



*Interpreting Tragedy in Three Musical Settings of Dante's Inferno,  
Canto XXXIII*

David Heinsen (University of Texas, Austin)

The tale of Count Ugolino, as told in Canto XXXIII of Dante's *Inferno*, was understood in 19th-century Italy as tragedy laid bare – the suffering of the pathetic character fascinated the Risorgimento reader and engendered sympathy within contemporaneous criticism. This paper seeks to expand upon these notions of tragedy through the analysis of three musical settings of the Dantean text: Francesco Morlacchi (1834), Gaetano Donizetti (1843), and Vincenzo Ferrari-Stella (1864). While these compositions operate within the topical field of tragedy, the lack of alignment between the musical discourse and the speaking characters suggest a critical separation and higher narrative awareness. The composers virtualize a narrative agent by presenting these musical devices of distancing, thus commenting and reflecting upon Dante's text through their own "musical reading" (Hatten 2018). This can be most clearly seen through the intersections of contrasting musical and poetic frames, which serve as the site of narrative transvaluation (Almén 2008). By tracking these changes within a hierarchy of musical values, each composition accrues a specific interpretation of Ugolino demarcated by archetypal sub-classes: valorization through romantic tragedy, sympathy through extreme tragedy, and condemnation through ironic tragedy. These categories also imply an emplacement within the moral geography of Dante's view of the afterlife. Borrowing from Dantean reading typologies (Hede 2007), each narrative-agential interpretation may be mapped onto a particular level of structural-poetic awareness: from a narrow reading where Canto XXXIII is understood as a stand-alone episode to a more comprehensive one where the entire ninth circle of Hell is incorporated.

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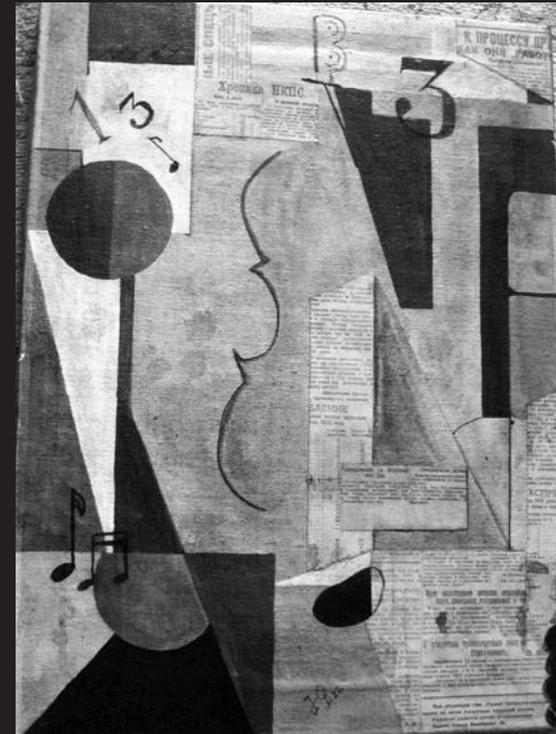
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*Fourth Annual  
Graduate Student Music Conference*



*Featuring  
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*and presentations by student scholars  
on topics related to music theory,  
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*February 15 & 16, 2019*

*Tucson, Arizona*



THE UNIVERSITY  
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**The University of Arizona**  
**2019 Graduate Student Music Conference**

*Featuring Dr. Kofi Agawu (City University of New York)*

*February 15 & 16, 2019*

P R O G R A M

**FRIDAY, FEBRUARY 15 (Room 146)**

**8:00 a.m. Registration and Coffee**

**9:00 a.m. Workshop: "Bridges to Free Composition"**  
Dr. Kofi Agawu (City University of New York)

**11:00 a.m. Coffee Break**

**11:30 a.m. Panel 1: "Sibelius's Second Symphony"**  
Chair: Olga Savic  
Issa Aji (Temple University)  
*A Non-Conventional Act of Heroism: The (mis)Placement of the Second Theme in the First Movement of Sibelius's Second Symphony*  
Miguel Arango Calle (Indiana University)  
*Stylistic Conflicts in Sibelius's Second Symphony*

