

# Society for Music Analysis



Southampton Music Analysis Conference  
University of Southampton  
29–31 July 2019

## SotonMAC



#sotonmac

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# Welcome and Acknowledgements

It is 26 years, four months and one day since the University of Southampton last hosted the Society for Music Analysis's conference – I am delighted to welcome everyone back! In 1993, at age 14, I was too young to have thought about attending the last Southampton MAC, but I have been to plenty of SMA MACs since, and I am very much looking forward to renewing and making new friendships over the coming three days, and, of course, to hearing all about your wonderful research.

I would like to thank everyone who has helped to stage this event: my fellow members of the Programme Committee, Chloë Alaghband-Zadeh, Amanda Bayley, William Drabkin, Nicole Grimes, Julian Horton, Anne M. Hyland, Thomas Irvine, Shay Loya, Kenneth Smith, Danielle Sofer and Amy Williamson; my friends and colleagues in the Department of Music, particularly Francesco Izzo, Thomas Irvine, Matthew Shlomowitz, Ben Oliver, Clare Merivale, Hettie Malcomson, Louise Johnson, Victoria Hooper, Linda Burt and Valeria De Lucca; the Plus-Minus Ensemble, Vicky Wright, Aisha Orazbayava, Maarten Stragier, Mark Knoop and Matthew Shlomowitz; all the staff at Turner Sims Southampton, including Jay Mendivil, Kevin Appleby, Elizabeth Howard, Susan Meade and Daniel Cox; the University's Hospitality and Finance teams, particularly Clare Churcher, Renee Lewin and Christina Thompson; the members of the SMA council, including Julian Horton, Rebecca Thumpston, and – for proofreading this programme – Shay Loya and Kenneth Smith; and the many among you who have agreed to chair parallel sessions. Last, but certainly not least, my sincere gratitude goes to Amy Williamson, for her outstanding organisational work behind the scenes, often under tricky circumstances.

I would also like to thank the Society for Music Analysis, the University of Southampton, Turner Sims Southampton and Wiley (the publisher of *Music Analysis*) for their financial and practical support.

Finally, 'thank you and sorry' to anyone I have inadvertently omitted above...

David Bretherton, July 2019



# Programme

Monday 29 July 2019

**1000 Building 2, Basement – Registration and Coffee**

**1045 Room 1089 – Welcome and Notices**

**1100 Room 1089 – Parallel Session 1a: Sonata Forms 1**

Chair: Julian Horton (University of Durham)

- Rebecca Perry (Lawrence University), 'Functional Displacement in Prokofiev's Sonata-"Rondo" Finales'
- Blake Taylor (University of Connecticut), 'Cadence, Transition, Elision: Demarcators and Ordered Intervallic Sets in Paul Hindemith's Sonata for Trombone and Piano'
- Damian Blättler (Rice University), 'Competing Musical Processes in Parisian-Modernist Sonata Forms'
- Martina Stratilková (Palacký University Olomouc), 'The Structural Role of Transition Passages in Josef Suk's First String Quartet'

**Room 1083 – Parallel Session 1b: France and Spain**

Chair: Kenneth Smith (University of Liverpool)

- Sylvie Noreau (University of Fribourg), 'Parallel Fifths in Debussy's Piano Works'
- Alberto Martin Entrialgo (University of Southampton), 'Albéniz, Malats, *Iberia* and the Ultimate Españolismo'
- David Ferreiro Carballo (University of Madrid), 'Inscribing Wagnerism into the Spanish National Opera: Structure, Leitmotifs and Hexatonic Poles in Conrado del Campo's *El final de don Álvaro* (1910- 1911)'
- Clare Wilson (Ulster University), 'Chordal Mapping and Temporal Transformation: An Analysis of André Caplet's *L'Adieu en barque*'

**Room 1079 – Parallel Session 1c: Topics and Semiotics**

Chair: Edward Venn (University of Leeds)

- Wesley Bradford (University of Louisiana at Lafayette), 'Getting Your Bearings: Defining Topics in the Video Game Music of Nintendo'
- Esther Cavett (King's College, University of London), 'Desire, Gratification, and the Moment in the Music of Howard Skempton: A Psychological and Semiotic Enquiry'
- James Donaldson (McGill University), 'Living Toys in Adès' *Living Toys*: Transforming the Post-Tonal Topic'
- Lewis Coenen-Rowe (University of Glasgow), 'Analysing Exaggeration in Contemporary Classical Music'

**1300 Hartley Suite – Lunch**

**1415 Room 1089 – Parallel Session 2a: 'Mapping the New Global History of Music Theory' 1 (Panel Organised by Thomas Irvine)**

Chair: Thomas Irvine (University of Southampton)

- Andrew Hicks (Cornell University), 'Pythagoras's Travels and the Transcultural Emergence of Music Theory'

- Jeffrey Levenberg (The Chinese University of Hong Kong), 'Fretting Influence: Ottoman Migrants and the Making of *Musica Moderna* in the West'
- Nathan John Martin (University of Michigan), '*Le vrai sauvage ne chanta jamais*: The "New World" in Rousseau's Musical Imagination'

[This panel continues as Session 3a]

### **Room 1083 – Parallel Session 2b: Serialism**

Chair: Ian Pace (City, University of London)

- Max Erwin (University of Leeds), 'Who is Buried in Webern's Tomb? Orientations in Serial Music from Messiaen to Stockhausen'
- Sasha Millwood (University of Glasgow), 'The Lopsided Subdivision of the Tone Row in Musgrave's *Monologue* (1960), and the Antagonism Between Dodecaphonic Theory and Practice'
- Rachel Mitchell (University of Texas RGV), 'Searching for a Code in Roberto Gerhard's Second String Quartet'

### **Room 1079 – Parallel Session 2c: Cycles and Repetition**

Chair: Christopher Tarrant (Newcastle University)

- Jane Hines (Princeton), 'Repetition as Style in Late Beethoven'
- Giselle Lee (University of Durham), 'Cyclicality in Ravel's String Quartet'
- James Savage-Hanford (Royal Holloway, University of London), 'Memory in Mind and Body: Towards a Phenomenology of Remembering in Enescu'

## **1545 Hartley Suite – Refreshment Break**

### **1615 Room 1089 – Parallel Session 3a: 'Mapping the New Global History of Music Theory' 2 (Panel Organised by Thomas Irvine)**

Chair: Thomas Irvine (University of Southampton)

- Qingfan Jiang (Columbia University), 'Western Music in China and the Construction of a World History'
- August Sheehy (Stony Brook University), 'A. B. Marx's Musical Theory of Freedom'
- Thomas Irvine (University of Southampton), 'Mapping West and "Rest" with A. B. Marx'

### **Room 1083 – Parallel Session 3b: Tonal Space 1**

Chair: Kenneth Smith (University of Liverpool)

- Jamie Howell (University of Southampton), 'Alternative Cycles: A Neo-Riemannian Analysis of John Coltrane's 26-2'
- Stephen Brown (U. Northern Arizona), 'Interval Pairing and the *Tonnetz* in the Music of Lutosławski'
- J. P. E. Harper-Scott (Royal Holloway, University of London), 'Tonal Function in Chromatic Music: Riemann, Waltraute, and the Neo-Riemannians'

### **Room 1079 – Parallel Session 3c: Extramusical and Intertextual**

Chair: Esther Cavett (King's College, University of London)

- Genevieve Arkle (University of Surrey), 'Gustav Mahler and the Wagnerian Musical Turn: An Analytic Reading of the Role of the Turn Motive in the Finale of Mahler's Ninth Symphony'

- Inkeri Jaakkola (University of the Arts Helsinki), ‘Piano as a Narrative Agent in Paavo Heininen’s Opera *Silkkirumpu* Op. 45’
- Maurice Windleburn (University of Melbourne), ‘The Interior–Exterior of Mike Hammer in John Zorn’s *Spillane* (1987): An Intertextual Analysis’

**1800 Hartley Suite – Dinner**

For full residential delegates and those who have pre-booked

**1900 Turner Sims Foyer – Bar Open**

**1930 Turner Sims Concert Hall – Concert by Plus-Minus Ensemble**

Music: Heinrich Biber, Domenico Scarlatti and Matthew Shlomowitz

Performers: Vicky Wright (clarinet), Aisha Orazbayava (violin), Maarten Stragier (guitar), Mark Knoop (keyboard) and Matthew Shlomowitz (lecturer)

## Tuesday 30 July 2019

**0930 Room 1089 – Parallel Session 4a: Brahms and Bruckner**

Chair: Eric Wen (Curtis Institute of Music)

- Reuben Phillips (Princeton), ‘Pedal Points and Purple Patches: Harmony in Brahms’s Waltzes, Op. 39’
- Sunbin Kim (University of Durham), ‘Towards a Brucknerian Theory of Formal Functions: The Case of the Exposition in the First Movement of Bruckner’s Symphony No. 6’
- Wing Lau (University of Arkansas), ‘Playing with the Past: Tempo Giusto in Brahms’s Songs’

**Room 1083 – Parallel Session 4b: Blues, Rock and Pop**

Chair: Ben Curry (University of Birmingham)

- Nassos Polyzoidis (Bath Spa), ‘Rebetiko Meets the Blues: The Songwriting of Pavlos Sidiropoulos’
- Sam Flynn (University of Manchester), ‘Why Did Rock ’n’ Roll Stop Rolling? Possible Influences on the Rhythmic Transition from Swung- to Straight-Quaver Subdivisions in US Popular Hits 1950–1965’
- Ivan Jimenez and Tuire Kuusi (University of the Arts Helsinki), ‘Memory for Short Chord Progressions’

**Room 1079 – Parallel Session 4c: Temporality**

Chair: Christopher Dromey (Middlesex University London)

- Michael Lance Russell (University of N. Texas), ‘Expecting the Unexpected: Harmonic Process in a Schoenberg Lied’
- Tijana Ilisevic (Belgrade University of Arts), ‘Linearity and Temporality as Manifestations of Teleological Strategies in Symphony No. 2 of Witold Lutosławski’
- Joon Park (University of Arkansas), ‘Making Sense of Hosokawa’s Vertical Time’

**John Roberts Room (Building 38) – Music Analysis Editorial Board Meeting**

Closed meeting

**1100 Hartley Suite – Refreshment Break**

**1130 Room 1089 – Parallel Session 5a: ‘Formalism and Pluralism’ (Panel Organised by the SMA Formal Theory Study Group)**

Chair: Mark Gotham (University of Cornell)

- Kelvin Lee (University of Durham), “‘Die Phantasmagorische Form’”: Music Analysis and Formalism in Schreker’s Ekkehard Overture’
- Hazel Rowland (University of Durham), ‘Lyricism and Sonata Form in Mendelssohn’s String Quartet No. 4 In E Minor, Op. 44 No. 2’
- Yvonne Teo (University of Durham), ‘Theoretical Hybridity and Formal Functions in Post-Tonal Music’

**Room 1083 – Parallel Session 5b: Sonic Architecture**

Chair: Michael Clarke (University of Huddersfield)

- Roberta Vidic and Jan Philipp Sprick (Hochschule für Musik und Theater Hamburg), ‘(Re)compositional Strategies and Sonic Architecture in Palestrina’s Anerio’s and Soriano’s Missa Papae Marcelli’
- Edward Venn (University of Leeds), “‘In Curiously Precise Detail’”: Thomas Adès, Performance, and Analysis’
- Marina Sudo (University of Leuven), ‘The Functions of Texture: From Background Parameter to Active Material’

**John Roberts Room (Building 38) – SMA Council Meeting**

Closed meeting

**1300 Hartley Suite – Lunch**

**1415 Room 1089 – Parallel Session 6a: ‘Questioning the Gap: Defining a Role for the SMA in Preparing Students for Music Degrees in Higher Education Today’ (Roundtable Organised by Hilary McQueen and Esther Cavett)**

Chair: Hilary McQueen (University College London)

- Introduction by Hilary McQueen (University College London)
- Position Papers by Esther Cavett (King’s College, University of London), Ian Pace (City, University of London) Christopher Dromey (Middlesex University London) and Amanda Bayley (Bath Spa University)

**Room 1083 – Parallel Session 6b: Computational and Empirical Approaches**

Chair: Richard Polfreman (University of Southampton)

- Michael Clarke, Frédéric Dufeu and Keitaro Takahashi (CeReNeM, University of Huddersfield), ‘From Interactive Aural Analysis to IRiMaS: Towards A Digital Toolbox for Music Analysis’
- Anna Kent-Muller (University of Southampton), ‘A Formula for Music Similarity: The Role of Harmonic Music Theory in Determining Audible Music Similarity’
- Mark Gotham (University of Cornell), ‘Computational Approaches to “Representative” Examples and Restrictive “Rules” in Music Pedagogy’
- Laura Erel (University of Durham), ‘Falling into Place: The Puzzle of Formal Theory and Perception’

**Room 1085 – Parallel Session 6c: Tonal Space 2**

Chair: Ross Edwards (University of Liverpool)

- Alison Stevens (University of British Columbia), ‘Pitch Spaces in Change Ringing’

- David Byrne (University of Manitoba), ‘Sigfrid Karg-Elert on the Three-Dimensional Pitch- Space Locations and Functional Meanings of the Diminished Seventh Chord’
- Kenneth Smith (University of Liverpool), ‘The Enigma of Entropy in Extended Harmony’
- Daniel Wu (Soochow University School of Music), ‘Re-examining the Infrastructure of the Minimally Divergent Contour Network: the Edit Distance, Contour Route Classes (CRs), and its Application to Bartók’s String Quartet No. 4, Mvt. I’

**Room 1079 – Parallel Session 6d: Beyond Europe and North America**

Chair: Andrew Hicks (Cornell University)

- Nathan Martin (University of Michigan), ‘Toward a Global History of Music Theory’
- George Haggett (King’s College, University of London), ‘“The Rules of the Game”: Analysing Ambiguity in Unsuk Chin’s *Acrostic Wordplay*’
- Lu Li (Huzhou University/Humboldt University), ‘Exploring the Validity of Sonoristic Analysis Method by Chen Xiaoyong’s Invisible Scenery’
- TingTing Yang (Nantong University), ‘Women in Contemporary Music of Chinese Male Composers’

**1615 Hartley Suite – Refreshment Break**

**1645 Turner Sims Concert Hall – Keynote Lecture: Suzannah Clark (Harvard University), ‘Two Lessons in the Hermeneutics of Tonal Spaces’**

Chair: David Bretherton (University of Southampton)

**1815 Turner Sims Foyer – Wine Reception Sponsored by Wiley**

**1915 Hartley Suite – Conference Banquet**

For full residential delegates and those who have pre-booked

**2100 Hartley Suite – Bar Open**

Wednesday 31 July 2019

**0930 Room 1089 – Panel Session 7a: ‘Bodies, Space, Voice: The Music of Julian Anderson’ (Panel Organised by John Fallas and Rebecca Thumpston)**

Chair: John Fallas (University of Leeds)

- Edward Nesbit (KCL), ‘“All across upland Transylvania”: Evocations of Distance in Imagin’d Corners’
- Rebecca Thumpston (RNCM), ‘Dancing and Praying: Embodying Anderson’s Strings’
- John Fallas (University of Leeds), ‘Anderson’s Blues; or, the Figure Concealed’

**Room 1083 – Parallel Session 7b: Liszt**

Chair: Kenneth Smith (University of Liverpool)

- Bryan Whitelaw (Queen’s University), ‘Franz Liszt’s Heroic Narratives: Towards a Lisztian Formenlehre’

- Ivan Penev (City, University of London), ‘Generic Autonomy and Formal Transformation in Franz Liszt’s “Après une lecture du Dante”’
- Shay Loya (City, University of London), ‘A Generic Context for Harmony in Liszt’s Late Works’

**Room 1079 – Parallel Session 7c: Haydn and Mozart**

Chair: Thomas Irvine (University of Southampton)

- James MacKay (Loyola University New Orleans), ‘A Musical Debt Repaid with Interest: Haydn’s Farewell Symphony, Clementi’s Piano Sonata, Opus 25 no. 5, and Haydn’s Piano Trio, Hob. XV: 26’
- William Drabkin (University of Southampton), ‘Something Borrowed, Something New: Completing Mozart’s Violin Sonata Fragments’

**1100 Hartley Suite – Refreshment Break**

**1130 Room 1089 – Parallel Session 8a: Sonata Forms 2**

Chair: Julian Horton (University of Durham)

- Christopher Tarrant (Newcastle University), ‘Developing the “Sonata Clock”: Rotation, Temporality, and Closure’
- Anne M. Hyland (University of Manchester), ‘Tonal and Thematic Strategies in Joseph Mayseder’s Quartet First Movements: A New Context for Music Theory?’
- Vasiliki Zlatkou (Aristotle University of Thessaloniki), ‘Aspects of Sonata Form in Compositions by Greek Composers During the First Half of the Twentieth Century’

**Room 1083 – Parallel Session 8b: Britten, Russia**

Chair: J. P. E. Harper-Scott (Royal Holloway, University of London)

- Gordon Sly (Michigan State), ‘Guilt, Deliberation, Affirmation: Britten’s *The Holy Sonnets of John Donne* as Catharsis’
- Becky Lu (Cornell), ‘Britten’s Russia: Musical Translation as Modernist Practice’
- Marco Pollaci (University of Nottingham), ‘Compositional Praxis and Musical Meanings in Nineteenth-Century Russia: A Study on Tchaikovsky’s Musical Language’

**Room 1079 – Parallel Session 8c: Mozart**

Chair: Thomas Irvine (University of Southampton)

- Panu Heimonen (University of Helsinki), ‘Discourse Model of Mozart’s 1st Movement Concerto Form’
- Karina Zybina (Paris Lodron University of Salzburg), ‘Lacrimosa, Version 2.0: Exploring Modern Completions of Mozart’s Fragment’

**1300 Hartley Suite – Lunch**

**1415 Room 1089 – Parallel Session 9a: Schubert**

Chair: Suzannah Clark (Harvard University)

- Jonathan Guez (Yale), ‘Adorno’s “Schubert” and Adorno’s Schubert’
- Jeffrey Swinkin (University of Oklahoma), ‘Paratactic Performance’



- Shane McMahon (Maynooth University), ‘Codes of Conduct: Rotational Form and Entropy in the First Movement of Schubert’s Piano Sonata in B-flat Major, D960’
- Cecilia Oinas (University of the Arts Helsinki), ‘From Storms of Life to a Blissed Consensus: Aspects of Analysis and Performance in Three Late Four-Handed Works of Franz Schubert’

**Room 1083 – Parallel Session 9b: Tonal Space 3**

Chair: Ross Edwards (University of Liverpool)

- Eric Grunstein (University of Edinburgh), ‘Chopin’s Double-Tonic Structures’
- Ellen Bakulina (University of N. Texas), ‘Tonal Pairing in Two of Rachmaninoff’s Songs’
- Inbal Guter (University of Haifa), ‘From Extended Tonality to Atonality: The Quiet Revolution of the Subdominant “Authority”’
- Sarah Moynihan (Royal Holloway, University of London), ‘Double-Tonic Complexes and the Afterlife in Sibelius’s “Sydämeni Laulu”’

**Room 1079 – Parallel Session 9c: Bach, Schenker**

Chair: William Drabkin (University of Southampton)

- John Reef (Nazareth College), ‘Tracing Form and *Fortspinnung* through a Compositional Pattern in Some Works by J. S. Bach’
- Eric Wen (Curtis Institute of Music), ‘J. S. Bach’s Fugue in B minor, BWV 869: Rameau oder Schenker?’
- Alexander Amato (Stephen F. Austin State University), ‘The Overarching *Ursatz* in Beethoven’s Op. 131’
- Thomas Jul Kirkegaard-Larsen (Aarhus University), ‘Schenker (not) in Scandinavia’

**1615 Hartley Suite – Refreshment Break**

**1645 Room 1089 – Society for Music Analysis Annual General Meeting**

# Abstracts

Monday 29 July 2019

## *Parallel Session 1a: Sonata Forms 1*

### **Rebecca Perry (Lawrence University), ‘Functional Displacement in Prokofiev’s Sonata-“Rondo” Finales’**

The practice of repurposing thematic material to assume different functions within a musical text has a long history in Western art music, from the clever motivic reinterpretations of Haydn to the retooling of leitmotifs in Wagnerian opera. Analysts in recent years have invoked William Caplin’s theory of formal functions to probe the manner in which harmonic manipulations alter a passage’s temporal function and, by extension, complicate the overall structure of eighteenth- and nineteenth-century sonata forms. While shedding much light on the formal workings of these repertoires, such strict application of Caplin’s harmonically focused theory can give short shrift to other parameters that influence a phrase’s temporal position within a larger structure. In post-tonal repertoires, in particular, melodic-motivic, textural, registral, and other factors play a much more central role and thus should weigh more heavily in discussions of thematic reinterpretation.

