**EdMAC 2024**

**Edinburgh Music Analysis Conference 2024**

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**Abstracts**

**Reid School of Music,**

**University of Edinburgh**

**Monday 1 July – Wednesday 3 July 2024**

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**Session 1A - Spheres**

**Michael Spitzer (University of Liverpool), ‘Are musical forms spheres? The Adagio of Bruckner 7’**

This paper pulls together ideas from the phenomenology of musical space to reconsider how ‘space’ is conceptualized by formal and harmonic analysis. It being ‘Bruckner Year’, my examples come from the Adagio of his 7th Symphony. Spatial models, or metaphors, are deeply embedded in music theory, from Heinichen’s circle of fifths through the *Tonnetz*, Tymoczko’s geometry, Hepokoski’s rotational form, to Horton’s ‘orbital tonality’. I will argue that these models don’t go far enough, and that they are not ‘metaphors’ at all, but reflect our ecological experience of navigating physical space (Scruton’s objections notwithstanding). I ask the ostensibly bizarre question: are musical forms *spheres*?

Spheres just add a third dimension to the circles beloved of music theory. Ecologically minded music historians have already tapped fresh intellectual energy from Peter Sloterdijk’s ‘spherology’ (see James Q. Davies 2023) and Niklas Luhmann’s organicist systems theory (Holly Watkins 2018). My paper makes the reasonable inference that a musical work can be an atmospheric ‘sphere’, as immersive as sound itself. I show that, through a process of successive expansion, Bruckner’s Adagio traverses widening circuits through tonal pathways (C sharp minor, E major, C major) encapsulated by its opening chords, corresponding to Kurth’s ‘three waves’ (Parkany 1988). The music’s rotations are not just linear (in terms of cadential telos) but engage depth, elevation, and expanding resonance, culminating with an apotheotic *Steigerung*. Our journey through Bruckner’s spheres reflects Sloterdijk’s idea that human genesis and civilization (from the womb to globalization) is a story of ever-expanding bubbles.

**Kenneth Smith (University of Liverpool), ‘*Im Innersten*: Sloterdijk’s Spheres and Wolfgang Rihm’s 3rd Quartet’**

Michael Spitzer asks us, “Are musical works spheres?” This paper responds by focusing on an individual work that embodies the spherological philosophy of Peter Sloterdijk. Sloterdijk’s principal thesis in his magnum opus trilogy, *Spheres* (1998-2004), is that systems (from cells to humans, to civilizations, to gods) form protective “immunizing” bubbles around themselves. Sloterdijk claims that the whole philosophy of the spheres is inherently musical. He builds what he has called a “depth-musicology” (*Tiefenmusikologe*), because he revisits Alfred Tomatis’ work on prenatal soundscapes, developing a theory of our first sphere - the womb - drawing comprehensively on the role of sound deep in this bubble.

Focusing on our very first *sonosphere*, the womb, this paper will examine a work cryptically referenced by Sloterdijk himself in his passage on fetal “nobjects” from *Bubbles.* Sloterdijk’s reference point is a work by his close friend, the composer, Wolfgang Rihm - the third quartet, subtitled, *Im Innersten*, the opening of the sixth movement being reproduced without comment in Sloterdijk’s text. This paper aims to unpack this movement in spherological terms.

**Session 1B – Longing**

**Edmund Hunt (Royal Birmingham Conservatoire), ‘Foreseeing the Past: Anemoia and the Acousmatic Voice’**

In 2012, author John Koenig coined the term *anemoia* to refer to nostalgia for a place or time that we have never known. Focusing on works for performers and electronics, this paper considers the ways in which the acousmatic voice is sometimes used to explore the idea of an imagined past in contemporary music. For composers, vocal material provides a source that is uniquely rich in meaning and symbolism, even when the techniques of live electronic music obscure the listener’s semantic understanding of words and phrases. When juxtaposed with new technology and electroacoustic processes, the voice can exert a humanising effect, alluding to a sense of memory and familiarity. Rather than simply providing a retreat into an idealised, utopian past, this paper argues that the use of electroacoustic vocal material can facilitate a more radical re-imaging of a historical time and place through the medium of contemporary music.

To investigate these ideas, this paper will draw on musical examples in which pre-recorded vocal material or the voice of an on-stage singer is transformed electronically, thereby acquiring a disembodied, acousmatic quality. The starting point for this paper came from *Augmented Vocality: Recomposing the Sounds of Early Irish and Old Norse*, an AHRC practice-based research project that resulted in musical compositions for singers, ensembles and live electronics. To explore this area in greater detail, musical examples will be draw from works by composers including Jonathan Harvey and Kaija Saariaho.

**Session 2A – Handel and Bach**

**Yiyun Liu (Independent), ‘Harmonizing National Identity: Handel’s Elizabethan Influence in *Acis and Galatea*’**

This paper investigates the national identity in dramatic music during the early eighteenth century, an era dominated by Italian opera, and examines how this context influenced English composers. The study concentrates on the cultural milieu where the reverence for “ancient music” and national pride were ascending within the arts, particularly through the prism of England’s profound Elizabethan choral tradition. The focus is on George Frideric Handel’s *Acis and Galatea* (HWV 49a, 1718) as a case study for analysing the interplay between national identity and musical composition.

Handel’s *Acis and Galatea* not only exemplifies his engagement with English musical tradition but also showcases his innovative integration of choral settings into the pastoral masque genre. The work features a notable distribution of choral movements that resonate with the Elizabethan harmony, characterized by substantial homophonic blocks reminiscent of Tallis’s polyphonic choral works. This methodical integration aligns with the era’s pursuit of “ancient music”, reinforcing the work’s nationalistic essence within the English theatrical tradition. The expected outcomes include unveiling Handel’s deliberate use of Elizabethan harmony as a means to solidify an English musical identity. It aims to provide new insights into the evolution of English opera, clarify Handel’s strategic approach to nationalistic challenges in music, and articulate his significant role in shaping an English operatic tradition that adeptly assimilated and redefined Italian musical influences. This study aims to contribute to a deeper understanding of how historical, cultural, and national factors interact within the realm of musical composition and performance.

**Edward Klorman (McGill University), ‘Finding the Imaginary Basso Continuo in the Sarabande from Bach’s Cello Suite No. 5 in C Minor’**

William Rothstein has coined the term “imaginary basso continuo” for the implied harmonic progression that undergirds any tonal composition. For J. S. Bach’s music for solo violin, cello, or flute, this methodology can be a powerful means to reconstruct melodies, bass lines, and harmonies that are fragmentary or merely implicit in the score.

The Sarabande from Cello Suite No. 5 in C minor is an uncommonly elusive movement. Containing no double stops or chords, the movement arpeggiates harmonies that seem nonsensical in Bach’s language—as in the first bar (G–E♭–C–A♭) or the second bar (C–A♭–F–B♮). This paper develops thoroughbass analyses that account for the confusing final notes of many bars. In many cases, the harmonic “problems” results from a contour motive—whereby every measure of the sarabande is either CSEG <43120> or its inversion <01324> (using Robert Morris’s contour nomenclature). This contour motive requires that certain notes that ordinarily would appear in upper voices are instead transposed to the bass register, introducing harmonic ambiguities that can be clarified in the thoroughbass analysis. The thoroughbass can partly be corroborated by consulting Bach’s own arrangement of the piece for lute, in which the composer added some bass notes to clarify passages that are ambiguous in the original cello version. Finally, this paper considers this movement’s unusual emphasis on the augmented-fourth interval in relation to its murky harmonies.

**Ram Reuven (Norwegian Academy of Music), ‘Contrasting Phrase Rhythms in J. S. Bach’s Prelude in C, BWV 846’**

Is musical analysis meant to guide performance—or to be based on it? Is it possible to test the reliability of a particular analysis in light of an esteemed musical performance of the analysed work? These questions are addressed through a well-known test case—Bach’s first prelude of the *Well-Tempered Clavier* I, as analysed by Schenker in *Five Graphic Analyses*. Focusing on the hypermetric aspect of the prelude, which has direct implications for performance, I compare Schenker’s hypermetric interpretation with a more intuitive approach. In order to decide who is right, Schenker the scholar or our “natural instinct”, I turn to arbiters from four categories. First, the performance instructions contributed by well-known composers, pianists, and musicologists to 37 historical instructive editions of *WTC*, published between 1837 and 1953. Among these contributors are Czerny, Chopin, Reinicke, Busoni‏, Riemann, Humperdinck, Bartók, Schweitzer, and Fauré. Second, composers—including Gounod, Moscheles, and Pärt—who used the Prelude as raw material for a new work through which they expressed the hypermeter. Third, analyses of the Prelude’s hypermeter by music theorists who knew Schenker’s interpretation, including Wallace Berry and Lerdahl and Jackendoff. Finally, I go back to Bach himself and compare the Prelude with its preliminary versions and with its accompanying fugue. Almost all the evidence goes against Schenker’s hypermetric conception, but one category provides surprising arguments in support of his unique approach. In conclusion, I will discuss the gap between conception and perception in relation to phrase rhythm in particular and musical analysis in general.

**Session 2B – Historical Theory**

**Sebastian Bank Jørgensen (Northumbria University), ‘The “Pri re la” mnemonic in German sixteenth-century theoretical books on music’**

The ‘Pri re la’ mnemonic was used in sixteenth-century Germany to indicate the interval between the finalis and tenor of a mode. The earliest evidence of the mnemonic stems from the thirteenth century, but it appears most consistently in books on music theory throughout the sixteenth century where it is labelled variously as *melodia*, *repercussion* and*phrasis*. The mnemonic crossed some of the main epistemological and ideological boundaries of the century: it appeared in treatises for universities as well as Latin schools; in treatises from the so-called ‘Western-ecclesiastical’ theoretical tradition, as well as the contrasting ‘pseudo-classical’; in treatises by vehement Catholics as well as religious Reformers; and while it mostly appeared in sources printed in German-speaking lands, it occasionally found its way elsewhere. This paper charts the use of the mnemonic geographically and chronologically and reveals new perspectives on the music-theoretical networks in which it was disseminated. The ’Pri re la’ mnemonic is seen as a prism through which to explore the ways in which German theoretical textbooks on music were used, arguing that readers would have experienced them orally/aurally (e.g. by singing music examples), and that the mnemonic was an essential tool in this process of learning to sing modal chants. This reflects the growing humanistic tendency in which *musica practica* became much more important both in the education of the young and the reading habits of the educated classes.

**Bjørnar Utne-Reitan (Norwegian Academy of Music), ‘A guide to understanding the first things about music: Johan Daniel Berlin and the first Scandinavian theory textbook (1744)’**

Johan Daniel Berlin (1714–87) was a central figure in musical life in eighteenth-century Norway (then part of Denmark-Norway). Born in Prussia, he lived most of his life in Trondheim where he worked as the city’s privileged town musician (1737–67), organist of its cathedral (1741–87), a composer, a scientist and a music theorist. He was remarkably well-read on contemporary German music theory, owning a rich library containing text by Fux, Heinichen, Kirnberger, Marpurg, Mattheson, Riepel, Sorge and many more. In 1744, he published the influential elementary theory textbook *Musicaliske Elementer, eller Anleedning til Forstand paa De første Ting udi Musiquen* [Musical elements, or A guide to understanding the first things about music]. This is the first music textbook to be published in Norway and the first of its kind in a Scandinavian language. It is thus an important document in the history of music theory in Northern Europe. This paper discusses the contents of the book and considers what they reveal about music-theoretical discourse in eighteenth-century Norway and its relations to contemporary continental theory. It employs the theoretical-methodological perspective of intercultural transfer. To contextualise Berlin’s work and shed light on the transfer processes, it looks to the mentioned works found in Berlin’s library and to the works of later influential music theorists and pedagogues in Norway, such as Lorents Nikolai Berg (1742/43–87) and Ole Andreas Lindeman (1769–1857).

**Reuben Philips (Oxford University), ‘Brahms and the Canon’**

Although Brahms’s interests in early music and contrapuntal technique have regularly been noted by scholars, his longstanding enthusiasm for the study and composition of canons has received little systematic investigation in its own right. A general overview of Brahms’s use of canonic techniques was provided by Siegfried Kross in 1957. More recently, Brahms’s early canons have been considered in conjunction with the contrapuntal studies he undertook with Joseph Joachim in the 1850s (Brodbeck 1990). Canonic procedures have also been examined in isolated studies of Brahms’s vocal music (Hancock 1980, Pascall 1987) and located in his piano variations and late intermezzi (Littlewood 2003, Rings 2012). However, to date there has been little reflection on Brahms’s use of canons across different musical genres and only limited consideration of the specific sources he made use of in developing his canonic technique.

In this paper I present the findings of an investigation of materials from Brahms’s music library that survives in the archive of Vienna’s Gesellschaft der Musikfreunde – particularly his handwritten collection of canons by composers such as Bach, Byrd, Cherubini, Hadyn and Mozart (GdM A131) and his copies of music-theoretical texts by Mattheson, Marpurg and Albrechtsberger. I suggest that these historical materials provide a useful basis for the analysis of Brahms’s early endeavours as a composer of canons and help to throw into relief some of the subtle and expressive uses of canonic procedures in his mature piano and vocal works.

**Session 2C – Topics and Tropes**

**Danielle Bastone Barrettara (Wurlitzer-Bruck Music Antiquarians), ‘Characterization Through Text-Setting in Mozart’s *Entführung*’**

On the subject of Mozart’s German-language text-setting, there are several studies that inventory the recurring rhythmic patterns with which Mozart set the various poetic meters of his Singspiel libretti (Lippmann 1978, Webster 1991, Schmid 2003). Although these surveys reveal much about the ways Mozart both observed and eschewed the text-setting conventions of his day, they do not consider the possible dramaturgic motivations behind his choices on any broad scale—that is, across a complete opera or character portrayal—and tend to favour *Die Zauberflöte* above his first Singspiel triumph, *Die Entführung aus dem Serail*.

This paper will identify and analyse two rhythmic patterns that Mozart reserves for specific dramaturgic purposes throughout the text-setting of the *Entführung*. The first is a syncopated setting, often paired with a rising melodic contour, that accompanies the heroine Konstanze’s many expressions of grief. This expressive association is so firmly established by Act II that Mozart can thereafter deploy the pattern in the orchestral accompaniment to wordlessly evoke her pain. The second is a downbeat-oriented pattern that, being sung exclusively by Turkish characters, becomes a distinguishing element of Turkish characterization that goes beyond the caricatured gestures of the *alla turca* idiom. Drawing from research on the compositional order of the opera (Melamed 2003), I will further suggest that this latter pattern may have informed the principal rhythmic motives of the “Turkish” overture. Together, these analyses will offer a new perspective on the *Entführung*, the dramaturgic subtleties of which are frequently undervalued amongst Mozart’s mature operas.