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

**2:30 p.m. Panel 2: "Music and Representation"**  
Chair: Donté A. Ford  
Kathy Acosta Zavala (University of Arizona)  
*Sounds of Solidarity: Arizona and the #RedForEd Movement*  
Hila Yusupov (University of Queensland, Australia)  
*Elements of Uzbek Folklore and Interpretation in the Chamber Music of Uzbek Soviet Composer Georgi Mushel*

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

**3:45 p.m. Panel 3: "Broadening Theories"**  
Chair: Olman Alfaro Portuguez  
Philip P. Bixby (University of California, Irvine)  
*Expanding Scale Network Theory: An Analysis of Debussy's 'Feuilles Mortes'*  
Chad Scarborough (Texas Tech University)  
*Neo-Yavorskian Analysis: Understanding Tonality in Russian and Western Popular Music*

**6:30 p.m. Social Event (Gentle Ben's, 865 E. University Boulevard)**

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this study seeks to view Wolf's songs as being in dialogue with Schenker's paradigmatic structures. Adhering to a stricter, more traditional Schenkerian approach, analyses of "Das verlassene Mägdlein" and other songs from the *Mörrike-Lieder* lay bare those moments in which Wolf's compositional choices challenge, refute, or even abandon established tonal defaults. These moments open hermeneutical windows, inviting consideration of Mörrike's text and, in the pieces examined, pointing to Wolf's use of unorthodox tonal maneuvers to depict shifts in the poetic persona's perception of time.

*Panel 6: Perception and Interpretation*

*Towards a Historic Perception of Music: An Empirical Study of a Galant Schema*

**Sammy Gardner (University of North Texas)**

Vasili Byros, in his dissertation, references a critique of Beethoven's third symphony that claims that the symphony should have modulated to the key of G-minor during measures 6-9. This hearing stands in opposition to more recent hearings that view this passage in E-flat-major. The thesis of Byros's dissertation is "schemata provide access to historical modes of listening today." Schemata are musical voice-leading patterns found in eighteenth-century music. This begs the question: can a modern listener reconstruct a historical music perception? Problematizing this notion is that the people of today do not exist in eighteenth-century culture. So how could one possibly understand music in its original culture?

This paper explores the process of understanding the le-sol-fi-sol schema identified by Byros. I devised an experiment that tests musicians on how they hear the schema over a corpus of music and gauge their expectation as the schema moves towards a cadence. I then deny their cadential expectations and track the results. I hypothesize that when this schema is primed for an expectation, and then denied, that one can better access a historically situated music perception by experiencing denied expectation that same way an eighteenth-century listener would have.

My experiment results are consistent with my hypothesis, finding that participants were able to build up the historically accurate expectation for the le-sol-fi-sol schema over a corpus of music. Further, that when I denied their new-found expectation, participants then expressed that they experienced denied expectations that are perhaps similar to that of an eighteenth-century listener.



Mahler's musical language—such as his treatment of sonata form or programmatic content—have persuaded Mahler scholars to focus on these issues, while largely neglecting his treatment of scale-degree tendencies. This paper will complement the existing analytical literature by focusing on an aural phenomenon prominent in Mahler's music, the functional transformation of scale degrees.

Based on Hugo Riemann's notion of "the imagination of tone" (1915)—renewed by Suzannah Clark (2011)—and Janet Schmalfeldt's concept of "retrospective reinterpretation" (2011), I will describe the process by which the scale-degree identity of a single pitch is progressively transformed, and retrospectively reinterpreted, through extended musical passages. We can think of this phenomenon as a type of transformational "journey"; that is, the process by which our aural perception of a single static pitch changes over time.