This paper contributes to the study of functionally repurposed thematic material in early-twentieth-century music by examining Prokofiev’s sonata forms, in which functional displacements often obscure formal boundaries. I present an analysis of the finale of his Piano Sonata No. 5 (1923), wherein Prokofiev leverages melodic-motivic, textural, dynamic, registral and other factors to functionally transform his opening theme over the course of the movement, causing it to assume ‘after-the-end’ function (in the Caplin sense) at the close of the exposition and ‘medial’ function throughout the recapitulation. This functional displacement problematizes the overall formal layout, obfuscating the generic distinction between sonata and sonata-rondo.

### **Blake Taylor (University of Connecticut), ‘Cadence, Transition, Elision: Demarcators and Ordered Intervallic Sets in Paul Hindemith’s Sonata for Trombone and Piano’**

The music of Paul Hindemith presents many challenges in analysis due to the composer’s unique tonal language, complex contrapuntal lines, and neoclassical formal design. These aspects are all exemplified through the composer’s multitude of sonatas and other chamber works. Though the most complete analysis of Hindemith’s chamber music is seen in Neumeyer (1986, 1987), these studies predate recent breakthroughs in sonata theory by Hepokoski and Darcy (2006). In the present paper I aim to situate Hindemith’s neoclassical sonatas within recent scholarship on sonata theory by specifically examining the issue of demarcation – that is, the boundaries between formal areas. Using the Sonata for Trombone and Piano as a representative example, I show that Hindemith largely eschews traditional cadential formulae at these boundary points and instead finds rhetorically strong releases of harmonic tension through the use of eliding melodic gestures that link adjacent formal areas. These eliding gestures manifest as ordered intervallic pitch sets (Straus 2016), typically in the lowest voice of the texture, and descend in mostly stepwise motion. At the nadir of such sets, the music is subject to a shift of both key area and formal area on multiple structural levels. Furthermore, my findings largely coincide with tonal area mappings found in Hindemith’s own sketchbook, as detailed in Neumeyer (1986). These ordered intervallic sets ultimately act as structural catalysts that preclude typical cadential formulae and subsume the rhetorical processes of closure found in classical sonata form.

### **Damian Blättler (Rice University), ‘Competing Musical Processes in Parisian-Modernist Sonata Forms’**

The first movements of Milhaud’s Sonata for Flute, Oboe, Clarinet and Piano, Ravel’s Sonata for Violin and Piano, and Martinů’s Sextet for Winds and Piano are in sonata form with truncated recapitulation, i.e. they begin with normative sonata expositions but their recapitulations do not produce the secondary theme. This violates the most basic norm of sonata form, but whereas this

would register as a catastrophic deformation in a nineteenth-century work, these three Parisian-modernist pieces are not cataclysmic in affect and all blithely end in the major mode.

This paper demonstrates that these pieces feature goal-directed processes, running in parallel to sonata-form logic, which complete with the reprise of the first theme; the resultant sense of resolution allows the remaining sonata-form exigencies to be discarded. In the Ravel the process is a macroharmonic one, wherein the first theme returns without the octatonicism that suffused the exposition. In the Milhaud, the primary theme is reprised without the bitonal clash that marked its initial appearance. In the Martinů, the process is an accumulative one, wherein signifiers of a jazz style are slowly introduced until they accrete into a concentrated evocation of jazz. This novel approach to sonata form spotlights the Parisian-modernist interest in ‘neoclassical’ formal traditions and the ironic distance with which those traditions could be treated; it also forms an intriguing parallel with modernist notions of counterpoint between the arts in multimedia works, and enriches both theories of form and conceptions of the musical work as the intersection of independent compositional parameters.

### **Martina Stratilková (Palacký University Olomouc), ‘The Structural Role of Transition Passages in Josef Suk’s First String Quartet’**

Josef Suk (1874-1935), one of the most highly regarded pupils of Antonín Dvořák, was intimately connected with chamber music as a second violinist of the Czech Quartet. He was also the author of several chamber works, mainly in his early career. The paper concentrates on compositional practices Josef Suk developed in his String Quartet in B $\flat$  major, op. 11 (1896). Besides more general ideas on conceiving form and the thematic process, his specific treatment of form by way of structurally sustained transition passages is presented. On the basis of William Caplin’s theory of formal functions (2000) and recent theories of rhetorical closure (Hepokoski and Darcy 2006; Hyland 2009), the endings of transitions are considered in terms of their textural and harmonic structure. The fact that the revised version of the last movement (1915) still includes this technique documents the viability Suk saw in it, although at the same time it is argued that the highlighted role of these closing gestures contributed to Suk’s dissatisfaction with the movement’s compositional treatment and to its revision. Josef Suk’s development in his treatment of form (mainly the sonata form) that could be drawn from his previous chamber music works op. 2, 1 and 8 – the Piano Trio in C minor (1889), Piano Quartet in A minor (1891) and Piano Quintet in G minor (1893) – is also considered, as well as Suk’s compositional technique in view of the influence of Antonín Dvořák.

### *Parallel Session 1b: France and Spain*

#### **Sylvie Noreau (University of Fribourg), ‘Parallel Fifths in Debussy’s Piano Works’**

The prohibition of parallel fifths seems to be an unassailable law in the study of harmony and counterpoint, but composition has another view of this element. This study proposes an analysis of Debussy’s piano works in relation to the use of parallel fifths. The transgression of this well-known prohibition can be seen as an element of Debussy’s style since it appears in near 90% of his piano works. It is interesting to see in what form or purpose it can be found: is it use as a means of creating tonal ambiguity, as has been said by many harmony treatises, or as a means of creating textural effect, for which other forms of parallelism are used? This study explains all types of parallel fifths present in Debussy’s piano music (with the typology established by the author) and assesses their role and importance in the composer’s piano style. This study also situates Debussy in relation to his contemporaries and the pianistic style of his era as part of the use of parallel fifths. It is also the occasion to situate the role of this compositional element in the development of piano music in the twentieth century.

#### **Alberto Martín Entrialgo (University of Southampton), ‘Albéniz, Malats, *Iberia* and the Ultimate Españolismo’**

*Iberia* – a monumental work comprising of twelve piano pieces written between 1905 and 1908, and published in four books – is probably the most famous composition Isaac Albéniz (1860-1909) wrote. Albéniz’s use of folk music as his main source of inspiration has led him to be considered a musical nationalist. However, Albéniz was also a composer who lived and was educated across Europe

(Brussels, London, Paris, Leipzig, Madrid, Barcelona, etc.), and who was in contact with the European *avantgarde* and associated with the Parisian Schola Cantorum. The actual interaction between folk-inspired materials with classical-romantic forms and *avantgarde* compositional techniques has hardly been explored in Albéniz scholarship, and yet I argue that these different elements offer a useful lens through which to analyse *Iberia*.

Responding to a letter from Albéniz to the pianist Joaquín Malats, in which the composer confessed that with the third book of *Iberia* he carried the '*españolismo* (Spanishness) to its ultimate extreme', I will seek to identify the different stylistic traits between books one and two on the one hand, and books three and four on the other. Such findings need to be viewed against the specific formal and tonal frameworks used in *Iberia*, hence I will not only explore some of the concrete musical consequences of this renewed 'Spanishness', but also outline general tonal and formal processes and compositional techniques in *Iberia*. Finally, I will examine how all of these interact with elements of folk-inspired materials.

### **David Ferreiro Carballo (University of Madrid), 'Inscribing Wagnerism into the Spanish National Opera: Structure, Leitmotifs and Hexatonic Poles in Conrado del Campo's *El final de don Álvaro* (1910- 1911)'**

The successful reception of *Tristan und Isolde* in Madrid after its 1911 premiere asserted a pressure to include Wagnerian elements into Spanish opera, which prior to this moment revolved around three tendencies: first, considering the genre of Zarzuela as the only legitimate Spanish lyric theatre; second, following the Italian opera tradition but using the alternate Latinate language of Spanish; and finally, introducing Spanish folk music into an international operatic style. Regarding the latter, Wagnerism was assumed to be the best global language for creating an attractive hybrid idiom that would play well on the international stage.

This paper studies the first opera of Conrado del Campo (1878-1953), *El final de don Álvaro* (1910-1911), which epitomizes the height of using Wagnerian elements in Spanish opera. Del Campo was, together with Manuel de Falla, one of the most important composers of the time, not only because of the quality of his output, but also due to his pedagogical influence at the Conservatory of Madrid. Also, he absorbed the best features of Wagner's idiom but avoided the excesses that mar many other Wagner-influenced works. To demonstrate this, I start with examples of operatic structure to show that the way he develops small- and large-scale tonal relations is consistently engaging. Next, by analyzing the scene of Leonor, I argue that Del Campo's use of leitmotifs is dramatically and expressively effective. Finally, I emphasize how the composer employs the hexatonic poles to represent the uncanny and to create a stark contrast with the Spanish folklore.

### **Clare Wilson (Ulster University), 'Chordal Mapping and Temporal Transformation: An Analysis of André Caplet's 'L'Adieu en barque''**

'L'Adieu en barque' is the final *mélodie* in the set *Cinq Ballades Françaises*. Composed in 1920, this song represents an intriguing example of Caplet's mature compositional language. Full of expressive and evocative imagery, 'L'Adieu en barque' is compelling from an analytical standpoint because its structure breaks the more traditional design of vocal line with the piano in a principally accompanying role.

Analysing the French *mélodie* presents a set complex challenges for both analysts and performers alike, as the inherent structures of poetic text woven through – and reflected in – the musical fabric offers a multiplicity of interpretative avenues. This paper presents an analysis of 'L'Adieu en barque' that endeavours to trace the position of chordal structures as tonal building blocks from which modal inflections are constructed, as well as addressing the ways in which Caplet manipulates rhythmic structure. Caplet's *mélodies* have received little analytical attention in the past. By understanding the intricate and integral relationships of chordal extensions, and considering the ways in which rhythmic structures are infused with accents and stresses to create a sense of rhythmic dissonance, it is possible to better understand the significant poetic meaning buried deep in the musical fabric and the implications of this for analytically-informed performance.

Touching on Caplet's distinctive compositional process and the performative choices this music presents to musicians engaging with the material, this paper offers an analytical approach to interpreting and understanding the complexities found within the French *mélodie*.

## *Parallel Session 1c: Topics and Semiotics*

### **Wesley Bradford (University of Louisiana at Lafayette), ‘Getting Your Bearings: Defining Topics in the Video Game Music of Nintendo’**

Recent scholarship in musical meaning has developed a set of topics, which are generally focused on the music of the eighteenth and nineteenth centuries (Hatten, 1994, 2004; Mirka, 2014; Monelle, 2000). Previous work on meaning in video game music has primarily focused on individual games or series (Brame, 2011; Medina-Gray 2014). This project explores the possibility of specific topics in Nintendo’s music. Like topic theory’s focus on a single stylistic period, I limit my discussion to a small group of established composers for the genre: Koji Kondo, Toru Minegishi, and Hirokazu Tanaka. These composers led projects for some of Nintendo’s biggest games. I will take examples from three major games: *Super Mario 64*, *The Legend of Zelda: Twilight Princess*, and *Metroid Prime*. I argue that relevant moments from these games have contributed to a collection of topical associations for both challenging and nonthreatening situations.

To define the topical associations, I will compare the musical idioms of specific challenges to the musical idioms of safe areas. The consistency of musical styles with certain game elements allows semiotic mapping of those elements onto the musical styles. Musical qualities of the challenge topic include upbeat tempo, avant-garde compositional techniques, minimalism, extreme dissonance, and electronic instrumentation. Conversely, the safety topic features slower tempos, memorable melodies, monophonic and homophonic textures, acoustic (or simulated acoustic) instrumentation, and an emphasis on consonance. The addition of these topics to the established discourse will facilitate discussion and allow for new insights within the genre.

### **Esther Cavett (King’s College, University of London), ‘Desire, Gratification, and the Moment in the Music of Howard Skempton: A Psychological and Semiotic Enquiry’**

Representative examples from the approximately 140 piano miniatures of English experimental composer Howard Skempton are viewed in this paper through the twin lenses of music psychology and semiotics. I argue that Skempton’s music creates a sense of expectation – and thus desire – through the creation of pattern repetition that is disrupted, only to be later re engaged with, creating gratification. Psychological models provide a mechanism for demonstrating this. Meyer proposed long ago (1956, 1973) that prior stylistic exposure creates expectations that can be confounded or confirmed. The psychological trajectory has been developed in more recent studies, including those of Huron (2006), Margulis (2014), Zbikowski (2017), and Hatten (2018). Running concurrently and relatedly to these studies is the semiotic approach, claiming that music signifies not intrinsically, but rather through our recognition of its coded meanings (Agawu, 2008).

Pairing two, related families of theoretical approach may create access to precisely those moments of desire and gratification in Skempton’s music that seem at once to defy rational explanation and yet to demand our most critical attention. The kind of predictabilities possible in fully diatonic classical music (as discussed by Meyer, indeed Schenker) play out differently in Skempton’s less ‘telic’ output. He is perhaps less interested, by accident or by design, in our predictions of what could come next, according to the rules, and more interested, since the rules are less obvious, in encouraging reflection on each moment we are in as listener and/or performer, before moving on.

### **James Donaldson (McGill University), ‘Living Toys in Adès’ Living Toys: Transforming the Post-Tonal Topic’**

This paper proposes an analytical method of post-tonal topical networks. Through mapping transformational networks (Lewin 1987) onto levels of topical characteristics (Frymoyer 2017) and broader semiotic concepts, I demonstrate how topics freed from tonal syntax can relate more dynamically. I apply Hatten’s (2014) co-operative troping categories (compatibility, dominance, creativity, and productivity) to interpret topical relations beyond binary oppositions. Mapping the degree and nature of such relationships across a work demonstrates how topical interactions can guide the expressive form.

I apply this method to the opening three movements of Thomas Adès’ *Living Toys* (1994). First, I identify topical objects: Three Blind Mice, Hero, Gongs, Toreador, and Scotch Snap. Second, I create hierarchies of characteristics for each, after Frymoyer (Essential, Frequent, and Idiomatic)

Third, I create isolated networks of relationships, analysing their local troping. Finally, I trace the relationships between each network, adopting the concept of ‘isotopy’ and ‘pluri-isotopy’ from literary semiotics (Greimas 1984). That is, a topic is actualised through the gradual introduction of higher-level topical characteristics. Multiple isotopic paths can provide different ways through which to understand a work’s expressive direction, yet as the topics are transformationally related, each trajectory is linked.

Incorporating transformational thinking to show multiple continually changing object relationships moves beyond the static binarisms of much musical semiotics. Such a decentralized model reflects broader semiotic theories such as the ‘virtually infinite’ network of interpretants (Eco 1984). Through the lens of topical networks, the hermeneutic relationships of *Living Toys* suggest a new method of understanding form in post-tonal music.

### **Lewis Coenen-Rowe (University of Glasgow), ‘Analysing Exaggeration in Contemporary Classical Music’**

It has been noted that deliberate exaggeration has come to be a noticeable aesthetic device in certain schools of Classical music since 1945 (Everett 2009, Sheinberg 2000, etc.). From the Russian tradition of Dmitri Shostakovich and Alfred Schnittke through to the American tradition of David del Tredici and John Corigliano, exaggeration has been used in increasingly diverse and complicated ways. But, as an aesthetic device, exaggeration would appear to be especially resistant to detailed analysis. As Düttmann notes in *The Philosophy of Exaggeration* (2004), how can a technique that involves deliberately overstepping boundaries of logic or reason be subjected to any kind of rational organisation? Previous theoretical work on exaggeration has largely tended to deal with this by exploring exaggeration through irony and parody (Sontag 1964, Knox 1957) or kitsch (Olalquiaga 1998). However, I would argue that this approach is not suitable for all forms of musical exaggeration and especially not for the case of contemporary classical music.

This paper will use Richard Ayres’ 2006 composition *No. 37b* as a case study to explore the analysis of musical exaggeration. I will apply elements of semiotics, topic theory, and music psychology to the analysis of certain passages of *No. 37b*, using this to suggest methods of conceptualising different forms of musical exaggeration and analysing how they are produced through the manipulation of various musical parameters. My findings will focus on this piece in particular, but I will also make suggestions about how these findings apply to the wider musical field. I will conclude by making a case for ‘sincere exaggeration’, using Richard Ayres’ music to argue that exaggeration need not necessarily be connected to irony or parody, but that it can rather be conceptualised as the sound of using irrationality to attempt to ‘express the inexpressible’ (Ritter 2012).

### ***Parallel Session 2a: ‘Mapping the New Global History of Music Theory’ 1*** ***(Panel Organised by Thomas Irvine)***

The new global history, or ‘global turn’, has made significant inroads in musical scholarship. Global history asks its practitioners to change scales of analysis, and to think of historical events in terms of ‘process’ and ‘perspective’ (Conrad, 2015). We wish to extend this approach to the problem of a global history of music theory. The idea of process and perspective can be adapted to any number of historical case studies across micro and macro scales. Scale can vary: arguments in the spirit of global history can unfold in narrow geographic spaces. In this roundtable historians of music theory will present case studies from their own work followed by a discussion about the state of ‘global’ investigations of the history of music theory and prospects for future research.

