NECMT

THE NEW ENGLAND CONFERENCE OF MUSIC THEORISTS

Ed Gollin (Williams College), President • Christopher White (UMass Amherst), Secretary • Justin Lundberg (New England Conservatory), Treasurer

THIRTY-THIRD ANNUAL MEETING
THE NEW ENGLAND CONFERENCE OF MUSIC THEORISTS
BRANDEIS UNIVERSITY
SLOSBERG MUSIC CENTER RECITAL HALL

FRIDAY & SATURDAY, APRIL 6–7, 2018

PROGRAM & ABSTRACTS

Friday afternoon, April 6, 2018

12:00 pm   **Registration**

1:00 pm – 3:15 pm   *Jazz, Blues, and the Avant Garde:* **Frank Lehman (Tufts), chair**

- "All the Things You Have Been: Avant-Textes and the Analysis of Jazz Tunes"
    Sean Smither, Rutgers University

- "Dynamic Grouping Complexes in John Lee Hooker's Blues: A Case Study in Metric Particularity"
    Grant Sawatzky, University of British Columbia

- "Fugitive Theory in Chicago: Muhal Richard Abrams' Engagement with the Writings of Joseph Schillinger"
    Marc Hannaford, Columbia University

3:30 pm – 5:00 pm   *French Modernity:* **Gurminder K. Bhogal (Wellesley), chair**

- "Gabriel Fauré and Tonal Distortion: Centripetal and Centrifugal Tonality in Two Piano Works"
    Matthew Kiple, Temple University

- "The Style Incantatoire in André Jolivet's Solo Flute Works"
    Stephanie Venturino, Eastman School of Music

6:00 pm   **Conference Dinner**

Saturday morning, April 7, 2018

8:30 am   **Registration**

9:00 am – 11:15am   *Texts and Corpora:* **Clara Latham (MIT), chair**

- "Mass Analysis: Renaissance Theory Versus Practice in Palestrina's Sacred Works"
    Claire Arthur, McGill University

- "Elision and Enjambment in Musical Lyrics: A Systematic Analysis of Text-Music Organization in Art and Popular Song"
    Nathaniel Condit-Schultz, McGill University

- "Harmonic Fingerprints of Japanese Popular and Anime Music"
    Liam Hynes, Yale University

11:30 am – 12:00 pm   *Visual Metaphors—lightning talks:* **Ed Gollin (Williams), chair**

- "Soundtrack of the Crossed Keys: Tonal Symmetry in The Grand Budapest Hotel"
    Tahirih Motazedian, Vassar College

- "Illumination of a Musical Ideogram in Dallapiccola's 'Fregi'"
    Joe Argentino, Memorial University of Newfoundland

12:00 pm – 1:30pm   **Lunch**

Saturday afternoon, April 7, 2018

1:30 pm – 3:00 pm   *Extended Tonality:* **Daniel Harrison (Yale), chair**

- "The 'Swedish Sixth' Chord: Introducing a New Family of Augmented-Sixths"
    Marie-Ève Piché, McGill University

- "Form-Functional Modification in Prokofiev's Variation Movements"
    Christopher Segall, University of Cincinnati

3:15 – 5:00 pm   **Keynote Panel: The Evolving Theory Curriculum**

Suzannah Clark, Harvard University
Ian Quinn, Yale University
Roger Graybill, New England Conservatory
Gary S. Karpinski, UMass Amherst
Margaret Thomas, Connecticut College

5:00 pm – 5:30 pm   **Business Meeting**

5:30 pm – 6:30 pm   **Reception**

Program committee:
Frank Lehman, Tufts University (chair)
Gurminder K. Bhogal, Wellesley College
Clara Latham, Massachusetts Institute of Technology
Ed Gollin, Williams College (ex officio)

Local arrangements chair: Eric Elder, Brandeis University

Nominating committee:
Deborah Burton, Boston University (chair)
Jason Yust, Boston University
Daniel Walden, Harvard

ABSTRACTS

Jazz, Blues, and the Avant Garde

All the Things You Have Been: Avant-Textes and the Analysis of Jazz Tunes

Sean Smither (Rutgers University)

A trio plays the jazz tune "All the Things You Are" at a famous club in Manhattan. They begin with an introduction composed by Dizzy Gillespie and Charlie Parker, omit Jerome Kern's original verse, and play a heavily ornamented version of Kern's chorus melody before launching into solos. To most audience members, this is a typical performance; none of these alterations to Kern's original composition are considered unusual, and many listeners may not even be aware that these are alterations at all. José Bowen (1993) argues that these "remembered innovations," consisting of altered or added features, may over time become part of the tune's identity.

