Welcome

Welcome to the University of Cincinnati, College-Conservatory of Music and our inaugural Music Theory and Musicology Society Conference. We have been preparing for this event for over a year and we are all very happy to see it finally come to fruition. When we saw the overwhelmingly positive response in terms of submissions, we knew that we could put together a great program and that the toughest job would be selecting papers from so many good proposals. We trust that we will continue to have this type of response in the future, as it is our intent to make this an annual event, and to continually improve upon this initial endeavor.

There are many individuals and groups that have contributed to this conference in various ways. I would especially like to thank Dean Lowry for his support and interest in this project; the Friends of CCM for their very generous financial assistance; Karen Tully, the Associate Director of Development and External Relations; the head of the Composition, Musicology and Theory Division (CMT), Dr. Robert Zierolf; Nancy Volmer, the CMT administrative assistant; Drs. Edward Nowacki and Steven Cahn who oversee the *Thinking about Music* lecture series and were very generous in sharing their guest; and our faculty advisor, Dr. David C. Berry. I would also like to thank our keynote speakers, Drs. William Rothstein and Mark Evan Bonds for their willingness to participate; our own Dr. Mary Sue Morrow, for her help on the panel discussion; our Program and Hospitality Committees and all of the other students whose involvement makes this conference a success.

Enjoy your stay here at CCM and please, make yourself at home. The campus and nearby community has much to offer and we would love to answer any questions you may have and assist you in any way we can.

Ellis Anderson
President, CCM Music Theory and Musicology Society
FRIDAY, 9 FEBRUARY

2:00–3:30

KEYNOTE ADDRESS, CO-SPONSORED BY CCM
THINKING ABOUT MUSIC LECTURE SERIES (BAUR ROOM)

William Rothstein (Graduate Center, City University of New York)
How Non-Germanic Repertories Can Affect Our Theories of Nineteenth-Century Music

4:00–5:30

19TH CENTURY MUSIC/SCHENKERIAN TOPICS (BAUR ROOM)

David Byrne, Chair

Danny Arthurs (Indiana University)
Irony and Illusion in the Second Movement of Beethoven's Piano Sonata, Op. 101

David Heetderks (University of Michigan)
Composing Out Homesickness: Thematic Return in Chopin Mazurkas

Breighan Brown (University of Cincinnati)
“First-Order Metric Parallelisms:” A Schenkerian Approach to Rhythm and Meter in Tchaikovsky's Valse (Symphony No. 5 in E Minor, III)

8:00
RECEPTION (BAUR ROOM)
SATURDAY, 10 FEBRUARY

8:15

BREAKFAST (BAUR ROOM)

9:00–10:30

POPULAR MUSIC AND SOCIETY (BAUR ROOM)

Brett Clement, Chair

Christopher Endrinal (Florida State University)
   Burning Bridges: Defining the Interverse Using the Music of U2

John Stine (University of Cincinnati)
   “I...want...to...fit...in”: The Role of Music and Consumer Saturation in Bret Easton Ellis’s American Psycho

Gabriel Miller (Ohio State University)
   Nonlinear Time in Funk as Exemplified in James Brown's Say it Live and Loud

10:30–12:00

20TH CENTURY MUSIC AND MUSIC THEORY (ME 3230)

Brian Moseley, Chair

Sean Atkinson (Florida State University)
   Process and Intuition: Narration in Three Tales by Steve Reich

Michael Kelly (University of Cincinnati)
   An Exploration of Pitch Organization in Krzysztof Penderecki’s Passion According to Saint Luke

Richard R. Randall (University of Massachusetts)
   Understanding Hybridity: Comparing Geometric Models of Tonal Hierarchy
10:30–12:00
OPERATION, FILM AND CULTURE (BAUR ROOM)

Kevin R. Burke, Chair

Noel Verzosa (University of California, Berkeley)
Wagner Reception and French Modernity after Baudelaire: The Case of the *Revue wagnérienne*

Kunio Hara (Indiana University)
Distorted Musical Memory and the Creation of a New Heroine in Puccini's *Il tabarro*

Peter Kupfer (University of Chicago)
Film Music and the Construction of Post-Soviet Collective Identity: Nikita Mikhalkov's *Burnt by the Sun*

