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Gustav Klimt, "Music" (1895)  
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THE UNIVERSITY OF ARIZONA

## *Third Annual Graduate Student Music Conference*



*Featuring  
Dr. Suzannah Clark (Harvard University)*

*and presentations by student scholars  
on topics related to contemporary  
musicology, music theory and  
music education*

*February 9 & 10, 2018*

Tucson, Arizona

 THE UNIVERSITY  
OF ARIZONA

COLLEGE OF FINE ARTS  
Fred Fox School of Music

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**The University of Arizona**  
**2018 Graduate Student Music Conference**

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**Featuring Dr. Suzannah Clark**  
**(Harvard University)**

*February 9 & 10, 2018*

**P R O G R A M**

**FRIDAY, FEBRUARY 9 (Room 146)**

**9:30 a.m. Registration and Coffee**

**10:30 a.m. Workshop:**  
**"The Hermeneutics of Song: A Case Study by Liszt"**  
Dr. Suzannah Clark (Harvard University)

**12:30 p.m. Lunch Break**

**2:30 p.m. Panel 1: "Music and Meaning"**  
Yumi Kim (Temple University)  
*Expressive Transformation of The Cross Motive  
In Liszt's Sonata in B Minor*  
Tyler Howie (Boston University)  
*"I Know Things Now:" Messages, Symptoms,  
and the Lacanian Subject in Into the Woods*

**3:30 p.m. Coffee Break**

**4:00 p.m. Panel 2: Harmony, Melody, and Texture**  
Clay Downham (University of Colorado Boulder)  
*Eric Dolphy's Out*  
Yu Ye (The University of Texas at Austin)  
*Ancient Melody and New Sound in Music from the  
Tang Court: A Heterophonic Perspective*

**6:00 p.m. Social Event**  
*Social event at Gentle Ben's, 865 E. University Boulevard*

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analysis employs three levels of analysis. With schema, once it is identified, there is no need for further reduction because schemata are a pattern to be embellished. Therefore, one can conclude that a schema will rarely make its way into the background in a Schenkerian reading. Despite this, however, schemata are frequently found at the middle ground level.

Since schemata are compositional tools used by composers, they can often help clarify a foreground reading. The fact that schema can appear throughout the various levels of a Schenkerian graph, or not at all, can beg the question, what is the "true" hearing of a piece. My paper uses Mozart's K.311 as a backdrop to explore how each of these two analytical techniques interact, both when in congruence and in opposition. I explore the complex relationship and interaction between these two forms of analysis and conclude that schema theory and Schenkerian analysis frequently complement each other and when employed in tandem, offer a more insightful analysis.

***Text, Meter, Line and Music: Toward a Holistic Approach  
to Structural Analysis of Ars Antiqua Polyphony***  
**Eric Elder (Brandeis University)**

The nature of musical coherence in ars antiqua polyphony has long been shrouded in mystery. Felix Salzer, Saul Novack, and Delores Pesce (following Daniel Leech-Wilkinson's work on Machaut) have all attempted to lift the proverbial veil with analytical techniques derived from the work of Heinrich Schenker. Several shared features characterize their analyses: recurring pitches beamed together in prolongations that often blur the metric rule of the perfection, obscured individual lines with the music herded into one or two staves, eschewed texts, and musical material that is left to drift aimlessly through sonic space.

In this paper, I renew Schenkerian criticisms of this analytical trend. Focusing on Pesce's 1990 article, "A Case for Coherent Pitch Organization in the Thirteenth-Century Double Motet," and employing a narrow definition of Schenkerian prolongation, I examine the structural ramifications of the tonal implications present in her analyses. I conclude by proposing that more solidly grounded voice leading analysis may prove fruitful in considering ars antiqua tonal structures. Using meter and text as anchors, and preserving the speaking power of individual lines, I revisit Pesce's prolongations before offering a more extensive analysis of the motet, *In mari miserie / Gemma pudicicie / MANERE (MO 61)*. Through this, I demonstrate that a holistic analytical approach, one that embraces the multiple structures present in ars antiqua polyphonic works, can not only illuminate possible sources of tonal coherence, but the text-expressive potential of the music as well.





the importance of error detection abilities, many institutions demonstrate a disparity in the amount of time dedicated to this skill. Several factors result in the neglect of error detection in the aural skills curriculum, however, the astonishing lack of resources available for instructors is likely the most damaging. Throughout this paper, I argue that error detection must be incorporated pervasively throughout aural skills classes and that the development of more resources for instructors is required to accomplish this goal.