In addition, we wish to engage with difficult questions of representation and inequality. The papers on our roundtable, and their authors, reflect the demographics of the profession. We are predominantly white men, and work (with one exception) at universities in North America and Europe. On what authority do we presume to speak for ‘the global’? The short answer to this question would be ‘on no legitimate one’. In this session we wish to work towards a longer answer, by examining how the particular perspectives of Western music theory, from Pythagoras through Monteverdi and Rameau to A. B. Marx, became naturalised as universal, or even came to be constructed as descriptions of physical processes (e.g. tonality, equal temperament, formal structures).

Perhaps by reflecting on this question we can take a small first step towards opening our projects to a greater diversity of voices.

*Ancient and Early Modern Encounters*

**Andrew Hicks (Cornell University), ‘Pythagoras’s Travels and the Transcultural Emergence of Music Theory’**

The sheer ubiquity of the account of Pythagoras’ discovery of the harmonic ratios in a blacksmith’s forge, first attested in Nicomachus’ *Enchiridion* and popularized by Boethius’ *De institutione musica*, has guaranteed its canonical status. Less well known, however, are the medieval Arabo-Persian variations on the Pythagoras legend, many of which replace the worldly materiality of the blacksmith’s forge with the ethereal sublimity of the celestial realm: the discovery of music theory is deeply intertwined with Pythagoras’ unique ability to hear the harmony of the spheres. The map(s) of Pythagoras’ travels, both real and imagined, can reveal to us the strategies of appropriation and legitimation that necessarily accompany the transcultural adaptation of musical ideas and theories. Consideration of these ‘canonic’ and alternative Pythagoras legends, as well as their possible late-ancient Greek sources, establishes three primary points. Their numerous affinities with the Platonic Pythagoreanism of (e.g.) Iamblichus, Proclus, and Simplicius suggest that the Arabo-Persian legends were similarly derived from late-ancient Greek Pythagoreanism. The continued development of late-ancient Pythagorean ‘Orientalizing’ served to legitimize Pythagoras, and by extension the discipline of music theory, as a product of ‘native’ Arabic and Persian wisdom traditions. Finally, parallel but often overlooked strategies of legitimation thereby become legible in Western music-theoretical traditions.

**Jeffrey Levenberg (The Chinese University of Hong Kong), ‘Fretting Influence: Ottoman Migrants and the Making of *Musica Moderna* in the West’**

Taking Claudio Monteverdi’s encounter with a ‘certain Arab who had just come from Turkey’ as a cue, this paper inquires into possible Ottoman origins of *musica moderna* in the West. Although such encounters are scarcely documented, Monteverdi was surely not alone in having ‘heard nothing more novel than was to [his] liking’ than the Ottoman musician’s string instrument. In particular, I suggest that Ottoman instrumentalists may have contributed to an early solution to the perennial riddle of equal temperament. Through a critique of Gioseffo Zarlino’s equal-tempered lute frettings, I expose that some of his procedures, while seemingly original in the West, in fact have precedents in Arabic-Persian music. Such a circumstance (or coincidence?) reminds us to read between the lines of Western music theory for undocumented others.

*Music Theory in the Global Eighteenth Century*

**Nathan John Martin (University of Michigan), ‘*Le vrai sauvage ne chant a jamais*: The “New World” in Rousseau’s Musical Imagination’**

This paper considers Rousseau’s use of Jean-François Lafitau’s ‘Mœurs des sauvages américains’ (1724) in the *Dictionnaire de musique* (1768) and *Essai sur l’origine des connaissances humaines* (c. 1762) as a way of probing the difficulties—practical, methodological, moral, and political—that orally transmitted musical repertoires and vernacular music theories pose for the project of a global history of music theory.

*[This panel continues as Parallel Session 3a.]*

## *Parallel Session 2b: Serialism*

### **Max Erwin (University of Leeds), 'Who is Buried in Webern's Tomb? Orientations in Serial Music from Messiaen to Stockhausen'**

In the programme for the 1959 Donaueschinger Musiktage, the Swiss composer Jacques Wildberger writes: 'Tell me your attitude to Webern and I will tell you who you are.' By this date, this would hardly be the gauntlet toss that Wildberger might have thought: most composers of the so-called 'Darmstadt School', for whom Anton Webern was purportedly the singular figure of their critical reception, had almost entirely ceased to demonstrate any sustained interest in Schoenberg's pupil. But less than a decade prior, Webern's musical practice was heralded by numerous cultural gatekeepers – festival organisers, radio producers, music critics, and the press – as the foremost exemplar of a universally valid musical language of the avant-garde, pointing the way to a generalised adoption of serial procedures to multiple individual parameters of composition. This image of Webern was bitterly contested by an established generation of composers, musicians, and philosophers, most prominently René Leibowitz and Theodor W. Adorno. Their grievances were at once analytical and ideological, claiming that the newly christened Darmstadt School had fundamentally misunderstood both the music and the substance of Webern. Through a comparative analysis, informed by sketch studies, of the early compositions of Olivier Messiaen, Karel Goeyvaerts, Jean Barraqué, Michel Fano, and Karlheinz Stockhausen, this paper identifies precisely how these composers (mis)understood the music of Anton Webern by their identification of a structural kinship with medieval music, and why this understanding was so controversial.

### **Sasha Millwood (University of Glasgow), 'The Lopsided Subdivision of the Tone Row in Musgrave's *Monologue* (1960), and the Antagonism Between Dodecaphonic Theory and Practice'**

In theorisations and analyses of dodecaphonic works, the subdivision of the tone row is usually into equal parts, notably hexachords (i.e.: a 6+6 grouping). However, in *Monologue*, a solo-pianoforte work composed in 1960 by Thea Musgrave (born 1928), an equal subdivision of the tone row would not reflect the manner in which it is utilised in the work (the tone row is [B-flat, C-sharp, C, G, F-sharp, D-sharp, D, F, E, B, G-sharp, A]).

This paper analyses how Musgrave's handling of texture, accentuation, dynamics, tempo, rhythm, and repetition serve to exemplify a lopsided subdivision of the tone row into a 9+3 grouping, despite no inherent property of the tone row demanding that particular subdivision.

More broadly, this paper interrogates the relations between the intrinsic nature of the tone row and the manner of its deployment in *Monologue*. When appraised against the semiotics of dodecaphony as theorised by the Second Viennese School, such relations are highly antagonistic, given the overt allusions to diatonic tonalities and the associated musical forms, such as the fugato with imitation at the perfect fifth.

### **Rachel Mitchell (University of Texas RGV), 'Searching for a Code in Roberto Gerhard's *Second String Quartet*'**

Roberto Gerhard's *String Quartet no. 2* (1962) is a single-movement work composed of seven seamless sections, all based on a serial combinatory code. The code consists of a tone row and a time series (derived from the row), which in combination, control pitch, row order, duration, and other compositional elements. Furthermore, the overall form of the composition is governed in part by a ruling proportion, likewise derived from the tone row, and more recent scholarship has shown that the certain formal elements are also governed by Golden Section proportions (Mitchell, 2013). While previous scholars have mapped most of Gerhard's compositional plan throughout, the combinatory code and formal proportions governing the overall work do not appear to be all pervasive, and by the sixth section, the plan becomes impossible to follow (Potter, 1973, 95-97). This study will compare the significant differences between published score by Oxford University Press (1972) and the manuscript copy held at Cambridge University Library (CUL) and will also consult Gerhard's recordings of the rehearsals for the US and European premieres by University of Michigan's Stanley Quartet and the Parrenin String Quartet (which contain commentary by the composer; also held at the CUL) to determine whether this breakdown is simply the result of a difference between drafts,



Gerhard's idiosyncratic approach to serial composition, or the manipulation of musical elements for the sake of compositional freedom or artistic intuition.

### *Parallel Session 2c: Cycles and Repetition*

#### **Jane Hines (Princeton), 'Repetition as Style in Late Beethoven'**

Some of the most recognized features of Beethoven's Late Period, singled out by analysts since his early reception, can be united under a paradigm of repetition. These include trills in his piano sonatas, a predilection for repetitive, large-scale forms, and perplexing moments of literal repetition: textual repetition in the *Missa solemnis*, repeated notes in Opuses 106 and 110 – described by Schenker as *Bebung* – and the short melodic unit repeated forty-seven consecutive times in the second movement of Opus 135. Responses to these instances of repetition by Beethoven's contemporaries and subsequent scholars range in tone from admiration to derision, but none have seriously considered rhetorically-charged repetition as a unifying element of style.

Inspired by strategies of analyzing repetition in literature, the visual arts, and recent studies in musicology, my paper offers a theory of musical repetition in Late Beethoven beyond the commonplace, identifying repetitions which do not result merely from the harmonic and formal paradigms of the period. Focusing on the piano sonatas and string quartets, I develop a typology of repetition in late Beethoven with two emerging subsets: (1) isolated repetitions interpolated into the musical texture without readily apparent formal function; and (2) cumulative motivic repetitions, in which the repetitions themselves become thematized through additive processes. These repetitions operate at a micro level, but suggest a precedent for repetition at the macro level, and their prevalence leads us to wonder at Beethoven's urge to repeat himself – might repetition itself constitute a salient element of Beethoven's style?

#### **Giselle Lee (University of Durham), 'Cyclicality in Ravel's String Quartet'**

Since Dahlhaus's comment that cyclical cross-movement relationships 'must be integrated into the musical context' to distinguish them from interpolations (1989, 274-276), contemporary scholarship has explored cyclical thematic procedures by contextualising them within a musical narrative (Rodgers 2009) or philosophically in relation to the concept of time, memory and unity (Webster 1991, Rosen 1998, Taylor 2011, Puri 2011). This is especially true for *fin-de-siècle* French instrumental music, since cyclicality was considered as a 'critical cliché' at the time; the concept has been historicised as a means of expressing composers' socio-political and aesthetic concerns (Hart 2006, Deruchie 2013 & 2015). Dahlhaus's argument for 'monumental unity' in cyclic procedures has been supported by many; however, most scholarship remains focused on thematic coherence and seldom provides further evidence by including harmonic and tonal analyses as part of a larger cyclical scheme. Longyear's idea (1979) of axial relationships and tonal unification in Mendelssohn's Scottish Symphony provides a tool to access formal integration harmonically, yet the methodology is hard to apply to post-tonal music such as Debussy's and Ravel's, given the former's diatonic restrictions.

Adapting Set Theory, Neo-Riemannian Theory, and current analytical methods in *Formenlehre* (Caplin 1998, Hepokoski 2006), this paper examines the interaction of cross-movement thematic and harmonic relationships in Ravel's String Quartet. I address two central issues: the functions of cyclic themes in the large-scale tonal scheme and harmonic cyclicality. I consequently argue that Ravel's employment of diatonicism, octatonicism, and whole-tone scales allows harmonic cross-referencing, which strengthens the sense of unity across the piece.

#### **James Savage-Hanford (Royal Holloway, University of London), 'Memory in Mind and Body: Towards a Phenomenology of Remembering in Enescu'**

George Enescu's later chamber works ought to be considered among the most remarkably sophisticated examples of a memory-based musical conception as might be found in Western modernity. Through its complexly intertwined processes, Enescu's achievement may even surpass that of Franz Schubert, whom musicologists of the last couple of decades or so have united in declaring the master of musical memory.

Much of the work carried out by these scholars has focused predominantly on how the recollection of past material within a given work may be seen to shape a broader experience of

musical time, specifically in relation to a generic formal framework. Thematic recall emerges as an important topic in this respect, especially in such contexts as cyclic form. Less attention has been directed, however, at examining how music might frame the act of remembering from a phenomenological perspective, specifically in terms of the various attentive states (both mental and body-orientated) afforded by diverse modes of remembering.

Analysis is obviously well suited to exploring how music affects and directs the listener's attention throughout the course of its unfolding. My own investigation addresses several theoretically grounded categories of memory (including recollection, reminiscence, and habitual and kinaesthetic memory) and draws on considerations of harmony, gesture, timbre, and melodic construction, focusing in turn on how these musical aspects contribute to nostalgic, subjective, or even temporally disorientating modes of remembering. More generally, I explore how this music mirrors the ways in which we make sense of our temporal relation to the world through memory.

### *Parallel Session 3a: 'Mapping the New Global History of Music Theory' 2 (Panel Organised by Thomas Irvine)*

*[This panel continues from Parallel Session 2a.]*

#### **Qingfan Jiang (Columbia University), 'Western Music in China and the Construction of a World History'**

The music theory treatise *Lülü Zuanyao* (Elements of Music, c. 1700), authored by the Portuguese Jesuit missionary Thomas Pereira (1646–1708) and sponsored by the Chinese imperial court, is a result of the interplay of various historical processes that linked Portuguese maritime expansion, Qing empire building, and Jesuit missionary activities in the seventeenth and eighteenth centuries. Although the missionaries and the Qing court saw this treatise from different perspectives – for one, a demonstration of the superiority of Western science over Chinese science; for the other, an instance of the assimilation of Western science into the Chinese canon – the story of *Lülü Zuanyao* reveals their shared concern about the influx of new knowledge from other cultures and, more importantly, the common strategies with which they responded to an increasingly connected and integrated world. Drawing on Western and Chinese sources, I will show how both the missionaries and the Qing court attempted to construct a world history to accommodate newly discovered cultures while asserting a central position of their own culture. Ultimately, I argue that this construction of a world history is not a uniquely European phenomenon, nor did its claim of universality originate in Europe. Rather, it arises from the meaningful encounters between the East and the West that led to an attempt to naturalise the diversity of the world's musical practice under one coherent system.

*Worlds of Musical Form from A. B. Marx's Berlin*

#### **August Sheehy (Stony Brook University), 'A. B. Marx's Musical Theory of Freedom'**

Recent enthusiasts for a 'global history of music theory' might do well to consider Susan Buck-Morss's warning in *Hegel and Haiti* (2009): 'We first need to ask what it means to Think Global, because we do not yet know how.' The modern discipline of music theory was forged in the same crucible of 'discordant facts' noted by Buck-Morss and Domenico Losurdo (2011): the paradoxical coeval rise of political liberalism and a global economy dependent on slave labour. To avoid colonizing the resources of other musical traditions, then, it may be prudent for historians of theory to consider how theories that we (think we) know were already global.

Drawing on Buck-Morss's argument that the slave revolution in Haiti was the material foundation for Hegel's 'philosophy of freedom' (Franco 2009) this talk will trace a discursive chain situated within a German-Jewish global imaginary that goes through Eduard Gans (1797-1839) – legal historian, president of the *Verein für Cultur und Wissenschaft der Juden* in which role he sought to leverage Hegel's philosophy for Jewish emancipation and political participation, namesake of the law banning Jews from employment by the Prussian state (the Lex Gans of 1822), and editor of Hegel's *Philosophy of Right* (2nd ed., 1833) – and ends in A. B. Marx's influential music-pedagogical programme and theory of sonata form.

**Thomas Irvine (University of Southampton), ‘Mapping West and “Rest” with A. B. Marx’**

A global history of music theory depends on the tradition of mapping the world in which it works, and the networks from which it constructs an archive. Notions of ‘Western’ and ‘non-Western’ music are not natural, but contingent on a particular parsing of the world into North and South and (crucially for our purposes) West and ‘rest’. Here I want to explore the commitment of Adolph Bernhard Marx to the division of global music histories between those whose music he found relevant to his notion of global musical ‘progress’ and those he did not. Marx’s near contemporary Karl Friedrich Neumann (1793-1870), the founder of German Sinology, will serve as a point of comparison.

Neumann, like Marx a convert from Judaism, travelled to China in 1829 with a commission from the Prussian state to purchase a library of Chinese books. These books – divided between Berlin and Munich – later became the foundations upon which China studies in Germany were built. Like Marx, Neumann was committed to a global imaginary built on political liberalism and the values of personal emancipation his own biography embodied. Unlike Marx, Neumann – who held Germany’s first chair in Sinology in Munich from 1834 until his dismissal on political grounds in 1848 – did not rule out China’s participation in this imaginary; he used his new archive to write a global history of Eurasian cultures. The consequences of Marx’s decision to draw borders around Western music, which he believed was the only musical system adequate to realising *in its forms* the demands of a Hegelian unfolding ‘world spirit’, are with us still. Making them visible is a necessary step towards decolonising the theories that rest on his work.

*Parallel Session 3b: Tonal Space 1*

**Jamie Howell (University of Southampton), ‘Alternative Cycles: A Neo-Riemannian Analysis of John Coltrane’s 26-2’**

In 1960 saxophonist John Coltrane released his album *Giant Steps* and, in doing so, unveiled the results of harmonic experiments he had been undertaking over the previous three or four years. The title track showcases the principal outcome of Coltrane’s harmonic interests at this time: a cyclical chord progression which tonicizes chords a major third apart from one another, now known to jazz musicians as ‘Coltrane Changes’. As well as composing this piece which is designed entirely around the cycle, he later applied these changes to more familiar settings, often using it in the reharmonisation of standard songs and in the creation of ‘contrafacts’ (new melodies written over the harmony of an established piece). One such contrafact was 26-2 based on the tune *Confirmation* written fourteen years earlier by the pioneering saxophonist Charlie Parker.

This paper will analyse 26-2 principally from the standpoint of Neo-Riemannian Theory, and offer a description of the piece which attempts to account for both the harmonically conventional aspects of the composition as well as its third-based modulations. This will be achieved by seeking to draw parallels between Coltrane changes in the piece and Richard Cohn’s notion of hexatonic systems, and by situating these ideas within the overall harmonic structure. I will evaluate a previous analysis of Coltrane’s harmonic ideas by Matthew Santa and assess the effectiveness of NRT as tool for analysing this composition, as well as jazz more generally. I will end with some thoughts on possible future directions for this research.

**Stephen Brown (U. Northern Arizona), ‘Interval Pairing and the *Tonnetz* in the Music of Lutosławski’**

In his work on Lutosławski, Charles Bodman Rae has explored a crucial stylistic trait: namely, the composer often focuses on a pair of interval classes, treating them as building blocks of structure. Dubbed ‘interval pairing’ by Bodman Rae, this technique most commonly occurs in the melodic dimension of Lutosławski’s music. In my own published work, I have used the *Tonnetz* to examine the same phenomenon in various other twentieth-century composers, such as Bartók, Webern, and Shostakovich. As I have argued, when a passage of music features interval pairing, the *Tonnetz* can serve as a useful aid for interpretation: we can chart melodies moving through the space and chords occupying regions within it. Moreover, certain operations in the *Tonnetz*, such as flipping about a horizontal or vertical axis, can offer new ways to model relationships between pitch-class sets.