How might analysts engage with this history? Scholars in genetic criticism use the term avant-texte to describe networks of sketches, edits, and drafts that represent the genesis and development of a text (Deppman et al., 2004). In this presentation, I argue that analysts may better engage with a tune's complex history by construing the tune as an avant-texte, where recordings, transcriptions, and lead sheets function like networks of drafts. In analyzing avant-textes, we reorient our thinking from temporal to spatial: versions are no longer conceived as points on a historical timeline but rather as constellations of musical materials suspended in a space that improvisers explore together. By making tangible the process by which flexible works are negotiated, the notion of avant-texte provides a middle ground between traditional textual analysis and theories of improvisation, making it extensible to other repertories where composed and improvised material commingle.

Dynamic Grouping Complexes in John Lee Hooker's Blues: A Case Study in Metric Particularity

Grant Sawatzky

(University of British Columbia)

Some definitions of musical meter presume the existence of a hierarchic anticipatory scheme, or metric grid, against which the rhythmic events of the musical surface are interpreted. Hasty (1997) critiques the fundamental premise of this view of meter, arguing instead that the rhythms of a given piece create and express the metric particularity of a given passage. Metric theories of Berry (1976) and Benjamin (1984) anticipate this aspect of Hasty's critique, defining meter as a special condition of certain grouping interactions. I present a case study in metric particularity, or 'meter as grouping complex' using John Lee Hooker's blues recordings from the mid-twentieth-century as primary examples. Hooker's music, like most blues, references widely shared harmonic/phrase-structural schemas (e.g. 12-bar blues), stock motives, and lyric formulas. Stock materials are associated with conventional metric templates, but a blues musician's idiosyncratic combination of stock gestures and schemes often brings about rhythmic irregularity at local and phrase-structural levels. The paper avoids casting these irregularities as obfuscations of an underlying isochronous metric structure, instead describing dynamic grouping complexes defined by the discrete strata in select examples of Hooker's blues as a vital aspect of the music that positively contributes to the creation of the unique time-sense of a given piece.

Fugitive Theory in Chicago: Muhal Richard Abrams' Engagement with the Writings of Joseph Schillinger

Marc Hannaford (Columbia University)

In this paper, I theorize improvising composer Muhal Richard Abrams' compositional, analytical, and pedagogical adoption of composer and theorist Joseph Schillinger's writings in terms of what Britt Rusert calls "pragmatic fugitive science"—black cultural producers' engagement with and appropriation of existing scientific work as a means of resisting hegemonic, racist discourses on black subjectivity (Rusert 2017, 4). I argue that Abrams practiced a kind of "pragmatic fugitive music theory"; that Abrams used Schillinger's work as a springboard for his and his colleagues' escape from essentialist discourses surrounding jazz and free jazz (Lewis 2017, Lewis 2008, 353). I suggest that four attributes of Schillinger's writings help explain their appeal to Abrams during this period: their purported aesthetic neutrality, exaltation of American musicians above European composers, explicit metaphysical content and holism, and futuristic and interdisciplinary vision of the arts. I show that these factors align with Abrams' philosophical, political, and musical interests leading up to and following from the founding of the AACM.

Schillinger thus functions as a means by which Abrams impressed up his students the importance of composition and facilitated their compositional development. Perhaps more radically, it also places Abrams and Schillinger in a lineage of African-American musicians who have outlined their own "fugitive music theories." This collective practice of "antidisciplinary in(ter)vention," to borrow Fred Moten's term (Moten 2013), includes George Russell, Don Cherry, and Steve Coleman (Lomanno 2017). My paper suggests that Abrams and Schillinger constitute an important node within this complex network.

