell Indiana University

Textural Layers and Hypermeter in the Music of Woody Guthrie

Ryan H. Jones Michigan State University SESSION 12 (Murphy 118) Voice Leading and Function in Late 19th- and Early 20th-Century Music

Motivic Perspectives of Voice Leading in Fauré's Late Chamber Music

Matthew Bilik University of North Texas

Functional Conflation and Referentiality in Scriabin's Early Works

Keith Salley Shenandoah Conservatory at Shenandoah University

Outlander(s): Interpreting Twentieth-Century Dissonances in Nineteenth-Century Contexts

Kyle Hutchinson Toronto, ON

12:15–2:00 Lunch break

2:00-3:30

SESSION 13 (Murphy 238) Vocal and Orchestral Timbres

Analyzing Orchestration as a Form-Defining Element in Germaine Tailleferre's Ballade (1920)

Jade Roth McGill University

Theorizing Vocal Timbre in J-Pop: A Feminist Reading

Yiqing Ma University of Michigan

Vox de Machina: Vocal Significations from the Mechanical to the Technological

Gerardo Lopez The Ohio State University

3:30 Komar Award Committee Meeting (Swarthout Recital Hall) *closed meeting

3:45 Business Meeting (Swarthout Recital Hall)

4:30 Keynote Address (Swarthout Recital Hall)

Curricular Reform in Undergraduate Music Theory

Kimberly Goddard Loeffert (Oklahoma State University), moderator

Alyssa Barna (University of Minnesota) Carla Colletti (Webster College) Leah Frederick (Oberlin College and Conservatory) Toby Rush (University of Dayton)

6:30 Banquet (Decade; 920 Delaware St., registration required)

Program Committee

David Byrne (University of Manitoba), chair

Kyle Adams (Indiana University) Christa Cole (Indiana University) Kara Yoo Leaman (Oberlin College and Conservatory) René Rusch (University of Michigan) Jeremy Tatar (McGill University) Jan Miyake (Oberlin College and Conservatory), *ex officio*

Music Theory Midwest gratefully acknowledges the support and contribution of: KU School of Music, University of Kansas

Many thanks to Rao Rao (PhD Student in Music Theory, University of Kansas) for her help with local arrangements.



ABSTRACTS

Session 1: RETHINKING FAMILIAR CONTRAPUNTAL AND FORMAL PATTERNS

Formal Compression in Beethoven's One Page Expositions: Opp. 101 and 109

Alexis Millares Thomson, Matthew Poon, and Emma Soldaat, University of Toronto

With few exceptions, extensions of form-functional theory into early Romantic-era music tend to ignore instances of compression. The inclination, in fact, is to highlight the opposite—namely, formal expansion. While Beethoven's music—his late style in particular—is generally regarded as a precursor for Romantic expansions, our paper argues that it also serves as a model for form-functional compression. This compression is often achieved using incomplete appearances of interthematic functional characteristics, resulting in formal ambiguity, as in the first movements of the piano sonatas opp. 101 and 109.

This paper analyzes the opening movements of Beethoven's opp. 101 and 109 using techniques of fusion and incompleteness in sonata-form expositions, resulting in what we call "one-page expositions." The exposition of op. 101/I has no cadentially-articulated boundary until the end of the subordinate theme; the periodic main theme is fused with the extremely truncated transition leading without MC to a comparatively expanded, but continuation-only subordinate theme. Initiating functions are unclear or overwritten, and the exposition is thus heavily end-weighted. Op. 109/I features a nearly identical formal process. Granted, these works are not identical; the formal boundaries of op. 109 are somewhat more clearly articulated, and op. 109 lacks op. 101's codetta and subordinate-theme expansion. Nevertheless, the degree of similarity, as well as innovation, in techniques of formal compression between these two expositions is remarkable.

Hybrid Sequences: Sequential Progressions as Combinations of Voice-Leading Patterns in the Music of Nikolai Medtner (1879–1951)

Marie-Ève Piché and James Renwick, McGill University

Theorists commonly understand sequences as harmonic patterns, relying on idioms from eighteenth and early nineteenth-century repertoires (Aldwell/Schachter 2019, Burstein/Straus 2020). But these harmonic models fail to capture some late-Romantic sequences with unconventional voice leading. For example, the unit of a sequence by ascending step in Medtner's op. 49 combines characteristic elements from two sequence types. The ascending chromatic scale in the soprano is typical of a V-I model, whereas the bass's descending fourths suggest a IV-I or I-V model. To describe such seemingly paradoxical juxtapositions, our paper develops a theory of *hybrid sequences*, which systematize the combination of voice-leading patterns from different sequence types, drawing examples from Medtner's music.

These sequences have so far gone unremarked despite recent studies on sequences and functional ambiguity in late-Romantic music (e.g., Swinden's 2005; Ricci's 2011). We use Luce Beaudet's (1988) sequence typology: sequences are categorized according to the model (V-I, I-V, I-V-I); the interval of transposition (second, third), and the direction of transposition (descending, ascending). Beaudet's approach emphasizes the characteristic motives that underlie common-practice sequences. Identifying these characteristic motives in our hybrid sequences reveals the conflict between sequence types as expressed by different voices.

Our approach enhances current understanding of sequences in three ways. First, it allows for a more flexible analysis of unusual late-Romantic sequences. Second, hybrid sequences show how new sequential patterns emerge from combining voice leading from familiar sequence types. Finally, rather than conceptualizing sequence types as separate entities, our model uncovers the spectrum of possibilities that exist between them.

The Generalized Stacked Canon and Its Text-Painting Applications by Holst and Hindemith Dustin Chau, University of Chicago

Strict imitative techniques and melodic constraints have long been considered mutually implicative. The specific technique of interest in this paper is the stacked canon, a contrapuntal technique that binds melodic and harmonic elements within one of the strictest forms of contrapuntal writing. Stacked canons include a *dux* (leader) and at least two *comes* (follower) voices. Each subsequent voice enters at consecutive and consistent intervals via textural accumulation. If the first *comes* enters a perfect fifth above the *dux*, the second *comes* enters a perfect fifth above the first *comes*, ortwo perfect fifths above the *dux*. While much analytical work has been done on this technique within renaissance polyphony and post-tonal analysis (Gosman 1997, Morris 1995, Gauldin 1996), how does this translate into the practices of some neo-tonal composers of the 20th century?

This paper will first construct a generalized stacked canon system for any interval of imitation. In parallel, I will demonstrate that, embedded within their contrapuntal restrictions, canons at the perfect fourth and fifth have unique properties that are significant to common-practice tonal systems; specifically, properties of *step inclination/declination* and *imminent modulation* (Huron 2006). Furthermore, I will utilize this system to examine how Paul Hindemith and Gustav Holst deployed these stacked canons to generate opposing text-painting effects—one being commemorational, the other obituarial.

Session 2: MUSIC AND DANCE

Beyond the Audible: Embodied Choreographic Syncopations in Rhythm Tap Dance Rachel Gain, University of North Texas

In this paper, I argue that rhythm tap dancers frequently saturate seemingly simple motor rhythms with syncopations. These syncopations are not necessarily audible but rather are choreographic and embodied, created in rhythm tap dance's physical dimension.