The field of aural skills pedagogy has made significant gains in the past few decades, however the topic of error detection has been neglected. Stacey Davis' 2010 article "Error Detection in the Aural Skills Class: Research and Pedagogy" is one of few exceptions. Davis' work brings together aspects of music cognition research and music theory pedagogy to revise pre-existing error detection exercises into more effective activities. However, these exercises are limited in their content and approach. In my paper, I build on Davis' argument by creating a wide variety of new exercises that demonstrate the range of content and soft skills that can be taught through this medium.

The paper is divided into three main sections. First, I explain that error detection can be presented in two formats, sound-to-sound or sound-to-notation, and show that these activities build several soft skills, including musical memory, establishing expectations, and audiation. Next, I present the current literature on the topic, including Davis' article, several cognition studies, and 15 aural skills texts, to demonstrate that the resources for aural skills teachers are severely lacking in error detection activities. Finally, I present several examples of activities that align with written theory topics in a four-semester curriculum and give detailed instructions on how to effectively carry out each exercise. Attendees will leave this presentation with the understanding of why aural error detection must be taught as part of the aural skills curriculum, as well as the materials required to begin teaching this skill in their classrooms.

*Panel 5: Schenker and Beyond*

*Schenkerian Schematizations: A Tale of Two Analytical Lenses*  
Sammy Gardner (University of North Texas)

Schenkerian analysis and Robert Gjerdingen's schema theory seem to find themselves at odds. This is ironic when one considers that both forms of analysis seek to answer one question; that is, what are the voice-leading diminutions over musical patterns. Schenkerian analysis examines the relationship between the *Urlinie* and bass *Stufen*. With schema, the method is the embellishment over the schemata themselves. The problem when one compares how these forms of analysis interact is the way in which they reduce the structural levels of the music Schenkerian



**SATURDAY, FEBRUARY 10 (Room 146)**

**9:30 a.m. Panel 3: "Meter, Rhythm, and Form"**

Matthew Chiu (Boston University)  
*Form as Meter: Metric Forms through Fourier Space*

Bryan Hayslett (NYU Steinhardt)  
*Linguistic Stress and Its Relationship to Phrase:  
Rhythm and Meter in Lee Hyla's Dream of Innocent III*

**10:30 a.m. Coffee Break**

**11:00 a.m. Panel 4: "Pedagogical Approaches"**

Lynnsey Lambrecht (Michigan State University)  
*Post-Tonal Pedagogy: Teaching and Learning Early  
Twentieth-Century Techniques at the Keyboard*

Alexandrea Jonker (Michigan State University)  
*An Argument for Error Detection: Why and How It Should  
Be Taught in the Undergraduate Aural Skills Curriculum*

**12:00 p.m. Lunch**

**2:00 p.m. Panel 5: "Schenker and Beyond"**

Sammy Gardner (University of North Texas)  
*Schenkerian Schematizations: A Tale of Two Analytical Lenses*

Eric Elder (Brandeis University)  
*Text, Meter, Line, and Music: Toward a Holistic Approach  
to Structural Analysis of Ars Antiqua Polyphony*

**3:00 p.m. Coffee Break**

**3:30 p.m. Keynote: "Cupid's Arrow and the Conventions of Song in the Medieval Motet"**

Dr. Suzannah Clark (Harvard University)

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### *About the Keynote Speaker*



**SUZANNAH CLARK**, AKC, BMus, MMus, MFA, MA, PhD, is professor of music at Harvard University. Before moving to Harvard in 2008, she taught at Oxford University for eight years.

Dr. Clark specializes in the music of Franz Schubert, the history of music theory, and medieval music. Her book, *Analyzing Schubert*, was published by Cambridge University Press in 2011. She co-edited

*Music Theory and Natural Order from the Renaissance to the Early Twentieth Century* (Cambridge University Press, 2001; pbk 2005) with Alexander Rehding, and co-edited *Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned* (Boydell & Brewer, 2005) with Elizabeth Eva Leach. She is currently working on a book, *Quirks in Tonality: Aspects in the History of Tonal Space*, a book that focuses on major issues in the history of tonal theory, such as changing conceptions of modulation, changing perceptions of key relations, constructions of diatonicism versus chromaticism, and even why theorists like to draw musical diagrams of what has come to be known as “tonal space.”