This paper aims to carry forward Bodman Rae’s work by harnessing the *Tonnetz* to investigate interval pairing in Lutosławski’s music, drawing on examples from *Epitaph*, *Grave*, and

other works. Of particular interest, Lutosławski's music often switches among two or more different pairings of interval classes (unlike the other pieces I have discussed, which focus on just one particular pairing). With the help of the *Tonnetz*, we can address fundamental differences between various interval-class pairings that Lutosławski uses, clarify similarities in the way that Lutosławski handles different interval-class pairings, and posit transformations between those different pairings. In so doing, we can reach a deeper understanding of this fundamental aspect of Lutosławski's music.

**J. P. E. Harper-Scott (Royal Holloway, University of London), 'Tonal Function in Chromatic Music: Riemann, Waltraute, and the Neo-Riemannians'**

In the analysis of late tonal music, analytical approaches which attempt to understand tonal function on the one hand, and harmonic transformation viewed through a neo-Riemannian lens on the other, often stand in an uneasy relation. This paper aims, through an analysis of a section of Waltraute's narrative in *Götterdämmerung* Act 1, to bring neo-Riemannian theory closer to its origin in Hugo Riemann's functional theory, and so to point the way towards a new theoretical frame for understanding the tonal function of chromatic music.

The pleasingly smooth, bidirectional motions between chords in Richard Cohn's 'hexatonic cycles' has encouraged most neo-Riemannian theory to bracket out the triumvirate power-base of Tonic, Subdominant, and Dominant that in Riemann's hands caused the transformations to emerge in the first place. This paper urges a return to Riemann, first because his system offers a better reflection of how Wagner's contemporary listeners heard this music, i.e. as challenging but definitely tonal; and second, because it enables twenty-first century listeners and theorists to appreciate the complex power of tonality as a system which, like the great socio-economic, legal, religious, and scientific systems that have endured into the twenty-first century, has an indefatigable ability to subsume anything that might seem to pose a challenge to it back into itself, as a source of further power.

*Parallel Session 3c: Extramusical and Intertextual*

**Genevieve Arkle (University of Surrey), 'Gustav Mahler and the Wagnerian Musical Turn: An Analytic Reading of the Role of the Turn Motive in the Finale of Mahler's Ninth Symphony'**

At the opening of the finale of Gustav Mahler's Ninth Symphony, Mahler employs a musical turn figure that can be considered to function as an almost direct quotation to the 'Agony' motif from Richard Wagner's last opera, *Parsifal*. For the remainder of the movement, Mahler uses the turn with such density that it borders on obsession, saturating his last complete composition with the creation, and eventual disintegration, of the turn motif. Yet, even beyond the confines of these two compositions, this popular baroque figure is densely revived across Mahler and Wagner's output in a way that no longer seems to be strictly ornamental, but appears to function as a carrier of some wider meaning, intention or expression. This paper intends to examine the role of the musical turn in Mahler and Wagner's works, and will offer an analytical case study of the finale of Mahler's Ninth Symphony, with the '*Parsifalian*' turn motif at its core. By studying the function of this musical turn, this paper aims to offer a new narrative interpretation of this iconic Mahler movement, and shed light on the semantic significance of this small, but not unimportant, musical figure.

**Inkeri Jaakkola (University of the Arts Helsinki), 'Piano as a Narrative Agent in Paavo Heininen's Opera *Silkkirumpu* Op. 45'**

My presentation deals with piano as a narrative agent in Paavo Heininen's opera *Silkkirumpu* (1984). My understanding of the phenomenon is based on theories of literary narrative and their applications in musical narrative, as well as on my approach to opera as a mixed mode of showing and telling art forms. The orchestral instruments essentially take part in operatic narration, and occasionally even govern the discourse through specific musical strategies.

I will introduce two crucial moments of *Silkkirumpu*, in which the piano drives the dramatic events forward. In these examples the regular pulse, the ascending bass line and the repetition of the musical unit create expectations of continuation and build directed musical processes. The percussive use of the piano might be associated with drumming or whipping, the central dramatic actions in *Silkkirumpu*.

'Ballata' is a turning point in the opera, during which the chorus and the orchestra assist the main character's transformation into a daemon. The emphatic, ascending interval of the piano's motive might be associated with hope and expectations of something positive.

'Coro finale e passacaglia' is the final number of *Silkkirumpu*. The piano introduces the passacaglia theme, shows its musical character and starts its directed transformation. The threatening character of the passacaglia might reflect the drama's unavoidable outcome. Further, the narrative process in passacaglia might be an intertextual allusion to the orchestral ostinato in Berg's *Wozzeck*'s Act III, scene 3. In addition to the musical correspondences, the dramatic meanings of these excerpts are alike.

**Maurice Windleburn (University of Melbourne), 'The Interior–Exterior of Mike Hammer in John Zorn's *Spillane* (1987): An Intertextual Analysis'**

This paper provides an intertextual analysis for the first five minutes of contemporary American composer John Zorn's 1987 composition *Spillane*. As with all of Zorn's so-called 'file-card' compositions, *Spillane* is dedicated to an artistic figure: in this case the crime-fiction author Mickey Spillane. The work is, however, also an homage to *film-noir*, a cinematic genre for which many of Spillane's stories were adapted. Intertextual links between Zorn's composition, Spillane's novels, and film-noir will therefore be considered, and certain 'sound-blocks' in *Spillane* will be shown to have concrete extra-musical associations.

These associations will subsequently be related to film scholar Marc Vernet's notion of the 'set-up–black hole', which he developed to analyse film-noir. The 'set-up' introduces a predictable, coherent situation in which characters have familiar and clear relationships to one another; the 'black hole' is an enigma that subverts these relationships and inverts established signs. Together, they form a self-contradictory whole that 'seems to join together that which is impossible; to cancel the distance which forbids the union of its two movements'. One particular manifestation of the set-up–black hole is the dichotomy between interiority and exteriority, and by considering Spillane's infamous detective character Mike Hammer as an 'actor' present within Zorn's work (similar to a character within a novel or film), musical representations of Hammer's interiority and exteriority will be proposed.

Tuesday 30 July 2019

*Parallel Session 4a: Brahms and Bruckner*

**Reuben Phillips (Princeton), 'Pedal Points and Purple Patches: Harmony in Brahms's Waltzes, Op. 39'**

Beginning in 1867 with Selmar Bagge in the *Allgemeine musikalische Zeitung*, critics have commented on Brahms's success in ennobling the humble genre of the waltz. In 1892 the musicologist Philipp Spitta went so far as to suggest that with his piano waltzes, Op. 39, Brahms regained for the genre its 'right of residence' in the higher orders of art music. These sixteen miniatures for piano four-hands exhibit a startling degree of inventiveness: they traverse a range of affects and styles (Brodbeck 1989), and with their abundant grace and charm, contrapuntal artifice, and compelling formal design, they bear witness to Brahms's mature compositional faculties – his capacity to craft small musical forms that marry the sensuous with the intellectual.

This paper explores the artistry of Brahms's Op. 39 waltzes by homing in on the composer's handling of harmony. Employing Schenkerian voice-leading reductions, I identify a number of tonal features that recur throughout the cycle: the use of pedal points as opening and closing gestures, the sudden divergences at the start of B sections to remote harmonic realms (what Tovey would have termed 'purple patches'), and Brahms's strategies for attenuating his tonal returns, particularly his use of I-flat-7 to coincide with the reprise of his opening thematic material. I suggest that these carefully constructed piano miniatures offer a window onto Brahms's refined harmonic practice of the 1860s, containing, in microcosm, the formal and expressive strategies taken up in his contemporaneous chamber and vocal works.

**Sunbin Kim (University of Durham), ‘Towards a Brucknerian Theory of Formal Functions: The Case of the Exposition in the First Movement of Bruckner’s Symphony No. 6’**

In the past decade, the theory of formal function, originally developed for the Classical repertoire (Caplin 1998), has gradually expanded its coverage over nineteenth-century music (for example, Schmalfeld 2011, Vande Moortele 2009 and 2017). The application of form-functional concepts to Romantic form, however, remains challenging. In Caplin’s theory, criteria for identifying formal functions rely primarily on Classical harmonic syntax, which is often far-removed from the new environment of the Romantic period.

This paper investigates these issues as they arise in the first movement of Bruckner’s Symphony No. 6. Many of the problems diagnosed above are exacerbated when form-functional concepts are applied to Bruckner’s forms, in which chromaticism not only prevails remarkably but also non-harmonic elements, such as melody, motives, and textures, significantly affect formal articulation. This situation demands a modified theoretical framework, which serves two ends: to liberate formal functionality from the Classical harmonic idiom; and to integrate non-harmonic elements into form-functional analysis, especially as agents of formal articulation. For this purpose, I adopt Matthew Arndt’s recent concept of ‘structural functions’ (2018), which are more universal kinds of formal functions that do not always need to be related to strict Classical harmonic context, combining this concept with the ‘beginning-middle-end’ paradigm of form-functional theory (Caplin 2010). In this way, I reveal how structural functions and temporality interact with each other and how they contribute together to our sense of form in this piece.

**Wing Lau (University of Arkansas), ‘Playing with the Past: Tempo Giusto in Brahms’s Songs’**

Brahms is known for his engagement with compositional languages of the past. Adopting Danuta Mirka’s methodologies, I show in two analyses Brahms’s experiments with meter changes midway through the songs to invoke the old tradition of *tempo giusto* – the semiotic association of meter with tempo, note values, and affect. In ‘Schwermut’, a metre change from a *Sehr langsam* C to the large *alla breve* 4/2 evokes the emphatic nature of the latter, changes the harmonic rhythm and caesura placements, and foregrounds the protagonist’s death wish at the end of the poem. While notating the 4/2 section with C is proportionally unproblematic, it disregards Brahms experiments with *tempo giusto*. In ‘Wir müssen uns trennen’, the inserted C between two sections of compound C maintains the size of the measure but changes the *Takteile* from quarters to half-notes. The half-note *Takteile*, bolstered by the accelerated declamatory rhythm, speed up the middle section. Together with the *Allegro* marking, I suggest that Brahms uses the C sign to elicit its historical association with fast tempo and to highlight the singer’s dream of heroic adventure in the middle of a serenade.

Taking both songs together, Brahms casts the *alla breve* in three different ways: the large, the *langsam*, and the *Allegro*. Scholars have suggested that the multiplicity of this signature in the eighteenth century negated the *tempo giusto* tradition. Echoing Jacquelyn Sholes and others, I conclude that Brahms’s antiquarianism is more than a homage, but a play on historical modes by bringing them into conflicts.

*Parallel Session 4b: Blues, Rock and Pop*

**Nassos Polyzoidis (Bath Spa), ‘Rebetiko Meets the Blues: The Songwriting of Pavlos Sidiropoulos’**

Rebetiko is a form of Greek folk music that originated at the end of the nineteenth century by marginal people who lived near ports or spent time in prison and has been slowly disappearing since the mid-twentieth century. In 1994, a rebetiko cover gained popularity in the film *Pulp Fiction* and again in 2006 when it was sampled by the band Black Eyed Peas in the song ‘Pump It’. Rebetiko was developed in parallel with the blues and has been characterised as ‘the blues of Greece’. But how and when did the Greek style of rebetiko meet the Afro-American blues? Despite journalists, critics and musicians identifying Pavlos Sidiropoulos as the songwriter who married blues with rebetiko, there has not been sufficient research and analysis to confirm that.

Daniel Koglin refers to the mixture of rebetiko with ‘older and contemporary ‘subcultural’ or ‘undercultural’ styles such as the blues’ and pinpoints three albums by different artists, including *Ta Blues tou Prigkipa* [*The Blues of the Prince*] (1991) by Pavlos Sidiropoulos (Koglin, 2016: 101). Two

iconic songs from this album are analysed to demonstrate the commonalities between blues and rebetiko and their combined characteristics that make Sidiropoulos' songwriting distinctive. The melodic, harmonic, rhythmic and lyrical content of 'Zeibekiko Blues' and 'I Paragka tou Thoma' ['Thomas's Shanty'], along with its alternative version from 2003, will be analysed from transcriptions. Focusing on modes and harmony (from the perspectives of both western and eastern music theory), rhythms and linguistic idioms, the analyses aim to reconstitute this vibrant music that has been threatened by politicians and dictators from its birth to the middle of the twentieth century and currently by its westernised subproduct that dominates radio in Greece.

**Sam Flynn (University of Manchester), 'Why Did Rock 'n' Roll Stop Rolling? Possible Influences on the Rhythmic Transition from Swung- to Straight-Quaver Subdivisions in US Popular Hits 1950–1965'**

Rhythmic elements are often seen as defining features of popular music, e.g. the backbeat (Kernfield 2002; Vallee 2013). Yet, a paradigm shift occurred in the rhythm of post-war popular music that has scarcely been discussed, namely: from triple- to duple-quaver subdivisions between the early 1950s (following the swing era) and 1960s (seemingly still in effect today: Brackett 2013; Moore 2012, 53). Alexander Stewart (2000) suggests the influence of six musical styles on this rhythmic transformation. I assess the extent to which these seem likely influences and identify five mainstream styles that also exhibited straight subdivisions but went unnoticed by Stewart, perhaps because they were deemed less authentic than the African-derived styles that he proposes. Drawing on a corpus analysis of *Billboard* hits 1950-to-1965, I provide statistical evidence for the occurrence of this rhythmic transition, which has been doubted (Moore 2012, 52). I distinguish between two straight-quaver schemas in rock 'n' roll, which are still widely employed today, namely: a *reiterated* straight-quaver schema (e.g. Little Richard's 'Tutti Frutti', 1955) and a looped *polyrhythmic* schema (e.g. Big Mama Thornton's 'Hound Dog', 1953). I outline possible musical influences on the two schemas and conclude that, while numerous factors influenced this rhythmic transformation, Latin-American music seems likely to have been a predominant influence on the looped polyrhythmic schema, which is an unacknowledged precursor to subsequent polyrhythmic popular styles, e.g. funk and disco. This paper thus presents the first comprehensive account of the possible musical influences on this pivotal rhythmic transition.

**Ivan Jimenez and Tuire Kuusi (University of the Arts Helsinki), 'Memory for Short Chord Progressions'**

Doll (2017) identified chord progressions commonly found in North American and British popular music and proposed that these chord progressions can be stored in long-term memory in the form of harmonic schemata that allow listeners to hear them as *stereotypical* chord progressions. To investigate listeners' ability to realize that they have previously heard a chord progression we asked 231 listeners with various levels of musical training to rate their confidence on whether or not they had previously heard six diatonic four-chord progressions. To control for the effect of extra-harmonic features, we instantiated the chord progressions in a way that resembled the piano of a famous song and controlled for participants' familiarity with that song and whether they had played its chords. We found that ratings correlated with typicality for the two groups of participants who had played an instrument for at least one year (players who had not played the reference piece,  $r(6)=-.846$ ,  $p=.034$ ; other players,  $r(6)=.924$ ,  $p=.009$ ), and to a lesser extent for the other participants ( $r(6)=.689$ ,  $p=.130$ ). Additionally, 'players' were more confident than the other participants about knowing songs that use more common chord progressions; thought of specific songs more often; and mentioned songs that better matched the stimuli in harmonic terms. In our presentation we will discuss our findings in more detail as well as the relevance of our findings to the fields of music theory and music theory pedagogy.

## *Parallel Session 4c: Temporality*

### **Michael Lance Russell (University of N. Texas), 'Expecting the Unexpected: Harmonic Process in a Schoenberg Lied'**

Generally speaking, our common modes of functional analysis provide little information regarding the time and temporality of the listening experience. We tend to observe a musical example, be it a phrase or a formal section and then assign functional roles to chords on an ad-hoc basis. Few attempts have been since David Lewin's phenomenological analysis of 'Morgengruß' in 1986 to acknowledge the evolving nature of chordal functions as a phrase unfolds in time. In this paper I seek to address this deficiency by proposing an analytical model designed to engage with the temporal experience of a developing harmonic structure. The model is akin to Christopher Hasty's Theory of Projection, but where Hasty uses his model to compare successive durational events in a developing metrical structure, I seek to compare successive chordal events in a developing harmonic structure. I demonstrate the application of this model by analyzing Schoenberg's 'Erwartung', Op. 2 No. 1. 'Erwartung', which translates to 'expectation', is a particularly appropriate case for demonstrating a temporally-minded analytical model because, as Edmund Husserl writes in *The Phenomenology of Internal Time-Consciousness*, the phenomenon of expectation is an essential aspect of the lived experience. By using this analytical model, this presentation shows where Schoenberg creates harmonic expectations, if and how those expectations are defied, and what reinterpretations they trigger in the developing temporal experience.

### **Tijana Ilisevic (Belgrade University of Arts), 'Linearity and Temporality as Manifestations of Teleological Strategies in Symphony No. 2 of Witold Lutosławski'**

Symphony represents new aesthetics of the Western European musical avant-garde which is related to the new approach to notation and the use of 'limited aleatorics'. Innovations also include the use of chromatic aggregates, the work with sound masses and the approach to the texture as the formal element. The focus is not on individual pitches within the sound, but on the sound masses which represent basic units of the musical flow.

Varèse's work, which had paved the way to the idea of sound masses as moving masses, was followed by researching further possibilities of working with them and relationships which they establish when being projected through different dimensions. Such projecting reveals immanent linearity and teleological orientation of the musical flow. Forward movement of music towards a certain goal shows that sound masses do not exist per se, but that they are constituent moving identities of the musical flow which is, in its nature, linear.

I address issues of linearity and temporality starting from the theory of the time of music by Jonathan Kramer, who derives conclusions about diverse manifestations of time from the very musical structure. Following this theoretical trail, through the analysis of the processes of completing chromatic aggregates, as well as through the analysis of the processes of working with sound masses, I will identify different types of linearity and temporality and thus define present teleological strategies of the work.

### **Joon Park (University of Arkansas), 'Making Sense of Hosokawa's Vertical Time'**

Traditional Asian musical instruments tend to be, as Toru Takemitsu remarks, 'nontransportable' (1995, 59), and transplanting them without considering their historical and cultural adherents into the Western art musical context always carries a danger of creating an 'insensitive farce' (Wah 2004, 62). This creates an interesting challenge for the composers who draw inspiration from the East Asian musical practices. This paper constructs a conceptual framework for Toshio Hosokawa's *Vertical Time Study I-III* (1992-4). In particular, how Hosokawa's 'vertical time' is in dialog with the East Asian aesthetics, from which I will draw four points of consideration: (1) Takemitsu's description of *sawari* (a traditional Japanese musical technique of deliberately incorporating noise into musical sound), (2) one of Hosokawa's compositional influences Isang Yun's *Hauptton* technique, (3) the Sino-Japanese calligraphic practice, and (4) the traditional East Asian understanding of musical notes. Considering the top-to-bottom writing practice in the East Asian cultural sphere, the term vertical time would make immediate senses as an Asian equivalent to the Western left-to-right representation of time on paper. However, it is not merely a change in orientation as Hosokawa, in interviews and



lectures, often draws a connection between his music and calligraphy by comparing the moment before the brush touches the paper with ‘a space [*sic*] to which we cannot listen’ (2002). Understood in this way, the vertical time in Hosokawa’s music suggests a new way of listening that is radically different from the conventional Western thinking, which I call ‘calligraphic listening’.