Dancers mentally group the individual percussive attacks of their tap shoes into units through their choreography. Several factors influence these groupings, namely gravity and physical stability, genre conventions, reification through nomenclature, and parallelisms. Dancers often deploy these units in a manner that conflicts with the underlying metric grid. Specifically, they produce syncopations by initiating choreographic units on weak beats or misaligning their choreographic phrasing with the musical phrasing, most notably through grouping dissonances (Krebs 1999) or additive rhythms. Dancers thus experience metric dissonance from the opposing groupings between the audible aspect of their performance and the physical, embodied aspect.

Through a hierarchical notation system of my own creation, I reveal how step groupings produce embodied choreographic syncopations in motoric passages in performances by Dianne Walker, Jason Samuels Smith, and Sarah Reich. Moreover, I argue that attentive audience members well versed in tap dance's practice might consciously or unconsciously imitate dancers' actions through mimesis and thus experience the steps and their groupings in the same syncopated manner (Cox 2017, Leaman 2021). This research provides a framework for theorizing syntactical and embodied aspects of dance, contributes to a burgeoning music theory subfield of tap dance research, and facilitates appreciation of the choreomusical artistry exhibited by dancer-musicians in this underexamined African-American vernacular art form.

Dancing Machaut's Chansons Baladées: Unfixed Forms and Mensural Missteps

Justin Lavacek, University of North Texas

This paper brings scholarship on medieval dance to bear upon the metrical organization of danced songs by Guillaume de Machaut (1300-77). Medieval accounts of social dance are of very simple patterns comprised of steps advancing left, right, or clicking the feet together in a round. Among chanson genres, the monophonic virelai (*chanson baladée*) embodies the closest connection to social round dancing in fourteenth-century France. Machaut's lyric romance *Remede de Fortune* (before 1342) links dancing explicitly with the virelai alone and includes an illustration of singers dancing Virelai 33 (*Dame, a vons sans retollir*) along with a score. That singers and dancers were one grounds inquiry into interplay between these paired kinds of movement through time.

My primary focus is speculation into how dance steps might have interacted with layers of mensural organization as well as the motivic and formal repetitions of the *formes fixes*, especially cases of friction between them. A few features of *Ars nova* style bear particularly upon being danced. Local changes of mensuration may dislocate dance steps while motivic repetition can occur irregularly with respect to simple left/right alternation, imparting a piquant cross-footed tension impossible to detect in manuscript or concert performances. Finally, the *formes fixes* can either corroborate or disturb established step patterning. Paired *ouvert/clos* endings of unequal length in particular can leave dancers wrong-footed when repeating the same music, suggesting expressive resonance with the disunion of unrequited love in Machaut's *fin'amors* poetry.

Rebellion in the Salsa Club: Challenging Fundamental Music and Dance Structures and Hierarchies Through Improvisation

Rebecca Simspon-Litke, University of Manitoba

Built into the fundamental dance-music structures of club-style salsa are many opportunities for improvisational interplay between participants: skilled lead singers improvise the lyric-melodic content of their vocal calls in the song's *montuno* section, elaborating on the pre-composed theme while weaving in new ideas that address the specific personal, social, or political circumstances of the performance; lead dancers link together both well-practiced and newly created movement patterns, signaling the order and timing of these moves to their partners in real time via the principles of leading and following; instrumentalists and dancers add subtle-but-pervasive embellishments to establish their own unique styles, while also responding to each other in spontaneous dialogue that unfolds differently with each song.

This paper begins by summarizing basic salsa principles, highlighting some typical ways that musicians and dancers improvise *within* the artform's pre-established constraints. However, the main focus of this paper is on how salsa's most innovative and rebellious artists take their improvisations *beyond* these typical practices, effectively pushing the boundaries of the artform into new territory. While musicians and dancers in solo or lead roles provide the most obvious and readily available examples of such contributions, this investigation also pays careful attention to how participants in supportive roles assert independence and control over their own creativity within a context that does not automatically afford them such luxuries. Through a willingness to bend or even break "rules" to engage in freer improvisational interplay, these virtuosic artists challenge the very structures and (hierarchical) relationships upon which salsa is based.

Session 3: INTERPLAY OF TEXTURE AND FORM

Navigating the Popular Music Landscape: Textural Cues

Emily Schwitzgebel, Northwestern University

Listeners immersed in popular music are adept at intuitively navigating the musical landscape before them, often relying on learned expectations of formal organization to interpret what they are hearing in real time. While texture has recently received attention for its role in the delineation of form in popular music, illuminating how listeners engage with pop forms globally, the role of texture as a source of local, perceptual input to the real-time experience of musical form has been largely neglected. Drawing from Moore's (2012) textural layers and Huron's (2006) ITPRA theory, in this paper I propose that *textural cues* facilitate the prediction of imminent textural change occurring across formal boundaries.

To highlight their function in the context of pop music, I put forward four textural cues commonly used to foster expectations—*rhythmic acceleration, layer withholding, melodic soar,* and *anacrustic activity*—and then apply them in two recent *Billboard Hot 100* hits. Supplementing Butler's (2006) visual depiction of a prototypical EDM form, I present my analyses as *texture models*, showing instances of textural change between verse-chorus units and marking moments where textural cues occur as perceptual signals for the listener. Following these analyses, I suggest that texture serves as one particularly dynamic and valuable aspect of pop music that aids musical navigation, offering the context and preparation necessary for listeners to identify both local and global relationships in a real-time listening experience.

Form as Process in Electronic Dance Music: Two Case Studies Hanna Benoit, McGill University

What happens when a Top-40 pop song is remixed by an electronic dance music (EDM) artist, and what modifications are made to adapt to EDM's formal construction? Formal structure in EDM is not defined by the same elements as pop-rock music. EDM's form is created through sonic processes, while pop-rock's formal units are frequently defined by melodic and harmonic material. Even though this material defines form in pop-rock, the genre may utilize EDM's formal techniques, such as additive layering of musical elements (Attas 2015, Spicer 2004). Primarily defined by timbre and texture, form as process in EDM involves blurry section boundaries caused by additive and subtractive layering structures.

In this paper, I conduct two comparative analyses of Top-40 pop songs and their respective EDM remixes. My first case study uses Temperley's (2018) categories of formal section types in pop-rock combined with both Attas's (2015) and Butler's (2006) processual form models to compare "Tennis Court" (2013) by pop artist Lorde to its 2014 remix by EDM artist Flume. This case study specifically explores the way in which a typical verse-chorus form is modified via EDM-style sonic functions to create processual form. My second case study compares "Don't" (2014) by pop artist Ed Sheeran to its remix by EDM artist Don Diablo (2014). My analysis addresses the challenges resulting from Diablo's minimal use of the original track's musical material. Both case studies emphasize the use of musical techniques typical of EDM and consider parameters that elicit a more processual form.