Clark has given lectures in the UK, USA, Canada, France and Germany and has held fellowships from the Deutscher Akademischer Austausch Dienst (Germany), Social Sciences and Humanities Research Council (Canada), British Academy (UK), Arts and Humanities Research Council (UK). Most recently she was the William J. Bouwsma Fellow at the National Humanities Center in North Carolina. She has served on the editorial boards of *Music Analysis* and *Music Theory Spectrum* and is currently on the advisory board for *Music Analysis*. In 2012, she served as chair of the Publication Awards Committee for the Society for Music Theory. She currently serves on Council for the American Musicological Society and, since 2013, she serves as reviews editor for the *Journal of the American Musicological Society*.

meter, and temporality contributes to an understanding of phrasing, in terms of both interpretation and perception, and provides a framework within which to understand structure in music that assimilates temporal structures from different genres.

### *Panel 4: Pedagogical Approaches*

#### ***Pedagogy: Teaching and Learning Early Twentieth-Century Techniques at the Keyboard*** **Lynnsey Lambrecht (Michigan State University) - Post-Tonal**

Innovative music theory pedagogues and scholars have created intensely musical classrooms that enable students to learn concepts through music-making. Michael Callahan’s article (2015) discusses the engaging and practical uses of the keyboard as a teaching and learning tool in undergraduate music theory courses. Callahan addresses learning outcomes, potential activities structured for non-primary pianists, and solutions to challenges that are posed by using the keyboard in a theory class; however, the use of the keyboard as a teaching and learning tool is not extended to teaching musical techniques of the early twentieth-century.

To help students build an aural, tactile, and visual understanding of musical techniques in the early twentieth-century, I have created keyboarding activities that are shaped by research from the scholarship of teaching and learning. These exercises provide opportunities for students to gain command of techniques through a multi-modal approach by engaging with the keyboard, including melodic scales, harmonic idioms, improvisation, melody harmonization, recomposition, model composition, sing and play, play and talk, and representative repertoire. These examples are extended to crucial concepts from the early twentieth-century curriculum, including symmetrical collections, harmonic textures, diatonic collections, composer characteristics, set theory, and twelve-tone serialism. Representative materials for the keyboard demonstrated at this presentation can be immediately implemented, tailored to a specific cohort, and expanded upon to deepen student learning and engagement. Attendees will leave this presentation with the understanding of how keyboarding activities enhance student proficiency in an early twentieth-century course.

#### ***An Argument for Error Detection: Why and How It Should Be Taught in the Undergraduate Aural Skills Curriculum*** **Alexandrea Jonker (Michigan State University)**

The ability to aurally compare performances and perceive errors is imperative for every musician. Although most musicians acknowledge





in his succinct, 5-page article “On Harmony and Meter in Brahms Op.76, No.8,” proposed a connection between the tonal and metric functions within the piece - after which, a subsequent line of metric-form theorists extended his concepts. Among these metric-formal theorists are Richard Cohn (“Complex Hemiolas, Ski-Graphs, and Metric Spaces”), Scott Murphy (“Metric Cubes in Some Music of Brahms”), and Samuel Ng (“Phrase Rhythm as Form in Classical Instrumental Music”). In *Form as Meter*, I build on previous approaches to metric form by exhibiting how the Discrete Fourier Transform (DFT) presents these theorists’ ideas in a new perspective, while simultaneously demonstrating how it can formally address other metric-analytic problems.

The DFT, first introduced to music theory by David Lewin, is an analytical tool, which was later developed by Ian Quinn. Theorists such as Jason Yust, William Sethares, and Andrew Milne have expanded on Quinn’s work. Though it was originally designed for pitch-class spaces, Emmanuel Amiot has explored the DFT in the rhythmic domain, and has recently used it to explain analytical conundra (such as tiling). In this paper, I will use the DFT in the context of various musical timelines to demonstrate its applicability to rhythm, before subsequently implementing the model to study the music of Brahms. In doing so, I hope to demonstrate how the DFT represents a configuration of metric forms.