By means of a combination of transformational and Schenkerian graphs (see Examples 1 and 2), I will demonstrate—with reference to an early song and a movement from the Third Symphony—how my concept of transformational scale degrees allows the listener to perceive harmonic coherence and unity in tonally ambiguous passages. Additionally, my paper will focus on the listener's ability to "imagine" (in the Riemannian sense) the tone's possible aural manifestations, as well as the pitch's capacity for dynamic change, functional transformation, and implications for expressive meaning.

*The Tonal Dialogues of Hugo Wolf*  
Eric Elder (Brandeis University)

Hugo Wolf composed fifty-three *Lieder* on poems by Eduard Mörike in 1888. Driven by Wolf's extraordinary sense of obligation to the poets he set, these songs present a constant stream of innovative solutions to compositional problems. Several analysts have approached his music from a Schenkerian perspective, but their use of expected terminology and familiar graphic apparatus often belies fundamental modifications to Schenker's theory, alterations designed to facilitate neat middle- or background structures. Deborah Stein's 1985 monograph stands out for its grounding in text-related compositional features, but her analyses are characterized by shifting or gapped structural lines, the substitution of non-dominant harmonies for structural dominants, a reliance on simultaneous dual tonics, and other non-Schenkerian properties, all of which serve to "normalize" structures that are problematic in Schenker's domain.

This paper approaches Wolf's music from a different angle, one suggested by Stein's description of Schenker's system as a "tonal norm." Rather than bend the principals of Schenkerian analysis to fit the music,

**SATURDAY, FEBRUARY 16 (Room 146)**

**9:00 a.m. Coffee**

**9:30 a.m. Panel 4: "Popular Contemporary Practices"**

Chair: Blake E. Cesarz

Lior David Shragg (Ohio University)

*"It Meant A Heck Of A Lot More To Me Than The Funeral Did:"  
Memory, Identity, and Karaoke Performance in Southeast Ohio*

Stefanie Bilidas (Michigan State University)

*Crafting the Consonance: An Investigation of Metrical  
Dissonance in Tap Improvisation*

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

**11:00 a.m. Panel 5: "Analytical Approaches to Late Romantic Music"**

Chair: Morgan Block

Faez Abdalla Abarca (University of Arizona)

*The Journey of the Pitch: Transformational Experiences  
in the Music of Gustav Mahler*

Eric Elder (Brandeis University)

*The Tonal Dialogues of Hugo Wolf*

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

**2:00 p.m. Panel 6: "Perception and Interpretation"**

Chair: Harry Ward

Sammy Gardner (University of North Texas)

*Towards a Historic Perception of Music: An Empirical Study  
of a Galant Schema*

David Heinsen (University of Texas, Austin)

*Interpreting Tragedy in Three Musical Settings of Dante's  
Inferno, Canto XXXIII*

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

**3:30 p.m. Keynote: "Finding the Beat in African Music:  
Further Notes and Caveats"**

Dr. Kofi Agawu (City University of New York)

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### *About the Keynote Speaker*

The renowned music scholar **KOFI AGAWU** was recently appointed Distinguished Professor at the Graduate Center, City University of New York. He has also taught at Princeton, Cornell, Yale, Harvard, King's College London, and Haverford College; held visiting positions at the University of Hong Kong, Indiana University, University of Toronto, the University of Pavia, Cremona, and Oxford University; and lectured at numerous universities and conferences around the world. In 2012-13, he was appointed George Eastman Visiting Professor at Oxford University, becoming only the second music scholar to have held that position since its endowment in 1930.