12:00–1:00
LUNCH

1:00–2:30
PANEL DISCUSSION – INFLUENCES AND INTERACTIONS: HOW OUR MUSIC-ANALYTICAL AND HISTORICAL INTERPRETATION(S) INFORM ONE ANOTHER (BAUR ROOM)

Ellis Anderson, Moderator
Mary Sue Morrow (University of Cincinnati)
Mark Evan Bonds (University of North Carolina)
William Rothstein (Graduate Center, City University of New York)

2:30–3:30
18TH CENTURY MUSIC (BAUR ROOM)

Anna Alfeld, Chair

Crystal Peebles (Florida State University)
The Analysis of Fugue: Reexamining Rhetorical Approaches

Timothy Best (Indiana University)
Tragedy as Expressive Genre: the Cathartic-Element in Eighteenth-Century Instrumental Music

3:30–5:00
KEYNOTE ADDRESS (BAUR ROOM)

Mark Evan Bonds (University of North Carolina)
Rethinking Absolute Music: Hanslick the Radical
ABSTRACTS

Nineteenth-Century Music/Schenkerian Topics

Ironic and Illusion in the Second Movement of Beethoven's Piano Sonata, Op. 101

Danny Arthurs (Indiana University)

In contrast to the pastoral first movement of Op. 101, the heroic surface of the scherzo movement is not without irony. The voice leading of the movement suggests a more complex character than the extroverted signifiers, such as the galloping dotted rhythms and pointed articulations, tend to project. Indeed, it is odd that a highly disjunctive melody, together with a chromatic descending bass line, are both used to depict a heroic march (as Beethoven calls it), rather than the somber setting suggested by the underlying voice-leading. In addition to a Schenkerian approach to the interpretation of this movement, a hermeneutic approach may help reconstruct a narrative of obstacles that a supposed protagonist must struggle to overcome. While a voice-leading sketch may not overtly indicate the pastoral qualities that are expressed by a combination of extroverted signifiers, schematic representations nevertheless reveals an amalgamation of the heroic with the mournful. In this discussion, a voice-leading sketch of the first 54 measures of the movement are examined in order to show that in spite of the overtly heroic qualities, a Schenkerian approach reveals qualities more apt for a lament setting, placing surface in opposition to structure. The reconciliation of features revealed by a semiotic approach versus observations revealed by a prolongational approach is also discussed. While the movement is titled a march, the ironic and illusive qualities ultimately reveal a darker quality not typical of the scherzo movement in the major-mode sonata cycle, representing yet another innovation of Beethoven's late period sonatas.

Composing Out Homesickness: Thematic Return in Chopin Mazurkas

David Heetderks (University of Michigan)

In some Chopin Mazurkas, the return of the opening theme fails to fully recapture the opening key, or its character has been transformed by the events of the preceding section. This paper combines analytical insights of Leonard Meyer and Schenkerian theorists to discuss the structural significance of these moments of return and examine their effect on listeners.

The relation between musical events by similarity, what Meyer terms conformance, enables listeners to recognize thematic return and helps define formal boundaries. The Mazurka Op. 41, no. 1 is unusual in that its head motive reappears in the central section, such that the reprise has conformance with two previous sections. The double conformance underscores the neighboring motion in the motive and foreshadows a transformation of the return of the opening theme into an outburst of grief that resolves the prolonged neighbor tone of the previous sections. The Mazurka Op. 63, no. 3 also highlights a neighbor note at its thematic
return, and completes a process of increased emphasis on neighboring motion initiated in the opening. The return occurs at several layers of structural conflict between melodic grouping and hypermeter. Structural multivalence is particularly rich in Op. 59, no. 1, whose reprise occurs at a point of conflict among three parameters: thematic design, functioning bass scale step, and key area.

These analyses show that Chopin was concerned with transforming the Mazurka, which tended to fall into discrete units, into a fluid and dramatic form. The point of return, in particular, often takes a melancholy and expressive tone through overlapping several formal processes. It is, as it were, *homesick*—unable to fully go back to its point of origin.