**Melanie Lowe (Vanderbilt University), ‘Topical Tropes in Mozart’s Sonata in D, K. 284’**

Inspired by Robert Hatten’s tantalizing assessment of the Classical character variation as a “laboratory for experimentation with topical troping”, this paper offers an analysis and interpretation of the tropological processes in the Andante theme-and-variations finale of Mozart’s “Dürnitz” Sonata, K. 284. The A-section of the rounded binary theme presents unmistakably as a gavotte, but in the B-section, Mozart exploits the oxymoron that lies at the heart of the gavotte’s identity: the dance’s pastoral character is also courtly and flirtatious. The first note of m. 12 is held too long, as it were. What “should” be a half cadence in quarter-note harmonic rhythm is undone by the sighing melody that lingers teasingly on its upper note for more time than the gavotte topic can allow. The extra beat requires an extra *measure* to “fix”, throwing off the phrase rhythm and disrupting the gavotte’s essential symmetry. Mozart leaves this “extra” bar empty so that a pregnant pause immediately follows the indulgent sigh, a brief but unmistakable surfacing of the sensibility style. Mozart retains this rhythmic disruption in all twelve variations, generating progressive amplification of the gavotte’s tropological potential. Following the culmination of spectacular quadruple tropes in Variations 8-11, the final variation, an Allegro minuet, presents a retrospective of the topics and textures explored throughout the set. Notably missing, however, is the gavotte itself. The paper’s conclusion offers an interpretation of this conspicuous drop in tropological processes at the end of a variation set that would otherwise seem a masterclass in topical troping.

**James Donaldson (University of Oxford), ‘On Recent Topic Theory for Popular Music: Limitations, Prospects, and a Case Study’**

Despite semiotic approaches to popular music frequently forming the foundations for readings, besides isolated exceptions (Leydon 2010, Spicer 2010, Echard 2017) applications of topic theory to popular music remain relatively rare. This paper aims to unpack some of the theoretical problems and introduce clarifications on topic theory’s application to popular music writ large, drawing upon more recent work in both topic theory and genre theory. Taking Mirka’s definition of topics (“styles and *genres* taken out of their proper context and used in another one” (Mirka 2014)), a central problem I address is the consequences of a single characteristic substituting a genre (a *genre synecdoche*, Tagg 2004) or viewing a characteristic as simply a stylistic allusion (Williams 2013).

Applying Frymoyer’s diachronic hierarchy of topical characteristics (Frymoyer 2017) to the case study of lofi—a genre primarily characterised by the application of various filters on the whole track—I align a distinction between a general low quality and the specific recent genre of lofi (which adds characteristics of a 60-80bpm and distant piano and guitar riffs, see Neal 2022) to Frymoyer’s *Essential* and *Idiomatic* characteristics and iconic and indexical signification. Distinguishing between a general allusion and specific import of genre in tracks by Billie Eilish, Kendrick Lamar, and others highlights these two distinct strands of signification, such that understanding lofi as a topic in popular music elevates the meaning from a loose sense of nostalgia to indexing a broader “world” (Frow 2006) of the genre’s subculture. Such a distinction can aid an unpacking of meaning in popular music.

**Session 3A – The Violin Concerto**

**Julian Horton (Durham University), ‘Viotti’s Type 5 Sonatas and the Limits of Formenlehre’**

Disconnections between the theory and history of post-classical concerto first-movement form constitute a major and under-appreciated problem for *Formenlehre*. On the one hand, the theoretical discourse on concerto-first-movement form – the ‘type 5 sonata’ as sonata theory terms it – is, from Tovey to Caplin and Hepokoski and Darcy, primarily a history of the reception of Mozart’s concerti: our theoretical vocabulary and perceptions of what is formally normative derive overwhelmingly from Mozart’s examples. On the other hand, the vast majority of piano and violin concerti composed between 1780 and 1850, including the habitually neglected repertoire of the so-called ‘virtuoso’ concerto, favour strategies that Mozart seldom or never employed, which are both historically prevalent and almost wholly invisible to *Formenlehre*.

As a case study in this dichotomy, this paper reports on a survey of first-movement forms in Viotti’s twenty-nine violin concerti. Composed in Paris and London between 1782 and 1817, Viotti’s concerti exhibit habits, on which current *Formenlehre* has scant purchase. I focus on one practice that is overwhelmingly prevalent – seventeen of Viotti’s twenty-nine concerti deploy it – which is second-theme omission in the recapitulation. This tactic challenges fundamental aspects of both Hepokoski and Darcy’s and Caplin’s accounts of concerto first-movement form, problematising the concept of structural cadence (sonata theory’s ‘essential structural closure’) and the form-functional distinction between second theme and closing section. These theoretical dilemmas have implications beyond the type 5 sonata, compelling us to rethink formal theory’s empirical and historical foundations.

**Anne Hyland (University of Manchester), ‘Inter-generic Dialogue in the Violin Concerti of Spohr and Mayseder, 1800–1816: Instrumental Virtuosity versus Formal Integrity’**

The violin concerti of Louis Spohr (1784–1859) and Joseph Mayseder (1789–1863), composed in the first two decades of the nineteenth century, exhibit a unique incorporation of musical elements drawn from diverse genres into a single form (what is frequently termed ‘inter-generic dialogue’). Spohr’s Violin Concerto in A minor Op. 47 (‘in modo di scena cantate’, 1816) exemplifies this tendency by prominently featuring operatic influences and intent within the framework of a Classical concerto. This inclination to infuse instrumental forms with elements of lyricism, vocality, and drama, influenced by both the French Violin School and Italian bel canto traditions, is evident in other of Spohr’s concerted works, such as his Op. 62 of 1810/11, contributing to their distinctive individuality. This same stylistic fingerprint is showcased in the concertos of Mayseder, whose glittering public career as a violin virtuoso in Vienna during the period 1805 to 1813 was founded almost exclusively on performances of his own concerti alongside those of Spohr (and, less frequently, Rode and Fränzl).  This paper explores the inter-generic dialogue present in these composers’ concerti, highlighting its role in expressing instrumental virtuosity and its implications for the perceived formal integrity of their works. Through detailed analysis of the formal syntax of the first movements of Mayseder’s concerti Opp. 22 and 28 alongside Spohr’s Opp. 28 and 62, it re-evaluates the relationship between virtuosic rhetoric and form, elucidating key formal markers of early nineteenth-century instrumental virtuosity.

**Dominik Ralph Mitterer (Durham University), ‘Substance, Subject, and Functional Metamorphosis: Theorising Collective Subjectivity in Ferdinand David’s Solo-Tutti Interaction’**

Speculation about the expressivity of the socio-political order in concertante works has persisted in the aftermath of the New Musicology (McClary 1986, Kerman 1999, and Tusa 2012), and in hermeneutic responses to the New Formenlehre (Caplin 2001, Hepokoski & Darcy 2006, and Horton 2017). Yet, infused with Hegelian philosophy, Schillerian aesthetics, and French Republicanism, the German Vormärz brought an intimate account of the individual-society relationship to the fore, which regarded the inner cultivation (Bildung) of a ‘spiritual unity’ that is a collective form of consciousness as the conditio sine qua non for external social harmony (Applegate 2011; Garratt 2010; Vick 2002). This paper asks how issues around collective subjectivity are made manifest in solo-tutti interactions in Vormärz violin concerti.

Contemporaneous critiques, theories, and practice engaged with this political context by finding new ways to bring soloist and orchestra into a co-dependent relationship (Horton 2024; Macdonald 2005): A B Marx subordinated both agents to the labour of sonata form by annulling the structural significance of ritornelli (Stevens 1974). The type 5Type3 sonata collapsed into a type 3, notably in the violin concerti of Mendelssohn (Op. 64 1844) (Hepokoski & Darcy 2006) or Spohr (No. 15, 1844). Instead of realising an abstract ideal, Ferdinand David’s concerti dealt with the textual changes’ ‘necessary politics’1 on a substantial level: in the sense of Schmalfeldt’s ‘becoming’ as ‘metamorphosis’ (Osborne 2022) the same thematic substance asserts various intra-thematic and inter-thematic functions throughout first movements. Ultimately, I theorise collective subjectification as the formal process of becoming collectively aware of a movement’s thematic substance.

**Steven Vande Moortele (University of Toronto), ‘Movements, Sections, and Formal Levels in Carl Nielsen’s Violin Concerto’**

Even though Carl Nielsen’s Violin Concerto (1911) stands considerably closer to the romantic concerto tradition than his later concerti for flute (1926) and clarinet (1928), its form is nonetheless unusual. The Violin Concerto constitutes the first of Nielsen’s several experiments with an overarching two-movement design, in which both movements are moreover organized as slow–fast “composites.” Considerable disagreement exists, however, on the nature of the relationship between both movements. Some hear a real two-movement structure (two fast movements, each preceded by a slow introduction), while for others the apparent two-movement design hides a more fundamental (and more traditional) three- or even four-movement plan.

In this paper I shed new light on the large-scale formal organization of Nielsen’s Violin Concerto, building on the concepts of “section” and “movement” that I have developed in the context of two-dimensional sonata form (2009).  Taking into account aspects such as topical content, melodic-motivic connections, tempo, key, cadential organization, internal form, and relative proportion, I first formulate criteria to distinguish between sections and movements. Applying these criteria to Nielsen’s Concerto, I then show how the specific interaction between formal levels in this work fundamentally resists a clear distinction between sections and movements and therefore actively supports multiple interpretations. Finally, I argue that the conflation of movements and sections in Nielsen’s Violin Concerto paradoxically does not lead to a greater integration of single- and multi-movement form, but rather towards two tendentially independent and structurally self-sufficient compositions.

**Session 3B – Rhythm and Metre**

**John Y. Lawrence (University of Chicago), ‘Which *Rite* Is Right?: On Slonimsky’s Re-Barring of the “Danse sacrale”’**

In 1923, Nicolas Slonimsky produced a re-barred version of the “Danse sacrale” from *The Rite of Spring* that minimizes meter changes, to remedy Serge Koussevitzky’s rhythmic struggles. This paper asks: do these re-barrings affect listeners as well as performers, and if so, in what ways? I begin by suggesting that one cannot tell from sound alone whether performers are using Slonimsky’s version or the original. This might suggest that the re-barring has no effect on a listener’s perception of meter. But what would such a perception be in the first place? Even though a “radical” listener is open to hearing meter changes, there is no reason to think that they will hear the specific changes found in Stravinsky’s score. Alternatively, the maximum metric regularity of Slonimsky’s version may more accurately simulate a “conservative” listener’s hearing. I reinforce this point by considering the visual elements of a performance. One can entrain to footage of Leonard Bernstein conducting the Slonimsky version. But footage of conductors performing the original version can be too erratic to afford entrainment. In this case, the choice of edition determines not merely *which* metrical interpretation a listener chooses, but *whether* they are capable of forming a metrical interpretation. Thus, Slonimsky’s re-barring may have inadvertently aligned performers’ and listeners’ perceptions of the meter in ways unlikely to be achieved by the original version. I conclude by affirming the value of producing “wrong” analyses that contradict the score but may better capture the experiences of score-less listeners.

**Adam Ricci (University of North Carolina), ‘Tigran Hamasyan’s Rhythmic Translations’**

This presentation investigates meter changes involving a shared rhythmic motive, a change in the number of underlying subdivisions *not through* multiplication or division by 2 or 3, and a preservation of the “measure,” or total timespan of the motive.  As a result, the shape of the motive must be tweaked, the relative proportions between its constituent durations adjusted.  Such rhythmic “translations” are perceptually arresting, challenging Western conceptions of meter as composed of pulses sharing an underlying (sub)division.  I focus in particular on the music of Tigran Hamasyan, an Armenian-born pianist whose rhythmically complex music uniquely fuses aspects of folk music, jazz, and metal.

Previous scholarship on such rhythmic translations includes Gabay (2021), Baker (2022), Iyer (2009), and Schumann (2021).  Gabay studies these rhythms in the abstract, demonstrating how performers can carry out such translations in real time; Baker investigates covers of songs in 4 that are remade in odd meters; Iyer (2009) focuses upon Fibonacci transformations; and Schumann (2021) touches upon a couple examples of this technique in Hamasyan’s music as part of a broader study of his rhythmic and metric practice.  Zooming in especially on two pieces not discussed by Schumann, I demonstrate how Hamasyan’s translations mark formal junctures that juxtapose non-isochronous meters with the following characteristics: shared beat cycle cardinality, variable “swung” divisions, and—crucial to their effect—differing rapid *iso*chronous subdivisions that play at the boundary of metric intelligibility, c. 100ms.

**Daniella Kistemaker (University of Toronto), ‘An Examination of Metric and Rhythmic Deviations of *Histoire du Tango* (1985) as a Method to Establish Metric Expectations in Argentine Tango’**

Argentine tango has had a fascinating history and trajectory since its origins in the 1880s along the Rio de la Plata. It has undergone many transformations, with many influential composers and performers evolving it in multiple directions, each one having their own take on the genre. Astor Piazzolla is one such composer, becoming perhaps the most well-known Argentine tango composer to North American audiences, and having been so influential to composers after him, paving the path for Nuevo Tango and beyond. In 1985, he undertook his own exploration into the eras of tango through his work *Histoire du Tango*. The four movements, Bordel 1900, Cafe 1930, Nightclub 1960, and Concert d’aujourd’hui, each include stylistic features characteristic of tango in their individual eras.

This paper exposes the rhythmic deviations that arise, and the extent they are reflected as *Histoire du Tango* progresses. It explores common rhythmic and metrical threads throughout all movements to provide a cohesive idea about Piazzolla’s rhythmic treatment of tango. I focus on the treatment of metrical insertions and their impact on metric perception within all movements, the methods of developing hypermetric periodicity, or lack of, within each movement and how that is reinforced within each movement’s use of metric deviations, drawing inter-movement connections, and in identifying the elements of the tresillo pattern that appears in all four movements, and how that pattern is transformed without losing its essence. Ultimately, this paper contributes to a growing understanding of a unified rhythmic framework of Argentine tango and its identity.

**Session 3C – Music and Screen**

**Catherine Losada (University of Cincinnati), ‘Melodic Transformations and Structure in the Work of Max Steiner’**

Film music scholars (e.g., Manvell and Huntley 1975, Gorbman 1987, Buhler and Neumeyer 2011), have theorized at length about the way music can fuse and shape images. Capuzzo (2004), Lehman (2013, 2018), and Murphy (2014a), among others, have productively applied and developed the process-based approach of David Lewin’s (1987) transformational theory, and specifically the Neo-Riemannian branch of this theory (Cohn 2004, 2012), to understand how harmonic progressions can contribute to the process. This paper presents a methodology, rooted in transformational theory, which combines the insights of Leonard Meyer (1956) and the approach of Steve Rings (2011), to understand interesting melodic and formal aspects of films. Through examples from associated films by Max Steiner, like *Now Voyager*, *Casablanca*, and *Mildred Pierce,* it presents a typology of melodic transformations that Steiner uses to thwart listener’s expectations in a way that shapes the underlying drama. It also illustrates how these transformations can bridge the ‘fantastical’ gap (Stilwell 2007) between the diegetic and non-diegetic as well as the real versus ideal (Altman 1987). Building on the piece-specific analytical work of Leinberger (1996, 2002, 2016), Daubney (2000), and Marks (2000), these findings interact in interesting ways with corpus-based studies of Steiner’s music (Yorgason and Lyon 2017, 2020), showing how these methodologies can inform one another. It also adds another potential tool to existing studies of smoothness and structure in multi-media (Motazedian 2023, Medina-Gray 2019).