Roll Call: Investigating the Role of Drumline in Drum Corps Zachary Lookenbill, Ohio State University

Music in the marching arts has largely been underrepresented in music theory despite its prevalence in high school and college music education. In order to better understand this unique musical practice, I investigate

the various textures and musical functions within the drum corps idiom. The analytical method used here adapts White's (2001) functional categories of texture in concert band percussion music. I situate this taxonomy in the context of marching percussion to understand the possible functions of the drumline in drum corps. While this research is novel, previous research has explored the role of percussion in other musical styles. For example, in rock and jazz music, the drumset is commonly understood to provide time using a backbeat, but can also mark formal boundaries, provide emphasis to certain rhythms, and converse with other musicians' melodic lines. Because the style of drumming in drum corps is quite distinct from these genres, I argue the role of the drumline in facilitating musical texture is unique as well. My analysis of four recent drum corps productions demonstrates how the instrumentation of the drumline allows for multiple textures and functions in the full drum corps ensemble. I further illustrate the fluid nature of these textures and functions that contribute to varying levels of musical tension. This research not only communicates textual and functional interpretations of drumline music, but more importantly helps build academic discourse around this idiosyncratic and understudied musical activity.

Session 4: PROSODY, PERFORMANCE, AND MACROHARMONY

Prosodic and Declamatory Manipulation in Florence Price's Songs

James Sullivan, Michigan State University

There is growing interest among performers and scholars in the music of Florence Price. New professional and amateur recordings, recent and forthcoming biographies, a handful of dissertations and conference papers, inclusion of her work in pedagogical resources, discussions of her significance to black American music, and her position in music scholarship's ongoing reckoning with sexism and racism, all point to a vibrant and timely rediscovery of Price's music. Much of the attention is given to her instrumental works, particularly her prize-winning works for orchestra, whose genre status is used to argue in favor of taking her music seriously. Yet, such arguments are problematic, since they measure Price's compositional worth against a singular white-male construction of musical value.

I offer an alternative—that Price's works for so-called less serious genres are also an important part of her rediscovery. This is especially true for her songs, which predominantly set work by black poets. In particular, I take Price's rhythmic treatment (*declamation*) of poetic rhythms (*prosody*) as a lens to view and value her musical engagement with race and gender. I use Malin's (2010) *declamatory schemas* to describe relationships between prosody and musical meter and to show how Price's settings rhythmically respond to her poets' prosodic manipulations. Often, prosodic manipulations are part of a poem's treatment of race or gender, and Price's corresponding declamatory manipulations *dramatize* that treatment, in the sense of Lewin (1982).

Competing with Western Metrical Features: Accentual Fluctuations in Folk Songs in China Yiyi Gao, Denton, TX

In many folk songs from Western China, *musical accents*—notes highlighted by vocalists—are shaped by the linguistic flow of Mandarin Chinese. Such accentuations and rhymes are incongruent with regular strong-weak metrical patterns characteristic of Western-style measures. These irregular, implied accentuations are perceptually distinct from the notated meter.

This presentation investigates the three major types of *musical accents* in Chinese folk music by applying the classification of the ethnomusicologist Du Yaxiong (2011): *pitch accents* (accents indicated by high pitches), *textual / linguistic accents* (essential words, rhymes, and exclamatory words), and *durational accents* (accentuations

suggested by longer notes). I argue that such non-downbeat accents that support rhymes and portray the textual meanings create metrical ambiguity —meaning the music does not reflect recurring patterns of strong-weak pulses.

Following Du Yaxiong's classifications, I develop a practical approach of accents tailored to Chinese music and language for understanding relationships among textual implications, linguistic flow, and metrical malleability in traditional songs from Western China.

The Effects of Performance on Projected Macrohamrony

Jennifer Harding, University of Massachusetts Amherst

In performance, musicians constantly make interpretive choices: voicing of chords, how they emphasize certain musical lines above others, what musical figures to "bring out," along with a host of other musical parameters. Different performances of the same composition will offer subtle (or not so subtle) variations on the same work. These variations in performance influence the projected macroharmony, i.e., the total collection of notes heard over moderate spans of musical time. I expand the application of macroharmonic analysis from the score as musical text to recorded performances. This allows me to investigate how performers' interpretive decisions influence the projected macroharmonic profile of a work.

I analyze the macroharmonic profile of the score of the brief theme from Olivier Messiaen's *Thème et Variations pour Violon et Piano* through the lens of the discrete Fourier transform. Then, I examine the macroharmonic profiles of several recordings using data on relative pitch class salience collected through the Spotify API (application programming interface). The resulting profiles, depicting the relative strength of different harmonic qualia, show striking differences between the performances and the score. This approach to analysis brings performers in as co-participators with the composer in realizing and projecting the macroharmonic profile of a work.

Session 5: TRANSFORMATIONS, TONNETZE, AND GISs

Tracking Comma Pumping in Renaissance Vocal Polyphony

Jack Milton Bussert, Indiana University

Whether in a cappella choirs, string orchestras, or drum corps, directors will often instruct musicians to modify the tuning of major triads, raising the fifth slightly and lowering the third slightly more. The goal is to form acoustically pure intervals, which will increase the resonance of the sounds and maximize their sonic smoothness. This has been the ideal practice since the Renaissance. Exclusive use of so-called *5-limit JI* does have consequences, which were well-documented as the practice spread. Giovanni Battista Benedetti crafted one of the clearest rebuffs, writing a two-measure passage which, when repeated in 5-limit JI, would cause the pitch to rise indefinitely. Though Benedetti's example is extreme, it reveals a problem rarely discussed in modern ensembles: strictly tuning harmonies according to 5-limit JI will cause the pitch to wander.

In this paper, I propose a new method for analyzing Renaissance vocal polyphony which allows performers to calculate how much a piece will deviate from its starting pitch. Using a 5-limit JI tonnetz and a Cartesian coordinate system, ensembles can determine when the pitch moves by a syntonic comma and make strategic decisions about when and where to deviate from 5-limit JI to counteract the comma pumping. Most importantly, the tonnetz used is simple enough to notate on scratch paper and does not label interval ratios, allowing practicing musicians to use this method with minimal training. For this presentation, highlights from a Kyrie in an anonymous *L'homme armé* mass from the late 15th century will be analyzed.

Melodic Transformations in Johanna Beyer's *Clarinet Suites* (1932) Alexandra Jonker, McGill University

In *Tradition and Experiment in (the New) Music* (1994), Charles Seeger identifies a "neume" as "the smallest melodic unit" comprised of three or four notes and suggests that any neume can be varied through a gradual process of melodic transformation. Straus (1995) uncovers this process in the works of Ruth Crawford, arguing that, while the melodies are constantly evolving, a consistent use of transformations holds them together.