Dr. Agawu was born in Ghana, where he received his initial education before studying composition and analysis in the United Kingdom and musicology in the United States. His work focuses on analytical issues in selected repertoires of Western Europe and West Africa. He is the author of several monographs and numerous articles and reviews. His awards include a Guggenheim Fellowship, the Dent Medal, the Frank Llewellyn Harrison Medal, the Howard T. Behrman Award from Princeton University, and an honorary Doctor of Philosophy honoris causa degree from Stellenbosch University. He has served on the editorial boards of leading journals in musicology, music theory, African music and ethnomusicology. A Corresponding Fellow of the British Academy and Fellow of the Ghana Academy of Arts and Sciences, he was Music Theorist in Residence for the Dutch-Flemish Music Theory Society in 2008-09 and George Eastman Visiting Professor at Oxford University in 2012-13.

create “synchronic” imagined communities (Anderson, 1991) where the lines between performer and audience are blurred. By “synchronic” I mean that these spaces exist at one iconic point in time and cannot be re-created. I suggest that karaoke creates a space where any individual, regardless of gender, race, or skill-level can present themselves as celebrities. What this unique performative dynamic allows individuals to say about themselves and the “synchronic” space they are communicated in is the focus of this study.

### *Crafting the Consonance: An Investigation of Metrical Dissonance in Tap Improvisation* **Stefanie Bilidas (Michigan State University)**

The tap challenge or “cutting contest” is a public, judged, and improvised battle between skilled dancers. Unstated is the golden rule that each dancer must enter exactly on time when it is their turn or automatically forfeit the contest. As a performer, this rule creates the hidden objective to mislead the other dancer through a conflicting metrical pattern in hopes that the opponent will miss the next entrance. The audible effect heard is not the original meter but an “anti-meter” that Harald Krebs (1999) describes as a subliminal dissonance. I build on Stefan Love’s (2013) perspective of subliminal dissonance: in jazz music, subliminal dissonance does not have to be performed as a conflicting meter, but instead can be performed as a consonant meter. Since many tap traditions stem from interactions with jazz musicians, I explore how subliminal metrical dissonance is articulated as a consonance in improvised tap solos during a “cutting contest” by examining the tappers’ choice of steps and their implied metrical placement. I claim that in their improvised solos, tappers journey through a variety of anti-meters that are only preserved as metrical dissonance due to the set tempo and meter at the start of the “cutting contest.” Looking at a transcription, the anti-meters can be analyzed in relation to the original meter, but in the moment, these anti-meters create conflict for the opponents involved. For this reason, I conclude that tappers use metrical dissonance in their solos to inhibit their opponents’ sense of the original meter.

### *Panel 5: Analytical Approaches to Late Romantic Music*

#### *The Journey of the Pitch: Transformational Experiences in the Music of Gustav Mahler* **Faez Abdalla Abarca (University of Arizona)**

The harmonic language of Gustav Mahler’s music is often perceived as bewilderingly complex. Other, less seemingly recalcitrant aspects of

in two main aspects. Firstly, the method allows for the creation of collectional maps that are largely abstracted from formal procedures that occur in the music itself. Secondly, the method takes into account only seven types of pitch collections (the “Pressing scales”), and thus assumes that Debussy composed only with these scales. Through an analysis of Debussy’s ‘Feuilles Mortes,’ I attempt an expansion of scale network theory in order to address these two issues: I discuss the relationship between collections and formal structures in the piece, and I broaden the domain of the theory to encompass collections beyond the seven Pressing scales. Both of these extensions provide for a more robust and concrete that sheds additional light on the dialectic of organicism and discontinuity at play in these works.

*Neo-Yavorskian Analysis: Understanding Tonality in Russian and Western Popular Music*

**Chad Scarborough (Texas Tech University)**

Robert Bailey (1985) uses the term “double-tonic complex” to describe a pairing of two relative keys into one larger sense of tonic. Scholars have explored this topic, along with multiple closely related topics, in the realms of Russian art music (Bakulina 2014, Brown 2009, DeVoto 1995, McQuere 2009) as well as Western Popular music (Nobile 2017, Richards 2017, Spicer 2017). In this paper, I discuss the idea of the double-tonic complex (also known as “mutability,” “emergent tonic”) in the context of both Russian art music and Western Popular music. I then develop and demonstrate a theory of analysis based on the harmonic aspects of Boleslav Yavorsky’s *Theory of Modal Rhythm*.