French Modernity

Gabriel Fauré and Tonal Distortion: Centripetal and Centrifugal Tonality in Two Piano Works

Matthew Kiple (Temple University)

Despite the proliferation of scholarly research on the life and compositional style of Gabriel Fauré, his music seems to dwell on the outskirts of the standard concert repertory. This ostensible neglect can be attributed to the relatively late emergence of Fauré's idiosyncratic style, the subtle "Gallic" nature of his music, and perhaps most of all, the intractability of his unconventional harmonic syntax. In this paper, I use neo-Riemannian transformational theory cooperatively with scale-based theories to explicate this harmonic intractability—what I call centripetal and centrifugal tonality—in Fauré's Nocturne No. 6 in D-flat major (Op. 63) and Barcarolle No. 10 in A minor (Op. 104, no. 2).

Drawing from Richard Cohn's neo-Riemannian adaptations of the *Tonnetz* and hyper-hexatonic system, as well as Edward Phillips' and James Sobaskie's scale-based analyses, I demonstrate how flattened mediant networks in the Nocturne coalesce centripetally to support the tonic. Conversely, I demonstrate how cyclic progressions in the Barcarolle spiral centrifugally away from the tonic, ultimately yielding the hyper-hexatonic-polar relation—two distant, diametric harmonies—to dislodge the Barcarolle from its tonic-centered orbit. My analyses feature animated *Tonnetz* fragments and hyper-hexatonic systems of selected passages from Fauré's Nocturne and Barcarolle, coordinated with live demonstrations at the piano. Whether tonic/dominant closure is supported or destabilized via centripetal/centrifugal harmonic transformations, I ultimately characterize the tonal effect in both the Nocturne and Barcarolle as one of *distortion*.

The Style Incantatoire in André Jolivet's Solo Flute Works

Stephanie Venturino (Eastman)

André Jolivet (1905–1974) contributed significantly to musical modernism, proving particularly influential for Messiaen, Boulez, and their contemporaries. My tripartite argument offers the first music-theoretical analysis of his *style incantatoire*—a combination of arabesque, pivot-notes, and limited and unlimited macroharmony; illustrates the method via analysis of his solo flute works; and situates his music within the zeitgeist of *fin-de-siècle* Paris.

Developing arabesque archetypes from Bhogal 2013, I examine Jolivet's marriage of "emboldened" arabesque, a figure foreshadowed in Debussy's post-1912 works, with Varèsian spatialization. While normative arabesque maintains a soft dynamic, spiral-like contour, restricted range, and tendency toward descent, Jolivet's arabesque features a loud dynamic, angular contour, expansive range, and tendency toward ascent. Secondly, I investigate his multilevel pivot-note technique: single pitch repetition and dual note opposition dominate small-scale material, and juxtaposed pitches link movements or large-scale pitch collections. Lastly, I explain his organization of neutral chromatic pitch space via limited and unlimited macroharmony (Harrison 2016). Jolivet juxtaposes contrasting pitch collections while completing the chromatic aggregate; his combination of local limited macroharmony and large-scale unlimited macroharmony provides a multidimensional structure, which—despite its surface pitch stasis—controls harmonic progression across a movement or entire piece.

The current nescience of Jolivet's compositional method allows for the dismissal of his works as reflections of primitivism; as a result, his music's symbiotic neutral and poietic significance continues unrecognized. His *style incantatoire*, however, eclipses both stereotypical imitation and modernist fracture, instead foreshadowing the "new, modern classicism" of Boulez, Carter, and their contemporaries (Whittall 2003, 203).

Saturday morning, April 7, 2018

Texts and Corpora

Mass Analysis: Renaissance Theory Versus Practice in Palestrina's Sacred Works

Claire Arthur (McGill University)

The modern theory, practice, and pedagogy of counterpoint is organized around simple part-writing constraints, "rules," which follow naturally from several basic, logical principles. In contrast, Renaissance contrapuntal theories often enumerate a wide variety of specific musical circumstances, creating complex taxonomies, often varying according to vocal range, number of parts involved, and specific intervallic relationships among other things. Are the specific rules laid out by Renaissance theorists truly consistent with the musical practices of the time?

This talk will present the findings from a large-scale study examining the relation between Renaissance music theory and practice. The true voice-leading practices of Palestrina—as evidenced by a corpus analysis of his masses—are compared against contrapuntal "rules" as prescribed in Nicola Vicentino's 1555 treatise, *L'antica musica ridotta alla moderna prattica*. Vicentino's numerous two-part voice-leading examples are labeled (e.g., "a 3") to denote the minimum sized vocal texture in which to employ the given contrapuntal progression. A search through Palestrina's masses for any realized instance of Vicentino's examples reveals the exact size of vocal texture at the moment it was employed, enabling a direct comparison of theory and practice. The analysis reveals a general agreement between theory and practice, but suggests that Vicentino's taxonomy is too strict.