**Robin Haddad (Sorbonne University), ‘Sound structures as time-pressure vectors in the Tarkovskij-Artem’ev aesthetics: an analysis of the trolley sequence in *Stalker* (1979)’**

In his theoretical works, soviet director Andrej Tarkovskij develops his conception of filmmaking as “sculpting in time”, a process that relies on the director’s perception of time pressure, a term he defines as “the consistency of the time that runs through the shot, its intensity or ‘sloppiness’”. If numerous studies have been devoted to drawing the aesthetic implications of such a radical conception, very few have tried to put the notion of time-pressure to the test of analysis, and even fewer have explored the specific role of sound structures in the generation and manipulation of the image’s time flow. This communication offers a singular analytical approach to the concept of time-pressure based on the premise that sound structures constitute vectors of temporal flow, i.e. that the flow of time is a consequence of the sound material’s deployment, and thus becomes directly manipulable by the composer. The analysis will focus on Stalker’s trolley sequence in which an intricate electroacoustic. piece slowly emerges from the sounds of the trolley, achieving a striking suspension of temporal flow. Various composition strategies will be examined, from the morphological mutation of individual sound objects to the installation and decay of metric frames, and the cognitive processes behind these strategies. Concluding remarks will include a discussion on the relevance of this approach (the operatory definition of time pressure, as well as the tools developed through this analysis) to the study of sound in cinema, beyond this specific sequence and Tarkovskij’s filmography.

**Eunah Lydia Lee (University of Oregon), ‘Visual Cues and Topics in the Soundtrack Album of the *Squid Game* Series’**

The relationship between the visual components of a film and the film score has often been described as one of music being subservient to picture, for example Gorbman’s concept of “inaudibility” (Gorbman 1987 and Buhler 2019). But what about situations in which music is primary, such as listening to a film’s or series’ soundtrack album after having watched the film or series? My paper will consider how remembering the image in the Netflix TV series *Squid Game* after having watched the film shape the way one hears the soundtrack. In this paper, I argue that remembering the film can function as a visual sign (together with music) to invoke meanings in soundtracks.

I identify topics in both the quoted music and the original soundtracks by applying Raymond Monelle’s concepts of indexical and iconic topic (2006). Through these concepts, I demonstrate that topics in *Squid Game* evoke not only certain emotions but also make use of specific cultural aspects. The topics underlying the quoted music are interpreted differently from their original eighteenth-century conventions, as the musical meanings communicated through the clips in *Squid Game* have to do with specific elements of Korean culture. In similar ways, topics of childhood, identity, and threat are communicated through the soundtrack and memory of images. Through my investigation, I hope to more clearly describe the process of a listener comprehending a film’s soundtrack after having seen the film.

**Kevin Clifton (Sam Houston State University), ‘On Giorgio Moroder’s “Never Ending Story” in Film, Television, and Beyond’**

My paper first explores the musical and extra-musical significance of the titular theme song employed in the 1984 fantasy film, *The NeverEnding Story*. The infectious synth-pop song of the same name, composed by electronic music pioneer Giorgio Moroder and performed by the English pop singer Limahl, is used effectively as a framing device for the opening title and ending credits, a common marketing technique of the 1980s to commercialize popular music in film.

The first part of my presentation considers the tonal design of Moroder’s exit music for *The NeverEnding Story*, which prominently features what Eric Heine (2018) has coined an M3 hero trope based on major chromatic mediant motions a minor third apart. Further, I suggest that Moroder’s hero music slips seamlessly into a meta-diegetic interpretive space where the filmic viewer can empathetically engage with sound on an intimate and personal level that goes beyond the confines of the filmic narrative. My reading considers Joseph Campbell’s (1987, 1990, 2014) work on myth, specifically the five stages of the hero’s journey, apropos for the plot of the fantasy film and the filmic viewer’s immersive filmic experience.

The second part of my presentation further opens-up the interpretive space of sound design in television by considering the employment of Moroder’s “Never Ending Story” within a pivotal scene in the contemporary show, *Stranger Things* (season 3, episode 8). During the scene, which takes place on July 4, 1985 within the diegesis, one year after the release of the fantasy film, Dustin and Suzie sing “Never Ending Story” in order to rise above conflict and connect. My presentation concludes with a consideration of how this adaptation of Moroder’s iconic song not only effectively serves as a sonic window into a nostalgic past for the television viewer, but also brilliantly evokes a timeless quest of the hero, which, within film, television, and beyond, effectively serves as a sonic symbol of the journey for the common man.

**Keynote 1**

**Yoel Greenberg (Hebrew University, Jerusalem), ‘Time for Theory: Towards a diachronic approach to music theory’**

Few periods, if any, have seen social and cultural changes as fast and radical as those we have observed over the past few decades. Facilitated by the broad availability of computers, the increased availability of online materials, and the means of analyzing large swaths of data, our ability to answer questions and the type of questions we ask are in constant flux. Music theory is changing its methods too, responding to much of the potential offered by these developments in computer-assisted and corpus-based research. Corpus studies, not long ago a suspicious newcomer to the field of music theory, are now a matter of course in the field.

Twenty-first-century music theory has thus changed its methods, but has it modified its aims accordingly? I argue that in at least one significant way, the answer is negative. The availability of large corpuses and of powerful data-crunching tools enables us for the first time to study music-theoretical trends in a responsible manner – to see not only what things were, but also where they were going and why they did so. In other words, we are now empowered as never before to ask questions of a diachronic nature – to inquire about processes rather than definitions. Yet with very few exceptions, music theory, and particularly theory of eighteenth-century music, has failed to take up the diachronic gauntlet.

The most influential theories of eighteenth-century music in recent decades, such as the New Formenlehre, schemata theory, cadence theory and topic theory have all relied upon typologies and taxonomies, limited to and characterized by works in specific time frames. While these theories have provided valuable insights, I argue that their synchronic purview inevitably results in three significant limitations, or "blindspots." First, synchronic approaches are incapable of explaining trends – they at best capture “snapshots” along a timeline, but cannot explain processes: how one snapshot progressed to another. Second, music written between two snapshots is evaluated either according to a defunct model, or to one that had not yet existed. Third, these snapshots obscure underlying trends, presenting a façade of stability that masks dynamic shifts over time.

In this lecture I illustrate several such blindspots, showing how a diachronic approach reveals significant insights that could never emerge using synchronic reasoning and methods. I will likewise present what I view as some of the fundamental tenets and guidelines of a diachronic music theory, including which assumptions can be made and which cannot; which strategies should we adopt and what had we better avoid; and which methods are particularly well-suited to such research, and which less so. Through these principles I hope to encourage a fresh approach to music theory, one which no longer deals with frozen, time-bound entities, instead embracing the ever-changing dynamics of theoretical systems.

**Tuesday 2 July**

**Session 4A - Schenker, Structure, and Depth**

**William Drabkin (University of Southampton), ‘Schenker in Edinburgh: John Petrie Dunn and the first English translation of *Kontrapunkt’***

In June 1927 Heinrich Schenker boasted to a former pupil: “The effect continues to broaden: Edinburgh (also New York), Leipzig, Stuttgart, Vienna, … Munich, … Duisburg, etc. All this shows that, in spite of Schoenberg and Hindemith, the hour has struck for us, too, but this hour will last an eternity because it bears the truth, not merely a fashion.” Why does Edinburgh head the list? A few months before, Schenker received a “Handbook” on counterpoint in three and four parts, in which he was named as its author and Edinburgh University its publisher. The translator, John Petrie Dunn, had come across his writings while studying and teaching in Germany before the Great War; he had then been teaching at the Reid School of Music since 1920. Schenker gave the Handbook high praise and the two men continued to correspond; Dunn is even credited with an English translation of *Kontrapunkt* in the Schenker entry in Riemann’s *Musiklexikon* (1929). Although the Handbook has been known about — it is mentioned in early reviews of the 1987 English translation of the complete *Kontrapunkt* — it has not yet been examined in any detail. My paper will show the extent to which Dunn transmitted Schenker’s thoughts on counterpoint and part-writing by translating some portions of the text *verbatim*, by paraphrasing large portions of it, and by including some material of his own which he felt was necessary to explain Schenkerian concepts to his students at Reid.

**John Koslovsky (KU Leuven), ‘*Strukturelles Hören* and the Deconstructive Turn: A Salzerian Exhumation’**

Since the appearance of Rose Rosengard Subotnik’s landmark essay of 1988, “Towards a Deconstruction of Structural Listening: A Critique of Schoenberg, Adorno, and Stravinsky,” music scholars have become critically attuned not only to the trappings latent in Theodore Adorno’s notion of “*strukturelles Hören*,” but even more so to the enterprise most closely associated with it, music analysis. Reactions to Subotnik’s exposé have abounded, and scholars continue to grapple with Adorno’s original conception. But no matter the kind of reaction it has evoked, one thing is clear: Subotnik’s work has put the notion of listening, in all its “repleteness,” at the forefront of the musicological enterprise.

This paper contextualizes Subotnik’s ideas and their later developments within the work of a scholar who focused less on the philosophical implications of structural listening and more on its direct pedagogical application, the musicologist and theorist Felix Salzer (1904 – 1986). While offering a deconstructive reading of Salzer’s well-known concept of “structural hearing,” the paper will go on to compare Salzer’s and Subotnik’s analyses of select pieces by Frédéric Chopin, a composer whose music looms large in their respective projects. To close, the paper will locate Salzer’s and Subotnik’s work as lying on the cusp of two intellectual strands: 1) the traditional dichotomy between “style” and “structure,” which Salzer and Subotnik inherited from their musicological predecessors; and 2) the more recent “performative turn” in music scholarship, which offers the further possibility to fold Salzer’s graphic-analytical methodology and Subotnik’s deconstructive approach into one another.

**Barak Schossberger (Hebrew University, Jerusalem), ‘Beneath the Surface: Musical Anomalies in the Service of Metaphor in Debussy’s Prelude No. 4’**

In recent decades, scholars in Anglo-American analytic philosophy have made significant progress in the exploration of musical metaphor, offering crucial insights into its inner workings and relationship with extra-musical domains (e.g. Peacocke 2009). One aspect that has been, naturally, underexplored in this philosophical tradition pertains to a more nuanced music-analytical framework—the relationship between a musical surface and its normative version or underlying patterns. This paper explores a reciprocal connection between this framework and metaphoric perception of music.

First, I argue that the psychological experience involved in properly perceiving a deeper structural level underlying a musical surface aligns with the experience described by analytic philosophers in the context of metaphor. Second, I explore what role this framework plays in the creation of larger metaphorical images and, conversely, how a metaphorical image of the music can guide the analytical process. As a case study, I use Debussy’s Prelude No. 4 from Book 1, “Les sons et les parfums tournent dans l’air du soir.” I begin by showing how the chaotic nature of air is reflected in the music through large-scale metric distortions caused by small-scale dissonant simultaneities. Next, I explore a unique symbolist quality emanating from the metaphor: the elements within the image invoked appear to meld together, creating a blended sensory experience, yet they remain perceptible, preserving the distinct nature of each element. Using a Schenkerian voice-leading graph I examine how Debussy evokes this quality I call “fused yet distinct” through the relationships between the prelude’s structural levels.

**Session 4B - Bruckner**

**Sunbin Kim (Yonsei University), ‘Formal Implications of Bruckner’s Non-resolving Recapitulation: The Case of the First Movement of Symphony No. 7’**

Bruckner’s characteristic tonally mobile recapitulations with non-tonic second themes in his mature symphonies have often been problematised in light of the traditional notion of sonata principle and the more recent Sonata-Theoretical paradigm of the ‘essential sonata trajectory’ (Hepokoski and Darcy 2006), both of which emphasise the process of resolving the exposition’s tonal opposition by restating the second theme in the home key culminating in an ‘essential structural closure’ (ESC). In line with this perspective, Darcy (1997) proposed the concept of the ‘alienated secondary theme’, which often results in a non-resolving recapitulation in Brucknerian sonata form, suggesting that this ‘deformational’ practice signifies a ‘sonata failure’, which necessitates a delayed ‘redemption’ in the coda.

With a case study of the first movement of Bruckner’s Seventh Symphony, this paper questions such a ‘deformational’ interpretation by revealing that his dynamic tonal plots for the recapitulation are not only well suited to Bruckner’s three-theme conception and post-Romantic harmonic idioms but also contributes to large-scale teleology by engaging in the process of addressing dissonant counter-structures (Korstvedt 2001; Horton 2004) and the gradual expression of tonal return across the development, recapitulation and coda. In other words, the seemingly unorthodox tonal motion around the recapitulation and coda is better understood as Bruckner’s purposeful effort to achieve greater formal integrity and internal consistency rather than as a deformational tendency.

**Frank Lehman (Tufts University), ‘Is Musical Form Heritable?: A Corpus Study Of Post-Brucknerian Symphonic Structures’**

Anton Bruckner’s symphonic style is nothing if not distinctive—on this, his partisans and detractors have always agreed. However, the sheer idiosyncrasy of Bruckner’s music, coupled with the deep obscurity of many of his successors, has made determining his impact an open question. This presentation considers Bruckner’s shadow from a formal perspective, evaluating whether his characteristic methods of organizing musical time transferred to other symphonists. However, the motivating question here is larger than any one composer’s influence: is form a heritable musical trait, something that can be passed down, struggled with, and reinvented by a composer’s followers?

The heart of this study is a corpus of 100 post-Brucknerian symphonies, penned by 75 composers with demonstrable links to Bruckner. Making this corpus accessible is itself an intervention: almost none of these works have been discussed by Formenlehre-oriented scholars or taught in theory classrooms. The symphonies are inspected for the presence of a host of sonata-formal and slow-movement idiosyncrasies identified by Darcy, Horton, and the author. The key site for Brucknerian influence is shown to be the hinge between TR and S-themes. Special attention is given to the unjustly forgotten contributions of women and Nazi-persecuted Brucknerians, with close analyses of movements by Kralik, Stöhr, Tyberg, and Wellesz. I conclude with an investigation of Johanna Senfter’s Fourth Symphony, both as a study in the limits of a “genetic” model of form and as a means to shed light back on some theoretically confounding elements of Bruckner’s style and late-19th century symphonism in general.

**Session 4C - Protest and Resistance**

**Joon Park (University of Illinois Chicago), ‘Feeling the Rigid Coldness of Bud Powell’s “Glass Enclosure”’**

The anecdote about Bud Powell’s composition "Glass Enclosure" is often used to show the pianist’s struggle with New York’s racist law enforcement agency and oppressive psychiatric institution. Composed in 1953 while locked inside his apartment as a form of "house arrest," "Glass Enclosure" stands out among the composer’s oeuvre for its lack of improvisatory passage and down-beat accented rhythmic organization—both contribute to the piece’s overall feeling of rigidness. In this talk, I introduce another compositional element that supplements the metaphor of a glass enclosure, an inversional symmetry.