A similar process can be found in Johanna Beyer's *Clarinet Suites* (1932). Beyer (1888–1944) was a student of Crawford, Seeger, and Henry Cowell, from whom she learned the techniques of dissonant counterpoint. The few studies of Beyer's music that exist acknowledge the influence of dissonant counterpoint, but neglect to codify any specific melodic processes or identify ways Beyer's music compares to that of her mentors. I propose five melodic transformations Beyer applies to the melodies of four movements of her *Clarinet Suites*: OCT (notes get transposed up or down an octave), ORD (a group of notes get reordered), TRANS (notes get transposed up or down, typically a whole tone or semitone), ADD (notes get added, usually one or two semitones away from the notes they precede or follow), and DEL (notes get deleted). Through this process of melodic transformation, Beyer upholds the ultra-modernist preference for variety over repetition while simultaneously creating a larger musical design contrary to the dissonant counterpoint style: one that moves from a state of relative melodic disjunction and dissonance to a state of relative melodic smoothness and consonance.

Violin Fingerboard Space

Leah Frederick, Oberlin Conservatory

Within the growing literature on instrumental spaces, several scholars have proposed models of string instrument fretboards (e.g., Rockwell 2007, Koozin 2011). Of these, De Souza's (2018) generalized fretboard space is the most formally developed, as its construction satisfies Lewin's (1987) requirements for a generalized interval system. Despite brief mentions of ways to map fretboard locations to pitches, most analyses involving instrumental spaces capture patterns on instruments without any reference to their corresponding pitch relationships. Outside of the area of instrumental spaces, scholars have developed a variety of mathematical approaches to describe the properties of abstract pitch spaces (Hook 2022). Drawing a connection between these instrumental and mathematical approaches, this paper uses the interval space of the violin to examine formal relationships between instrumental spaces and pitch spaces.

The mappings from fingerboard space to pitch space explored in this paper capture intervallic relationships that are salient to a performer based on the physical layout of pitches on the instrument. For instance, playing a half step on a single string on the violin requires a 1-semitone shape in the left hand. When this same left-hand shape is played with string crossings, it can sound as a minor sixth or tritone—that is, there's a sense in which these intervals are "equivalent" to a performer. These mappings can be further formalized by defining structure-preserving mappings (GIS homomorphisms) between the spaces. These theoretical relationships are explored through analyses of solo works by J. S. Bach, Augusta Read Thomas, and Ross Lee Finney.

Session 6: METRICAL (RE)INTERPRETATIONS

(Asym)metric Transformations in Jazz Covers by Vijay Iyer

Ben Baker, Eastman School of Music

Modern jazz covers often translate popular songs into asymmetric meters, recasting an original 4/4 groove into 5 or 7 while preserving a clear but non-isochronous (NI) imprint of the original quadruple meter. Despite the prominence of this musical practice, recent scholarship on NI meters does not address how such metric transformations might be heard to preserve or complicate the original song's metric hierarchy. When listening to a jazz cover, *when, how*, and *why* might one wish to feel a measure of 5 or 7, in 4?

This paper explores the theoretical and analytical implications of this question, using jazz covers by pianist Vijay Iyer to interrogate the embodied experiences afforded by entrainment to different pulse streams, and to examine how these listening decisions can reconfigure the figure-ground relationship between rhythm and asymmetric meter. I begin by synthesizing work by London, Murphy, and Osborn to propose a set of properties that enable a NI grouping of an underlying pulse to assume potential tactus status in an asymmetric meter. I then explore these properties in Iyer covers that feature unusual but intuitive metric transformations that afford multiple avenues for entrainment. In each case, I argue that the complex metric cartography of the pianist's arrangements can productively reframe notions of improvisational agency for both performers and listeners.

Which *Rite* is Right? On Slonimsky's Re-barring of the "Danse sacrale" John Y. Lawrence, University of Chicago

In 1921, Nicolas Slonimsky produced a re-barred version of the "Danse sacrale" from *The Rite of Spring* that minimizes meter changes, to remedy Serge Koussevitzky's rhythmic struggles. This paper asks: do these re-barrings affect listeners as well as performers, and if so, in what ways?

I begin by suggesting that one cannot tell from sound alone whether performers are using Slonimsky's version or the original. This might suggest that the re-barring has no effect on a listener's perception of meter. But what would such a perception be in the first place? Even though a "radical" listener is open to hearing meter changes, there is no reason to think that they will hear the specific changes found in Stravinsky's score. Alternatively, the maximum metric regularity of Slonimsky's version may more accurately simulate a "conservative" listener's hearing.

I reinforce this point by considering the visual elements of a performance. One can entrain to footage of Leonard Bernstein conducting the Slonimsky version. But footage of conductors performing the original version can be too erratic to afford entrainment. In this case, the choice of edition determines not merely *which* metrical interpretation a listener chooses, but *whether* they are capable of forming a metrical interpretation.

Thus, Slonimsky's re-barring may have inadvertently aligned performers' and listeners' perceptions of the meter in ways unlikely to be achieved by the original version. I conclude by affirming the value of producing "wrong" analyses that contradict the score but may better capture the experiences of score-less listeners.

"What if you're wrong?": Rethinking Metric Dissonance and Irregularity in The Punch Brothers Lena Console, Northwestern University

Much scholarship on metric dissonance and irregularity treats these phenomena as universally-experienced, fixed structures. While capturing multiplicity within musical passages, theoretical frameworks that presume a static and universalized perception of meter insufficiently represent the diversity of listener and performer experience and continue to reinforce the erroneous structure-experience paradigm. In contrast, I define metric dissonance and irregularity as dependent upon one's positional listening. Rather than assuming a given metric orientation and deriving a single rendering of dissonance or irregularity from such fixity, I outline multiple potential interpretations of several excerpts by The Punch Brothers to reveal a diversity of metric irregularities. First, I derive metric interpretations by selecting different referent levels according to inputs such as hierarchical level, hypermetric grouping, and isochronous versus non-isochronous beats. Then, I demonstrate different manifestations of metric dissonance and irregularity based on such orientations. Lastly, I incorporate listener agency into my theoretical analyses, as listeners may flexibly orient to the same multivalent passage, moving between different experiences of metric dissonance and irregularity. From this process, I demonstrate variability in facets such as metric expansions/contractions and accent alignment, in ways not captured by simple displacement or grouping dissonance. Such multivalent readings contribute to a more nuanced and inclusive theory of rhythm and meter.

Session 7: TOPICS AND AGENCY

Constructing an Idealized American West through Folk Sources

Sylvie Tran, University of Michigan

Composers have often quoted vernacular music to portray the American West. Aaron Copland's ballets Billy the Kid (1938) and Rodeo (1942), set in the Southwest, quote cowboy and other folk songs; Giacomo Puccini's opera La fanciulla del West (1910), set during the Gold Rush, quotes a Zuni melody. In this paper I draw from topic theory, place studies, and pastoralism to argue that these quotations construct an idealized West defined by certain racial dynamics and idyllic relationships between people and landscape.

I begin by observing overlapping musical features in Puccini's and Copland's folk sources. A reel-like rhythm becomes a marker of the Western dance in Rodeo and La fanciulla; meanwhile, the pentatonic folk melodies and their presentations in compound meters in all three works become markers of a Western pastoral simplicity. Considering these similarities, I argue that the reel rhythm and pentatonicism in compound meters could be recognized as musical topics. Finally, I discuss how the composers' choices of vernacular music reflect the Wests they imagine. The cowboy songs in Billy the Kid and Rodeo evoke a West defined by the cowboy's masculinity and relationship with the prairie. La fanciulla's Zuni melody, sung by a traveling minstrel, evokes a West defined by American imperialism and transience. An ocean and three decades separate Puccini's and Copland's works, but I suggest that their coalescence around these musical topics indicates a broader fascination with folk material and the West in European and American classical music in the first half of the twentieth century.