***Linguistic Stress and Its Relationship to Phrase: Rhythm and Meter in Lee Hyla’s Dream of Innocent III***  
**Bryan Hayslett (New York University Steinhardt)**

Rhythm and meter are essential to the compositional aesthetic of Lee Hyla (1952-2014), which reveals the diverse influences of Captain Beefheart, Cecil Taylor, and Ludwig van Beethoven. More than pitched elements or harmony, rhythm and meter are the primary structural and stylistic determinants. While his music features sections of groove, Hyla also works within the metric framework of non-isochronous meter. Many passages feature no discernible pulse or periodic meter; rhythms in these metric contexts often comprise varying combinations of duple and triple subdivisions of the notated beat. Although events are notated within a metric framework, that framework is not part of the music as heard.

The improvisatory nature of Hyla’s rhythms suggests a linguistic inspiration, and concepts from language, particularly English linguistic stress, help in understanding Hyla’s music. My study of Hyla’s *Dream of Innocent III* presents an analytical model inspired by Ler Dahl and Jackendoff’s generative theory of tonal music and the linguistic theories of Bruce Hayes. Examining Hyla’s music from the perspectives of rhythm,



**Abstracts**

**Panel 1: Music and Meaning**

***Expressive Transformation of The Cross Motive In Liszt’s Sonata in B Minor***  
**Yumi Kim (Temple University)**

This paper will explore how the cross motive in Franz Liszt’s Sonata in B Minor (1853), derived from the Gregorian chant *Crux Fidelis*, is transformed throughout the piece and what expressive effects result from that process. In Liszt’s instrumental music, motto themes become a vehicle for thematic transformation, and their characteristics and emotional states change over time like characters in a narrative. Michael Klein calls this change in the musical narrative “expressive transformation” (2004, 32). Based on this idea, I will trace how the cross motive in Liszt’s Sonata in B Minor undergoes “expressive transformations” in its narrative journey throughout the piece.

The paper begins with a discussion of the sonata’s structure and of several programmatic readings. Then, a narrative analysis will illustrate how music can have its own life, not only opening a hermeneutic window on this sonata as it relates to the composer’s religious conviction, but also considering intertextuality in the sonata and a recent film, *The Revenant*, which expresses a similar emotional change. The secondary theme in the Exposition with the cross motive expressing the glory of the Crucifixion through metric changes, a *fortissimo* accompaniment, and double octaves. By the end of the secondary theme, the cross theme is questioned because the music evades a cadence, anticipating what will happen in the Development, where the motive’s expressive state transforms to tragic. In the Recapitulation, the cross motive tries to attain victory and accomplishes the glorious triumph with an apotheosis in the Coda, recovering its religiousness and magnificence.

***“I Know Things Now:” Messages, Symptoms, and the Lacanian Subject in Into the Woods***  
**Tyler Howie (Boston University)**

This paper examines the dramatic narrative of James Lapine and Stephen Sondheim’s retelling of a classic folktale in the song “I Know Things Now” from *Into the Woods*. It then examines the musical narrative, and shows how it reflects the dramatic narrative of the musical, before turning to psychoanalysis—particularly Lacanian psychoanalysis—to aid the interpretation of the narrative(s) examined previously. The interpretation deals with the Lacanian concept of the symptom, but must also, inherently, turn to the Lacanian subject and three orders of subjectivity: the Imaginary, the Symbolic, and the Real.





The paper opens with a discussion of interpretation, and how it pertains to both music and psychoanalysis, before moving to analysis. “I Know Things Now” is sung by Lapine and Sondheim’s reincarnation of Little Red Riding Hood; in it Little Red recounts her story of being tricked and eaten by, and cut out of, the Big Bad Wolf. Through the song, Little Red attempts to interpret and cure her symptom—a reflection in the music of the trauma she experiences after her encounter with the Wolf. The examination of the dramatic narrative attempts to facilitate understanding by examining Lacanian concepts in the context of a familiar folktale; the examination of the musical narrative attempts to show this Lacanian narrative’s reflection in the music.