An inversional symmetry is a self-regulating structure where an intervallic change in one line must be reflected in the other line. This gives symmetry a sense of perfection, and composers like Arnold Schoenberg use symmetry to represent the idea of God, for example, in *Moses und Aron* (premiered in 1957). The perfection, however, can manifest as oppression with its unyielding rigidness. For example, the opening passage of "Glass Enclosure" contains the first instance of symmetry between the top (Bb-C-A-Bb) and bottom (G-F-Ab-G) melodic lines, which are in mirror inversion of each other. The clash of ic1 between A and Ab generates a pitch-class set {5890} in the third chord, a non-trivially symmetrical tetrachord and a sonority less common in the jazz idiom (Fmaj/Ab). The recurring symmetrical motives correlate with our bodily engagement with a glass enclosure that is rigid and refractory. This biographically informed analysis helps the listeners to construct a more comprehensive interpretation of the piece and the oppressive social condition.

**George Adams (University of Florida), ‘****Ecologies of Form in Janelle Monáe’s “Say Her Name (Hell You Talmbout)”’**

In this paper, I conduct a formal analysis of Janelle Monáe’s 2021 single “Say Her Name (Hell You Talmbout).” The analysis begins with the song’s lengthy and repetitive musical form and expands outward to encompass the many other social forms that surround the work and shaped revisions of the song between 2013 to 2021. These other forms include: a network of musical artists, performers, scholars, and activists whose voices appear on the recording; Kimberlé Crenshaw’s “Say Her Name” awareness campaign after which the song is titled; the network of Black women whose lives were taken by police in the US, and whose names constitute the majority of the song’s text. Following the work of literary theorists Anna Kornbluh and Devin Griffiths—in addition to Crenshaw’s notion of intersectionality—I argue for a relational view of musical form that casts these many other forms not as external to the song, but rather as integral parts of the music and its performance. What’s more, intersectionality provides an analytic focused on structure that reveals the ways in which power materializes in musical form, and how the power of musical form materializes in the social world. This perspective opens up opportunities in the analysis of popular and protest music to build upon prior ecologically oriented work in music studies—particularly that of Eric Clarke and Janet Schmalfeldt—by exploring how musical forms mediate and produce social organization, and how the many forms that exist around music may intersect and integrate to produce musical form.

**Session 5A - Neo-Riemann and Energetics**

**René Rusch (University of Michigan), ‘Reimag(in)ing Harmony, Voice Leading, and Enharmonic Crossings in Schubert’s Music Through the Lens of Unequal Temperaments’**

Neo-Riemannian theory’s reimagining of Riemann’s (1914–15) justly-tuned *Verwandtschaftstabelle* as a closed, toroidal space comprising twenty-four, equal-tempered 037 triads that are deemed acoustically non-discrete and non-hierarchical has helped facilitate innovative responses to music-analytical problems that revolve around group closure, particularly in cases where enharmonic equivalence prevails (Proctor 1978). Building on this scholarship as well as work by Gann (2019), McKay (2009), Steblin (1983), Jorgensen (1977, 1991), and others, this presentation explores selected Schubert passages through the lens of well temperaments that circulated during the composer’s time. The paper offers additional acoustical imaginings (or “images,” after Hyer 1995) of passages that cross an enharmonic seam, exploring the resulting effects in relation to musical form. These imaginings are visually represented on newly-conceived *Tonnetze* based on selected theoretical well temperaments, including Valotti (1779) and Young (1799). Similar to neo-Riemannian *Tonnetze*, well-tempered *Tonnetze* retain enharmonic and octave equivalence, yet they uniquely preserve the different sizes of fifths and thirds, allowing us to visualize and aurally imagine (1) the gradual change in beat intensity among parsimonious triads and (2) how such changes correspond with motion toward and away from enharmonic seams, particularly as these changes relate to the musical form. Altogether, the paper further contemplates the extent to which tuning and temperament influenced Schubert’s harmonic decisions, and how such matters may be relevant to conceptions of harmonic distance in late eighteenth- and early nineteenth-century music.

**John S. Reef (Nazareth University), ‘Energetic Overflow in a Brahms Intermezzo and a Chopin Ballade’**

This presentation is about situations in tonal music in which musical content appears energetically to surpass or surmount a boundary. Musical content might consist of melodic or contrapuntal material, or of patterns of figuration, while boundaries may be of grouping (a point of tonal or melodic closure), of meter (a downbeat), or of tonal and registral space (an outer-voice chord tone). For such situations to be characterized as “energetic,” they should give the impression of being motivated, or catalyzed, by the metaphorical operation of “forces.” In some cases, a melodic shape might appear to exert force on its tonal environment, stretching or distorting it, so that its discharge results in an energetic flow of melody beyond a grouping boundary. To these melodic shapes a sense of agency—implicitly human—might be attributed. In other cases, repetitive or cyclical processes suggest forces more attributable to nature, whereby natural metaphors, such as of waves breaking, might be apposite. Analysis will focus on two pieces in which a remarkable moment of “overflow” coincides with a point of structural unclarity—as understood from a Schenkerian perspective: Brahms’s Intermezzo in A Minor, Op. 118, No. 1, in which the harmonically uncertain return of the music’s opening theme is energetically marked, and Chopin’s Ballade in F Minor, Op. 52, in which the famous “apotheosis” of the second theme energetically synthesizes “human” and “natural” elements developed throughout the work, atop a structurally problematic submediant harmony.

**Dustin Chau (University of Chicago), ‘Gustav Holst’s Terzetto and Its Maximally Smooth Triads of Keys’**

Largely independent of French preoccupations with polytonality in the 1920s, Gustav Holst experimented with triple tonality in his *Terzetto* (1925). Existing scholarship has revealed problems inherent in theories of polytonal music—namely if and how one or more tonal centers materialize, if and how one part of the polytonal texture subordinates another, and if and how multiple lines stem from a larger macroharmonic provenance.

My analytical method adopts Daniel Harrison’s (1997) methodology that conceives of keys as distinct perfect-fifth-generated collections put in pitch-class-transpositional counterpoint with one another. This way, three diatonic collections can form a set-theoretic “triad of keys.” For example, the three diatonic collections of A, A♭, and C major that bookend *Terzetto* forms a [014] tri-key combination.

I will show how Holst exploits the unique maximally smooth property in the [014] tri-key that Neo-Riemannian theorists once only thought possible in the [037] trichord (Cohn 2012). Whereas smooth motion of the consonant triad retains two pitches while a third moves by semitone, a tri-key is maximally smooth when two of the three diatonic collections stay the same, and the third transposes by perfect fifth or fourth (envisions by smooth modulations around the circle of fifths).

Holst’s *Terzetto* takes full advantage of this potential in the [014] tri-key. It is the first, the last, and most common type of tri-key in both movements of the composition, and motions between adjacent [014] tri-keys are often smooth M7-transforms of **L**, **P**, and **R**, whose overall trajectory I chart on a [014] *Tonnetz*.

**Session 5B - Japanese Music and Western Theory**

**Ruixue Hu (Eastman School of Music), ‘Temporality, Tragedy, and Reversed Recapitulation in The Serial-Minimalist First Movement of Joe Hisaishi’s East Land Symphony’**

Extending from Bushnell’s discussion (2014) on the nonlinear, polychronic tragic temporality in staged drama, I argue that the serial, minimalist, sonata-form first movement of Joe Hisaishi’s *East Land Symphony* is a musical-temporal metaphor for the 2011 Great East Japan Earthquake. Unique ways of realizing and transforming the row reinforce unambiguously articulated thematic areas indicated by multiple congruous parameters such as tempo, meter, ostinati, motives, presence of general pauses (G. P.), and the completeness of linear row realizations. Bushnell’s “multi-dimensional tragic present” finds its musical equivalence in Hisaishi’s movement in four overlapping aspects: 1)the reimagining of the reversed recapitulation in a serial, minimalist fashion, the expressive effect of which is tragic (Jackson 1996); 2) the weakening of the themes in the recapitulation in length, textural-instrumental layers, presence of motives, and replacement of the transition; 3) the paradoxical “redemption” of the ineffective generic sonata structure (Darcy 1997) by the relatively more compelling extra-generic coda, which tragically destroys the themes by harking back to the materials of the development section instead of the exposition (Hatten 2006), and 4) the inability to realize the row and its related motives in their ideal, complete form toward the end of the movement. Adding temporal complexity and intensifying the sense of tragedy, row realizations distinguish themes, yet the organic ideal of serialism is never fulfilled in this movement but will be in the next. With these temporal means, Hisaishi creates a purely musical tragedy representing and memorializing the Great Earthquake through thematic negation and suppressed sonata-serial expectations.

**Wai-Ling Cheong and Tomoko Yasukawa (Chinese University of Hong Kong / Kitasato University), ‘Riemann and gagaku scales? Mitsukuri’s Bashō Kikōshū and his trilingual theory of Japanese harmony’**

In June 1950 the Japanese composer Shūkichi Mitsukuri’s *Bashō Kikōshū* (composed 1930; revised 1937) was performed at the International Society for Contemporary Music’s (ISCM) World Music Day. Japan had joined ISCM in 1935, expelled four years later, and joined again in 1949. *Bashō Kikōshū* marks the historical return of a Japanese work to this international platform. *Bashō Kikōshū* is also Mitsukuri’s only work showcased when he published his theory of Japanese harmony, the first of its kind, in three languages in 1934. The use of not just Japanese but also German and French is unprecedented and it attests to the importance Mitsukuri attached to the publication. Through close readings of Mitsukuri’s trilingual article, his numerous other publications on Japanese harmony, and the music of *Bashō Kikōshū* in light of his theoretical exegesis, we contend that Mitsukuri had deliberately chosen to treat Riemann’s harmonic dualism and *sanfensunyi*, the age-old derivation of tones from the cycle of fifths, as axiomatic. We contend further that his application of Riemann’s harmonic dualism to the cycle of fifths (in place of the overtone series) to conjure up Japanese gagaku scales is, at its core, a creative attempt to integrate strikingly incompatible theoretical traditions and ideas. This paper aims to mitigate the impact of Mitsukuri’s lifelong profession as a chemical researcher in the Japanese navy on our assessment of his music-theoretical contributions, providing a more comprehensive view of the then trendy endeavour to amalgamate traditional Japanese sensibilities with Western musical modernism.

**Kelvin Lee (KU Leuven), ‘Scalar Closure and Formal Loosening in Imperial Japanese Symphonies’**

The enterprise of the new *Formenlehre* has restricted its purview to primarily Western tonal music from the eighteenth to the early twentieth centuries for their consistent parametric basis. As Japan entered the dialogue and began to embrace the idiom of Western art music after the Meiji Restoration of 1868, the extent to which the developed concepts can be repurposed for music from the East remains underexplored. A case in point is the idea of closure. While closure is crucial to the delineation of formal functions, the divergent pitch-organising principles and parametric priorities in Japanese art music have engendered differing expressions of formal endings. The direct application of existing theories would therefore risk obscuring these Eastern properties and in turn failing to grasp the transcultural peculiarities that shape the Japanese formal praxis.

This paper explores the types and functions of closure in Japanese symphonies from the imperial era. Special attention is given to closures derived from the principles of traditional music, and their interaction with the syntax of symphonic forms. In reference to theories of Japanese scales prevailing in the period (Hynes-Tawa 2021), I demonstrate that while such closures can be deployed in place of cadences to adapt modal-based materials to the design of the theme types, at times they can also facilitate formal loosening in alignment with the form-functional tendencies of the relevant sections. This indicates the coalescence of Japanese and Western generic characteristics underlying the repertoire, calling for an intercultural reconfiguration of the criteria for theorising such music.

**Session 5C - Function**

**Laurence Sinclair Willis (Kunst Universität Graz), ‘Two Approaches to Musical Function’**

We might think the term function applied to music brings a series of rather self-evident and practical cues for musical analysis. Yet, the term fulfils a rather ambivalent role in formal theory and wider practice. This presentation critically reflects on the intellectual tradition surrounding the term “musical function” as described in texts of the late 20th Century and up to the present. I do not discuss concepts related to harmonic functionality, but rather focus on the use of the term in two related fields: *Formenlehre* in the Schoenbergian tradition (in the writings of Schoenberg, Ratz, and chiefly Caplin), as well as the 21st Century usage deriving from the Hegelian philosophy of Bruno Haas in *Die freie Kunst* (2003), chiefly associated with Schenkerian analysis.

Comparing these modern usages of the term invites consideration of the function of the term function in music analysis, and contemplation on the kinds of claims analyses that discuss function really make. Both Schoenbergian function and Haasian function are ultimately chiefly concerned with the materials of music, most obviously represented by the score as a concrete entity and a concern for musical units as wholes (either entire movements, or themes). The two concepts of function are not synonymous however, as Haas ultimately argues that the ideal functional analysis of music is represented by Schenkerian analysis. Schoenbergian formal analysis and Schenkerian analysis ultimately focus on a mediation between the local and the global, but in distinctive ways. To heighten the deliberation between these views of function, I finish the presentation with a consideration of the critique Dahlhaus makes of Schenker’s theory in “Im Namen Schenkers” (1983) in the context of Gadamer’s hermeneutic philosophy. Gadamer’s view of the hermeneutic circle, when compared to the analytical procedures of function highlight the underlying assumptions of functional analysis in both these instantiations.

**Adam Filaber (McGill University and Sorbonne Université), ‘Functional Denominators: Commonalities among Theories of Musical Function’**

‘Function’ is a term as elusive as it is ubiquitous in music theory. Although frequently associated with harmony from the eighteenth and nineteenth centuries, its usage far exceeds this domain, with an ambit embracing topics such as classical form (Caplin 1998), rhythm and metre in pop-rock music (Biamonte 2018), cognition (Thomson 1983), and ancient Greek musical writings (Barker 1989). Its diverse applications have rendered it ever more opaque. Such is the conclusion of David Kopp (1995), who proposes several function-types capable of describing individual theoretical perspectives with greater precision: action-function, identity-function, hierarchic/syntactic-function, and tonic-centring-function. This important step towards a circumscription of function merits further investigation since Kopp addresses only the harmonic theories of Rameau, Weber, and Riemann, and his concepts can be disassembled into simpler components. Drew Nobile (2020) posits an alternate classification: function-as-category, function-as-prediction, and function-as-syntax. However, this model allows for overlap and could likewise benefit from a broader historical reflection.

I propose a more fundamental and comprehensive typology. Compatible with both harmonic and rhythmic structure, it encompasses the essential materials from which more advanced notions of function are built. *Dynamic function* pertains to the motion of an element, *thetic function* concerns its position relative to others, and *hierarchic function* determines its level of superiority or inferiority. This trio of denominators retains a level of generality that enables its application to a wide spectrum of theories from Greek harmonics to contemporary *Formenlehre*, thus facilitating the comparison of seemingly disparate uses of function.

**Kelsey Lussier (McGill University), ‘Orchestration as an elucidating factor of harmonic function’**

This paper presents a new approach to harmonic functional analysis that is informed by orchestration. As Daniel Harrison (1994), we may understand harmonic function to be primarily expressed by specific voice leading motions between functional scale degrees. In an ensemble context, these contrapuntal motions may be emphasized (or de-emphasized) through certain orchestration techniques, such as doubling, timbral contrast, orchestrating in blocks, etc. Focusing primarily on orchestral works by Sibelius and Prokofiev, I combine Harrison’s (1994) theory of harmonic function and Kevin Swinden’s (2005) extension of it with both modern and historical approaches to orchestration to show how the functions of complex harmonies are elucidated and nuanced by their orchestration.