Fandanguillo as Castillian Jota? A Topical (Mis)reading and its Structural and Ideological Consequences

David Heinsen, University of Texas at Austin

This paper extends recent work on the pluralistic view of topic theory (Echard 2017, Donaldson 2021) by demonstrating how a critical "misreading" of a topic can elucidate the structural and ideological mechanisms that sustain multiple listener competencies. I focus my investigation on a concert review written by Adolfo Salazar of Joaquín Turina's 1925 guitar work *Fandanguillo*, where the Spanish critic denies the *fandanguillo* style for what he hears as a Castilian *jota*. The signifiers of this token, however, can invoke the *fandanguillo*, both in its vernacular form as an "urbanized" flamenco genre, and its stylized form as a musical topic; the latter of which was commonly utilized by Turina to evoke Sevilla and Southern Spain.

The methodology presented in this paper takes these two divergent positions and examines how these interpretations might have manifested. First, I problematize the identification of this topic by considering the *fandanguillo* at the incipient level of conventionalization (Waltham-Smith 2012), which blurs the lines between its own signifiers and those of the larger *fandango* complex (Manuel 2016). Using Wittgenstein's theory of family resemblances, I show how structural similarities overlap in both its "immediate" context to the *fandango* complex and its "extended" context to other dances like the Castilian *jota*. Second, since topical interpretation may be shaped by ideologies, I examine three contemporary debates that are central to these historically reconstructed subject positions: conflation of peripheral regionalisms with national identity; aesthetic positions of elitism and populism; and perception of purity in flamenco (Holguín 2019, Parralejo Masa 2018).

Agency and Modernist Variations: The Case of Nikos Skalkotta's Variations on a Greek Folk Theme Despoina Panagiotidou, Indiana University

A student of Schoenberg, Nikos Skalkottas (1904–49) is a significant figure in twentieth-century Greek art music whose musical creations are in constant dialogue with Western classical music, Greek folk, and urban styles. The composer in his writings encourages deep engagement with the musical work that leads to a personalized development, both from the performer and the listener's perspectives. This emphasis on music's expressive significance invites semiotically-oriented readings of Skalkottas's music, which has been solely analyzed with a focus on elements of pitch structure (Mantzourani 2011; Alsmeier 2001).

My presentation explores the applicability of Robert Hatten's types of virtual agency (2018) and their possibilities for expressive interpretation to the genre of the theme and variations as a coherently unfolding process in modernist music. Building on current scholarship about musical agency (Hatten 2018; Monahan 2013), I analyze the theme and variations movement in Skalkottas's *Suite for Piano No. 3* (1940) based on a Greek folk theme (*thème grec populaire*).

This paper demonstrates that the composer implements a group of techniques to create a continuous musical discourse that affords expressive trajectory and agential inference. Contrapuntal separation and layering of separate virtual environments support the interpretation that the main protagonist (a thematized Greek-folk modal melody) navigates between a goal-directed journey while participating in an ongoing agential discourse, in which the individual parts interact, setting into motion the development of the variation process.

Session 8: PEDAGOGY TODAY

LA-based Minor in Freshman Theory?

Brad Osborn, University of Kansas

The approach known as LA-based minor—conceiving of the minor tonic as scale-degree six and the triad built upon that degree as vi—has not been widely embraced in music theory pedagogy in recent decades. However, two recent developments in our field might cause us to reexamine the utility of LA-based minor for the undergraduate core: (1) curricular changes that embrace the teaching of popular music (Snodgrass 2020, Osborn 2017); and (2) research in pop—rock music theory that speaks to a fundamentally different kind of "minor" at work in this music (Acevedo 2020, Nobile 2017, Spicer 2017).

In his recent *MTO* article "The Logic of Six-Based Minor," Trevor de Clercq (2021) argues that a LA-based system is maximally efficient at describing pop's most common chord loops—most famously the "Axis-A" loop (Richards 2017; Am–F–C–G). In this presentation I weigh the decisions an instructor must make in choosing whether or not to teach LA-based minor in freshman theory. Should we use LA-based minor for pop music and DO-based minor for classical? Should we use LA-based minor for Aeolian music and DO-based for music with chromatic leading-tones? To illustrate the differences between LA-based and DO-based approaches, I share teaching strategies for pieces I use in freshman theory. I conclude by presenting preliminary results from a survey about minor-mode analysis taken by students across all four sections of freshman theory at KU.

Public Music Theory, Pedagogy, and Entrepreneurship: Theorizing the Neoliberal Frame Owen Belcher, University of Missouri–Kansas City Catrina Kim, University of North Carolina Greensboro Alan Reese, Cleveland Institute of Music

Recent years have seen a growing interest in integrating "public music theory" ("PMT") into the classroom. While proponents argue that PMT-related class projects enhance traditional learning outcomes, some advocate for PMT assignments that focus explicitly on job training, thus aligning the learning outcomes of the music theory class with those of music entrepreneurship programs—students learn to "market themselves, fundraise, and interact with the broader public beyond traditional concert performances" (Belcher and Grant 2019). We argue that such discourse reflects a neoliberal frame that encourages a marketized view of music theory pedagogy—how music theory mastery can be sold to our students as a boost to their careers. PMT, with its emphasis on practical skills and interaction with a (potentially paying) public, is particularly susceptible to this framing.

Building on Moore's (2016) critique of musical entrepreneurship programs, we analyze the role of neoliberal values in bringing PMT into the classroom. We elucidate the neoliberal frame in several examples drawn from our own teaching experiences and from others, including Roberson (2020). In our critique, we identify covert learning outcomes promoting a neoliberal perspective and furthermore engage with the following questions: How are music theory faculty, like all university instructors, under a particular "pressure to embody and transmit the values of power" (Bousquet 2008, 93)? And in light of this pressure, how can we negotiate differences between our economic realities and societal ideals in our teaching?

Session 9: TIME, GROOVE, AND EXPECTATION

Between Grooves: Transitional Techniques in Groove-Based Popular Music Kelsey Lussier, McGill University

Defined as repeated, syncopated rhythmic patterns that both establish and embellish metric structure (Witek 2014, 2017; Danielsen & Câmara 2018), *grooves* may differ between formal sections in popular songs (Biamonte, 2014; Temperley 2007, 2018; Butler, 2006; Cohn, 2016). There has been very little research, however, on how transitions between such grooves may occur. The most notable exception is Osborn's (2010) pivot pulse, whereby grooves with contrasting meters are smoothly connected by their slowest shared pulse stream. To address this gap in the theoretical literature, I identify three transitions between grooves in popular music: abrupt, interpolated, and superimposed transitions.