### *Parallel Session 5a: ‘Formalism and Pluralism’ (Panel Organised by the SMA Formal Theory Study Group)*

Although formalism has survived the new-musicological critique of the 1980s–90s, attacks on its premises persist (for example Abbate 2004). Countering the accusation that formal analysis concerns ‘the study of structure rather than meaning’ (Taruskin 2005), several analysts have responded by addressing stylistic, historical and philosophical issues (Hepokoski and Darcy 2006; Schmalfeldt 2011; Taylor 2011; Caplin 2014; Horton 2017). This, however, is not unproblematic. Kofi Agawu (1989) warns that pluralism might come at the expense of rigour, resulting in a foundational shift from ‘hard’ to ‘soft’ theory; and this could thereby obscure our purposes as analysts. How, then, should analysts negotiate between formalism and pluralism; is it possible to embrace the latter without any loss of rigour from the former?

This panel appraises the current state of analytical pluralism and attends to the challenges it poses to formalist approaches. The first paper unpacks the ideological baggage of formalism and assesses its pluralistic implications for formal analysis in programmatic genres; the second scrutinises the pluralistic interrelationship between aesthetics, hermeneutics and formalism via consideration of lyricism in Mendelssohn’s sonata themes; and the third interrogates pluralism within formalism by amalgamating multiple theoretical frameworks in an attempt to define formal closure in post-tonal music. The three papers together defend formalism as a meticulous and constructive methodology that can yield illuminating and contextualised analyses, while simultaneously emphasising the importance of a pluralistic attitude. This points towards possible directions that music analysis may take in the future.

#### **Kelvin Lee (University of Durham), “‘Die Phantasmagorische Form’”: Music Analysis and Formalism in Schreker’s Ekkehard Overture**

While the paradigmatic shift to methodological pluralism in the 1990s has removed from music analysis the ‘context-less’ tag (Agawu 2004), charges of formalism nevertheless remain. Conceived as ‘the study of structure rather than meaning’ (Taruskin 2005), formalism is denounced as an antonym of meaning. Although some contemporary analysts incline to embrace hermeneutics in their theoretical discourse (Hepokoski and Darcy 2006; Monahan 2015), the extent to which they have fully countered the criticism is debatable: any attempt to focus on form is inevitably vulnerable to the charge that content is neglected. Such an issue pertains especially to the study of programmatic genres, the meaning of which often rests on their content.

This paper scrutinises formalism’s ideological implications and their relation to formal analysis. I argue, via an analysis of Schreker’s Ekkehard Overture (1902–03), that form is a kind of logic capable of housing contextual considerations. Focusing on the treatment of hexatonicism, I consider Ekkehard’s formal process as a diatonic–hexatonic dialectic, contending that the ‘sonatification’ of the introduction’s opening (Vande Moortele 2017) in the development exposes the ongoing hexatonic infiltration as a dialectical reality, attesting to the Adornian-Marxist critique of phantasmagoria (Adorno 1966; Marx 1867). This moment constitutes the narrative turning point and reveals the overture’s *Gesamtkunstwerk* aesthetics, manifesting its generic crisis of being cognate with symphonic poem. Such an approach thereby demonstrates formalism as the study of the music’s inner logical relationships (McCreless 2012–13), which, through a pluralist lens, concurrently bear its contextual concerns.

#### **Hazel Rowland (University of Durham), ‘Lyricism and Sonata Form in Mendelssohn’s String Quartet No. 4 In E Minor, Op. 44 No. 2’**

Both its ‘classicism’ and the lyricism of the Main Theme (MT) and Subordinate Theme (ST) in the first movement of Mendelssohn’s String Quartet, Op. 44/2 have frequently been observed (Krummacker 1978; Vitercik 1992; Schmidt 2004; Todd 2008); neither characteristic, however, has

been satisfactorily interrogated. A comparison of the structural cadences shows that the recapitulation does not map neatly onto the exposition in a classically normative way, because the cadences attained by the exposition's MT and ST are eradicated in the recapitulation. In the exposition, MT closes with a PAC but avoids a structural cadence altogether in the recapitulation; meanwhile, ST's expositional IAC is replaced by an evaded PAC.

This paper takes a pluralistic approach in demonstrating that the movement's lyricism and sonata logic are closely intertwined. It combines sonata theory with hermeneutics so it can take into account the meaning of lyricism alongside how it works within the movement's sonata form. For Mendelssohn, lyricism had two opposing functions. By evoking the Singing Style topic, it could realise his desire to compose easily comprehensible music (Day-O'Connell 2014; Schmidt); yet in referring to a subjective, private sphere, it risked emphasizing the individual over the communal, in a way that contravened his belief in music's ethical and civic function (Taylor 2014). Consequently, I argue that self-contained lyricism alone cannot attain the necessary the sonata movement's structural goals. Lyricism must work alongside instrumental material because the latter gives greater priority to the collective ensemble.

### **Yvonne Teo (University of Durham), 'Theoretical Hybridity and Formal Functions in Post-Tonal Music'**

Although tonal formal functions have been extensively explored and theorised (Caplin 1998, 2009, 2013), the application of these theories to post-tonal repertoire remains problematic. Recent scholarship has emphasised the numerous ambiguities of function and harmony encountered when applying Classical concepts to neoclassical works in particular (Baker 2003; Pieslak 2003; Plotkin 2010; Rifkin 2004; Rusch, 2012; Sayers 1997), but the challenge of analysing formal functions in this repertoire, and especially the question of their relationship to classical norms, is yet to be thoroughly addressed.

Conjoining William Caplin's form-functional theory with a hybridised model amalgamating Schenkerian, neo-Riemannian and pitch-class set theories with empirical approaches to musical perception, this paper focuses on closing functions in sonata-type neoclassical works. Taking the first movement of Hindemith's Second Piano Sonata, I explore the extent to which Caplin's notion of closure requires adaptation in this context, investigating the various factors that assist in defining closure, especially the key ancillary parameters identified by Caplin – melody, motive, harmony and rhythm – in the absence of classical cadences.

Rather than establishing musical functions from the reduction of unconventional harmonies to 'cadences', I seek an alternative definition for closure based on the empirical study of VL movement, by considering the model's empirical implications – exploring the correlation between our perception of musical tension and the distances engendered in VL movement. I argue that a pluralistic approach is a necessary step to analyse closure in post-tonal repertoire, and also, with the potential to assist the theorisation of post-tonal continuation, initiation and framing functions.

### *Parallel Session 5b: Sonic Architecture*

#### **Roberta Vidic and Jan Philipp Sprick (Hochschule für Musik und Theater Hamburg), '(Re)compositional Strategies and Sonic Architecture in Palestrina's Anerio's and Soriano's Missa Papae Marcelli'**

Due to the popularity of Palestrina's *Missa Papae Marcelli* (1567), already during his lifetime or shortly after, there were several recompositions of the primarily six-voice mass. In particular, those by Roman composers Francesco Soriano (1609) and Giovanni Francesco Anerio (1619) for eight and four voices are frequently mentioned in the literature, but they have not been subject to close analysis yet. A comparison between the three versions of the Kyrie I reveals interesting details about the (re)compositional process. Two of the key questions are how thematic invention, counterpoint and form work together and how harmonic structure in the sense of sonic texture (Filippi 2008, 2013) affects the recompositional process.

The analyses draw on three recent research areas in Renaissance studies: 1. The connection between composition and improvisation in the *stretto fuga* both as phenomenon of pervasive imitation (Schubert 2012, 2014; Cumming/Schubert 2015) and in the Kyrie I of the *Missa* (Grimshaw 2012). 2.

The techniques of polychoral scoring both in Palestrina's own polychoral rewritings (Filippi 2008) and in his use of 'implicit polychorality' in the *Missa* (Della Sciucca 2009, 2012). 3. The concept of sonic architecture as the variable product of different intersections between compositional practice and architectural space. This implies considering modular composition (Schubert 2007) and sonic texture in Palestrina together with polychoral practice in terms of a modular concept of space, architectural acoustics (Baumann 2015) and a multilayered 'sound in performance' (Bryant 2018). Overall, a deep 'harmonic awareness' behind these (re)compositional strategies emerges that remains still largely underexplored.

### **Edward Venn (University of Leeds), "In Curiously Precise Detail": Thomas Adès, Performance, and Analysis'**

In 1999, Thomas Adès made a rare foray into academic writing with his contribution to *Janáček Studies*. In a review of the book, Hugh Wood commented that 'Adès deals in curiously precise detail with the piano music, in a way that tells you a certain amount about himself as a composer'. Attention to detail, albeit of a different order, also characterises Adès's performance style. Comparison of his written analysis of Janáček's *Na památku* with his 2000 recording of the same work suggests certain commonalities of thought between verbal and musical domains, but not so much that one might be thought of as a substitute for the other. I argue, therefore, that Adès's approach to musical performance also reveals a 'certain amount about him as a composer', and in particular, his performances of his own music reveal aspects of his compositional thought that have to date remained underexplored.

The main focus of this paper is the analysis, made with *Sonic Visualiser*, of Adès's recordings of his piano pieces *Darknesse Visibile* (1992) and *Mazurkas* (2007). Treating tempo modifications as a marker of interpretative decisions about structure, I argue that Adès gives prominence less to the 'curiously precise' detail of his notation (something that other performers of his music have emphasised), and more to a long-breathed sense of phrasing. By way of conclusion, I consider the implications of this for the (analytical) interpretation of Adès's music, set against the background of broader debates concerning the relationship between performance and analysis.

### **Marina Sudo (University of Leuven), 'The Functions of Texture: From Background Parameter to Active Material'**

Sound-based analysis, as originated in Schaeffer's theory on *objets sonores* and further developed in Smalley's *Spectromorphology* (1997), has recently been explored as an alternative to score-based analysis. Whilst it has been most frequently used for un-notated electroacoustic music, it can also be applied to the analysis of acoustic instrumental music in terms of its texture. Whereas texture plays a more limited role in terms of tonal hierarchy, it is often the essence of post-tonal music (especially after Ligeti). In such repertoire musical procedures do not necessarily involve logic at the level of individual notes. Instead, a set of sound events may rather be discerned as a single entity, in which the density, timbre or registral disposition transform. This spectromorphological view thus leads us to focus on another potential function of texture, in which it affects the acoustic result of other independent components in the same temporal axis. In order to examine this sound activity, this paper will firstly consider the theoretical model of 'plane' and 'figure' in Peter Ablinger's works. Through a filter of static noise ('plane'), some instrumental 'figures' are masked whilst certain sonoristic features are unveiled (e.g. in the *Instrumente und Rauschen* series). This unpredictable sound effect will then be shown to be analogous to the interactions between a mass texture and separate sonic elements in acoustic instrumental music, as demonstrated in examples from Xenakis's works.

*Parallel Session 6a: 'Questioning the Gap: Defining a Role for the SMA in Preparing Students for Music Degrees in Higher Education Today' (Roundtable Organised by Hilary McQueen and Esther Cavett)*

### **Hilary McQueen (University College London), Introduction**

Music literacy is not easy to define although often associated with reading and writing notation (see e.g. Broomhead, 2019). Much of the literature on primary and secondary music education concentrates on this aspect. Less attention has been paid to the skills students need to have to study

music in higher education, and there is no common ground in the academy regarding desirable music literacy skills either on entrance to university or indeed at graduation. The trustees of the SMA consider music theory and analysis not to have the attention it previously enjoyed in schools, and consider this to have created a gap which needs addressing. A project to investigate these concerns is underway. Its main aims are to determine whether stakeholders in the music and creative industries agree there is a gap, what these stakeholders consider music literacy to be, and what might be a desirable level of music literacy both at entrance level to tertiary music education and on graduation. The trustees also wish to know what resources, if any, the SMA might provide to enhance music literacy. The roundtable will offer four position papers as well as the opportunity to gain the views of those in the audience.

**Esther Cavett (King's College, University of London), Position Paper**

How might someone who left the world of academic music in 1988 and only returned to it nearly three decades later understand the changed landscape of musical training in the UK? As a beneficiary of a well-funded state education system in the 1970s, a system which provided free instrumental lessons and a superb county youth orchestra performing works of the 'Great Masters' all over England and in Europe, I had a visceral connection with that repertoire. My youth orchestra experiences offered me great joy and a sense of family. I understand now how the ancien régime needed to be challenged – we live in a multicultural society and need to value and respect all music, and we solve the issues of lack of funding by aspiring to provide whole-class instrumental lessons for all. My contribution to the panel will be to consider how this change came about in the UK, focussing mainly on state education policy including the Education Reform Act 1988 and more recent educational reforms.

**Ian Pace (City, University of London), Position Paper**

In light of inevitable and by no means undesirable calls for music education to reflect a more diverse range of backgrounds and cultures, many more traditional approaches to learning have had to compete for time with others. The net result has been an increasingly heterogeneous educational background amongst those who have studied music at primary and secondary level, and consequently a more amorphous range of fundamental musical skills. Without wishing to oppose music-educational diversification, I believe strongly that various basic skills are still important for young people of many backgrounds. Amongst these are music literacy in the narrow sense of familiarity with staff notation. Whilst such a practice has its roots in European traditions, and has developed most prominently over a millennium in Europe, nonetheless it has proved the most enduring of all notational schemes, with many applications for a plurality of musical traditions. Undoubtedly young people should also be exposed to other literate traditions and notational systems. However, a tradition of musical education which is purely aural and kinetic may be worthwhile for *making* music, but is not necessarily so valuable for studying *about* music, other than in a very general sense. Some musical educators have responded to this situation by placing greater emphasis on sociological, ethnographic and other approaches to music which require minimal emphasis upon the sounding content, but I fear that this will lead to music's being subsumed into a marginal position within other disciplines.

**Christopher Dromey (Middlesex University London), Position Paper**

Much of the current discussion around music literacy in the UK tends to focus on perceived deficiencies in secondary and further education, particularly around curricula and the transition from one stage of learning to the other. I contend that, while these are clearly significant areas for study, it is necessary to look towards primary and higher education as well. *Primary* education, because we need to trace pedagogical consequences to their source, understanding the nature of children's initial musical experiences ('first access' programmes), how these are influenced by Government-set targets, socio-geographical variations in provision, and how contentious 'art/other' musical perceptions emerge. *Higher* education, because we should also look at ourselves, as curriculum-designers, teachers and musicologists. For example: what assumptions about music literacy do we make? Is talk of 'decline' real or illusory? Why does music education scarcely feature in the majority of BA Music degrees? Do musicologists seek to contribute meaningfully to discussions around policy, or is such work left mainly to educationalists and sociologists? This last question points to a further task

relevant to the charting and spreading of music literacy. The effect of the Coalition Government's *National Plan for Music Education* has been profound but is poorly understood, despite its secondary impact in higher education. To begin to problem-solve, we must ask what these effects tell us about how teachers (peripatetic or classroom-based) handle sight-reading and music theory, and, more generally, how music hubs, schools, and pupils/parents interact.

**Amanda Bayley (Bath Spa University), Position Paper**

Last year's international conference at Utrecht University on 'Material Cultures of Music Notation' set out to address the question of how to conceptualize the role of musical writing, representation, and visualization in the cultural practice of music. Approaching notation not just as a vessel of music-theoretical knowledge, but as an object of social interaction and cultural exchange, seemed to invite the idea of considering music literacy as a form of cultural literacy. The following month a conference on 'Rethinking musical transcription and arrangement', at the University of Cambridge, identified this as an area of neglect within musicology, partly due to the lack of suitable theoretical and analytical methodologies for dealing with the processes and product of transcription and arrangement. Yet, skills in musical arrangement including transcription, orchestration, adaptation, reworking, translation, and completion, are important tools for performers, composers and teachers across a variety of genres. For ethnomusicologists, transcription is an important tool for music analysis, especially for understanding orally transmitted repertoires. Jeff Todd Titon (2016) explains how 'folklorists constructed orality in opposition to literacy' and proposes a different way to consider orality, 'that is from a phenomenological perspective: how orality is experienced as sounding'. Developments in technology have the capacity to transform musicology from a primarily fixed, text-based discipline to one that incorporates as an integral feature the interactive and aural. The ERC-funded project 'Interactive Research in Music as Sound' (2017-2022) presents an approach where dynamic interaction with sound is fundamental. Such an emphasis on listening will suggest new ways of bringing orality/aurality into literacy.

*Parallel Session 6b: Computational and Empirical Approaches*

**Michael Clarke, Frédéric Dufeu and Keitaro Takahashi (CeReNeM, University of Huddersfield), 'From Interactive Aural Analysis to IRiMaS: Towards A Digital Toolbox for Music Analysis'**

Interactive Aural Analysis (Clarke 2012) was originally developed for analysing electroacoustic music. It was designed in response to specific issues facing analysts working with this repertoire (e.g. the fact there is often no score, the need to connect the technical and the musical and analyse musical structures in which timbral and spectromorphological factors play a major structural role). Software was devised to enable readers to engage with both the music and its techniques interactively and, primarily, aurally (with less reliance on the visual). A number of analyses (Clarke 2006, Clarke 2010, Bayley and Clarke 2011, Clarke, Dufeu and Manning [in preparation]) have been completed and have, we believe, been successful in providing new approaches.

A new project, IRiMaS (Interactive Research in Music as Sound), has now commenced (2017–2022), funded by an ERC Advanced Grant. The goals of this project include extending the scope of the interactive aural approach to all musics. Case studies are examining oral/aural traditions such as folk song, improvised music and contemporary music employing spectral means, as well as examples from the classical repertoire. Another key aim of IRiMaS is to develop a toolbox to enable musicologists who are not programmers to produce their own interactive analyses (to date all the analyses have involved expert programmers).

This presentation will show examples from completed analyses, introduce the current version of the toolbox under development, and discuss the role of interactive aural analysis in a variety of repertoires.

**Anna Kent-Muller (University of Southampton), 'A Formula for Music Similarity: The Role of Harmonic Music Theory in Determining Audible Music Similarity'**

Harmony appears to have a vital role in listeners' determination of musical similarity. However, long-established theories of harmony such as Hugo Riemann's theory of 'harmonic function' have been

under-utilised in the fields of music cognition and perception, and particularly music information retrieval and forensic musicology. Indeed, it is surprising that such crucial applications still generally rely upon ad-hoc and proprietary methods for determining similarity. My doctoral research explores whether traditional scholarly music-theoretical methods of determining harmony (such as Hugo Riemann's theory of 'harmonic function') could aid in developing better methods for determining similarity.