In addition to filling the gap in research that addresses the intersections between harmonic function and orchestration, this new approach has two primary outcomes. The first is analytical: as Swinden (2005: 253) points out, assigning a single function to a complex sonority may lead to an over-generalized reading of the harmony in context. However, incorporating orchestration into the functional analysis can support plural functional readings of highly complex sonorities. Consequently, considering orchestration leads to more detailed harmonic analyses. The second outcome is pedagogical: this approach provides a new way to incorporate timbre and orchestration into theory classrooms, as a direct extension of chord voicing (i.e., placing tendency tones in outer voices to emphasize their resolution). It also makes orchestral music more accessible to students by necessitating the division of the ensemble into smaller, more digestible segments for detailed scrutiny.

**Session 6A - Sonata Form**

**Stefan Keym (Universität Leipzig), ‘Dramaturgical Topics of Sonata Form: The Case of the Minor-Key “Incursion”’**

Dramaturgical topics of form are determined not only by structural and stylistic features, but also by placement within an established form scheme. Research on such topics aims to complement recent trends in sonata theory by focusing specifically on conventions regarding what James Hepokoski & Warren Darcy call “rhetorical” features (dynamics, texture, etc.) and on modal shifts. These features are still largely neglected in comparison to cadence structures – despite their strong influence on the listener’s experience.

The minor-key “incursion” is a sudden and often shocking shift to a minor key and forte dynamics in the middle of a major-key sonata exposition, either within the transition (and hence before the medial caesura) or, even more interestingly, after the presentation of the second-key theme (but before the so-called “EEC/ESC”). This phenomenon is particularly relevant for discussions on the ambivalent status of dramaturgical topics of form. At first glance, it seems to be a completely unforeseeable feature following C.P.E. Bach’s aesthetics of the surprise. However, it was rooted in a Viennese tradition of a less spectacular minor-mode episode in the middle of the exposition, which was established as early as the mid-18th-century by composers such as Monn and Wagenseil. It also became a characteristic option for Classical and Romantic composers, especially Mozart and Schubert. The paper will discuss several examples of this topic as well as its functions within sonata form.

**Paula Molina González (University of Salamanca), ‘Strategies of Recapitulation in The First Movements of Boccherini’s Cello Concerti’**

Luigi Boccherini (1743-1805) probably wrote twelve concertos for cello and orchestra. Although the date of composition is unknown, this repertoire was presumably created during the first years of his professional career as a virtuoso, before moving to Spain in 1768. The literature around the mid-to-late eighteenth-century solo concerto has focused on the connections between the opening ritornello and the first solo section. But one area, the recapitulation, remains problematic because these two expositions need to be resolved and accommodated. Regarding the first movements, two aspects are typically discussed: 1) who leads the recapitulation (the solo or the orchestra), and 2) how the materials from the movement’s two expositions are retrieved and reorganized.

In the first movements of these concertos, the three-ritornello format is the most usual model, though the seven-ritornello format is also employed. These formats are shaped, in Sonata Theory terminology, with “Type 2” and “Type 3” sonatas. The soloist usually leads the recapitulation in these formats. This paper explores the recapitulation strategies in that context. In that sense, the following issues will be addressed: 1) how the material is recomposed before and after the *crux*, 2) in what way the MC’s are treated, and 3) which modules from the expositions are not recovered. The results show how the analysis of this area enriches the understanding of the large-scale dramatized structure of these movements. A multivalent methodology that combines musical syntax (form-functional theory and Galant Schemata), formal analysis (Sonata Theory), and orchestral texture analysis has proven helpful in delving into those strategies.

**Oliver Chandler (Oxford University), ‘Diabelli, Type 2/3 Hybrids, and the Viennese Guitar Sonata’**

Diabelli’s guitar sonatas pose considerable problems for new *Formenlehre* orthodoxies. Three of his four first-movement forms for this medium begin their recapitulations with S material. Ordinarily, this might prompt two alternative interpretative stances:

1. Diabelli engages a fundamentally bi-partite, Type-2 design; or,
2. He selects a Type-3 deformation: a reversed recapitulation.

Neither of these options, however, is satisfactory. In Op. 29, No. 1, the development is episodic (loosely based on S-materials), and there is no return to a post-S P in the recap. Op. 26 has a similarly episodic development, and while its recap does feature post-S P material, only the latter’s codetta is used (suggesting *after-the-end* function rather than a closure-producing P recurrence). In Op. 29, No. 3, the development is *fully* rotational, finishing with a very literal S-adaptation (P, by contrast, was invoked only allusively); P is not restated at all in the recap. These features challenge a Type-2 rationale, insofar as they eschew the essential ‘*P-based development; recapitulatory rhetoric S statement*’ paradigm. (One could argue that the S-based developments of Op. 29, No. 1 and Op. 26 *overwrite* more normative P-based materials, thus manifesting a deformation – roughly 78.9% of Viennese guitar sonatas have (half-)rotational developments, after all – but I’ll challenge this assumption on several grounds.) Furthermore, the lack of a closure-producing P means that it’s difficult, and sometimes impossible, to argue for recapitulatory reversal (a deformational Type-3 strategy).  Diabelli was an influential Viennese publisher, and so it seems difficult to argue that he was unaware of the correct ways in which a sonata ‘should’ proceed. In contradistinction to this perspective, I propose that Diabelli elected to compose, positively, between forms, thinking more of local affect than large-scale structure.

**Session 6B – Song**

**Jonathan Guez (University of Houston), ‘What Schubert Learned from Goethe’**

In a diary entry dated June 13, 1816, the nineteen-year-old Schubert noted that the success of a performance of his “Rastlose Liebe”—which had been received with “unbroken applause”—was due, not to his own setting of Goethe’s lyric but to the inherent musicality of Goethe’s poetry (Muxfeldt 1997). The conceit throws into relief the extent to which studies of the composer’s Goethe settings have tended to focus on Schubert’s musical doings, to the exclusion of what “music” is already in the poem.

The current paper proposes, instead, to examine a handful of Schubert’s early Goethe settings with an eye toward elucidating the features of the poetry that Schubert may have found so musical. Following recent work by Hatten (2008 and 2016), Byrne Bodley (2016), and Guez (2020) that explores the importance that the form of “Erster Verlust” had on Schubert’s setting, I seek to understand the ways that other poems set around the same time—in particular, “Rastlose Liebe”—might have had similarly strong impacts on Schubert’s compositional choices. The formal features of Goethe’s early poems, I argue, were decisive on Schubert’s musical education. Analysis of Schubert’s setting of “Rastlose Liebe” shows the extent to which Goethe’s poem provided the young composer with a model, both for how to treat and for how to subvert, the received musical templates. In so doing, it highlights the role that Goethe had on Schubert’s musical development at the same time that it unsettles the notion that Goethe was an “unmusical” poet.

**Loretta Terrigno (Eastman School of Music), ‘Ethel Smyth’s Compositional Voice and the German Ballad Tradition’**

In the scholarship about Ethel Smyth’s songs (Lumsden 2015, van der Mescht 1998, Dale 1949), her published German Lieder (opp. 3 and 4) receive scant analytic attention. Although Bartsch 2015 interprets poetic themes across these opuses as expressions of Smyth’s non-conformist female identity, analysts have not yet fully teased out their complex interweaving of elements from the German Lied tradition with Smyth’s distinctive compositional voice.

This paper demonstrates how Smyth’s adaptation of German ballad idioms in “Der verirrte Jäger” (op. 3, no. 2) and “Nachtgedanken” (op. 4, no. 5) betray her characteristic expression and help portray each poetic narrative. Settings of the same texts by Heinrich von Herzogenberg (op. 2) and Franz Lachner (op. 152, no. 2) will offer examples of common phrase rhythms, “declamatory schemas” (Malin 2010), and chromatic tonal relations in the German Lied, as well as text painting (e.g., tremolo textures, leitmotives) typical of the German ballad (Kravitt 1996, Youens 2007). Smyth might have encountered these models when studying composition with Herzogenberg. In op. 3 no. 2, Smyth defamiliarizes Herzogenberg’s “horn call” motif through its unusual phrase-rhythmic placement and association with the enharmonic pair E sharp/F natural, implying that an enchanting forest deceives the hunter-protagonist in Eichendorff’s poem. Smyth’s op. 4 no. 5 distorts the duple phrase groups that outfit the poem’s tetrameter in Lachner’s song and explores distant chromatic regions related to B sharp/C natural, using these features to represent the protagonist’s disturbing nocturnal thoughts in Heyse’s translation of a Spanish romance.

**Katie Overy and Phil Alexander (University of Edinburgh), ‘What can Kodály bring to an analysis of Scottish traditional music?’**

In the early twentieth century, the composer, collector, ethnomusicologist, and pedagogue Zoltán Kodály (1882-1967) developed a detailed framework for the analysis and categorisation of Hungarian folksong, in which songs are systematically broken down into melodic, rhythmic, structural, functional and textual elements. Thus conceived, each song can be more clearly compared and contextualised within both its own, and other, repertoires. This paper seeks to understand some of the ways in which these analytical methods might be useful in the study of Scottish traditional song. To do this, we have applied Kodály’s approach to the Skye-born folklorist Francis Tolmie’s remarkable 1911 collection, *Songs of Occupation from the Western Isles of Scotland*. At the early stages of a work-in-progress, this paper will share our findings so far and propose several possible further directions for the research. While we believe that this approach offers useful routes into an analysis of folksong, the work also raises questions around precisely what we are studying: a single iteration by a particular singer, an abstracted urtext (in actuality sung by no one), or perhaps a broader sense of connections and convergences? We will also look briefly at upcoming plans for comparative work between Scottish and eastern European Yiddish folksong, aiming to provide insights into the structural and aesthetic features of two very different repertoires.

**Jason Yin Hei Lee (McGill University), ‘Cyclic Formal Organisation in Cantonese Narrative Songs Jyut’au (粵謳): A Case Study of “Toufaasin” (桃花扇)’**

This paper discusses the formal organisation in ‘Toufaasin’ (桃花扇), a song belonging to the genre of *Jyut’au* (粵謳)—Cantonese narrative songs originating in southern China. This song comes from a *Jyut’au* anthology published by Chinese scholar Jiu Ji-Yung (招子庸) in 1828. While little analytical literature exists for the genre, its formal organisation warrants analysis. The typical tempo of a *Jyut’au* performance (around 30 bpm) is so slow that some kind of cyclic organisation is essential for performers and listeners to comprehend the song’s formal design and orient oneself in relation to its overall structure.

I will describe linguistic and musical features underlying the cyclic formal organisation in ‘Toufaasin’. Such linguistic features include rhyme schemes and patterns of linguistic tones, whereas musical features include parallelism of melodic motifs, rhythmic placement of syllables, and pitch patterns for line endings. By observing invariant elements and their variations throughout the song, I will illustrate the song’s cyclic and hierarchical formal design. The song consists of repeating cycles, each comprising a quatrain and a refrain, with the former subdivided into couplets. In explaining deviations in the cyclic organisation, I refer to Janet Schmalfeldt’s (1995; 2011) idea of ‘becoming’ and discuss how the expectations of and deviations from these cyclic elements shape the formal process in the song. In sum, this project examines the cyclic formal design in *Jyut’au* and serves as a starting point for further research on compositional principles in this understudied genre.

**Session 6C - Pedagogy and Conceptual Underpinnings**

**Hali Fieldman Re (Independent), ‘Purposing Adorno’s Surplus’**

In his well-studied essay “On the Problem of Musical Analysis,” Theodor Adorno discusses the “surplus” in a work as “that abundance which unfolds itself only by means of analysis” (Adorno, 177). For Adorno, the surplus arises when creative---but not arbitrary—musical thinking engages with a work of true musical insight; not a musical artifact, per se, the surplus is the essence of the “truth content” the analyst finds in the piece.

Modifying the idea of “surplus” into a more literal phenomenon may help elevate the classroom analytical exercise beyond what Kofi Agawu calls “mere description.” This modification would retain the extra-systemic nature of the idea so important to Adorno, while framing the surplus as a discoverable element in the music that is, simultaneously, **inessential** to the work’s technical structure.

These requirements necessarily direct otherwise pro-forma analyses into the realm of thoughtful, individual engagements with the music at hand. Especially in a classroom setting, they largely remove the usual binary of right/wrong responses by encouraging consideration of “why/how” questions. An analytical encounter must go beyond the still-necessary task of identifying standard structural elements to factor in such non-systemic elements as rhetorical emphasis (Ex.: the famous C# in Beethoven III, i), “failure” to resolve marked dissonances/leading tones, evocation and subsequent disturbance of known conventions, etc. A variety of brief excerpts will support discussion of ways pedagogical analysis might be moved a step closer to the creative engagement Adorno envisaged.

**James Olsen (University of Cambridge), ‘The role of music analysis in the coming revitalisation of the humanities’**

The humanities are in a bad place: student applications are down, departments are closing, and subjects including music and English literature were recently featured in a list of top ten ‘Mickey Mouse’ degrees as the worst value for money (*The Daily Telegraph*, 25 September 2023). But can we humanities scholars deny that we are in part to blame? Philosopher Chris Haufe has recently argued (2023) that many humanities scholars have accepted that they do not produce knowledge or even conduct research, and have moved ‘in the direction of what looks much more like self-expression than scholarly enquiry’, running the risk of ‘abetting our descent into irrelevance’ (166).

For Haufe, knowledge is created through ‘norms governing value judgements in a discipline’ (13) and which are underpinned by a cohesive intellectual community. In this paper I consider how the crisis of disciplinary knowledge identified by Haufe is exemplified by the debate on the value of music analysis which began in the 1980s and continues to consume much scholarly energy (Cavett et al, 2023). I then explore some possible steps which could be taken to address this crisis, and the role which music analysis could play. Historian Ronald G. Musto has provocatively asked (2021) whether learned societies might contribute to a ‘radical rebuilding of the essential elements of higher education’ (306), and I conclude by speculating as to how the Society for Music Analysis itself might have a role in what we must ensure is a coming revitalisation of the humanities.

**Shay Loya (City, University of London), ‘Analysing musical nationalism, exoticism, and transculturation: old and new pedagogical perspectives’**

The phenomena or categories of nationalism and exoticism seem oppositional. The former is about ‘us’, the latter about ‘them’. And yet the dichotomy does not seem to be a matter of intrinsic musical qualities or style as much as of historical reception. The same stylistic elements can project either an exoticist or nationalist image, depending on the context, which can vary with as little as the title of the work, or even where the work is performed (Dahlhaus, 1989). A study of discourses dominated by representation and reception seem to require not much in the way of technical music analysis. That impression is indeed borne out by the scarcity of in-depth analysis in these areas, and even ideological rejections of topical analysis and the way it is taught in HE (Head, 2003).

As part of a forthcoming chapter in a proposed textbook commissioned by the SMA, this paper proposes that rather than disappearing from this field, music analysis needs to redefine its purpose and become both more rigorous and accessible to undergraduates, first by pointedly exploring possible topical differences between exoticism and nationalism, while problematising how we read representation. Second, analysis can reveal aspects of transculturation – profound historical changes to musical culture and identity – that are not captured by the more familiar discourses of exoticism and nationalism. This may also encourage more interaction between music analysis and historical musicology and widen students’ critical engagement beyond the presentist biases of today’s culture wars.