Elision and Enjambment in Musical Lyrics: A Systematic Analysis of Text-Music Organization in Art and Popular Song

Nathaniel Condit-Schultz
(McGill University)

This paper presents a theoretical framework for analyzing text-music organizational relationships. The correspondence, or conflict, between musical and linguistic structures affords a wealth of creative possibilities: Musical closure can be undermined by syntactic prolongation, creating enjambment. Alternatively, syntactic prolongation can modulate the relationship of a consequent phrase to its antecedent. Rhyme schemes, and other poetic devices, add another dimension to this rich dynamic. My theory is grounded in an empirical survey of three English-language musical corpora: the McGill Billboard corpus; the MCFlow corpus of rap; and four operas by Georg Friedrich Handel. Through systematic comparison of musical and syntactic segments in my three corpora, I quantify the normative relationships between syntactic closure and musical closure. I then clarify, classify, and characterize the most common text-music relationships, as well as less frequent, but more interesting, patterns like enjambment. I also discuss how rhymes in the text serve to articulate and emphasize significant structural parallels in the music. One topic I explore in detail is the usage of conjunctions in lyrics. I describe two cases of conjunction usage: 1) placed at the beginning of a phrase where they prolong previous material or 2) "hanging" at the end of a phrase where they create a powerful demand for continuation. The later case occurs much less frequently in music: out of 957 examples of the conjunctions in the Billboard corpus, only ten are left musically "hanging" – compared to 38 out of 2,407 in MCFlow.

Harmonic Fingerprints of Japanese Popular and Anime Music

Liam Hynes (Yale University)

A common view of Japanese popular music is that it is essentially Western in every sphere but the social, and is therefore interesting only insofar as it may help us observe modern Japanese culture. Academic scholars and casual listeners alike have advocated for its status as "solidly Western." I maintain, however, that there are salient musical features that listeners identify (usually unconsciously) as markers of the music's cultural origin. This paper, intended as a counterargument to the idea that there is nothing of specifically musical interest in this repertory, will center around three harmonic practices that I have identified as considerably more common in these Japanese genres than in their Western equivalents: (1) the minor-mode romanesca, (2) cross-relations involving both the flat and sharp forms of the seventh scale degree in minor, and (3) wide-ranging modulatory schemes tied to a song's rotational structure. These "harmonic fingerprints" are only tenuously if at all derived from traditional music—what I seek to describe are instead techniques that have become industry-standard tools in recent decades in Japan, in music made for wide popular audiences. I also suggest pedagogical applications for all three fingerprints, offering this repertoire as one useful example of how new dialects of Western tonality can take on their own lives outside the West.

Visual Metaphors—lightning talks

Soundtrack of the Crossed Keys: Tonal Symmetry in The Grand Budapest Hotel

Tahirih Motazedian (Vassar College)

Many scholars have discussed the exquisite symmetry of Wes Anderson's staging and cinematography, but no mention has been made about the symmetry of his musical *mise-enscène*. The Grand Budapest

Hotel (2014) epitomizes Anderson's characteristic visual symmetry and extends it to the sonic level as well.

The narrative structure of this film consists of three distinct time periods nested within one another: it begins in 1985, flashes back to 1968, then to 1932, and ends by traversing this temporal progression in reverse. The symmetrical unfolding of these time periods is visually represented by distinct screen aspect ratios and sonically represented by distinct keys. These keys (A Major, C Major, B-flat minor, G Major, and F Major) account for every musical cue in the sound track. The keys enter and exit the sound track palindromically, creating a chiasmus with F Major at the nexus, and their tonics outline the first five scale degrees of F Major. This is the key associatively paired with The Society of the Crossed Keys, the secret brotherhood whose unveiling serves as the telos of the narrative. Both the plot and the sound track build up to the climactic apex of F Major (during which the magic of The Society is revealed), and then ramp symmetrically back down after attaining it. Analysis of the tonal framework of the sound track reveals a delicious musical pun which ingeniously reflects the symmetry of the narrative and demonstrates how the film forms a mirror image of itself.