To illustrate the work of my thesis, this paper will explore how Hugo Riemann's theory of 'harmonic function' can help explain the apparent discrepancies in human-annotated harmony datasets, a new focus for the field of Music Information Retrieval. Following on from my previous work with the Chordify Annotator Subjectivity Dataset, here I will apply Hugo Riemann's theory of 'harmonic function' to explain the disagreements present in a subset of Chordify's user annotator data. Chordify enables its users to edit the chord labels automatically generated by its algorithm. Using Riemann's theory, it is shown that 60% of the edits to chord labels can be explained. This explanation for annotator disagreement shows that a perceptual similarity is present between these chords – arguably a form of agreement. This shows that Riemann's theory has a role in explaining disagreement in audibly perceived harmony.

### **Mark Gotham (University of Cornell), 'Computational Approaches to "Representative" Examples and Restrictive "Rules" in Music Pedagogy'**

Theory and analysis courses are often highly focused on concepts such as 'augmented chords'. Despite the various difficulties such terms can pose (though anachronism, abstraction, and ambiguous criteria for membership, for instance) we evidently find them useful for communicating musical thought.

Textbooks and anthologies provide some examples of repertoire usage, but only few, and without evidence of representativeness. Through both traditional and computer-assisted retrieval methods, this paper presents lists at an unprecedented scale for several such objects including the augmented chord. Empirical studies then use this data to assess 'representativeness' through analysis of: the extent of augmented chord usage over time (c.1550–c.1900); the most common resolutions of that chord; and the metrical positions at which it is most often used.

Our teaching can be similarly focussed on sets of rules which often appear early in courses, only to be back-pedalled away from later (sometimes apologetically) to deal with exceptions. In addition to data about the representativeness of those rules, this paper also proposes the pedagogical use of ultra-literal rule-realisation to generate 'devil's advocate' scores that clarify the consequences of those rules, and thereby illuminate both the status of the rules and the nature of the works they seek to describe. Examples include the demonstration of a new website – <https://fourscoreandmore.org/cut-outs/> – where teachers can generate such scores, tailored to their classes' requirements, and download them for free.

### **Laura Erel (University of Durham), 'Falling into Place: The Puzzle of Formal Theory and Perception'**

Despite the renewed interest in *Formenlehre* and the recent proliferation of formal theories, debate persists regarding the relevance of formal theory in musical practice. This paper aims to bridge the gap between theory and practice by investigating the perceptibility of the claims of Sonata Theory (Hepokoski and Darcy, 2006) and Form-functional Theory (Caplin, 1998 & 2013; Sears et al., 2017) in real-time listening. Basing my study on Granot and Jacoby's puzzle experiments (2011 & 2012), I explore whether a *Formenlehre*-based segmentation of Classical pieces reveals whether listeners are indeed able to perceive musical syntax as termed by these theories. This study also addresses the gap exposed by existing cognitive studies which have failed to address basic formal assumptions such as initial tonic recognition (Marvin and Brinkmann, 1999).

The results presented are obtained from experiments conducted in January 2019, where first-year Theory and Analysis students at Durham University reconstructed sonatas by Mozart and Beethoven. By comparing reconstruction results, we can examine the degree to which Beethoven is perceived to 'deviate' from or conform to theoretically defined norms.

Initial results suggest that few will manage a perfect reconstruction. There may, however, be clear patterns which suggest that participants are aware of the sonatas' three-part structures and tonal

conflict-resolution processes. Trial runs also suggested that participants can discern initial tonic – a cognitive quality which has never previously been proven. Overall, this paper investigates the extent to which empirical musicology and music theory interact.

### *Parallel Session 6c: Tonal Space 2*

#### **Alison Stevens (University of British Columbia), ‘Pitch Spaces in Change Ringing’**

In this paper I propose a way of visualising change-ringing methods that can help characterise the sound of individual methods and illustrate their degree of so-called ‘musicality.’ The English art of change ringing involves ringing a series of tuned bells in different orders, with two guiding principles: no order of the bells should be repeated, and changes in the order can only be accomplished by swapping pairs of consecutive bells. A series of ‘changes,’ i.e. swaps of particular pairs of bells, defines a change-ringing ‘method.’ Sound plays no role in these principles and Charles Burney’s impression in 1789 was that ‘melody has not been consulted in the choice of changes: there seems a mechanical order and succession in them all, without the least idea of selecting such as are most melodious and agreeable.’ But ringers have sought to discover the most ‘musical’ methods that adhere to these principles, and often attempt to characterise different methods based on their sounds. Geometrical models of pitch spaces can be extremely useful in the latter task. The sound of an individual change-ringing method is not defined by particular pitches, or even particular orders of pitches, but rather by differences between consecutive orders of pitches. Just as a (neo-)Riemannian *Tonnetz* shows voice-leading distance between triads, my models show distance between rows in change ringing. I will discuss visualisations of methods for four bells and methods for six bells and touch on the question of what is musical in change ringing.

#### **David Byrne (University of Manitoba), ‘Sigfrid Karg-Elert on the Three-Dimensional Pitch-Space Locations and Functional Meanings of the Diminished Seventh Chord’**

The location and representation of the diminished seventh (dim7) chord in pitch space present challenges to neo-Riemannian and related theories. The dim7 chord does not include a major or minor triad, and therefore cannot be directly reduced to a consonant triadic subset (Cohn 2012). While expansion to three dimensions enables direct representation of dominant and half-diminished sevenths (Gollin 1998), the pitch-space location of the dim7 chord remains variable. In this paper, I examine how German composer and theorist Sigfrid Karg-Elert (1877-1933) situated the dim7 chord within his three-dimensional pitch space (Karg-Elert 1930), which was essentially new for its time, and is identical to Gollin’s except for its retention of just intonation, and therefore its infinite expanse. Karg-Elert’s space contains three differently-sized minor thirds, from which dim7 chords can be formed: Pythagorean (32:27), syntonic (6:5), and septimal (7:6). After rejecting three possibilities, Karg-Elert describes two different ‘shapes’ of dim7 chord that are viable harmonies, with clearly definable functional meanings. One has precedents in earlier scholarship (Riemann 1880), while the other is original to Karg-Elert, containing one 7:6 interval. I first closely examine Karg-Elert’s dim7 chord locations, and demonstrate them using 3D *Tonnetze*, and aural realizations in just intonation. I then discuss the functional attributes of the two viable dim7 chords (plus hybrids thereof), in different harmonic contexts. Karg-Elert’s analytical notation precisely reflects functional meaning, including functional mixture like that explored in Harrison 1994. Karg-Elert’s presentation enriches our conception of the dim7 chord, and exemplifies his prodigious exploration of three-dimensional pitch space.

#### **Kenneth Smith (University of Liverpool), ‘The Enigma of Entropy in Extended Harmony’**

The paper considers music that stages the decline of the tonal system through *entropy* – the process conceived in the domain of thermodynamics by which energy is wasted through randomised dispersal or lack of organisation. At the turn of the twentieth century, tonal organisation faced challenges, with much of the music possessing a sense of tonal drive but with an increased array of outlets for this drive’s tension to be ‘discharged’. The present paper considers the dominant-seventh complex and its variant configurations as paradigms of this tonal drive and attempts to understand its new ambiguities and the increased richness of the possibilities it enjoys. In order to achieve this, I engage in probability theory to create a unique profile for each tonal drive in a given piece, effectively

measuring its strength. The fluctuating strengths can be mapped, and the process of entropy tracked through a single piece and potentially across repertoires.

Using a new method of visually laying out the patterns of these dominant drives, combined with concepts from information theory that allow us to measure and compare levels of entropy mathematically, I attempt to combine qualitative and quantitative data to model the entropic processes that inhere in such a piece of music. I choose to extend James Baker's 1983 exploration of Skryabin's *Enigme* which Baker analysed as an attempt to theorise the issue of prolongation in post-tonal repertoires. Skryabin neatly embodies within the form of this little piece the entropic processes that were happening in the broader tonal landscape.

**Daniel Wu (Soochow University School of Music), 'Re-examining the Infrastructure of the Minimally Divergent Contour Network: the Edit Distance, Contour Route Classes (CRs), and its Application to Bartók's String Quartet No. 4, Mvt. I'**

This presentation reexamines the infrastructure of Daniel Wu's 2013 contour similarity measurement – the *minimally divergent contour network*. Wu categorizes all possible contours into fifteen types. Each one outlines the most reduced contour narrated by the boundary of a melody. He distributes these fifteen contour types in a network, and the distance between any two types reflects their degree of similarity. The closer the types, the more similar they are. The strength of this measurement lies in its ability to efficiently examine the degrees of resemblance among different types by simply comparing their geographical locations. However, there may be more than one possible efficient route navigating from one type to another. Prompted by this feature, one question arises: how can we systematically discover all of the routes imbedded within the maze fabricated by the intricate contour network? My goal, thus, is to take this task as the point of departure, applying Keith Orpen and David Huron's edit distance (1992) to procedurally investigate all the potential routes between any pair of types in the contour network. The outcome will shed some light on the navigation system leading one type to move to its destination via all the possible most economical routes. To demonstrate the practical application of the marriage between Wu's network with Orpen and Huron's edit distance, I present a detailed analysis of Bartók's String Quartet No. 4, Mvt. I, showing how he varies and recapitulates certain contour routes to strengthen the narrative of the sonata form.

*Parallel Session 6d: Beyond Europe and North America*

**Nathan Martin (University of Michigan), 'Toward a Global History of Music Theory'**

Historians of music theory, from Fétis' *Esquisse de l'histoire de l'harmonie* (1838) through to *The Cambridge History of Western Music Theory* (2012), have confined their attention to a relatively narrow range of European sources written mostly in Greek, Latin, Italian, French, and German. The received narrative traces an arc from Greek writers such as Aristoxenos and Ptolemy through Boethius to the Carolingian renaissance, then the high middle ages, Italian humanism, the French enlightenment, and nineteenth-century Germany to the Yale and Princeton music departments in the early twentieth century. Yet even on its own terms, the hermetically sealed 'Western' tradition being constructed in this narrative, is left crucially incomplete. I introduce two case studies to make this point. First, the fundamental distinction between *musica speculativa* and *musica practica*, which structures music-theoretical discourse from the Italian Renaissance through to the French Enlightenment, enters Europe by way of medieval Latin translations of *al-Farabi's Ihsa' al-'ulum (De scientiis)*. One cannot fully understand these European conceptions of the discipline without considering their roots in classical Arabic philosophy. Similarly, the curious turn taken by late eighteenth-century French Rameau-reception becomes intelligible only when one takes into account the influence of Li Guangdi and Zhou Zaiyu, whose writings reached France through the intermediacy of Joseph-Marie Amiot. We need, therefore, a broader perspective on the history of music theory. The final part of my paper asks, by considering examples from Indonesia and Australia, just how broad a prospective global history of music theory should be.



**George Haggett (King's College, University of London), "The Rules of the Game": Analysing Ambiguity in Unsuk Chin's *Acrostic Wordplay***

Unsuk Chin's song cycle *Acrostic Wordplay* (1991) sets seven extracts from Lewis Carroll's *Alice through the Looking Glass* and Michael Ende's *The Neverending Story*. The texts have been altered via 'randomly' swapped syllables and backwards spellings so that 'only the symbolic meaning remains'. Chin writes that each movement is 'constructed around a controlling pitch centre', and that 'all seven [...] are fully differentiated from one another in their means of expression', each portraying a different emotion or situation. This analysis will explore these distinct moods using an array of traditional techniques, from post-Schenkerian voice-leading graphs to set theory (but always applied hyper-flexibly). What emerges is ambiguous to its core, constantly resistant to any schematic approach; the elision of certainty is inherent to these miniatures' make-ups.

With surface colours and textures so integral to its potency, the inner workings of *Acrostic* can be highly elusive. In the dramatic, story-book excesses of *Acrostic*'s moods, gestures implying certain harmonies and compositional processes (whole-tones, for instance, or canons), where the stricter details of pitch are subtly awry, can themselves often be as significant as that which is disturbing them. In spite of Chin's increasingly canonic status, her music has had scant analytical attention to date. This paper's small offering attempts to uncover just some of the ways in which her music can embrace ambiguity, not as a transitory journey from certainty to certainty, but as a positive site for playfulness in-between.

**Lu Li (Huzhou University/Humboldt University), 'Exploring the Validity of Sonoristic Analysis Method by Chen Xiaoyong's *Invisible Scenery***

This paper analyzes the composing technique of the contemporary composer Chen Xiaoyong's *Invisible Scenery* with the characteristics of sonoristics from the perspective of the sonoristic technical level proposed by Polish musicologist Chominski, in order to test the value and significance of sonorism in the analysis of practice. This article is divided into three parts: The first part gives an overview of the main technical aspects of sonorism; The second part summarizes the composing techniques of the sonoristic characteristics in the work from four aspects: sound technology, form problem, vertical and horizontal structure and elemental transformation. The third part explores the effectiveness and limitations of the sonoristic analysis techniques.

**TingTing Yang (Nantong University), 'Women in Contemporary Music of Chinese Male Composers'**

Because of the idea of 'female inferiority' in Confucianism, in traditional musical culture women usually have had a very lowly status. After Fourth May Movement in 1919 and the foundation of new People Republic of China, the female's status changed substantially. However, in contemporary Chinese composition, the concept of women still retains parts of the older tradition.

To explore the issue, this paper will compare three contemporary pieces of three Chinese male composers in different generations. ChenQiGang, is the eldest composer, born in the 1950s and musically educated in France. How does he use the orchestra and voice, in his *Iris Dévoilé*, to present nine portraits of woman? LiangLei, is a famous American composer, born in the 1970s and raised in China. How does he exploit the technics of saxophone in his *XiaoXiang* to portray a tragic woman during the Culture Revolution? YaoChen, a young Chinese composer born in 1980s, studied in the United States. What is his musical understanding of feminism in breaking the stereotype of instrumental sounds in his *Utopia*?

Evidently, these three composers were all born in China and have had the experience of lengthy studies in western countries. Each one was born, however, after significantly different historical moments: the foundation of new People Republic of China, the Culture Revolution and the reform and opening policy, respectively. By analyzing these three kinds of 'women' in contemporary musical discourse, I hope to show both their commonness and difference, and reveal the revolution of the 'women' concept in the contemporary music of Chinese male composers.

## *Keynote Lecture: Suzannah Clark (Harvard University), 'Two Lessons in the Hermeneutics of Tonal Spaces'*

This keynote will focus on two composers and two theorists to analyze the historical connections between specific composers and specific theories of tonal space: Robert Schumann's reading of Gottfried Weber, and Franz Liszt's engagement with Carl Weitzmann. Although Schumann begrudgingly read Weber's *Versuch einer geordneten Theorie der Tonsetzkunst* (1817–21), it has been argued (Lerdahl 2001, Hoeckner 2006, and others) that the order of keys in Schumann's multi-movement works and cycles reveal how deep the influence ran. Liszt knew Weitzmann, whose treatise on the augmented triad (*Der übermässige Dreiklang*, 1853) served as a defense and rationalization of the emerging musical language of the *Zukunftsmusik*, of which Liszt was a proponent. In turn, it influenced Liszt's ensuing compositional output. I will bring out the tensions between modern intuitions of iconic tonal spaces and historical configurations by Weber and Weitzmann. Through two musical examples, I shall highlight some of the dividends that venturing into the details of the history of tonal spaces produces for music analysis and hermeneutics.

Wednesday 31 July 2019

## *Panel Session 7a: 'Bodies, Space, Voice: The Music of Julian Anderson' (Panel Organised by John Fallas and Rebecca Thumpston)*

The music of Julian Anderson (b. 1967) has in recent years maintained and consolidated its central presence in both British and international musical life. Major works have been commissioned by the BBC Proms, English National Opera, the Berlin Philharmonic Orchestra and Sir Simon Rattle, the pianist Pierre-Laurent Aimard and violinist Carolin Widmann. In October 2017, to mark his fiftieth-birthday year, the BBC Symphony Orchestra and Barbican devoted a day to concerts of his work, with related talks and film screenings. 2018 saw the releases of two new monographic CDs, so that a substantial part of his output is also now available on record.

Anderson himself has made significant contributions as a musicologist (notably on the technique and aesthetics of *musique spectrale*, and on influence and borrowing in the music of Olivier Messiaen), but his own music has as yet been little explored by scholars. The proposed session seeks to build on recent stirrings of musicological interest in his work, including a study day co-convoked by Christopher Dingle (Royal Birmingham Conservatoire) and John Fallas (University of Leeds) in October 2017, by offering three contrasted studies that demonstrate both the wide range of his music and its far-reaching interest for scholarship. They reveal an oeuvre that – even as it continues to grow – is able to provoke and to repay consideration from a variety of subdisciplinary standpoints.

### **Edward Nesbit (KCL), "All across upland Transylvania": Evocations of Distance in *Imagin'd Corners***

In 2001, Julian Anderson commenced a four-year association with the City of Birmingham Symphony Orchestra and its satellite ensembles, of which the first fruit was *Imagin'd Corners* (2001–2), a piece for orchestra with five obbligato horns, four of them moving physically around the concert space in the course of the piece's performance. Anderson has since employed spatial sound distribution and performer movement as compositional elements in a number of works.

This paper explores the ways in which the idea of distance is evoked metaphorically in *Imagin'd Corners*, using as its primary theoretical basis the work of Raymond Monelle. Two contexts are elaborated: the history of and symbolism associated with the French horn in Western concert music, and Eastern European folk traditions which have directly influenced Anderson in this piece and elsewhere in his output. These metaphorical depictions of distance are then used to shed light on the physical movements of four of the horn players around the concert hall, and a tangible link is drawn between the pitch-based discourse and the spatial aspect of the piece. The documentary film *The Miraculous Circumstance* (A.L. Lloyd & Barrie Gavin, 1981), retracing Bartók's steps as folk-music collector through early twentieth-century Hungary and Romania, is revealed as an important source for this piece and for Anderson's music in general.

The paper concludes with some observations about evocations of distance in another Anderson piece which involves spatial distribution of performers: ‘Beautiful Valley of Eden’ from *Four American Choruses* (2002–3).

### **Rebecca Thumpston (RNCM), ‘Dancing and Praying: Embodying Anderson’s Strings’**

Music theorists and analysts are increasingly focusing on the role of the body and embodiment in musical understanding; a key question posed by the recently published collection *Music, Analysis, and the Body: Experiments, Explorations, and Embodiments* (Reyland & Thumpston, 2018) asks: ‘How does/can theory and analysis address the musical body (e.g. composer, improviser, performer, and listener bodies, and music’s figurative or phenomenological bodies)?’ This paper explores Julian Anderson’s string music in this context, with analytical focus directed to three works.

Anderson’s music – particularly that for strings – invites an embodied reading. The paper begins with his early composition *Ring Dance* for two violins (1987), whose central concerns are timbral variance and overtone-derived harmony created through overbowing. The body is also central to *Prayer* for solo viola (2009) and *Another Prayer* (2012), a reconfiguration of *Prayer* for solo violin, which explore musically instrumental voice, gesture and resonance and which the composer has described as ‘among my Jewish works’ (Private communication with John Fallas, 3 November 2017).