**Anna Rose Nelson (University of Maryland – College Park), ‘Aphoristic Tendencies in Anti-Hegemonic Music’**

At the turn of the twentieth century, modernist European composers started experimenting with brevity. Their pieces—fragments, miniatures, microludes—cultivated complex, confronting sound-worlds, often lasting less than a minute. In another realm, American hardcore punk bands in the early 1980s were also making music that was both difficult and brief. What was the aesthetic purpose for this tendency towards short forms?

In this paper, I compare selections from Anton Webern’s so-called “miniatures” (1907–1914) and Brian Ferneyhough’s “fragment forms” (1967, 2010), on the one hand; songs from Black Flag’s *Jealous Again* (1980), Circle Jerks’ *Group Sex* (1980), and the Dead Kennedys’ *In God We Trust, Inc.* (1981) on the other. In doing so, I showcase materials relating to the production of these works, like first-hand accounts of composition processes and archival materials housed at the Paul Sacher Stiftung and the University of Maryland’s SPCA punk collection.

Throughout this comparative analysis, I lean on a theorist whose writings offer a potential motivating impulse for both groups: Theodor Adorno. Adorno’s writings on music and late-stage capitalism emphasize art’s ethical imperative to push against comfortable, marketable norms. By subverting their predecessors’ expectations of long-winded forms, these musicians, I argue, were actively critiquing what they saw as music for the masses, designed to promote complacency. Despite differences in style and musical language, composers of modernist concert music and hardcore punk rockers were both creating “anti-hegemonic music” (Adlington 2018). These musical aphorisms challenge both listener pleasure and market trends for a radical political purpose.

**Keynote 2**

**Janet Schmalfeldt (Tufts University), ‘Faust at Home and Abroad: His Violin Concerto’**

The legend of Faust finds its source in a German chapbook from 1587; it appeared in English in 1592. Over more than five centuries since then, Faust’s tale has been told in languages from around the world, but Faust as a character has hardly ever lost his origin at home as a German. Then, in the mid-twentieth century, Faust, in exile, went abroad.

What does it mean for Faust to be German? For Thomas Mann, it meant everything. Banned by the Nazis in 1933, by 1941 he resided in exile in, of all places, California’s Pacific Palisades. He began writing his *Doctor Faustus* during the Second World War, in 1943. By the time he had completed it, in 1947, Germany had surrendered in infamy, and Mann had lost faith in what ‘Germanness’ had meant to him. In despair, he sought the roots of his nation’s decline in the relationship of German music to the German medieval fascination with mysticism, alchemy, and the demonic. Accordingly, the ‘Faust’ of *Doctor Faustus* is a German composer, one Adrian Leverkühn; his pact with the Devil and his fall into insanity correspond for Mann with the collapse of German civilization.

At a critical moment in the novel, Leverkühn agrees to compose a concerto for his talented violinist friend. Mann’s virtuoso descriptions of the concerto, made in profound collaboration with Theodor Adorno, hint at the possibility that, within the actual violin repertoire, transcendent moments in three of the great Austro-German concertos served as models. In Mann’s account, the story of ‘Faust’s violin concerto’ parallels an epoch that culminates musically in romantic excess and drives diabolically into the horrors of the Holocaust. It is a paradox, then, that the hypothetical models I propose undermine the argument that nineteenth-century German musical culture faced a steep decline. Although this was Leverkühn’s view, perhaps it was not entirely shared by Mann.

In our present era, a less troubled Faust undertakes yet another exile, now to the Netherlands. The Dutch composer Eduard de Boer has composed a violin concerto that beautifully converts Mann’s prose descriptions into an actual ‘Doktor Faustus’ work. In short, an imagined violin concerto has become a real one, and Mann’s Faustian legend has now entered the twenty-first century.

**Wednesday 3 July**

**Session 7A - Extending Formenlehre**

**Sarah Moynihan (University of Manchester), ‘A Theory of Rotational Projection’**

The rotational principle, as defined in Hepokoski and Darcy’s *Elements of Sonata Theory*, dictates that the order of musical materials in a rotational form – a sonata form, ostinato-grounded work, strophic form, and the like – refers to the order that it was heard in its first rotation, the ‘referential rotation’.Yet there also exist some moments in nineteenth-century forms when reordered material ‘feels’ like it is rotational even though, strictly speaking, it does not appear in an order that warrants this label. This paper theorises that at such moments, what might be termed ‘rotational projections’ unfurl.

These projections occur at musical moments when an individual form retrospectively refers to an earlier rotational momentby projecting forth the ordering of that moment’s material, but by doing so beyond, against, or outside the logic of the historically-mediated form’s generic schema. Sections and rotations become unaligned and rotational endings often become difficult to discern. This is not a process that is limited to sonata forms although large-scale sectional forms, particularly bi-rotational sonatas, offer some of the most striking projections.

This paper will map out a theoretical definition of ‘rotational projection’ in the context of nineteenth-century form through application of the theory to examples from several genres including, but not limited to, Beethoven’s Piano Sonata, Op. 57, Schumann’s *Presto passionato* in G minor, Op. post (ed. Brahms), Mendelssohn’s String Quartet, Op. 44 no. 2, and his Scottish Symphony, Op. 56.

**Rafael Echevarria (Durham University), ‘Revisiting Breakthrough and the Symphonic Poem within the New Formenlehre’**

This paper uses ‘Breakthrough’ (*Durchbruch*) to re-evaluate the symphonic poem’s significance within the New *Formenlehre*. Breakthrough’s interruptive effect is central for Hepokoski’s foundational *Don Juan* analysis (1992), which foregrounds the tone poem’s synthesis of form and program. Although Hepokoski frequently references the genre’s historical lineage, its nineteenth-century background and programmatic challenges remain neglected in subsequent analytical discourse. Vande Moortele (2009), for instance, explicitly ‘treat[s] symphonic poems as if they were absolute music’, a perspective subsequently critiqued by Lee (2019). As Horton (2021) demonstrates, the proliferation of New *Formenlehre* theoretical frameworks complicates programmatic interpretation. Revisiting Breakthrough therefore provides a valuable opportunity to develop a more comprehensive account of the symphonic poem.

Building on Lee’s (2021) reformulation of Breakthrough, this paper develops a new theoretical framework to analyse two symphonic poems: Wagner’s *Siegfried Idyll* and Liszt’s *Bergsymphonie*. This analysis foregrounds the hermeneutic potential of Breakthrough’s deconstructive effects: by obscuring formal boundaries and mediating between different aesthetic levels, it expands a work’s interpretative possibilities. *Siegfried Idyll*’s Breakthrough recontextualises the work’s leitmotivic network, its diatonic and hexatonic tensions (Lee 2021) and hybrid sonata type (Smith 2021), thereby enabling both private and public meanings. Meanwhile, *Bergsymphonie*’s Breakthrough augments its two-dimensional form (Vande Moortele 2009) to represent the work’s dual themes of nature and humanity. In both cases, Breakthrough’s formal complexification unites the symphonic poem’s formal and programmatic concerns, thereby enabling deeper hermeneutic interpretation. This paper’s richer account of Breakthrough ultimately recontextualises the symphonic poem’s history and elucidates the New *Formenlehre*’s broader hermeneutic potential.

**Alexander Amato (Stephen F. Austin State University), ‘Cyclic Form and Tonal Pairing in César Franck’s Piano Quintet in F Minor’**

This essay demonstrates multi-movement continuity in César Franck’s Piano Quintet in F Minor (1879).  It employs analytical methods including tonal pairing (Smith 2013), cyclic form (Taylor 2012), Sonata Theory (Hepokoski and Darcy 2006), and Kopp’s (2002) discussion of chromatic mediants to argue that the quintet’s three movements form a single cohesive unit despite all of them being tonally closed.

This analysis bases its multi-movement connections in Franck’s quintet on issues with the movements’ closures as seen through the stated analytical methods. The first movement’s ESC is delayed until the coda and does not coincide with the final linear descent to the tonic in a Schenkerian sense.  Also, with emphasis on C5 (5) in the last measures, the closure implies conflict between the sonic and functional ends (Agawu 2009). The second movement retains this C5 as the upper third of its chromatic-mediant A-minor tonality (which had prolonged the F-minor tonic in the first movement’s exposition), suggesting the tone’s retention from the first movement into the second. The third movement implies a voice-leading link with the second by beginning with an introduction in A major (#III), followed by motion into the major-tonic key to begin the exposition of its modified sonata form.

Thematic usage also argues inter-movement connections in the quintet.  The lyrical S theme from the first movement’s exposition recurs in the second movement as its B-section theme and again in the third movement’s coda. Ultimately, the theme functions as a “motto” that cohesively links the movements (Taylor 2012).

**Session 7B - Postwar Modernities**

**Peter Asimov (University of Cambridge), ‘Figural formalism in Yvonne Loriod’s *Three Pieces for Two Prepared Pianos* (1951)’**

This year marks the centenary of Yvonne Loriod (1924-2010). Though best remembered as the wife of Olivier Messiaen, Loriod is recognised as a pathbreaking interpreter of modernist repertoire, who premiered music by Boulez, Barraqué, Jolivet, and Tremblay (not to mention Messiaen) and introduced French audiences to Schoenberg, Bartók, and many others; her pedagogy in Darmstadt and Paris left a profound impact on a generation of pianists. Less well-known are Loriod’s activities as a composer: her archive contains unpublished manuscripts of several highly experimental compositions from the 1940s—the existence of which she largely concealed during her lifetime.

Following a short overview of Loriod’s œuvre, I examine her *Trois pièces pour deux pianos préparés* (1951), her final work and among her most striking. Potentially the first European compositions for the medium following John Cage’s visit to Paris in 1949 (but without access to Cage’s then-unpublished scores), Loriod devised her own approach to piano preparation, assimilating her longstanding interests in ethnographic humanism, surrealism, and nature. I outline her novel methods—including rhythmic systems representing childbirth and conjugal union; timbral families associated with the body’s organ systems; and textures and forms based on environmental soundscapes and avian choruses, anticipating Messiaen’s birdsong compositions from later that decade. Devised the same year as Pierre Boulez’s *Structures 1a* (which Loriod premiered), these figural conceits starkly contrast with Boulez’s formalist reception of Cageian “frequency complexes” and suppression of ‘‘external effects”. Her work, I argue, thus affords a glimpse of an alternative poetics of French (and indeed trans-Atlantic) postwar modernism.

**Aidan McGartland (McGill University), ‘The Twelve Tones of “Twelve-Tone Lizzie”: A Case Study of Elisabeth Lutyens’ *Présages* (1963)’**

Elisabeth Lutyens was a pioneer of British musical modernism who, in her *Chamber Concerto no. 1* (1939), became the first British composer to employ serial techniques. By the 1960s, Lutyens had developed a unique serial idiom, her attachment to serialism earning her the nickname “Twelve-tone Lizzie.” Historical musicologist Annika Forkert positions Lutyens’ oeuvre as the pivotal connection in British music history between the English pastoralism of the early twentieth century and the later Manchester School (2017, 271).

In this presentation, the poiesis of Lutyens’ serialism will be examined through score analysis and sketch study. To give a sense of her “mature” serialism of the 1960s (Payne and Calam 2001), I will undertake a case study of the stylistically and technically representative work for solo oboe, *Présages* (1963). The first half of the study presents score analyses utilizing standard post-tonal theories centring on row structure, serial ‘anomalies’ (e.g., repetition, re-ordering), patterns between rows (including David Lewin’s RI-chains), texture, and the relationship between serial and non-serial techniques. In the second part, I undertake a systematic examination of the primary sources, including the row charts and composer’s autograph. I will then compare and contrast my score analyses with the results of my sketch study to assess how the two approaches inform one another. In summation, this presentation aims to uncover the creative process behind Elisabeth Lutyens’ distinctive and innovative serialism of the 1960s.

**Session 7C – Melody and Harmony in Popular Music and Jazz**

**Cathal Twomey (Maynooth University), ‘“To Range in a Line”: Melodic Ambitus and Modal Octave in Popular Music’**

In recent popular music traditions (including pop and rock songs, showtunes, and many soundtracks for video games, films, and television series), melodies usually range roughly from 1̂ to 1̂, or 5̂ to 5̂. While twenty-first-century music theorists rarely explore this fact, ready-made terminology does exist for dealing with such stereotyped range. In the Middle Ages, melodic range of approximately 1̂ to 1̂ was termed ‘authentic *ambitus*’, while roughly 5̂ to 5̂ was identified as a ‘plagal *ambitus*’ (Mead 2007).

Medieval modal theory is a contentious field, especially when invoked outside the study of monophony (Powers 1990), and this paper makes no attempt to impose it wholesale on the popular music of our own time. Neither do I wish to ignore the frequent difficulty of even identifying a tonic in such repertoire, an issue with which numerous analysts certainly have engaged (Richards 2017). This paper does, however, propose modal *ambitus* (of some kind) as an element in the grammar of popular music, a valuable lens for analysis, and a surprisingly consistent compositional parameter (albeit one likely known only tacitly to practitioners).

Drawing from a large corpus of melodies, this paper illustrates various ways in which *ambitus* can clarify or interestingly complicate the sense of a pitch’s tonicity within a song. It argues that attention to *ambitus* can allow finer analytical distinction between and within songs than would be possible through tonic- or scale-identification alone, revealing significant formal and expressive nuance in the choice of *ambitus* within the same scale on the same tonic (two songs might share a key but not an *ambitus*, or a single song may effect striking *ambitus*-shift while remaining in one key, with plagal verses and authentic choruses). And it suggests applicability for the *ambitus* concept to a broad array of genres within and beyond the broad umbrella of ‘popular’ music, complementing research like that of Malawey (2020) on the popular singing voice and addressing (in however small a way) the relative neglect of melodic analysis in favour of harmony and other parameters (Aldridge and Aldridge 2008).

**Brett Clement (Ball State University), ‘“Loads of Random Major Chords”: Triadic Motives in the Music of Cardiacs’**

Cardiacs (1977−2008) are an experimental English rock band notable for their blending of progressive and punk styles and for their absurdist and surrealist imagery. Over the band’s three-decade career, their leading member Tim Smith developed a distinctive harmonic language, one described by composer Craig Fortnam as “loads of major chords randomly [arranged] on a page.” Though surface major chords are an acknowledged element of heavier rock styles, the pervasive employment of major triads in Cardiacs is often taken to such extremes as to subvert tonality, such as by suspending harmonic function or by obfuscating one’s ability to determine tonic. But are these chords indeed random in their organization?

To address this question, this presentation advances the notion that specific major-chord successions in Cardiacs’ music function as *motives*, being largely devoid of tonal implications in the abstract but flexible enough to adapt to many musical contexts. Using the labeling system developed by Murphy (2014) for “tonal triadic progression classes” (TTPCs)— indicating the triad type and the intervallic distance between chord roots—I identify five primary motives: M2M, M3M, M4M, M5M, and m5M. After outlining the varying degrees of tonality/atonality associated with these motives throughout Cardiacs’ output, I then present three test cases, ranging from simple to highly complex, to demonstrate how triadic motives that first appear at the surface level can subsequently be developed to create connections throughout the span of a song. This analysis shows that, while “randomness” is certainly on display, there is nevertheless a method to the madness.