*Panel 2: Harmony, Melody, and Texture*

*Eric Dolphy’s Out*

**Clay Downham (University of Colorado Boulder)**

An ardent force of the 1960s avant-garde, jazz musician, multi-instrumentalist, and composer Eric Dolphy (1928-1964) developed systematic musical strategies for playing out, despite naïve or racist perceptions of his music as random, comical, or most famously “anti-jazz.” The metaphor of out or playing outside has pervaded discourses of jazz and improvised musics since the 1950s. In particular, George Russell’s *Lydian Chromatic Concept of Tonal Organization* (1953, 1st ed. & 1959, 2nd ed.), the most influential music-theoretic treatise to arise from African-American musical communities, establishes a universe of tonal possibilities for musicians to explore, including conditions for *ingoing melodies and outgoing melodies*. Through its inclusive and experimental philosophy, Russell’s LCCOTO contributed to the technologies of performance and aesthetic agencies of African-American musicians and others, particularly following its second publication in 1959. However, Russell’s music-theoretic work, the metaphor of *out*, and Dolphy’s music have received little scholarly attention despite their ubiquitous positions in avant-garde music during the 1960s and beyond. Eric Dolphy and his music provide an ideal case study of how Russell’s LCCOTO can be apprehended by musicians and taken into a unique “outward bound” trajectory.

In this presentation, I focus on two recordings from the last several months of Dolphy’s life in 1964: “Take the ‘A’ Train” live video footage with the Charles Mingus Sextet and “Gazzelloni” from Dolphy’s last studio record, *Out to Lunch!*. For example, Dolphy’s sketchbooks include voice-leading sketches of ii-V-I progressions in C, which places a quartal harmony (Eb-Ab-Db-Gb) in lieu of the dominant G7 chord. Serving as an “outgoing melody” in Russell’s sense, this quartal harmony then appears in the form of an Ab blues scale (Ab-B-Db-D-Eb-Gb) in



Dolphy’s solo on “Take the ‘A’ Train.” In the case of “Gazzelloni,” Dolphy bases his composition on a two-octave synthetic scale he designed (F#,G,A,C,D,E,F,G#,B,C#,D#,F#), which establishes a 13-bar form that is negotiated during the course of collective improvisation. Based on my research with Dolphy’s personal music manuscripts (*Eric Dolphy Collection* at the Library of Congress), I demonstrate how Eric Dolphy devised novel strategies for playing out by extending both Russell’s theories and previous compositional and improvisational schemata.

*Ancient Melody and New Sound in Music from the Tang Court:  
A Heterophonic Perspective*  
**Yu Ye (The University of Texas at Austin)**

Heterophony is a musical texture which features accidental or intentional variations of one single melody within different vocal or instrumental parts simultaneously. In Chinese traditional musics, heterophony is one of the predominant textures in various genres. Due to the influence of Western-centrism and social Darwinism, heterophony once was considered “less advanced” than Western approach of harmonization or counterpoint. In recent decades, with the appreciation of cultural relativism, heterophony has been highly valued as one of the essential musical tools to construct national identity. However, in general, heterophonic writing is still far from fulfilling its potential in the context of Chinese contemporary music.

Shanghai composer YE Guohui’s *Music from the Tang Court* (2013) provides a recent fascinating case of intensive heterophonic writing. I am going to focus on its grand orchestra version (2013) and string quartet version (2014), which premiered in Shanghai and San Francisco respectively. Both versions demonstrate the composer’s attempt to reconstruct the musical experience of the Tang dynasty yet in a contemporary way. The instrumentation relates to the musical performance scene of the tenth century Chinese painting *Night Revels of Han Xizai*. The composition is primarily based on the heterophonic interpretation of Jiuhuzi (The Wine Puppet), an ancient melody presented in ethnomusicologist Laurence Picken’s multi-volume monograph *Music from the Tang Court*. By analyzing the interval structures and pitch cells within the composition, I will discuss how Ye constructs the “Chinese sound” with the alternative use of heterophonic and chordal harmony.

*Panel 3: Meter, Rhythm, and Form*

*Form as Meter: Metric Forms through Fourier Space*  
**Matthew Chiu (Boston University)**

Several significant music theorists have directly addressed, or alluded to, meter’s relationship with form. Among them is David Lewin who,