“First-Order Metric Parallelisms”: A Schenkerian Approach to Rhythm and Meter in Tchaikovsky’s *Valse* (Symphony No. 5 in E Minor, III)

Breighan Brown (University of Cincinnati)

That unity in a work can be achieved through the repetition of a single motive on the surface of a work and at deeper structural levels is perhaps one of Schenker’s most profound insights into our understanding of tonal music. By addressing the interaction of these “motivic parallelisms” with the various metric processes prevalent in Tchaikovsky’s *Valse* from his Symphony No. 5 in E Minor, the current study introduces the concept of “first-order metric parallelisms.” Using Allen Cadwallader’s definition of a first-order motive as a point of departure, this essay will first establish the neighbor-note configuration as the essential unifying motivic force within this work. Inspired by Harald Krebs’ terminology regarding metrical consonance and dissonance, this study will subsequently demonstrate that “neighboring” motion also motivates the metric coherence of the work. I argue this phenomenon to be a “first-order metric parallelism.” The concept has analytical relevance because I am able to demonstrate that the *Valse*’s metric organization and motivic structures are each governed by analogous processes. The introduction of first-order metric parallelisms permits a deeper understanding of the relationships that can be intuited between meter and voice-leading processes, while contributing to recent research on Schenkerian approaches to rhythm and meter.

**Popular Music and Society**

Burning Bridges: Defining the Interverse Using the Music of U2

Christopher Endrinal (Florida State University)

The word “bridge” suggests a connecting or transitional function. A physical bridge is an agent of transition, used to get from one side of a gap to another. When applied to the analysis of form in rock-pop music, however, the section traditionally labeled as the “bridge” does not necessarily connect two other sections. Often, there are no harmonic and/or melodic associations to surrounding material. Therefore, the label “bridge” does not adequately describe the function of the section.
Using melodic, harmonic, lyric, and reductive analyses of “bridge” sections in
the music of Irish rock-pop group U2, this paper defines and illustrates the
“interverse,” a new term that replaces “bridge” in rock-pop songs. Specifically, four
types of interverses are identified, each based on its relationship to preceding and
succeeding material. A more specific definition of this section allows for detailed
classification of structural and stylistic features a particular musician or group
employs, thereby promoting a more thorough understanding of the formal
processes and song construction and more detailed differentiation between artists
and genres. Second, this paper uses the methods mentioned above in conjunction
with selected terminology from Moore (2001), Stephenson (2002), and Covach
(2005) to define, illustrate, and distinguish the other sections of a rock-pop song,
namely the introduction, verse, chorus, refrain, interlude, transition, and
conclusion. Third, this paper demonstrates that U2’s sustained success is due not
just to marketing and commercial promotion, but also to a combination of a
unique sonic signature and a diversity of musical forms among their songs.

“I…want…to…fit…in”: The Role of Music and
Consumer Saturation in Bret Easton Ellis’s American Psycho

John Stine (University of Cincinnati)

Ever since the publication of his first novel, Less Than Zero (1985), Bret
Easton Ellis has provided postmodern commentary through his writings on
American society in the 1980s. His third novel, American Psycho (1991), caused
controversy after its publication in 1991, including a boycott led by the National
Organization for Women because of the sexual and violent subject matter pointed
at women. In 2000 Mary Harron directed a film adaptation of the novel, which
quickly received a cult following. Set in 1987 Manhattan, the novel and the film
provide a character study of the protagonist, Patrick Bateman, told completely
from his perspective. Though the violent and sexual images depicted in the novel
and the film adaptation receive notable attention, Ellis’s commentary on the
thriving consumer society present in late 1980s Manhattan serves as a sub-plot that
not only establishes a temporal frame of reference but also a retrospective
understanding of a bygone era.

Though American Psycho has received scholarly attention in the fields of
literature, psychology and the social sciences, the meaning behind the musical
references largely remain unexplored. By applying previous theories of social and
commercial analysis to musical references found in the novel and the film, I will
demonstrate the role popular music serves in a social and consumerist capacity.
Furthermore, I will distinguish the different purposes of popular music referenced
in the film and the minimalist score composed by John Cale. In both the novel and
the film adaptation, references to popular music symbolize societal status and
social reflection on a materialistic level for Bateman, much like other material
objects, such as clothing and occupations. Cale’s score serves a non-diegetic role,
communicating the inner psyche of Bateman in a minimalist style, recalling the
compositional styles of Glass and Reich, and adding to the nostalgic element of
late 1980s Manhattan.
In *The Time of Music*, Jonathan Kramer provides a categorical vocabulary with which to describe various kinds of time. He finds linear time to be normative for common-practice tonality, whereas nonlinear time is created by some twentieth-century compositions in which goal-directed harmonic motion does not control the temporal continuum. Kramer’s discussion focuses on linear and nonlinear time in traditional Western music; I wish to expand this discussion to include vernacular musics, and in particular, funk. It is my assertion that essential to an understanding of funk music is an awareness that the primary temporal continuum it generates is nonlinear. This is demonstrated through an analysis of time in the album, *Say it Live and Loud*, recorded in 1968 by funk pioneer James Brown.