In examining aspects of these three works, the paper seeks to demonstrate the plurality of bodies engaged by Anderson’s string writing: performer, listener, historical, and metaphysical/religious bodies.

### **John Fallas (University of Leeds), ‘Anderson’s Blues; or, the Figure Concealed’**

At the centre of the ‘Sanctus’ movement of Julian Anderson’s *Heaven is Shy of Earth* (2006), the busy choral–orchestral textures clear and the mezzo-soprano soloist briefly heard at the movement’s opening re-enters. ‘Blue is blue,’ she sings now, ‘the world through – / Amber – amber – dew – dew.’ Who is she, this world-watching yet often self-absorbed lyrical presence at the heart of an ‘outdoor Mass’?

In proposing an answer, this paper looks briefly forward from the 2006 oratorio to Anderson’s opera *Thebans* – begun in 2010, the same year the movement ‘Gloria (with Bird)’ was added to *Heaven is Shy of Earth* – before broadening out (and back) to consider the role of lyricism, and the place and nature of individual expression, in Anderson’s earlier music. The trope of ‘the blues’ is shown to connect two works – *Alhambra Fantasy* (1998–2000), for ensemble, and the *a cappella* ‘At the fountain’ (2002–3, from *Four American Choruses*) – both written in memory of the French composer Gérard Grisey, while a fleeting passage marked ‘in memoriam Ella’ at the end of *Piano Etude No 2* (1996) suggests a point of origin for the nexus of associations observed in *Heaven is Shy of Earth*, between lyrical expression and a solo female voice.

## *Parallel Session 7b: Liszt*

### **Bryan Whitelaw (Queen’s University), ‘Franz Liszt’s Heroic Narratives: Towards a Lisztian Formenlehre’**

As the so-called ‘New Formenlehre’ attempts to bridge the gap between eighteenth-century models and nineteenth-century application, a comprehensive study of Liszt’s engagement with the principles of sonata form is overdue. Save for a selective number of analyses, recent attempts at the formal analysis of nineteenth-century repertoires have tended to disregard Liszt’s output.

One reason for this neglect is that Liszt’s works frequently resist standard sonata-form models, as a result of which they are often explained in terms of their programmatic content. While it is important to acknowledge the programmaticism of some of Liszt’s music, and its poetic and literary inspiration, its relationship with formal models demands more attention than it has hitherto received.

This paper explores a variety of these features from Liszt’s symphonic poems, *Tasso: Lamento e Triofo*, *Prometheus*, and *Orpheus*, to show how the formal construction of these works is dependent on their heroic inspirations in a manner of subjectivity that recalls middle-period Beethoven. By adopting elements of Caplin’s *Classical Form* (1998) and Hepokoski and Darcy’s *Sonata Theory* (2006) as a theoretical base, I show how Liszt’s narrative sonata forms adopt a

common formal process across a number of works. This calls for a hybridised theoretical discourse beyond the models of the Viennese- classical, and ultimately, attempts to weave a narrative thread through an otherwise complex set of formal practices.

**Ivan Penev (City, University of London), ‘Generic Autonomy and Formal Transformation in Franz Liszt’s “Après une lecture du Dante”’**

Liszt’s piano piece ‘Après une lecture du Dante : Fantasia quasi Sonata’ poses a challenging proto-Hegelian model of the ‘antithetic synthesis’, or the synthesis between mutually exclusive yet complementary stylistic and structural elements. This work clearly exhibits the consolidation between the conventional and innovative, or in other words – between markedly identifiable generic characteristics and experimentally modified formal functions. Such oscillation between the adoption of culturally established normative features for ‘sonata’ and ‘fantasy’ and the adaptation of the same to suit concurrent stylistic and individual aspirations, necessitates a deeper analytical investigation into the parallel historical evolution of the two genres and into their individual compositional exploitation as the two skeletal frameworks that hold the work’s overarching structure.

Employing Jim Samson’s notion of recognizable ‘generic markers’, my study demonstrates a sharp differentiation between genre and form, in light of the former’s cultural and chronological autonomy and the latter’s artistic and progressive transformation. From this angle, genre is shown to have a fixed nature, as opposed to the permutable forms that derive from it. However, through the formal theories of Caplin, Hepokoski and Darcy, and Schmalfeldt, I will demonstrate a different, more symbiotic interaction between genre and form, as well as, the hybrid poly-hierarchic structural organisation of borrowed, but drastically altered ‘sonata’ and ‘fantasia’ generic markers. From that angle, I argue that ‘Genre’ elicits not only topological, but verbal qualities. It both functions as an external stabilizer of the form and itself, while constantly destabilizing the internal functions of the same.

**Shay Loya (City, University of London), ‘A Generic Context for Harmony in Liszt’s Late Works’**

Since the 1950s, Liszt’s late works caught the imagination of academics, performers and the wider public. The prevailing narrative of works that were ahead of their time, especially in harmonic terms, combined powerfully with the high modernism of the mid-twentieth century, post-tonal theoretical research (Morgan, 1976; Forte, 1987; Baker 1990), and narratives of lateness that describe artists as somehow existing beyond history. Meanwhile, the question of how such works may have existed in their own time after all -- though recently addressed in historical research (Pesce, 2014) -- did not receive much musical-analytical attention. My paper will probe this discursive problem and offer one solution by combining historical and formal perspectives of genre. Drawing on Kallberg (1988), Samson (1989 and 2001), Drott (2013), Pace (forthcoming, 2019) and others, I will critique the idea of the modernist dissolution of genre which tacitly underpin ahistorical approaches to Liszt’s music. This will lead to an analysis of expectations encoded in historically resonant musical materials. The generic aspect of harmony will form the focal point of this analysis, with representative examples from *Ossa arida* (1879) and the *Valses oubliées* (1881–84).

*Parallel Session 7c: Haydn and Mozart*

**James MacKay (Loyola University New Orleans), ‘A Musical Debt Repaid with Interest: Haydn’s Farewell Symphony, Clementi’s Piano Sonata, Opus 25 no. 5, and Haydn’s Piano Trio, Hob. XV: 26’**

In 1772, Joseph Haydn composed his *Farewell* Symphony, so named because of the elaborate ruse of its closing movement, in which the performers depart one by one, leaving two violinists to complete the movement on their own. This eccentric finale, though justly famous, has overshadowed the equally bold and tonally unusual opening movement, in which Haydn bypasses the relative major in the exposition in favour of the minor dominant. This tonal decision, exceedingly rare in Haydn’s output, represents a unique tonal experiment among his sonata-form works.

Muzio Clementi must have been aware of this work when he composed his Opus 25 piano sonatas in 1790. The opening movement of Opus 25, no. 5, also in the unusual key of F-sharp minor,

proceeds through the relative major to the minor dominant in its exposition--a clear homage to the *Farewell* movement's tonal plan. This paper will compare the Clementi and Haydn movements, showing that Clementi wasn't strictly modelling on the earlier work; rather, he used its tonal plan as a jumping-off point, filling the large-scale structure in his own distinctive style.

Finally, as H. C. R. Landon asserted that the London Pianoforte School of Clementi and his followers influenced Haydn's London-era keyboard works, I'll explore similarities of theme, figuration, and tonal plan between Clementi's Opus 25, no. 5, and Haydn's F-sharp minor piano trio, Hob. XV: 26 of 1795. This kinship illustrates how Haydn's indebtedness to Clementi's sonata brought the musical material full circle, recalling the *Farewell* Symphony as its ur-source.

### **William Drabkin (University of Southampton), 'Something Borrowed, Something New: Completing Mozart's Violin Sonata Fragments'**

Mozart left four sonata movements for violin and piano in various states of incompleteness. In one of these, the exposition of what is essentially slow keyboard work in fantasia style, the violin taking only a limited, supporting role for a few bars. The other three, a vigorous first movement in A major (1784), a gentle minuet in A major (1787), and a graceful sonata movement in G (1790), have textures that we readily associate with Mozart's violin-piano output of his Viennese years.

Since we already have 16 violin sonata from Mozart's maturity, of which eight were written in the 1780s, what would the completion of one or more of these fragments achieve? For me, a meaningful completion would require an understanding of late eighteenth-century style – harmony, counterpoint, texture, form – applied in a creative spirit to produce something that does not duplicate what Mozart himself achieved in those works, yet still 'sounds like Mozart'. In making a complete piece of the G major fragment, I have revised the normal course of events in a sonata first movement in order to (a) maximise the effect of themes deployed in the incomplete exposition and (b) create a piece that can stand on its own without the need of further movements to make a full sonata.

The finished work will be performed. Time permitting, we shall compare it with another recent completion of the same fragment.

### *Parallel Session 8a: Sonata Forms 2*

#### **Christopher Tarrant (Newcastle University), 'Developing the "Sonata Clock": Rotation, Temporality, and Closure'**

Sonata-form composition in the period 1889–1914 had progressed far beyond eighteenth-century paradigms of form, but it is clear that it is just these formal paradigms which make up the vast majority of our current theory. The main problem engaged in this paper is that, although theories pertaining to late-eighteenth-century music proposed by Caplin (1998) and Hepokoski and Darcy (2006) have made a considerable impact on anglophone musicology, they require substantial adaptation if they are to be productively applied to the sonata-form practices of the turn of the twentieth century.

The *Allegro Espansivo* from Nielsen's Third Symphony (1910–11) gives the impression of an acceleration of its motion through form relative to the signposts set up in its exposition – a phenomenon that I term 'structural acceleration'. This can be understood as a kind of generic dialogue in which a piece invokes certain formal prototypes only to shift gear in its later stages, giving the impression of musical events passing with ever increasing rapidity. The concept of structural acceleration might be clarified by developing the idea of the 'sonata clock', originally proposed by Hepokoski and Darcy (2006) but more recently interrogated by Caplin and Martin (2016). A reading of the *Sinfonia Espansiva*'s first movement benefits from such a model because its rotations appear to grow smaller and tighter by shedding some of the hour markers while simultaneously incorporating 2 functions (development and recapitulation) into one rotation.

#### **Anne M. Hyland (University of Manchester), 'Tonal and Thematic Strategies in Joseph Mayseder's Quartet First Movements: A New Context for Music Theory?'**

Irrespective of theoretical lens, the analysis of musical form frequently proceeds from the position of their being an existing formal context against which a work or movement might be considered, or with which it can be said to be in dialogue. Identification of that formal context is often bound up with

issues of historical circumstance and ideology, which have the capacity to dismiss particular composers whose works do not fit easily within pre-existing generic norms. The string quartets by Vienna's erstwhile leading violinist and prolific composer, Joseph Mayseder, offer one such example: derided by Eduard Hanslick for introducing an 'insipid spirit of virtuosity' into the genre (1979, p. 230), they have traditionally been excluded from analytical studies of early nineteenth-century form, and yet closer attention to their form-functional characteristics reveals a striking originality towards aspects of form such as key scheme and formal design.

By analysing the first movements of Mayseder's six quartets published in Vienna between 1810 and 1820, this paper reveals two overarching tendencies: a predilection for three-part expositions, often accompanied by discrete keys, and the independent treatment of thematic and tonal elements at important formal junctures, such as at the recapitulation. These features immediately beg comparison with a host of early nineteenth-century practices, most notably Schubert's sonata forms, and are suggestive of a mutually fluid approach to form. Ultimately, this paper explores the implications for music theory of taking Mayseder's (rather than Haydn's or Beethoven's) quartets to provide the formal context for the analysis of these works.

### **Vasiliki Zlatkou (Aristotle University of Thessaloniki), 'Aspects of Sonata Form in Compositions by Greek Composers During the First Half of the Twentieth Century'**

Traditional sonata form is a tonal formal model based mainly on harmonic functions. However, twentieth-century composers have exploited various techniques in order to loosen or even demolish tonal functionality. Therefore, tonality was gradually abandoned, as well as tonal cadences and tertian harmony. Furthermore, new tonalities, modes, pitch collections and twelve-note series were introduced, and the harmonic background was mainly produced by simultaneities and pitch class sets. Greek composers were influenced by these compositional techniques mainly through their composition studies in European conservatories.

The present research examines twentieth-century composers' creative dialogue with traditional sonata form through the analysis of representative works by Greek composers of the first half of the century. In order to isolate and investigate the dialogue's elements, a new music theory has been devised and applied as analytical tool to this material. The theory is essentially a systematic expansion/adaptation of existing sonata-form theories by Webster, Caplin and Hepokoski & Darcy, through the modification of their principles and terminologies, so as to incorporate the concepts of modern musical idioms: chromatic harmony and expanded tonality, modality, neotonality, atonality and dodecaphonism.

The research results elucidate specific aspects of modern sonata forms, since each composer perceives sonata form idiosyncratically. The analyses reveal bass lines that establish structural pitch classes, clarify cadential elements, formal units and sections, explain the pivotal role of the tritone interval, disclose how tonal resolution is achieved in the recapitulation, and so on. They further show a fusion of sonata-form elements with characteristic elements from Greek traditional music, Byzantine music and Greek antiquity.

### *Parallel Session 8b: Britten, Russia*

#### **Gordon Sly (Michigan State), 'Guilt, Deliberation, Affirmation: Britten's *The Holy Sonnets of John Donne* as Catharsis'**

Discussions of the Donne poems that compose Britten's opus 35 cycle have favored intra- rather than inter-sonnet approaches, concentrating, that is, almost exclusively on qualities of individual sonnets rather than on those of the set as a whole. Vicki Stroeher (1994), for example, offers detailed readings of each sonnet, but little on their sequencing, possible clustering, or why Britten may have chosen just these nine from the nineteen available to him and ordered them as he did. Studies of the music, similarly, have focused on individual songs, with little attention paid to groupings of songs or to overarching design. David Brown is an exception here, though his reading is problematic in a number of respects (see Brown, 1958). Arnold Whittall (1971) can conclude only that the unmistakable tonal unity in the Donne cycle is particularly compelling 'because it survives strong attacks'.

My presentation will argue that Britten's selection and arrangement of nine of Donne's *Holy Sonnets* weave narrative threads that move through processes of guilt, deliberation, and affirmation at

two levels of organization – within three successive groupings of three songs, and across the design as a whole. I will then show how this design manifests in the musical settings. Britten clarifies the bi-level organization with a key scheme that traverses three parallel three-song designs, the whole connecting the b minor of the opening song to the B major of the closing song. Within each three-song sub-group, tonal and rhythmic processes unfold their own narratives to mirror the dramatic narratives of the sonnets.

**Becky Lu (Cornell), ‘Britten’s Russia: Musical Translation as Modernist Practice’**

Renewed scholarly interest in musical modernism has expanded its boundaries to better reflect the diversity of compositional practices in twentieth-century Western art music. Indeed, it is now more accurate to speak of ‘modernisms’. The sense of loss, however – of a common musical language, of the ability to communicate, of identity – remains in the revised historical narratives, along with the associated anxieties. But were all modernists so uneasy about a pluralistic musical landscape? Can modernism be viewed, instead, as a ‘moment of plenitude’? Britten may have been such an example, because he was not only a composer, but also a translator – in the broadest sense of the word – and translators thrive under such conditions.

To reframe Britten’s compositional approach thus requires forays into the field of translation studies, as well as the literary culture of nineteenth-century Russia. Britten’s engagement with Russian literature has gone mostly unexamined, and I will demonstrate that his cultural objectives were aligned with those of Russian writers, including Pushkin, who sought to craft a national, imperialist identity through their translations of world literature. My analytical framework borrows from linguist George Steiner’s conception of translation as a four-stage process, which entails the initiative thrust, aggression, incorporation, and reciprocity. Through my analyses of *A Poet’s Echo*, Britten’s settings of Pushkin poems, and his use of Russian folksongs in the *Cello Suite No. 3*, I will show that Britten revelled in the possibilities of engaging with the past, the present, and the ‘other’.

**Marco Pollaci (University of Nottingham), ‘Compositional Praxis and Musical Meanings in Nineteenth-Century Russia: A Study on Tchaikovsky’s Musical Language’**

This paper aims to highlight the pedagogic and compositional traditions in nineteenth-century Russia, focusing on the works of Pyotr Ilych Tchaikovsky. Tchaikovsky’s music became dominant in the second half of the nineteenth century, gaining renown both inside and outside Russia. His composer training allowed him to create masterpieces using a wide range of techniques, from the pedagogic legacy of the past, such as the eighteenth- and early nineteenth-century Italian compositional praxis, to the musical idioms of late nineteenth-century music.

In fact, the Russian musician learned schemes, patterns, contrapuntal and harmonic models during his training at the Moscow Conservatory and integrated them into his compositional activity, which deeply formed the artistic vocabulary of his musical language. His creative art consistently involved the use of imitations and patterns, which were consistently present and elaborated in his ballet music or symphonies.

The aim of this research is also to explore how these compositional schemes of the past or musical models related to the tradition of nineteenth-century Russia could have been used by the composer with an artistic or dramaturgical meaning in his music for the ballets or other genres of his musical production.

This study investigates the presence and the use of compositional schemes such as conventional musical formulas with the aim of exploring Tchaikovsky’s dialectic between compositional praxis and artistic meanings in some of the composer’s creations.

*Parallel Session 8c: Mozart*

**Panu Heimonen (University of Helsinki), ‘Discourse Model of Mozart’s 1st Movement Concerto Form’**

The paper enquires how historicized dialogue in Mozart’s 1<sup>st</sup> movement concerto form appears in musical performance. The paper presents an analytical model that shows how a constellation of dialogue relations, such as cooperation and competition, between soloist and orchestra unfolds. We call this novel analytical model the SOD (spheres of dialogue) scheme. It divides concerto form to

ritornello-solo pairs (R1-(S1+R2); R1(R2)-S2; etc.), where the main interacting referent and nexus of spheres is the first orchestral ritornello R1. The research explores if the scheme is general enough but sufficiently flexible to cover all varied cases of dialogue in Mozart's piano concertos. This is required to improve the explanatory power of traditional theory of form. Mozart's discourse exhibits historical connotations, often in the form of morality such as pity or benevolence. How does the SOD scheme depict these dialogical features and adapt them for the examination of influence of historical distances so that the experience of the contemporary in musical performance arises? According to Agamben to be truly contemporary presupposes that there is a distance or disjunction from one's time. This corresponding mechanism of stylistic distance within concentric spheres of dialogue is shown to be operative in Mozart's concertos KV 482 and 453. An analytical notation is developed in SOD scheme that establishes a way of illustrating dialogue between musical themes throughout alternating ritornello and solo sections. This is based on their historical connotations and related interacting temporal references that together create the rhetorical effect of competition within spheres of dialogue.