Exemplified by Hiatus Kaiyote's "The Lung," abrupt transitions seamlessly concatenate grooves related by a pivot pulse, often at formal boundaries. Interpolated transitions insert a brief, texturally contrasting passage between grooves, usually connecting large-scale formal sections. This passage typically features ungrouped, texturally isolated pivot pulses, demonstrated in Rokia Traoré's "Tchamantché." It may also connect grooves of contrasting tempi, as in Yukon Blonde's "You Were Mine." Finally, demonstrated by Jon Bap's "Queen Chimera pt. 2," superimposed transitions occur when two grooves overlap and the new one gradually emerges as dominant, facilitated by texture and without employing a pivot pulse.

My analysis shows that grooves and the transitions between them articulate formal boundaries and express sonic functionality (Peres, 2018), asserting them as central to these songs' formal structures. Moreover, I demonstrate that texture is a crucial articulating parameter of both the grooves and transitions in question, thus expanding standard analytical definitions of groove.

Schematizing Metal Experimentalism: Ternary Form in Chuck Schuldiner's Songs Michael Dekovich, University of Oregon

Though he is recognized as a pivotal figure in extreme metal, Chuck Schuldiner's music has received little attention in analytical literature thus far. Recent studies of form in heavy metal have established both its relationship to pop-rock music and the propensity for metal artists to seek out novel formal types, but the specifics of composers' engagement with form have largely been neglected. This presentation supplements formal studies by examining Schuldiner's corpus and identifying compositional strategies to manipulate temporality in his preferred compound ternary form. Schuldiner's ternary songs present mainly as truncations of the compound AABA form common to rock music, wherein each A supersection is a verse-chorus cycle and the B supersection is a multi-sectional bridge. In some cases, section roles are ambiguated by inserting redundant formal functions into the verse-chorus cycle and obscuring the border between the A and B supersections. Because a second rotation of A is required to confirm the boundaries of the first-especially when an expanded cycle diverts expectation-the listener experiences the compound ABA form as throughcomposed until A recapitulates. Thus, Schuldiner exploits the ternary design to produce forms that, though schematic at first glance, become labyrinthine when heard in real-time, only to be fully revealed upon retrospective reinterpretation. Such examples challenge taxonomies received from pop-rock music and demonstrate how formal schemata can become the site of temporal and functional experimentation in heavy metal.

Musical Nostalgia: Trips Along a Stretched Axis

Laine Gruver, Northwestern University

At its core, nostalgia is an affectively-charged temporal disruption: it reaches into the past to sculpt selfidentity. Much of the existing discourse surrounding musical nostalgia has focused on autobiographical nostalgia, which neglects nostalgia as a structurally-occurring artistic affect. Musically-contained nostalgia parallels musical expectation in that both manipulate our conception of a past-future axis; therefore, musical expectation methodology is an appropriate entry point for interrogating structural musical nostalgia. Utilizing expectation research such as Margulis' 2005 theory, in this presentation I propose a location for structural musical nostalgia: the *temporal stretch*. I broadly define a temporal stretch as any instance where musical time is elasticized. When combined with repetition, temporal stretches construct a sense of musical yearning, quantifiable with Margulis' concept of expectancy-tension.

To explore structural musical nostalgia in a concrete way, I analyze repeated theme presentations from Chopin's nocturnes, which are ideal because of their generic characterization as introspective pieces and their temporal stretches enacted by varying tuplet schemes and rubato. By calculating and comparing expectancytension values across theme presentations, I demonstrate how the nocturnes' repetition builds a musical home and how the temporal stretches facilitate yearning for it. This is ultimately how nostalgic affect emerges through the musical structure itself, yielding music that sounds nostalgic without autobiographical references. Through combining this quantitative perspective with more qualitative discussions of teleology, narrativity, and emotional valence, in my presentation I will further illustrate the validity of the temporal stretch as a starting point for other future studies of structural musical nostalgia.

Session 10: OPERA, MUSICAL THEATER, AND FILM

Rossini's *reizend* Melodies: Strategic Musical Irritation and the Capturing of Attention Matthew Boyle, University of Alabama

Contemporaries of Gioachino Rossini found his operas to be irritating. For some, Rossini's music combined irritation with pleasure. Stendhal, for instance, compared his style to the sweet poison of "belladonna berries" which could irritate [*irriter*] to states of rapturous pleasure. For others, Rossini's style merely goaded its auditors, overstimulating them with excessive sensual information.

I propose a theory of musical irritation that finds it, like Stendhal, to be alluring. Although this allure could be pleasurable or annoying, its function was to capture audience attention. I call such strategic use of irritation *Reiz*, from a German description of brilliant vocal music. The irritation of *Reiz* secures attention by disrupting a prevailing musical or affective state. In Rossini's operas, *Reiz* obscures an unsounded and unmarked compositional model that would pair a sentimental melody with a diatonic, *areo* accompaniment.

I identify three types of *Reiz* instrumental, harmonic, and contrapuntal. Instrumental *Reiz* disrupts unmarked accompaniments with effects like booming drums, shrieking piccolos, and stinging [*pizzicando*] pizzicato. Harmonic *Reiz* relies on techniques that Stendhal called "harmonic chiaroscuro," including modal shifts and mediant modulations. Contrapuntal *Reiz* appears in passages of dense coloratura. By sounding too many nodes within the space of the imaginary continuo, the coloratura of contrapuntal *Reiz* obscures the guiding upper lines of the two-voice counterpoint underlying Italianate composition. Documentary evidence shows that Rossini's *Reiz* commanded audience attention, often against the wishes of those giving it. Finally, the *reizend* techniques employed by Rossini suggest modes for analyzing recent media in the attention-starved Information Age.

Fluid Text Moments in *Guys and Dolls*: Witnessing the Erasure of Women's Agency in Revisions and Adaptations John Edwartowski

Although motion picture adaptations of stage musicals often make changes to their source materials by altering dialogue, removing scenes, and reordering, removing, replacing, adding, or transposing musical numbers—musical changes that undermine tonal readings of a closed text—audiences who are unaware they are encountering an adaptation will simply experience the adaptation as they would any other work. Audiences who are aware that they are encountering an adaptation, however, can allow the source text to "oscillate in [their] memories" with the adaptation (Hutcheon 2006), facilitating what John Bryant (2002) calls *fluid text moments* between the different versions—as well as sketches and drafts—that constitute parts of a broader work Bryant calls a *fluid text*.

This paper appropriates and adapts concepts from Bryant's work, using one of Broadway's Golden Age musicals, *Guys and Dolls*, as a case in point. Based on Damon Runyon's short story, "The Idyll of Miss Sarah Brown" (1933), the musical debuted in 1950 and was adapted for film in 1955. Drawing from primary and secondary sources, I examine several distinct fluid text moments from 1933–1955 that serve to illustrate the reinforcement of normative gender roles contemporaneous to the post-war, 1950s United States that privilege the Guys at the expense of the Dolls.

The paper concludes by placing the above analysis in constellation with other fluid text moments from the musical and by offering paths toward future applications of fluid text analysis to include works in genres beyond musical theatre.