Four categories of nonlinear time posited by Kramer are germane to this paper. Continuous nonlinear time, in which neither goal-directed harmonic motion (linearity) nor interruptions of the temporal continuum (discontinuities) affect the time, is called *vertical* time. Discontinuous nonlinear time, or *moment* time, features temporal interruptions that create distinct sections within a piece. Specific types of moment time include *mobile* time, in which order of sections is arbitrary, and *composite* time, which features levels of linearity in the foreground. Each of these kinds of time is exemplified by one (or more) composition(s) from Brown’s album. Drawn from analysis of time in these works are implications for funk music in general—most notably, that it necessarily creates one or more of the four categories of nonlinear time.

**Twentieth-Century Music and Music Theory**

*Process and Intuition: Narration in Three Tales by Steve Reich*

Sean Atkinson (Florida State University)

Minimalist music is often described and most well known by its processive elements: numerous repetitions, slight changes over long spans of time, and phasing, just to name a few. As such a true minimalist composition requires almost no creative input from the composer once the piece begins. Music of this type written today, sometimes referred to as postminimalist music, uses these same devices, but contains an element of control from the composer during the composition. In other words, postminimalist music is made up of two contrasting states; its process-oriented former life and its newer intuitive counterpart. This paper will demonstrate that process and intuition are separate, active devices in postminimal music and that their juxtaposition can help describe a narrative. For this purpose I will use Steve Reich’s “Hindenburg” from *Three Tales* as an example of how this musical narrative can support an already established expressive genre.

To convey a narrative using process and intuition, I will show how these two methods have similarities to structure and genre as described by Monelle. Process, which is the underlying device in any minimal composition, is structure-like, and intuition, which allows the composer to interject ideas, is genre-like. The play
between these two narrative-like elements will help define the movement's expressive genre of tragedy to hope.

An Exploration of Pitch Organization in Krzysztof Penderecki's *Passion According to Saint Luke*

Michael Kelly (University of Cincinnati)

At this time, most of the extant analytical work on Krzysztof Penderecki’s music falls into two categories: those works that address his earlier, more strictly avant-garde compositions in terms of Sausseurian binary parametric oppositions, or those that consider his more mature works, such as the *St. Luke Passion*, solely in terms of foreground motivic content. As insightful and valuable as many of these studies are, none has addressed the notion of an emergent comprehensive pitch structure in works such as the *Passion*, in which Penderecki was developing a personal and thoroughly contrapuntal compositional style based on what was for him a new method: the use of twelve-tone serialism.

My assertion is that a unified and pervasive organization of pitch, beyond Penderecki’s purely aesthetic intuition, does indeed exist in the *Passion*. At the heart of this organization is the structure of the work’s two twelve-tone rows, i.e. how the rows and subsets thereof “carve out” pitch-class space as they unfold in musical time, which proves to determine the intervallic content of the work’s disparate motivic elements despite the fact that few of these motives even partially constitute literal row segments.

My study provides an explication of this relationship between the *Passion*’s twelve-tone rows and the work’s foreground material as well as analyses that address excerpts from the beginning, middle, and conclusion of the work. The composite image that these analyses reveal is that of a basic serial structure, extrapolated through various intervallic and graphic connections into a multitude of motives, the newly evident relationships among which form a narrative that interacts meaningfully with the passion story itself. Penderecki’s compositional ingenuity and originality are already well-known; what this study demonstrates is his consummate mastery of motivic and intervallic organization, the acknowledgement of which is long overdue.