### **Karina Zybina (Paris Lodron University of Salzburg), 'Lacrimosa, Version 2.0: Exploring Modern Completions of Mozart's Fragment'**

This paper concentrates on the arrangements and completions of Wolfgang Amadeus Mozart's *Lacrimosa* (from his Requiem Mass) created from 1940s onwards. My main focus will be on the arrangements of Franz Xaver Süßmayr's 'classical' version prepared by Marius Flothuis (1941), Franz Beyer (1971), H.C. Robbins Landon (1991), Robert D. Levin (1991), Knud Vad (2000), Clemens Kemme (2009), Benjamin-Gunnar Cohrs (2013), and Pierre-Henri Dutron (2016), as well as the new completions made by Richard Maunder (1988), Duncan Druce (1992), Timothy Jones (2003), Pánczél Tamás (2005), and Michael Finnissy (2011).

Assisted by the current publications of Korten (2000) and Keefe (2012), I will look at these new versions from different perspectives. First, I will use more 'traditional' analytical methods in scrutinizing their overall form, orchestration, melodic, harmonic, and rhythmic content. Second, based on the methodological foundation outlined in the works of Rink (1995), Leech-Wilkinson (2009), Cook (2013), and Laubhold (2014), I will focus on various recordings of these arrangements and completions. Third, I will draw attention to the 'recipients' reaction' by a further investigation of various critical essays, reviews, and studies, covering both new editions and performances. This part of my paper will largely rely on the reception theory as discussed by Holub (1984) and Everist (1999, 2012).

A combination of these methods and approaches enables to create a new multifaceted view of this unfinished composition, in which the attempts to complete and perform the incomplete fragment will be viewed as superimposing their own layers of (mis)conceptions and (mis)understandings on Mozart's intention.

### *Parallel Session 9a: Schubert*

#### **Jonathan Guez (Yale), 'Adorno's "Schubert" and Adorno's Schubert'**

In 1928, to commemorate the 100th anniversary of the composer's death, Adorno published a short essay entitled 'Schubert' in the German music journal *Die Musik*. Seventy-seven years later, when it appeared in a special issue of *nineteenth-Century Music* (2005), its editors, Jonathan Dunsby and Beate Perrey, lamented its relative neglect by music scholars. Fourteen years later, now at the dawn of an Adorno anniversary year, the situation is different; if anything, writings on Adorno's gnomic little essay have now overshadowed the role played by Schubert in Adorno's philosophy after 1928. It is as if we have focused so intensely on situating 'Schubert' in Adorno's intellectual biography that we have failed to situate Schubert in it.

This paper seeks to recuperate some of the crucial importance that the figure of Schubert holds in Adorno's mature philosophy of music. In it, I integrate the points made in the early study, 'Schubert', with the more sustained, and more rigorously philosophical, treatments of the composer that appear elsewhere in Adorno's oeuvre (especially 1998a, 2002b, and 2006). From this later work, I extract a constellation of six critical musical, historical, and philosophical concepts that are relevant to Schubert, but that have yet to catch the attention of musicologists. They are:



1. Lyricism and the 'emancipation of melody'
2. The unmediated totality
3. Unity through disunity
4. Repetition and stupidity
5. Performance and analysis
6. Resignation and sadness

**Jeffrey Swinkin (University of Oklahoma), 'Paratactic Performance'**

Does Adorno's *Towards a Theory of Musical Reproduction* offer a cohesive theory of performance? Perhaps not, but a running motif is suspicion of technical mastery. Adorno prefers 'lively music-making, by children, amateurs . . . because here the music appears with all its cracks. . . through [which] one can observe . . . how it 'works'. The tears are . . . windows onto the problems of interpretation that proficient execution normally conceals' (p127). Adorno seems to be advocating a peculiar kind of sense, one arising not from overt connectivity but from juxtaposition and inner tension. I relate this desideratum to *parataxis*, of whom Adorno's champion is Hölderlin. His poetry, in eschewing syntax and hypotaxis, is a corrective against the domination that instrumental reason and language exert over nature. Hölderlin's musical counterpart is likely Schubert, whose music, says Adorno, displays disconnected thematic 'crystals', which are varied rather than rigorously developed. Schubert abstains from controlling these crystals, allowing nature to speak. If, as Adorno maintains, the performer ought to recreate or take an 'x-ray' of a piece's structure, then she should play Schubert's music in a paratactic way. That might mean not suppressing extremes of dynamic (Adorno loathed *mezzo forte*) and tempo and instead embracing shocking juxtapositions.

This paper, (a) after unpacking Adorno's theory of linguistic and musical parataxis, (b) will analyze some paratactic elements of Schubert's Piano Sonata in A minor, op. 143, and (c) through brief pianistic demonstration, experiment with ways of 'x-raying' such elements.

**Shane McMahon (Maynooth University), 'Codes of Conduct: Rotational Form and Entropy in the First Movement of Schubert's Piano Sonata in B-flat Major, D960'**

In *A Secular Age*, Charles Taylor identifies the first half of the nineteenth century as the time when an invisible border is crossed between the pre-modern and the modern senses of self: the pre-modern 'porous' self cedes to a modern 'buffered' self which, in turn, reflects a broader shift from an understanding of the world as a 'cosmos', a world of experiential and generational continuity permeated with meaning, to the world as a 'universe', a place without inherent, preordained meaning and governed by the principle of entropy. This paper will argue that, against the background of the gradual erosion of the culturally-positive meaning of cyclical time during Schubert's lifetime, a fundamental aspect of the dialogue undertaken with sonata convention in the first movement of D960 is the tension between the rotational (as a cultural signifier of rejuvenation) and the rectilinear (as a signifier of entropy). The movement's hexatonic and octatonic cycles give rise to a marked tendency towards equilibrium-inducing, or 'entropic', harmonic motion, of which its hexatonic poles are the most celebrated examples. In analytical commentary however, the formal role of such harmonic events has not always been sufficiently considered. The analytical discussion presented here will focus on the relationship between such harmonic events and formal structure in the expositional and developmental rotations, with particular attention to the consequences of the functionally-misplaced MC and the recuperative task of S-space in the former, and the rotational build preceding the caesura rhetoric and D-minor arrival in the latter.

**Cecilia Oinas (University of the Arts Helsinki), 'From Storms of Life to a Blissed Consensus: Aspects of Analysis and Performance in Three Late Four-Handed Works of Franz Schubert'**

In 1828, Schubert composed three large-scale four-handed works, *Fantasie* in F minor (D 940), *Allegro* in A minor known as 'Lebensstürme' (D 947), and *Rondo* in A major (D 951). While the titles of these one-movement works are very different, they all include elements that have been associated with the sonata form in the more recent studies of form: *Fantasie* as a cyclic, double function form – 25 years before Liszt's Sonata in B minor – *Allegro* as a three-key sonata-form movement, and *Rondo* as a sonata-rondo.

This paper investigates the formal aspects and Schubert's various modifications against the four-handed writing styles and conventions of the early Romantic style. More precisely, I am interested in how Schubert distributes the material between the primo and the secondo and what kinds of roles both players portrait during the journey – is the secondo always the accompanist while the primo carries the melodic material? How does the tactile, corporeal aspect of four-handed music affect performance choices and shapings, such as at the turn of formal or structural boundaries? Is there always a mutual agreement about arrivals, or is the work rather creating 'multiple agencies' among the two pianists – or even among the four hands (Klorman 2016)?

In my paper, I will open these questions both from an experienced piano duettist's and a theorist's point of view, and present examples where a more performatively emphasized analysis and performance interaction allows flexible navigation between both, ultimately aiming at a holistic understanding of these three great works.

### *Parallel Session 9b: Tonal Space 3*

#### **Eric Grunstein (University of Edinburgh), 'Chopin's Double-Tonic Structures'**

'Progressive tonality' – a term used in relation to works beginning and ending in different keys – has received considerable attention in the literature on romantic music. While the emphasis has predominantly been on works from the late nineteenth century, several scholars including Harald Krebs and William Kinderman have brought attention to non-monotonal trajectories in the music of Chopin. The tendency has been for pluralist interpretations to be accompanied by a hierarchical judgement: Chopin's initial tonalities are typically considered subordinate to the final ones. Such claims are opposed by Charles Rosen, who, positing a more unified reading, argues that the same works merely display modal variation within the same tonal region.

Without any consensus arising, the past decade has seen issues of tonal monism and pluralism almost disappear from discussions of Chopin's large-scale works. The present paper, identifying Chopin's tonal relationships as a noteworthy idiosyncrasy, proposes to rekindle the debate in a more nuanced fashion. With reference to Robert Bailey's notion of a 'double-tonic complex', it is suggested that, in several works including the Bolero and Fantasy in F minor, Chopin's forging together of tertially related keys engenders a sense of higher-level continuity. In the Second Scherzo and Second Ballade, however, an almost analogous process has the opposite effect. Rather than attempting to reconcile such findings with the existing monist/dualist dichotomy, this paper embraces the contradictions that define Chopin's complex tonal grammar, and highlights paradoxicality as essential to consider in the quest for a more general theory of his compositional style.

#### **Ellen Bakulina (University of N. Texas), 'Tonal Pairing in Two of Rachmaninoff's Songs'**

Recent years have seen an increased interest in issues of tonal duality, including such concepts as tonal pairing, directional tonality, and the double-tonic complex (Robert Bailey's terms).

Similar concepts (such as mutability) have been offered by Russian theorists, among them Kholopov. One question that has been central in these studies is the equality/inequality of the paired keys.

While engaging with this issue, my paper explores the interrelationships between tonal pairing and formal functions, specifically the *cadential* function, in two solo songs of Sergei Rachmaninoff. Based on the idea of closure as a key-confirming factor, a criterion well-known from pedagogical texts, I argue that both songs feature true equality of paired keys, but in vastly different ways. 'Water Lily' (1893) shows an ambiguity of centre thanks to the ambiguous role of its cadences: the final piano postlude, contradicting the key of the vocal section, can be seen as either cadential or post-cadential. 'The Migrant Wind' (1912) asserts two clear tonics in succession (Bailey's 'directional tonality', and Kholopov's 'tonal mutability'), while the cadential area in each key is obscured by a seemingly post-cadential pedal. I will offer a Schenkerian graph showing two independent, but connected, fundamental structures, in A minor and C major.

In each song, pairing of relative keys is achieved by unique means, thus enriching our understanding of tonal pairing as a compositional phenomenon, while also suggesting fascinating connections with the text. Additionally, this paper ventures into an underexplored conceptual area – the relationship between tonality and William Caplin's form-functional theory.

**Inbal Guter (University of Haifa), ‘From Extended Tonality to Atonality: The Quiet Revolution of the Subdominant “Authority”’**

Chromatization of the tonal system is already evident in early stages of the common practice era, in which altered chords of both the dominant and the subdominant families appear. However, the gradual weakening of the tonic-dominant axis during the nineteenth century, which coincided with an increased use of chromatic median relations, gave rise to the accommodation of altered subdominant harmonies. In this paper I argue that a crucial stage of the transitional process toward atonality comprises non-traditional use of altered subdominant harmonies (sometimes misinterpreted as dominant harmonies). This is shown in the following stages of the process: (1) altered subdominant harmonies that triggers the tonal tension; (2) altered subdominants as alternative referential points to tonal centres, usually conjoined with varied scalar structures; (3) altered subdominants in non-tonal environments. In all stages, these different manifestations of the altered subdominant harmonies produce the sense of ‘incidental’, ‘scattered’ or ‘undefinable’ tonality, as a decrease in the use of non-chordal tones becomes apparent. However, if we examine these altered chords in themselves, we can still trace their tonal footsteps due their distinctive sound and unique resolution tendency. I conclude that rendering the transition from extended tonality to atonality exclusively in terms of a general increase of chromaticism fails to capture such quiet revolution of the subdominant ‘authority’ and its long-lasting effects on non-tonal environments.

**Sarah Moynihan (Royal Holloway, University of London), ‘Double-Tonic Complexes and the Afterlife in Sibelius’s “Sydämeni Laulu”’**

The expansive overlapping ostinati textures of Sibelius’s music, taxonomised by James Hepokoski in 1993 as ‘Klang-meditations’ and ‘sound-sheets, have long been received as evocative of the human experience of Finnish landscapes. However, other means of connoting space can be discerned, even in the absence of such ‘sonata deformations’ or orchestral textures.

A voice-leading analysis of Sibelius’s song, ‘Sydämeni Laulu’ (1898), for example, reveals how *tonal* distance between spatially remote landscapes can be established without the use of *Klangflächen*. The song, which lies in almost total musicological obscurity, thus warrants critical attention as a counterpoint to the established critical approaches to Sibelius’s musical landscapes.

Sibelius’s song associates tonal relatives and static *Kopftons* with the spatial subject positions expressed by Alexis Kivi’s lyrics. The lullaby-like poem is sung at the end of Kivi’s novel, *Seisemän Veljestä*, by a mother to her baby as he dies, to reassure him that the afterlife – Tuonela of Finnish mythology – will be peaceful. Sibelius sets this as a miniature ternary form of five strophes (ABABA), which end in C minor or E major according to the alternating poetic content of the stanzas. The relative major of the song’s double-tonic complex is associated with a desired, but ultimately unobtainable landscape of Tuonela, while the minor is associated with the sorrowful tonal ‘reality’ of the mother’s position in the realm of the living. This paper will foreground these tonally and poetically spatial positions within a voice-leading analysis to understand Sibelius’s syncretic dialogues with Finnish-Karelian and Central-European musical traditions.

*Parallel Session 9c: Bach, Schenker*

**John Reef (Nazareth College), ‘Tracing Form and *Fortspinnung* through a Compositional Pattern in Some Works by J. S. Bach’**

In this presentation I identify a compositional pattern in several fugal or imitative works by Bach. I suggest that this pattern challenges the exhaustivity of William Renwick’s exposition patterns in explaining the tonal structures of fugue expositions and that the similarities among passages structured by this pattern are best accounted for in terms of ‘variation’.

The pattern unites a fugue’s initial subject, answer, and bridge passage under an upper-voice 8–7–6–5 and supports that tetrachord with a harmonic/contrapuntal sequence. Examining the tonal structures of representative examples reveals a ‘retrogressive implication’, in which the dominant harmony associated with the answer does not resolve to I but is instead caught in a process of harmonies ‘slipping away’ from tonic. This differs from the norm in fugue expositions – as suggested by Renwick’s exposition patterns – where a I–V–I progression grounds imitative discourse.

This pattern derives from a more general voice-leading pattern common in the decades before Bach. But there are some particularities in Bach's usage: Bach associates it strongly with the key of A minor, connects it formally with the *Fortspinnungstypus*, and often uses similar motivic and phrase-rhythmic strategies as he navigates through it. The passages he constructs in this way betray a more obvious family resemblance than do passages structured by the earlier, more general version of the pattern. I suggest that these passages are best understood as 'variations' of an 'absent theme', and that as Bach retraced his compositional steps he resorted to strategies that previously proved successful.

**Eric Wen (Curtis Institute of Music), 'J. S. Bach's Fugue in B minor, BWV 869: Rameau oder Schenker?'**

Although J. S. Bach's *Well-Tempered Clavier* was not published until over a half-century after the composer's death, the four-part Fugue in B minor from Book I was printed in its entirety in Johann Philipp Kirnberger's *Die wahren Grundsätze zum gebrauch der Harmonie* of 1773. Using the system of *la basse fondamentale* created a half-century earlier by Rameau, Kirnberger parsed the harmonic succession of the entire fugue. Not only was this the first attempt by a German theorist to discuss a piece in terms of its harmonic structure, but it was also one of the first analyses to introduce Rameau's concept of the fundamental bass outside of France. Over a century and a half later, a portion of this same B-minor Fugue was chosen to illustrate a new analytical method, again on foreign shores. This time Hans Weisse introduced the newly created analytical method of Heinrich Schenker in the United States.

The use of all twelve tones of the chromatic scale in Bach's B-minor Fugue is a virtuosic confirmation of the possibility of playing in all the keys of the tonal system. This paper will offer a detailed evaluation of the two fundamentally different analytical interpretations presented by Kirnberger and Weisse. Highlighting the relative merits of the aspects they illuminate, it will conclude with the author's own analysis of this remarkable fugue subject. In doing so, it will attempt to effect a reconciliation between the contrasting Rameauvian and Schenkerian perspectives.

**Alexander Amato (Stephen F. Austin State University), 'The Overarching *Ursatz* in Beethoven's Op. 131'**

In the Schenkerian reading of multi-movement works, the analyst usually reads a separate *Ursatz* for each movement. Schenker states in *Free Composition*, however, that it is possible to read a single *Ursatz* from multiple movements if a movement ends without harmonic closure. More recent authors including Edward Latham (2009), Carl Schachter (1995), Patrick McCreless (1990), and David Neumeyer (1982) have employed this principle in their analyses, citing factors including migrant tonality and unresolved drama to justify reading voice-leading motions that expand beyond individual movements. This essay illustrates the feasibility of reading an *Ursatz* that spans all seven movements of Beethoven's String Quartet, Op. 131 (1826), amid similar observed peculiarities in the work's voice leading.

A certain degree of subjectivity may be required to read a single *Ursatz* spanning all movements of Op. 131. Beethoven's avoidance of harmonic closure in movements I, III, and VI is a contributing factor. Other factors, such as the undermining of the home key of C# minor in the first movement, motivic parallelism that spans multiple movements, and the movements mostly played *attacca* in performance come together to evoke inter-movement continuity and argue a multi-movement *Ursatz*. Beethoven obscures the tonic by favouring the subdominant key in both the onset and the closing of the fugal first movement. The inner movements exacerbate this uncertainty, but the finale eventually resolves it through an overt reestablishment of the home key and a clear sonata form that ends with harmonic closure.

**Thomas Jul Kirkegaard-Larsen (Aarhus University), 'Schenker (not) in Scandinavia'**

This paper contributes to the research on the international reception of Schenkerian theory by surveying and discussing publications from Danish, Norwegian, and Swedish authors from the twentieth and twenty-first centuries.

In a general overview, Schenkerian theory has not been influential in Scandinavia. Nevertheless, a closer look at the history of Scandinavian music theory reveals several interesting reactions to Schenkerian theory, both in negative and positive directions. In the first part of this paper,

I will discuss the negative responses, aiming to extract the primary points of disagreement between the two traditions. In the second, larger part of the paper, I present some interesting cases in which Schenkerian theory has positively and explicitly informed Scandinavian harmony textbooks. For example, two Danish publications, Mortensen (1955) and Jersild (1970), refer in the preface to Adele T. Katz' *Challenge to musical tradition* (1945), and a Swedish publication (Edlund and Mellnäs 1968) contains a chapter modeled almost 1:1 on the second chapter of Felix Salzer's *Structural Hearing* (1952) and its analysis of Bach's Prelude in Bb major from Book I of the *Well-Tempered Clavier*. More recently, Norwegian theorist Petter Stigar (2004) has proposed a method for harmonic analysis based freely on Salzer and Schachter (1989), Aldwell and Schachter (2003), as well as the much less 'Schenker-orthodox' Gauldin (1997).

Selected quotes and analyses from these and more publications will be discussed for the purpose of examining which aspects of Schenkerian theory has penetrated Scandinavian music theory, and which aspects remain debated or neglected.

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