Cinesthetic Synesthesia: Seeing and Hearing Cadences in Animated Musicals Clair Hoang Khuong Nguyen, University of Cincinnati

This presentation contributes an interdisciplinary perspective on studying synchronicities by measuring rhythmic and metric interactions involving music (audio) and animated image (visual). I present the concept of *audiovisual cadences* (AV cadences), which often mark the endings of phrases, sections, or formal structures in animated musical sequences. Through this, I demonstrate how audiovisual synchronicity correlates sound and formal function with animation.

From a music-theoretical standpoint, cadences effect "closure" on musical processes that range from phrasal to formal structures, as defined by William Caplin (2013). Frank Lehman (2013) attributes "cadential mickey-mousing" to audiovisual events that repeatedly synchronize with cadential actions and harmonies. Expanding this idea, I focus on musical and visual accents that I consider analytically functional. I base my analytical framework on Sergei Eisenstein's audiovisual graph from *Film Sense* (1943) and move beyond his original focus on editing rhythm by incorporating camera and character motion.

My case studies include songs from Disney and Japanese animations. They show how synch points can be *metric*, periodic at the bar line/downbeat, or *rhythmic*, non-periodic and away from the bar line. The AV cadence is therefore a functional section that runs a gamut of these metric/rhythmic interactions according to phrase-rhythmic conventions. Fusing the strengths of Eisenstein's theories with animation techniques, I pinpoint four generalizations for analyzing AV cadences: the generalizations of sound, source, rhythmic surface, and visual accents. The result is a rhythmic analysis of technical aspects underlying a musical scene, with and without a score.

Session 11: (HYPER)METRIC MANIPULATION

Metric Irregularity in the Songs of Tori Amos

Scott Hanenberg, Virginia Tech

Tori Amos uses metric irregularity in idiosyncratic ways. This paper traces Amos's sub-metric expansions of compound-duple-meter grooves—6/8 or 12/8 grooves with measures stretched to 7/8, 13/8, or further.

In early songs for piano and voice, Amos uses metric irregularity to expand motivic ideas. My transcription of "Icicle" shows a 6/8 groove with isolated measures of 7/8 and 4/4 reflecting nuances in lyrical phrasing. The resulting undulations in the metric fabric support the lyrics in depicting the narrator's halting uncertainty.

Amos soon incorporated sub-metric compound-groove expansions into full-band recordings. "Spark" and "Carbon" show Amos using hypermetric patterns that invite listener entrainment to deeper levels (e.g., regular alternation of 6/8 and 7/8). The mostly 13/8 groove of "Spark" is complicated by isolated instances of 16/8 (further expansion) and 12/8 (reversion to a regular-meter template).

In songs by Amos's contemporaries, her brand of metric expansion is rare. Septuple measures occur more often through compression of 4/4 backbeat grooves. Amos's use of a 6/8 template is not unique, but it is idiosyncratic. Moreover, Amos employs this same metric tool strikingly often: sub-metric expansions shape the grooves of some two dozen songs.

I conclude by discussing Amos's more recent style, where the same metric structures are more common at the beat level. In "Fast Horse," against a background 3/4 meter, Amos shortens and stretches lyric phrases at the beat level instead of the sub-metric one. Amos's later approaches to metric irregularity are often rooted in sub-metric compound-groove expansion.

Storytelling Through Metric Manipulation in Popular Music Samantha Waddell, Indiana University

In this paper, I argue that metric manipulations in the music of Sabrina Carpenter, Billie Eilish, Taylor Swift, and Olivia Rodrigo are used as text-expressive, storytelling devices to evoke lyrical themes of separation and growing apart. I discuss three types of manipulations: (1) displacement-dissonance inducing buildup introductions, (2) direct and indirect grouping dissonance (Krebs 1999) in asymmetrical meters, and (3) mid-song indirect grouping dissonances. Using the methodologies and hierarchy notation of Lerdahl & Jackendoff (1989) with Temperley's (2001) revisions and expansions, and Krebs' theories of metrical dissonance (1999) with Biamonte's (2014, 2019) extensions to pop/rock music, I show how metric dissonance influences the listening experience, in turn embodying lyrical meaning.

Textural layers and Hypermeter in the Music of Woody Guthrie

Ryan H. Jones, Michigan State University

In the discourse surrounding Woody Guthrie and his music, scholars often examine Guthrie's social activism, political views, and identity. Yet, very little scholarship engages with Guthrie's musical practice. I argue that Guthrie's treatment of hypermeter is a compelling aspect of his music, worthy of careful study. In particular, I explore how interactions between textural layers produce hypermetric manipulations, which in turn delineate formal function and serve text-expressive roles.

To analyze these interacting textural layers, I draw on Ben Duinker's (2021) study of meter in hip-hop music. I identify two layers: a looping "guitar layer" and a "vocal layer" that is organized into phrases. In the guitar layer, fingerpicking patterns project multiple levels of pulse, establishing a song's metric framework. In the vocal layer, text-setting schemas articulate hypermeter and hypermetric manipulations. These schemas, drawn from Ken Stephenson (2002), are expressed as ratios of melodic motion to melodic rest; two such schemas are standard in Guthrie's music.

Guthrie's hypermetric manipulations often cue specific formal functions. In one manipulation, which I call *schema switching*, Guthrie regularly switches between at least two text-setting schemas, producing hypermetric instability. Schema switching typically occurs in verses, while choruses are often hypermetrically regular. A second type of form-functional manipulation involves *hypermetric contraction* and cues the ends of formal sections.

I close with a hermeneutic reading of "1913 Massacre," connecting the song's hypermetric irregularity to the text. In this song, schema switching, progressively shrinking phrase lengths, and intensifying hypermetrical dissonance reflect the tragedy and increasing urgency in the lyrics.

Session 12: VOICE LEADING AND FUNCTION IN LATE 19TH- AND EARLY 20TH- CENTURY MUSIC

Motivic Perspectives of Voice Leading in Fauré's Late Chamber Music Matthew Bilik, University of North Texas

This paper explores how surface motives and their modal inflections confound or alter tonal voice leading at the foreground and middleground levels in three of Gabriel Fauré's late chamber works: the Cello Sonata No. 2 (1921), Piano Quintet No. 2 (1921), and Piano Trio (1923). Using motivic segmentation and linear analysis, I draw on the research of Edward Phillips (1993) to illustrate how these motives either create the constituent harmony or repeat themselves at pitch atop new harmonizations. I elevate their status from voice-leading byproducts of tonal chord progressions—behaving as generalized voice leading does—to autonomous elements capable of shaping voice leading to a greater extent.

Motivic saturation on the musical surface invites the listener to view each harmony as a stratification of motivic threads. The abundance of these motives has the power to 1) modify traditional voice leading or 2) provide the main source of coherence for a passage. Focusing on these motivic utterances explains the novel harmonic syntax that many authors have associated with Fauré but failed to fully expound.