*Panel 4: Popular Contemporary Practices*

*“It Meant A Heck Of A Lot More To Me Than The Funeral Did:”  
Memory, Identity, and Karaoke Performance in Southeast Ohio*  
**Lior David Shragg (Ohio University)**

This paper examines the ways in which themes of memory and identity manifest on the karaoke stage. Drawing on fieldwork conducted in Athens, OH during the spring of 2018, I explore the ways that music can shape encounters between performer and audience. Adopting Ochoa Gautier’s notion of “acoustic assemblages,” I analyze karaoke performance as an acoustemological practice that connects amateur performers to memory, identity, and space. Scholars of karaoke have tended to emphasize music’s role in providing a space of cultural production where performances of identity are constructed (Brown, 2015). I reconfigure this thought by showing how sounds and spaces

*Abstracts*

*Panel 1: Sibelius’s Second Symphony*

*A Non-Conventional Act of Heroism: The (mis)Placement of the  
Second Theme in the First Movement of Sibelius’s Second Symphony*  
**Issa Aji (Temple University)**

This paper is an analysis of Jean Sibelius’s Second Symphony, op. 43 and the misplacement of the first movement’s second theme. The symphony has received much attention due to its ‘fragmentary nature’ and ‘organic unity’ (Gray 1934). However, little has been written about the unusual design of the first movement. Borrowing analytical tools from Hepokoski and Darcy’s *Sonata Theory*, the paper finds that the exposition’s S<sup>1.1</sup> theme does not return in a conventional manner. The once vulnerable S<sup>1.1</sup> reemerges in the retransition of the development as the aftermath of the movement’s climax but fails to return in the more conventional recapitulation. Sibelius’s approach to sonata form has one foot in the 19th-century tradition and one in “a genuinely twentieth-century aspect of thought and feeling” (James 1983). Sibelius shows a commitment to the traditional norms of sonata form, in that most themes are intact, as well as the secondary key area being in the dominant key (A major). However, the premature return of S<sup>1.1</sup> in the retransition of the development threatens the nationalistic idyll. Not only do texture, orchestration, and dynamics serve the success of the S<sup>1.1</sup> theme’s return, but its placement at the end of the retransition as a blaring tag-along to the climax of the movement signifies its transformational journey and represents the nationalistic freedom that Sibelius and his nation both wish to attain.

*Stylistic Conflicts in Sibelius’s Second Symphony*  
**Miguel Arango Calle (Indiana University)**

Recent scholarship considers Sibelius’s Second Symphony as one of the last works of his national romantic period. Although the label “national romantic” might accurately describe most of his early works, it fails to account for the stylistic shift his music underwent during the first years of the twentieth century. Additionally, this label suggests a stylistic unity within his early symphonic pieces, misrepresenting the diversity of styles displayed by these works while overlooking the varied—and often incongruent—stylistic assessments of Sibelius’s early reception.

Focusing on the Second Symphony, I will attempt to demonstrate that Sibelius’s early works often exhibit a stylistic tension that arises from the interaction among the contrasting styles expressed by his music (i.e., Modernism, Classicism, and Karelianism). Using Schenkerian analysis,

Sonata Theory, and William Caplin's theory of formal functions I will situate Sibelius's compositional choices within a spectrum of norms and deformations, correlated to a spectrum of modernist and classical styles. The composer's own remarks on Karelianist aesthetics will be used to unearth Finnish elements within his score.

By highlighting the stylistic interactions present in this symphony, this paper seeks to reassess the "national romantic" label commonly ascribed to the Second Symphony while reevaluating its role in the composer's output. Ultimately, this study aspires to a more nuanced understanding of the works, placing their stylistic contradictions as paramount features of Sibelius's compositional aesthetic.