Understanding Hybridity: Comparing Geometric Models of Tonal Hierarchy

Richard R. Randall (University of Massachusetts)

The impact and influence of music-perception and cognition research on contemporary music theory is undeniable. Descriptive (how we actually hear and understand music) and prescriptive (how we might or could hear and understand music) theories have merged into hybrid systems. Hybrid systems are a delicate balance between narrowly focused empirical experimental data and highly generalized models. One such hybrid model, Fred Lerdahl’s tonal pitch space (TPS) model, approximates cognitive perceptual relations between chords by providing a combinatorial procedure for computing the distance value between two chords. Because of the influence of experimental data on the TPS model, we would expect
a high correlation between experimental data and analyses of chord progressions generated by the TPS model. The value of such a comparison is clear. If the TPS model posits a hypothesized model of perception, then we would like to know if and by how much it differs from experimental data it claims to approximate. This paper focuses on the intra-regional relation descriptions of TPS and achieves two important goals. First, a similarity measure is developed that allows the accurate comparison of the TPS model with a model of perceived chord relations created by Bharucha, et al. Second, this paper applies the similarity measure to normalized canonical representations of each model, thereby avoiding comparisons affected by arbitrary design choices.

**Opera, Film and Culture**

Wagner Reception and French Modernity
after Baudelaire: The Case of the *Revue wagnérienne*
Noel Verzosa (University of California, Berkeley)

This paper traces the rhetoric of “modernity” in French Wagner reception between 1860 and 1890. I argue that the legacy of Wagner in France was a central forum in the cultivation of both political and aesthetic modernity in the Third Republic, with the language of one permeating the other. Especially after the disastrous war against Prussia in 1870, the concept of modernity in music and art was inextricably linked to the concept of modernity in politics and the postwar project of rebuilding the image of the French nation.

I begin with two pivotal texts which indelibly linked Wagner to modernity: Baudelaire’s “Richard Wagner et Tannhäuser à Paris” and “Le peintre de la vie moderne,” published in the early 1860s. Between these two essays, Baudelaire develops a model of modernity that puts the “eternal, invariable element” of art in opposition to its “relative, circumstantial element”; in Wagner’s operas, Baudelaire writes, these tensions are expressed metaphorically as a “struggle between flesh and spirit, Heaven and Hell, Satan and God…” The history of French modernity following Baudelaire could, I argue, be described as an attempt to come to terms with this binary. Using the short-lived but influential journal *La Revue wagnérienne* as a case study, I show how Wagnerian modernity was understood as a tension between mind and body, intuition and intellect, the otherworldly and the quotidian, the ephemeral and the eternal—manifestations of what was then a prevailing dichotomy between French *civilisation* and German *Kultur*, and what are now familiar tropes of modern politics: progress and tradition, science and faith, individual and community, state and nation. In ways that are more than metaphorical, the story of Wagner reception in France between the last years of the Second Empire and the first of the Third Republic is the story of France’s confrontation with modernity.
Distorted Musical Memory and the
Creation of a New Heroine in Puccini’s *Il tabarro*

Kunio Hara (Indiana University)

Premiering on December 14, 1918, Giacomo Puccini’s *Il trittico* marked an important shift in the composer’s style and aesthetics. Consisting of three thematically and stylistically divergent one-act operas, the triptych reveals Puccini’s adaptation of experimental compositional techniques and his desire to explore new operatic types. Among the three operas, *Il tabarro* most prominently exhibits these new directions, causing conservative critics to recoil at its dissonant musical style and its cast of unsavory characters. Although the critics faulted the composer for failing to inspire the audience’s sympathy for *Il tabarro*’s heroine Giorgetta, this paper maintains that Puccini and the librettist, Giuseppe Adami had deliberately constructed the opera in order to achieve this very effect. To demonstrate this point, I examine Puccini’s and Adami’s systematic incorporation of distorted textual and musical recollections of operas including *La Bohème*, Massenet’s *Manon*, and Bizet’s *Carmen*. Through this procedure, Puccini distances Giorgetta from the traditional mold of romantic opera heroine, undermining the audience’s desire to empathize with her.