Functional Conflation and Referentiality in Scriabin's Early Works Keith Salley, Shenandoah University

Much theoretical scholarship on Scriabin's late works (1909–1914) addresses functionally conflated 'mystic chords,' discussing how those referential harmonies have the structures of extended dominants but ultimately function as tonics. Regrettably, most Scriabin scholarship either dismisses his early works (1886–1902) as derivative (primarily of Chopin and Liszt) or ignores them entirely. Addressing instances of functional conflation in the early works, this presentation contributes to scholarship on late nineteenth-century harmonic functionality in general, but argues more specifically that Scriabin's oeuvre is unified to a greater extent than scholarship has suggested.

This presentation's conclusion explores referentiality in general, citing the origin of the term in Jakobson (1960) and observing three different—though often overlapping—applications of referential meaning in music analysis: *structural* (referring to such hierarchically primary pitch-based constructs as scales, collections, chords, tonalities), *mimetic* (representing extramusical ideas), and *motivic* (fulfilling a signifying function within a work: *leitmotiv, idée fixe*). Considering referentiality on these terms, Scriabin's practices concerning (0257) sonorities and mystic chords reveal notable similarities across his whole body of work.

Outlander(s): Interpreting Twentieth-Century Dissonances in Nineteenth-Century Contexts Kyle Hutchinson, Toronto

Dissonant harmonies found in the early twentieth-century music of composers such as Debussy, Bartók, or Stravinsky (Straus 1990) contribute to the perceived dissolution of tonality (Adorno 1966, Wörner et.al 2012). Conversely, Richard Strauss's post-*Elektra* music is often criticized as "overrated, uninspired throwback" (Said 1993). Such criticism typically focuses on Strauss's unwavering commitment to tonality (Adorno 1966, Gilliam 2014) as antithetic to modernist aesthetics, despite Strauss's harmonies often functioning in a manner distinct from their common-practice counterparts (Kaplan 1994, Hutchinson 2023). Indeed, Strauss's later works contain distinctly dissonant twentieth-century harmonies, but they reside within an otherwise tonal framework confirmed by unambiguous cadences.

Building on my conception (Hutchinson 2020a/b, 2022) that idiomatic behaviors of fundamental dissonances (the diminished-fifth-to-consonant-third discharge and/or the diminished-seventh-to-perfect-fifth discharge) signal specific scale-step contexts, this paper undertakes several analyses that depict these supposedly atonal chords exhibiting (albeit unconventional) tonal-functional behaviors. These analyses suggest that Strauss was indeed a modernist: beyond merely dabbling in new vertical sounds, Strauss's music explores latent tonal possibilities within modernist aesthetics by transporting the dissonant sounds of the twentieth century into the structural framework of eighteenth- and nineteenth-century tonality. By forcing the listener to reassess what is consonant and what is dissonant in retrospect, Strauss effectively challenges the hegemony of eighteenth-century tonal intuitions, and recognizing this acoustic phenomenon opens new pathways to how to think about, hear, and discuss the concept of tonality.

Session 13: VOCAL AND ORCHESTRAL TIMBRES

Analyzing Orchestration as a Form-Defining Element in Germain Tailleferre's Ballade (1920) Jade Roth, McGill University

Despite her prolific career in orchestral composition, Tailleferre's works have received significantly less attention than those of other members of *Les Six*. The problematic lack of representation for women's large-scale musical works is an issue that continues to plague music scholarship. This research aims to increase diversity in scholarship on orchestral music and to highlight Tailleferre's under-recognized orchestral oeuvre.

This paper analyzes Tailleferre's *Ballade for piano and orchestra* (1920), which contains many of Tailleferre's recognized compositional idioms. However, there is little scholarship that studies Tailleferre's unique approach to orchestration, which uses orchestral techniques to clarify important structural points in the form. This paper answers the following questions:

- 1. How does Tailleferre use orchestration techniques to contribute to the formal structure of Ballade?
- 2. Are there instances where orchestrational and pitch structures give rise to conflicting senses of form?

I examine Tailleferre's use of orchestration techniques to delineate form using the Taxonomy of Orchestral Grouping Effects (TOGE) (Goodchild and McAdams 2018). The TOGE uses principles of auditory grouping drawn from Gestalt theory and auditory scene analysis to parse instrumental textures into discrete or blended composites. These instrumental groupings are divided into three categories: concurrent, sequential, and segmental.

Tailleferre's skill in orchestration can be seen in her ability to create emergent timbres and use these remarkable effects to signal structural events. The TOGE's focus on instrumental grouping at various structural levels makes it an ideal methodology for studying the ways orchestration participates in form.

Theorizing Vocal Timbre in J-Pop: A Feminist Reading

Yiquing Ma, University of Michigan

Shiina Ringo is one of the most recognized Japanese popular music artists, known for her diverse music performances styles with inspirations from Japanese tradition music and arts. Cultural historian Csaba Toth (2006) has recognized her influence on young Japanese female identities by creating a transgressive version of Japanese femininity through boundary-crossings. Van (2020) and Mata (2019) have studied her relationship to the "geographical urban" in Tokyo, constructing a community that is bonded by the urban peripheries and aesthetics that are shared within. Inspired by previous works that recognize the gender signification of vocality through imitations (Cox 2016, Heidemann 2016), this paper seeks to propose a framework to study gender performativity in Japanese popular music (J-Pop) through listeners' embodiment in Shiina's vocal performance. I discuss how Shiina's vocal timbre contributed to constructing different images of femininities.

By analyzing musical videos, lyrics, and vocal timbre in *Instinct* (1999) and *Crime and Punishment* (2000). I argue that Shiina had to reinvent different images of femininity, the "Punk Youth" and the "Maternal Maturity," to thrive through her long performance career. As reflected in these recordings, Shiina's vocal timbre transforms and negotiates between a Western-rooted head voice and chest voice and a Japanese folk-inspired *Jigoe*, *Uragoe*, and *Kobushi*. I conclude that different vocal timbre strengthens various images of Japanese femininity that transgress from the mainstream female J-pop artists and groups. It provides alternative forms of femininities for her female fans to engage and participate in.

Vox de Machina: Vocal Significations from the Mechanical to the Technological Gerardo Lopez, The Ohio State University

Early twentieth century European art movements, such as Expressionism, Futurism, and Dadaism, shared an interest in signifying and incorporating the burgeoning technology and the sounds of the industrial. Allison Wente (2018) describes this aesthetic as "machine music," representative of the "mechanical" as a musical topic. This discourse currently lacks a discussion on how the human voice is used and represented within the mechanical topic, best captured by the idea of the *mechanical voice*. In framing the use of the human voice within the mechanical topic, it becomes possible to weave disparate musical threads together and observe how the topic itself has developed from the strictly mechanical to the technological.

In this paper, I examine diachronic changes associated with timbral profiles as they pertain to the mechanical voice across different time-periods and musical styles. Through a survey of select works ranging from the late nineteenth century until the present day, I argue that the implementation of the mechanical voice has changed as a result of technological and societal attitudes, which are then reflected in the timbral profile. To accomplish this, I incorporate Lavengood's (2017) approach to timbral analysis, as well as Heidemann's (2016) work on vocal timbre. Additionally, the analyzed timbral developments will be framed within Monelle's (2000) representations of the iconic, indexical, and topical.