### *Panel 2: Music and Representation*

#### ***Sounds of Solidarity: Arizona and the #RedForEd Movement*** **Kathy Acosta Zavala (University of Arizona)**

In the spring of 2018, the #RedForEd movement for public education funding took hold in Arizona, culminating in both a walkout and rallies at the State Capitol in Phoenix. This paper aims to address the roles of music in this grassroots movement. During April and May of 2018, I conducted fieldwork in the Phoenix and Tucson areas. Music filled the soundscapes of the #RedForEd movement in Arizona. It was present in walk-ins at Tucson High School, the Tucson stand-out on Broadway Boulevard, and the six-day walkout at the State Capitol in the following forms: a kazoo band and the #RedForEd Spirit Band; the intonation of protest chants; car horns becoming musical instruments of solidarity and protest; popular songs being troped and sung by protesters; and the presence of noise-making percussive instruments aiding to keep a marching pace and energize the crowd. While contextualizing the soundscapes of the Arizonan #RedforEd movement with a theoretical framework surrounding music and protest based on the writings of R. Serge Denisoff, Mark Mattern, Jane Tumas-Serna, and Ingrid Byerly, this paper will highlight how the use of "songs of persuasion" aroused support and empathy from Americans across the nation while reinforcing the movement's call for action and promoting cohesion, solidarity and high morale among teachers. What is more, Arizona's presence has had a nationwide impact; since 2018, starting with Oklahoma, teachers have been organizing, mobilizing and striking to protest the lack of funding in their schools, their low salaries, and legislative inaction. In the national media, the songs of persuasion heard across Arizona have been reported to be part of multiple mobilizations across the nation.

#### ***Elements of Uzbek Folklore and Interpretation in the Chamber Music of Uzbek Soviet Composer Georgi Mushel*** **Hila Yusupov (University of Queensland, Australia)**

This research explores chamber-music repertoire, largely unknown to Western audiences, by Georgi Mushel, the effective founder of a 20th-century tradition of Uzbek art-music. His musical style was formed under multiple influences stemming both from Western/Soviet and Uzbek folk traditions. While Soviet scholars (Pekker, Vyzgo, Golovânc and Plungjan) claimed that Uzbek folk music had the strongest influence on Mushel's style, their studies were limited to accounts of the contextual origins of his music and analysis of scores; they give very little consideration to performance aspects.

Taking Mushel's Sonatine for Flute and Piano (1948) and Sonata for Cello and Piano (1951) as case studies, this paper discusses the challenges of performance and interpretation in maintaining the folk-inspired style of the music while playing Western classical instruments.

Through an investigation of specific performance practices observed in Uzbek traditional music, it reveals some performative elements and nuances that are not represented in the score, but which performers must absorb to form fully informed interpretations of the music. It focuses mainly on the performance challenges related to use of *rubato* in Uzbek music and interpretation of ornaments.

A specific outcome of the current project is that performers will be able to use this information towards a better understanding of Mushel's works and other Uzbek art-music more effectively. More broadly, this paper seeks to expand our understanding of the problems posed for musicians learning unfamiliar repertoire in the context of culturally remote music as well as to shed some light on available solutions.

### *Panel 3: Broadening Theories*

#### ***Expanding Scale Network Theory: An Analysis of Debussy's 'Feuilles Mortes'*** **Philip P. Bixby (University of California, Irvine)**

The late music of Claude Debussy often treads the narrow line between organic formal structures and discontinuities indicative of a modernist aesthetic. As Wheeldon notes, the moment-like forms in Debussy's late works fascinated an entire generation of avant-garde composers after World War II. While these musicians often fixated on Debussy's musical juxtapositions, Tymoczko has recently explored the organicism of Debussy's music, proposing a theory that maps the integrated relationships of pitch collections in a given piece. Despite the utility of this model for Debussy's later music, I find the method lacking