**Jonathan Lindhorst (McGill University), ‘Tone-Clock Theory and Jazz: Applying Chromatic Tonalities to Improvisation’**

Despite jazz’s unique ability to engage with and assimilate diverse influences from across the world, it has largely resisted adopting aspects of twelve-tone music, especially in an improvised context. However, in recent years, some jazz improvisers have begun to develop a post-tonal approach to improvisation using Tone-Clock Theory (TCT), a harmonic system that is free of the restrictions typically associated with serial or twelve-tone music. Codified in 1982 by queer Dutch composer Peter Schat and vastly expanded by New Zealand composer Jenny McLeod, TCT identifies twelve “chromatic tonalities” derived from the twelve possible atonal triads (Allen Forte’s trichordal set classes), which are labelled as “Hours” and organized around a circular clock face.

The inherent freedom of TCT has since attracted the attention of jazz improvisers, notably American saxophonist John O’Gallagher, who has been instrumental in developing this approach and disseminating it through his book *Twelve Tone Improvisations: A Method for Using Tone Rows in Jazz* (Advance Music, 2013). O’Gallagher has also identified a similar trichord-based approach in the late work of John and Alice Coltrane on the recording *Stellar Regions* (1967), providing a direct link to jazz history. In my paper, I will give a brief explanation of the foundational principles of TCT and, drawing from both O’Gallagher’s work and my own, I will demonstrate the basic methods for practicing Tone-Clock techniques and applying them creatively, showing how twelve-tone and atonal concepts can be used freely and musically in contemporary jazz.

**Session 8A – Form and Harmony**

**Yonatan Bar-Yoshafat (Open University of Israel), ‘The (Romantic) Long Way Around: Retracted Tonal Areas and the “Deferred SK” Exposition’**

Several recent studies have focused on the distinctive features of nineteenth-century sonata form (Schmalfeldt, 2011; Vande Moortele, 2013; Taylor, 2016; Horton, 2017; Davis, 2017; Hunt, 2020; Hyland, 2023; etc.). Concepts such as “functional transformation”, “atemporal interpolation”, “lyric form” and others have refined our understanding of Romantic formal processes that undermine or problematize the unidirectional tonal narrative of sonata-form movements. This study addresses a related phenomenon, which I term “Retracted Tonal Areas” (or RTAs). RTAs are thematic action spaces that are interpolated into one of the two main theme zones of the exposition, occupy a remote tonality, and eventually revert to the previous key. In this paper, I discuss an RTA type that emerges at the beginning of the S-zone, which I label “Deferred SK Expositions” (or DSK). In DSK situations, the TR establishes the target SK, yet the following S-theme opens in a foreign tonality: S1 either begins as a *non-sequitur* or after a last-moment caesura-fill redirection. The thematic part of the RTA is then followed by a transitory passage. Given that such passages reclaim the SK rather than modulate to further keys (as in three-key expositions), and because they often lack energy gain, I label them “S-RT” (SK-retransitions).

This study examines a variety of early nineteenth-century composers whose works have generally been underexplored, such as Dussek, Reicha, Kuhlau, Pixis, Hummel, Spohr, and others. The paper will clarify the differences between this research model and existing theoretical concepts (e.g., “Modulating Subordinate Theme”, “MC Declined”, and “TMB”) and discuss a few DSK examples.

**Darach Sharkey (Durham University), ‘A Wreckage of Stars: Orbital LeGrange Points in Rachmaninoff’s 4th Piano Concerto’**

Kelvin Lee’s recent article on ‘Sonata Process and Breakthrough Function in the Adagio of Mahler’s 10th Symphony’ (2021) addresses some of the complications that arise when considering formal functions in the context of the increasingly complex harmonic idiom of the early 20th century. Continuing the cosmic genealogy of neo-Riemannian theory sparked by Richard Cohn, Lee ‘formalises star clusters’ by introducing the phenomenon of *hexatonic tension* as a way of reconciling the constituent formal functions of the sonata process in a non-diatonic sense. By adapting contemporary *Formenlehre* and neo-Riemannian ideas, *hexatonic tension* illuminates various formal mechanisms that contribute to Mahler’s own sonata logic. Outside the *fin de siècle* Viennese Symphonic tradition, the contrasting Russian Piano Concerto presents its own harmonic complications in a form-functional sense. The seminal example of which is Rachmaninoff’s Piano Concerto in G minor, Op. 40. Overshadowed by its predecessors, the form-functional ingenuity of the 4th concerto is shrouded in harmonic complexity. To reveal the intricate internal network of harmonic logic that braces the vital structural components of the work, I set about formalising this ‘wreckage of stars’ by opting for an alternative (though necessary) approach to harmonic analysis, recently advanced by Harper–Scott and Chandler’s ‘Return to Riemann’ (2024). In applying their concept of *lunar tonality* as a means to understand the concerto’s form, I posit the presence of *Orbital LeGrange Points* as a form-functional mechanism. These *LeGrange Points* help to elucidate the formal logic of the work by recalibrating the fusion of harmonic and thematic procedure.

**Elena Rovenko (Strasbourg University), ‘The Whole-Tone Mode in Vincent d’Indy’s Theory and Practice: The Manner of Application and Extra-Musical Connotations’**

Being heavily influenced by the paradigm known as ‘music-as-language’, which is still relevant for composers of the fin de siècle era, including those from the French tradition (Paul Dukas, Ernest Chausson), in some cases, Vincent d’Indy consciously applied strategies for creating artistic meaning which had been "borrowed" from the "linguistic" principle of sense-making. In particular, it concerns his concept of ‘significant keys’ (*les tonalités significatives*), which presupposes the connection between a specific key and a concrete extra-musical idea. Basing this on César Franck’s ideas and his own analysis of Wagner’s scores, which in modern terms can be called semantic, d’Indy develops the principle of significant keys.

This proposal suggests a hypothesis, according to which, in the case of d’Indy’s own creative practice, it is logical to supplement this principle with a whole-tone mode. Although the composer himself never included it in the semantic system he built for each score, he articulated the special extra-musical meanings of the whole-tone mode, whose use may have been influenced by Glinka’s Ruslan and Lyudmila, like in the case of Debussy, according to Guy de Lioncourt. The change in how the whole-tone mode was implemented, and its extra-musical connotations, is studied using the material of scores marking the most important points in d’Indy’s stylistic evolution (*Fervaal*, *La légende de Saint Christophe*, the Second and Third Symphonies, and the "landscape" compositions). The research methods are based on a set of modern approaches to understand the "verbal paradigm" in relation to music, including semantic algorithms and the theory of intertextuality.

**Session 8B – Dance**

**Justin Lavacek (University of North Texas), ‘Dancing Machaut’s *Chansons Baladées*’**

This paper brings scholarship on medieval dance to bear upon the mensural organization of danced songs by Guillaume de Machaut.  Machaut’s *Remede de Fortune* (<1342)links social dancing with the virelai alone and includes an illustration of singers dancing Virelai 33 along with its music notation.  That singers and dancers were one prompts inquiry into their metric interplay in the *ars nova*, an era of progressive rhythmic complexity.

If the regular alternations of left and right feet described in medieval sources fits the phrasing of some virelais neatly, it introduces metrical complications in others.  This simple pattern can come into friction with flexible mensural organization, motivic repetition, and with formal design, affecting dance steps in two ways.  Either a dancer “steps through” the notation and creates a hemiola with herself (e.g. stepping in duple while singing in triple) or a dancer continues to step on the beat, reversing an established feel of arsis and thesis.  It takes another change in mensuration to get back on proper footing; relief some songs provide while others seem to end off-kilter.  Secondly, the frequent motivic repetition of Machaut’s songs can occur irregularly with respect to simple left/right alternation, imparting a piquant cross-footed tension impossible to detect in manuscript or concert performances.  Finally, paired *ouvert/clos* endings of unequal length can leave dancers wrong-footed when returning to a refrain.  In each case, moments of friction resonate with the unrequited love of Machaut’s *fin’amors* poetry and the turning of Fortune’s wheel.

**Elwyn Rowlands (University of Toronto), ‘Choreopictography: projective symmetry and rhythmic formulae in the Waltz from Prokofiev’s *The Stone Flower*’**

The hierarchical framework present within dance often depends on the stratification of musical beats since one cannot classify a particular step or motion as being choreographically stronger or weaker than another. This poses an analytical problem if one wishes to compare the various rhythmic streams since the music and the choreography often do not align. Existing analytical processes often depend upon repeating choreographic ostinati to determine the choreographic pulse, however clear choreographic ostinati often do not appear. Certain analyses also tend to overlook the segmentation of the choreography into two different kinetic streams as the choreographic rhythm of the dancer’s upper body may differ from that of their lower body.

This paper seeks to circumvent these issues by adapting concepts from Christopher Hasty’s *Meter as Rhythm* (1997) so that they may be applied to dance. Using a choreopictographic notation system derived from both Zorn Notation and Arthur Saint-Léon’s *Sténochorégraphie*, I adapt Hasty’s projective arrows to depict what I call projective symmetry: instances in which a choreographically symmetrical step is used to perpetuate a rhythmic formula. The ensuing choreographic rhythm may be either metrically dissonant or consonant to the rhythm of the music. I will illustrate this by means of analysing the choreomusical relationships that exist between the prima ballerina, the corps de ballet, and the orchestral score within Yury Grigorovich’s modernist choreography for the Waltz from Sergei Prokofiev’s *The Stone Flower.*

**Cecilia Oinas (Sibelius Academy, University of the Arts Helsinki), ‘*Opera ohne Worte*: longing, desire, and guilt in Kaija Saariaho’s piano works *Prelude* (2005) and *Ballade* (2007)’**

Kaija Saariaho’s song cycle *Quatre instants* (2002) for soprano and piano is often associated with her successful debut opera, the ethereal *L’Amour de loin* (2000) because of their similar musical material and text. However, almost immediately after completing *L’amour de loin*, Saariaho began to write her next opera, *Adriana Mater* (2006) with much more violent topics of guilt, trauma, and sexual abuse. These latter topics are already present in the second song of *Quatre instants*, “Douleur”, which is a passionate depiction of sexual desire and remorse. This makes *Quatre instants* rather a conjunctive work between Saariaho’s two operas, united with the same librettist, Amin Maalouf, than merely an after reflection of *L’Amour de loin*.

This paper examines how the themes found in *Quatre instants* are further exploited in Saariaho’s two solo piano works, *Ballade* (2005) and *Prelude* (2007). While *Ballade* draws its direct material from “Douleur”, *Prelude* is an elaboration from “Attente” that beautifully depicts the idea of longing. In this paper I shall trace the modifications Saariaho makes in these works to become fully fledged solo piano works and then propose a taxonomy how longing, desire, and guilt can be decoded in *Lieder*, or in this case, *Opera ohne Worte*. Finally, I will also consider the works from performer’s standpoint and discuss what advantages (or disadvantages) the pianist potentially has if they are aware of the original text and vocal part when rehearsing the works for performance.

**Session 8C – Form and Function in fin-de-siècle Vienna**

**Dan Deutsch (Haifa University), ‘Formal Functions and Non-functional Moments in Two Early Twentieth-Century String Quartets’**

The proposed paper explores the interaction of stylistic novelties and conventional forms in two Viennese string quartets composed around 1905: Arnold Schoenberg’s Quartet No. 1, Op. 7 and Karl Weigl’s Quartet No. 1, Op. 20. Like other works of Schoenberg and his circle at that time, these quartets reflect a conflicting tendency to intensify motivic integration through polyphonic textures and increased chromaticism while preserving the formal frameworks of the classical style. In identifying this stylistic-formal conflict, scholars have usually interpreted it as a stage within a supposed evolution toward serialism and atonality and thereby paid less attention to unique formal approaches in this so-called post-tonal repertoire (Haimo 1990, Bryn-Julson and Mathews 2008). To fill this lacuna, my reading removes these works from overly teleological constructions of music history and delves into the dialogue the music establishes with classical systems of musical organization.

My central argument is that Schoenberg and Weigl’s early string quartets exhibit a stylistic heterogeneity that undermines formal coherence and conflates different types of musical temporality. To demonstrate this heterogeneity, my analyses operate at several levels. At one level, I demonstrate how these works adhere to principles of classical form through procedures of sonata form and syntactical paradigms. At another level, I identify certain moments of alienation from tonality-based formal functions—hence ‘non’-functional—in which intense chromaticism, unrestrained polyphony, and idiosyncratic harmonies oppose synthesis with the formal or syntactical surroundings. Finally, I consider how formal processes are readjusted or reinterpreted to accommodate those non-functional moments, which suspend and disrupt formal paradigms while projecting alternative conceptions of musical time.

**Emma Soldaat (University of Toronto), ‘Isolation and Integration in the Adagio of Mahler’s Fourth Symphony’**

The third movement of Mahler’s Fourth Symphony is isolated within the work: its placid and sincere opening contrasts with the other movements’ ironic tone and—at first—sets it apart from the symphony’s expressive trajectory. Yet it plays a pivotal role in the symphony’s large-scale teleology by integrating materials from all four movements, preparing for the coda-like song-finale. Drawing on rotational form and form-functional analysis, I show that this integration manipulates both the movement’s double-variation form and the adagio’s generic expectations to create overall transcendence despite internal disjunction.

Adagios were the locus of interiority, seclusion, and transcendence within the Romantic symphony, and composers achieved this aesthetic ideal by presenting a single affect that gradually intensified as the movement progressed, often evoking *unendliche Melodie* through continual variation of the opening melody(Notley 2006). At first, the movement adheres to generic expectations, beginning the double-variation form with an A section dominated by legato string melodies, followed by a *minore* B section. The movement abandons this adagio tone after the opening passage, however; instead, each reappearance of the A section is modified, integrating melodies, tempos, and meters from other movements. The presence of these materials within the adagio defies the aesthetic purity of its genre, but these reminiscences summarize the symphony’s past events and lead to a dramatic breakthrough of the song-finale’s materials. Through my analysis, I argue that this movement’s form and function within the symphony is inseparable from its manipulation of genre as it circles outwards to find transcendence *without* isolation.

**Jack Boss (University of Oregon), ‘Schoenberg’s *Pelleas und Melisande*: Unhappy Ending as Resolution of the “Musical Idea”’**

The literature on Schoenberg’s tone poem *Pelleas und Melisande* has concerned itself with negotiating the conflict between two stylistic directions: understanding the work as a blow-by-blow leitmotivic account of Maurice Maeterlinck’s story, or as a two-dimensional sonata form.  Or does *Pelleas* somehow find a balance between program music and absolute music?

My contribution will be to suggest that a large-scale narrative (as Carl Dahlhaus recognized) spans the piece, involving a problem that is presented, elaborated through several stages, leading to further problems, and eventually “resolved.”  Like many of the other texts Schoenberg set in his early years, Maeterlinck’s *Pelleas* gave him an opportunity to present a “musical idea.”  This Idea motivates both Schoenberg’s depiction of the program and his divergences from the usual patterns of sonata form.