Illumination of a Musical Ideogram in Dallapiccola's 'Fregi'

Joe Argentino,
(Memorial University of Newfoundland)

Luigi Dallapiccola's Quaderno Musicale di Annalibera (herein Quaderno) contains eleven short piano pieces—all based on the same row class—that alternate between strict contrapuntal writing and freer contrapuntal techniques. Many scholars have analyzed movements from Quaderno focusing on topics such as 'Weberian' Influences (Babbitt 1987, Alegant 2010) or motivic unification—generally involving the prevalence of Bach's signature motif (Lewin 1993, Fearn 2003). Lacking from this literature are any in-depth explorations of the central piece of Quaderno, titled "Fregi" ("Friezes"), which is a magnificent example of what I will term a "musical ideogram." Unlike the more famous examples of ideograms within Dallapiccola's oeuvre, such as the fivefold appearance of the crucifix—drawn out with notes in the score—at the dramatic core of Cinque canti, "Fregi" is one of Dallapiccola's richest examples of musical text-painting, where the actualization of the score depicts and forms an aural frieze rather than an actual image.

I will explore "Fregi" commencing with a straightforward analysis of the movement—utilizing common-practice set-theoretical tools—prior to venturing into uncharted territory where I will provide two idiosyncratic analytical depictions of "Fregi:" First, I will embark on a static (i.e., not in real--time) partitioning exploration of the work using symbols in order to highlight invariant groupings; second, during a performance of "Fregi," I will provide a real-time representation of the score through symbols—capturing the ongoing transformations between the six row series—which will ultimately form a second ideogram of "Fregi" in the form of a frieze.

Saturday afternoon, April 7, 2018

Extended Tonality

The 'Swedish Sixth' Chord: Introducing a New Family of Augmented-Sixths

Marie-Ève Piché (McGill University)

For more than two hundred years, conventional harmonic theories have recognized three types of augmented-sixth chords: Italian, French, and German. In their standard position, these chords all have a major third above the bass. In late-tonal styles, however, various types of augmented-sixth chords

featuring a minor third (or augmented second) abound. The only one of these to have received substantial theoretical attention is the "half-diminished" augmented-sixth, but this variant is only the tip of the iceberg. Beneath the surface lies a large family of other "minorized" augmented-sixth chords and the time is ripe to examine these neglected chords systematically. Because I have found these chords to be especially prominent in late-tonal Swedish repertoire, I dub this new family "Swedish sixths." However, this is no more intended as a literal descriptor of national style than the traditional Italian, French, and German appellations. I propose that recognition of the co-existence of two broad families of augmented sixth sonorities and their resolutions—the standard family, with a major third above the bass, and the family investigated here, with a minor third—is a significant step towards our understanding of the breadth of chromatic possibilities available in the late-tonal repertoire. I begin with the common variants of Swedish sixths and their different resolutions and voice leading. Then, borrowing methods of Harrison (1994) and Swinden (2005), I present several insights into the harmonic function of Swedish sixths by describing how they permit new types of functional mixture and enharmonic modulations.

Form-Functional Modification in Prokofiev's Variation Movements

Christopher Segall
(University of Cincinnati)

In the study of theme and variations, form has been overlooked, as the prevailing view is that variations share form-functional organization with the theme. William Caplin articulates the view thus: "The variations that follow the main theme normally adhere not only to its overall form… but also to its specific arrangement of intrathematic functions." This may be true for the late-classical variations in Caplin's study, but in the variations of later eras formal function is itself varied in creative ways. I show that Prokofiev's variation movements of 1921–25 (Opp. 26, 39, 40) display three novel techniques of form-functional modification: *alteration*, which retains the melodic-motivic material but changes the function; *extraction*, which removes a section of the structure; and *insertion*, which adds a section to the structure. Crucially, these modifications are maintained in subsequent variations, so that the underlying theme is itself gradually transformed.

My study builds on recent work arguing that Prokofiev's approach to form is more innovative than previously thought. More broadly, in outlining three techniques of modification, I argue that variation movements deserve closer formal scrutiny. Finally, I demonstrate how form-functional analysis can be adapted to twentieth-century repertoire.