I will trace the progress of the Idea and story through several detailed “snapshots,” discussing leitmotives and key areas.  These will illustrate Golaud’s initial problem of not being able to force his way into a happy relationship with Melisande (inability to reach D major and settling for F major), complications created by Pelleas’s appearance and the blossoming love between him and Melisande (E major), and further elaborations caused by Golaud’s violent actions resulting in Pelleas’s death as well as Melisande’s coma and death (C# minor and Eb minor).  All these elaborations lead to a final resolution that is not happy: Golaud alone and torturing himself by rehearsing what he did in his mind over and over (the final D minor cadence).

**Session 9A – Schoenbergian Circles**

**Sebastian Wedler (Utrecht University), ‘Of Dehmel’s Landscapes, Heavens, and Shores: Rethinking the Poetological Place of Webern’s Vagrant Harmonies’**

Perhaps no body of works from Anton Webern’s early repertory has garnered as much analytical attention as his five songs after Richard Dehmel. Composed between 1906 and 1908 – those years during which Webern famously claimed to have begun writing music that ‘wasn’t really in a key at all’ –, the ‘Dehmel songs’ have turned into something of a playground for any and all scholars keen to unravel the origins of atonality, including Allen Forte. In this context, Webern’s choice to use key signatures for each song is commonly glossed over and considered negligible, as no more than a residual of thinking in ‘traditional’ tonality that no longer breathes life into these works.

But what may seem persuasive or even ‘correct’ from a music-theoretical perspective may not necessarily also be cogent in *historical* terms. Drawing on hitherto unexamined sketches archived at the Paul Sacher Foundation, I will argue that Webern was still very much thinking ‘in keys’ but that the onus to express tonal function is upheld by voice leading. From this perspective, I wish to advance a new reading of the ‘Dehmel songs’, one that fundamentally rethinks the ways in which ‘vagrant harmonies’ and voice leading techniques offered Webern expressive devices through which to interpret Dehmel’s poetry. In so doing, this paper seeks to offer some fresh glimpses into Webern’s early-modernist musical imagination, as well as a new historiographical account of his ‘path’ to atonality.

**David Byrne (University of Manitoba), ‘Bernard van Dieren and Schoenberg in Berlin, and proto-serial processes in van Dieren’s Skizze No. 1 (1911)’**

In this paper, I examine Arnold Schoenberg’s interactions in Berlin with Anglo-Dutch composer Bernard van Dieren (1887–1936), who wrote atonal music between 1910 and 1916. After considering the possible influence of Schoenberg’s *Klavierstücke* op. 11 (1909) on van Dieren’s *Skizzen* (Sketches) op. 4 for piano (1910–11), I analyze features of *Skizze* No. 1 that anticipate Schoenberg’s serial practice.

After a January 1912 Busoni concert in Berlin, Schoenberg wrote that he “met van Dieren…he seems very interesting…will show me his compositions”.  Though van Dieren completed the *Skizzen* shortly before he went to Berlin in late 1911, he likely presented them to Schoenberg in informal lessons. Their harmonic idiom resembles that of Schoenberg’s op. 11, and both works emphasize continuous variation and development. But uniquely, van Dieren’s *Skizze* No. 1 demonstrates processes that foreshadow serialism. Much of the piece is derived from a sixteen-note series (containing eight pitch classes) stated in canonic imitation at the opening. My analysis highlights examples of transposition, inversion and retrograde, plus processes of segmentation, aggregate completion, permutation, and order-number (not pitch-class) combinatoriality between layers. To conclude, I discuss a 1915 sketch for Schoenberg’s oratorio *Die Jakobsleiter* cited by Ethan Haimo as a harbinger of the twelve-tone method; it features imitation of an eight-note row, recalling the opening of van Dieren’s piece. The incipient serialism in *Skizze* No. 1 is almost unique in van Dieren’s work, and probably did not directly influence Schoenberg; nonetheless, it suggests van Dieren’s significance within the history of atonal music.

**Rajan Lal (University of Cambridge), ‘A Webern “What If?”: The Unfinished Cello Sonata (1914)’**

In a brilliant essay on Anton Webern’s *Im Sommerwind* (1904), Derrick Puffett asks ‘what if?’ What if Webern had never entered Schoenberg’s tutelage nor embarked upon his famous ‘path to the new music’, and embraced the array of influences for which *Im Sommerwind* provides ample analytical evidence: Delius, Scriabin, Strauss, and more…?

This paper pursues a similar course to Puffett’s essay, pivoting away from the suppressed early tonal works to analyse the extant single movement of Webern’s Cello Sonata (1914), a piece also ‘discovered’ during the Moldenhauer ‘pilgrimage’ of 1965. The surviving movement – two were planned – represents an uneasy fusion between long-range sonata design, as advised/stipulated by Schoenberg and Webern’s father, and the aphoristic style that Webern had pioneered across his Opp. 5–11. Indeed, Webern was to break off the sonata’s composition to conceive the Op. 11 pieces, writing to Schoenberg of greater comfort in that diminutive idiom.

This paper suggests that the Cello Sonata represents a lost stream of Webern’s creative potential, forfeited as his ‘free atonal’ period gradually began to show signs of systematisation towards serialism. Notably, four types of symmetrical and implied-symmetrical harmonic object are employed: a) hexatonicism, b) octatonicism, c) hyper-hexatonicism, and d) clustered sets. These objects create a compressed sonata design that I speculate, in this movement, forms the makings of a lost Webernian multi-player harmonic universe comparable to Olivier Messiaen’s system of Modes of Limited Transposition. Puffett’s enquiry is, in method, transferable to works beyond early Webern’s late-Romantic harmonic language.

**Session 9B – Covers**

**Jeremy Grall (Purdue University Fort Wayne), ‘Structural Versus Rhetorical Musical Borrowing in “My Reverie” and “The Lamp is Low”’**

In 1938 two popular big band compositions were published that were based on well-known melodies: “The Lamp is Low” by Bert Shefter, which was based on Maurice Ravel’s *Pavane pour l’infant defunte*; and “My Reverie” by Larry Clinton, based on Claude Debussy’s *Reverie*. This was a period in which a number of white American band leaders and composers were seemingly working to “legitimize” jazz by borrowing from classical music. By the late 1950s and 1960s, however, during the Black Arts Movement, these works were transformed into vastly different works such as the various versions of “My Reverie” by Ella Fitzgerald, Sarah Vaughn, and Sonny Rollins; as well as the reinventions of the *Pavane* within Ahmad Jamal’s *Pavane*, Miles’s Davis’s *So What*, John Coltrane’s *Impressions*. These two types of arrangements represent distinctly different methods of musical borrowing in which *Reverie* is best described in terms of the structural adaptations of orchestration, harmonic, and motivic expansion, whereas the reimagining of the *Pavane* can be best analysed as being derived from a rhetorical process. Consequently, the type of musical borrowing is also linked two distinctly different types of “legitimacy,” that have vastly different social implications. For example, the earliest arrangements of “My Reverie” are generally superficial structural changes of *Reverie* that, while utilizing the jazz idiom, more closely follows the source material, as well as follows a variation style more commonly found in classical music. The transformation of the *Pavane* into *So What* and *Impressions*, however, is far more drastic and can be interpreted as establishing and legitimizing a new tradition encapsulated by the Black Arts Movement. In this paper, using the earliest archival arrangements of “My Reverie” by Larry Clinton and Artie Shaw, I analyse the common types of structural variation. For the later reinventions of the works, however, I discuss how these works take on additional new rhetorical significance by discussing the alterations of topics and tropes, and ultimately contextualize this through the lens of Henry Louis Gate’s concept of signifyin’.

**Jade Roth (McGill University), ‘Orchestrating and Reorchestrating: Conflicting Formal Structures in Germaine Tailleferre’s Piano Reductions’**

Despite the frequent praise she received for her skills in orchestration, little is known about Germaine Tailleferre’s (1892–1983) approach to composition. Small glimpses into her compositional process can be gleaned from interviews towards the end of her life; however, an analytical model is necessary for understanding Tailleferre’s compositional goals in orchestration. Tailleferre frequently reuses her musical materials—often reimagining her works in another instrumentation. By observing the features that Tailleferre preserves in her reorchestrations, it is possible to infer which elements she prioritises in those compositions. In this paper, I develop a methodology for studying Tailleferre’s compositional values through the analysis of her techniques in orchestration and reorchestration for piano. By examining Tailleferre’s reorchestration from ensemble to piano in her *Image* (1917) and *Ballade* (1920), I demonstrate how the differences in aesthetic and formal features between the two versions reveal her compositional priorities. For example, in the opening of her *Ballade*, Tailleferre reduces the oscillating string texture to a series of crotchet clusters on the piano. Evidently, Tailleferre prioritises the rhythmic and harmonic dissonance created between the syncopated pentatonic melody and the background pulse over the ethereal effect created by the strings. The most salient effect of this reorchestrated opening is the increased level of perceived tension. This paper argues that piano reduction is not just a process of changing timbral and textural elements, but the creation of a new work that suits the sonic and physical strengths of the piano—in some cases, with different structural qualities.

**Amanda Wolschleger (McGill University), ‘“Not Your Father’s Eleanor Rigby”: A Comparative Analysis of Cody Fry’s “Eleanor Rigby” and the Original’**

Although covers of existing songs are common in popular music, Cody Fry’s 2022 arrangement of the Beatles’ "Eleanor Rigby" (1966) stands out for its exceptional transformation of the original. Fusing elements of popular and classical music, Fry elevates the song’s narrative to cinematic proportions that exceed the possibilities available to the Beatles. Through the lenses of contemporary literature on pop-rock music, this paper discusses the transformative ways in which Fry utilises chromaticism, expanded tonality, timbre, and form to create a compelling experience for the listener.

Drawing on Richard Bass’s model of shadow substitution, Peter Kaminsky’s analysis of T11 superimpositions, and Drew Nobile’s discussion of the double-tonic complex, the first part of the paper highlights the ways in which Fry’s use of chromaticism and expanded tonality combine with his reorchestration to reinforce the lyrical themes of loneliness and isolation. The second portion of the paper presents a formal analysis of the original Beatles’ song as a basis for discussing Fry’s formal reinterpretation. I argue that the unusual chorus-verse-postchorus structure of the original mirrors the organisation of the verses on a larger scale. Building on the work of Walter Everett, John Covach, Cara Stroud, Drew Nobile, and Christopher Doll, this paper asserts that Fry’s version reinterprets the Beatles’ postchorus as a prechorus, thus elevating the narrative impact and expressive capacity of the music beyond that of the original.

**Session 9C – The later 20th Century**

**Inkeri Jaakkola (Sibelius Academy, University of the Arts Helsinki), ‘The kaleidoscopic “Aria–Hocket–Chorale” in György Ligeti’s Violin Concerto’**

My paper focuses on the second movement of Ligeti’s violin concerto with its four parallel formal constructions. Alongside the obvious variation form, it incorporates large-scale processes and symmetric constructions that affect how the structure is perceived. Just as various colored figures are viewed through a kaleidoscope, focusing on the attributes and positioning of various texture-types reveals the movement’s parallel formal constructions: the arias appear as *refrains* in the rondo, the hocket becomes the high point of the formal palindrome, and the chorales divide the music into a tripartite form, the proportions coming close to those of the Golden Ratio. On the theoretical level I explore the roles of secondary parameters in contemporary music, as recently discussed by Patricia Howland (2015) and Amy Bauer (2001), Dora Hanninen’s (2012) theory of segmentation, and the definitions of timbre proposed by Stephen McAdams (1999) and Robert Hasegawa (2020).

My examination of “Aria–Hocket–Chorale” relies on widely known analytical tools applicable to both tonal and post-tonal music. I observe: 1) the variation form and how it is disclosed; 2) large-scale textural processes; 3) the roles and the interaction of primary and secondary parameters in the formal organization; and 4) registral and timbral dramaturgies. I compare the outcomes of the score analysis with the information taken from the spectrogram of a recording. The essential features of the visual representation support the above-mentioned parallel readings of the movement’s form and thus offer additional evidence for my interpretation.

**Leo Casti (Northwestern University), ‘Of Stream Merging and Gap Filling: Perceiving Metre in Arvo Pärt’**

Disentangling metric perception in real-time listening is notoriously arduous, especially for post-tonal music. A fruitful analytical tradition has been launched by Christopher Hasty, whose theory of meter *as*rhythm (1997) has been integrated and refined within Danuta Mirka’s (2009) dynamic model of meter. Recently, James Sullivan (2023) has proposed two extensions to apply Mirka’s model to the post-tonal repertoire: the processing of (a) non-isochronous meters and (b) multiple perceptual streams. However, Sullivan’s extensions do not clarify (1) the emergence of composite meter from stream merging and (2) the different temporal resilience of projections across silences. These methodological lacunae prevent his model from illuminating metric perception in some post-tonal styles, such as Arvo Pärt’s, which are typically punctuated by silences and feature multiple perceptual streams.

      In this paper, I fill these lacunae by deploying three of Pärt’s choral works (*Salve Regina*, *Da Pacem*, and *The Deer’s Cry*) as case studies. Regarding (1), I draw on David Temperley’s (2001) Contrapuntal Preference Rules (CPRs) to identify streams that will likely merge, also deploying timbre, articulation, and dynamics as further criteria. If streams with merging potential display the same pulse at their lowest metrical level, a long duration in one stream will likely be “filled” by the faster-moving pulses in another stream. Regarding (2), I contend that whenever the listener’s mind fails to find regularity through projection, it will either rely upon familiar projective durations (through Hasty’s “judgment of equality”) or actively generate “focal impulses” (John Paul Ito, 2020) to bridge the longer “gaps.”

**Zachary Bernstein (Eastman School of Music), ‘Formalism and Dialectics in the Music of Helmut Lachenmann’**

Helmut Lachenmann is typically historicized as part of the “post-serial” generation, and his music is frequently noted for its use of gesture and extended instrumental techniques. Nonetheless, while he is not a serial composer *per se* (his music is not consistently governed by any serial procedure), he uses devices from serialism (such as his *Zeitnetz*, a form of rhythmic serialism) in almost every piece, occasionally along with other kinds of systematic musical patterning. Several scholars—notably Benjamin Downs and Pietro Cavallotti—have begun to explicate Lachenmann’s serial procedures. In this paper, I will build on their work and propose an argument about the place of formalism in a music largely concerned with other aesthetic priorities. Through both music analysis and a close reading of Lachenmann’s writings, I will demonstrate how the composer positions formalist patterning in productive, dialectical tension with other musical elements,

Drawing on sketch study at the Paul Sacher Institute, examples from *Mouvement – vor der Erstarrung*, *Salut für Caudwell*, and the second and third string quartets will show how formalist patterning is juxtaposed with other kinds of musical logics. For instance, the serial *Zeitnetz* in *Mouvement* is used to generate metric irregularity, and it disappears as the piece slips into passages of steady pulsation. The purpose, for Lachenmann, is perceptual and political. By confronting our perceptive apparatus with dialectics in music, Lachenmann hopes to inspire his listeners to observe dialectical processes in the political and social world around us.

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