Although superficially resembling the verismo operas of the 1890s, *Il tabarro*, then, represents Puccini’s move forward toward the modernist aesthetics of detachment. This impulse can also be observed in other operas of the triptych. The overly saccharine sentimentalism as well as the mysticism of *Suor Angelica* have bewildered the audience ever since its premiere. In *Gianni Schicchi*, the tidy miniature love duet of Lauretta and Rinuccio and the title character’s spoken address to the audience at the conclusion self-consciously point out the conventions of operatic romance. Within the larger context of Italian politics and society around WWI, Puccini’s brutally unsympathetic treatment of Giorgetta resonated with his ambivalence toward what he and many Italians from his segment of society perceived to be the transformation of Italian society due to the growing political visibility of the urban working class.

**Film Music an the Construction of Post-Soviet Collective Identity: Nikita Mikhalkov’s *Burnt by the Sun***

Peter Kupfer (University of Chicago)

Given its tumultuous past, the process of collective memory and identity construction in the former Soviet Union has proven to be a difficult task in the years since the fall of Communism. Many artists, including filmmakers, simply chose to ignore the past rather than attempt any sort of reconciliation. But not all chose this path: in his 1994 Academy Award winning *Burnt by the Sun* (*Utomlennye Solnstem*), famed director Nikita Mikhalkov deals directly and openly with one of the bleakest periods of Soviet history, the Stalinist purges of the 1930s, in an effort to underscore the importance of confronting the past in order to begin the construction of a new collective identity. He achieves this through the “lessons”
the audience is to take away from the irreconcilable ideological conflict constructed between the three main characters.

In this paper I will argue that music plays an extremely important role in this process because of the way it reflects and delineates the differences that constitute the central conflict. After outlining the historical context for the film, I will provide a close reading of two scenes containing important musical performances in which the specific pieces performed and the style of performance embody the conflicting ideologies of the characters that perform them, thereby enabling music to participate in constructing the central conflict of the film. Finally, I will address the film’s ubiquitously used theme song, the tango “The Weary Sun,” arguing that it is really the key component to understanding Mikhalkov’s desire and vision for a new, post-Soviet collective identity.

Eighteenth-Century Music

The Analysis of Fugue: Reexamining Rhetorical Approaches
Crystal Peebles (Florida State University)

Several Germanic theory treatises written in the seventeenth and eighteenth centuries borrow terms from the discipline of rhetoric to describe musical processes. Many recent sources have noted this fact, but only a subset of these writings directly pertain to the concept of fugue and rhetoric, including the work of Gregory Butler (1977), Daniel Harrison (1990), and David Scott Roberts (2004). These authors use different aspects of rhetorical thought to construct analytical methods for examining fugues, however, they do not suggest to what extent rhetoric may have informed compositional technique. This paper will strive to clarify the degree to which theorists and composers of this time may have considered the first two steps of rhetorical structure, the *inventio* and the *dispositio*, in relation to fugue and enumerate possible analytical ramifications.

The writings of Johann Mattheson (1681-1764), Johann Christoph Schmidt (1664-1782), and Friedrich Wilhelm Marpurg (1718-1795) provide the basis for this study of fugue and rhetoric, and they are examined in the context of specific examples from four fugues written by J.S. Bach. Two seemingly opposing rhetorical narratives can be formed from a close reading of the sources. One suggests that the subject, or thesis, is continuously and systematically developed, signifying that the fugal elements support the subject. The other narrative views that the fugal elements oppose the subject, which should ultimately be reconciled by the end of the fugue. The analytical ramifications of music rhetoric in fugue allows the analyst to move beyond the labeling of the different parts of a fugue. Instead, the fugal process becomes dynamic, drawing together the overall affect, the compositional elements, and the order of the musical events in order to create a cohesive rhetorical discourse.
Tragedy as Expressive Genre: the Cathartic Element in Eighteenth-Century Instrumental Music

Timothy Best (Indiana University)

The genre of tragedy has, since ancient Greece, provided an arena for experiencing the troubles of the human condition. Aristotle writes in the *Poetics*, “Tragedy is an imitation of an action that is admirable, complete, and possesses magnitude, in language made pleasurable, effecting through pity and fear the catharsis of such emotions” (Trans. Heath, 1996, 10). How can instrumental music convey a tragic plot structure and thereby elicit this same experience? This question gets to heart of eighteenth-century discussions on the value and power of purely instrumental music. Based on Hatten’s theory of the “expressive genre” (1994), a musical genre of tragedy will be proposed that is both emergent and teleological, with the goal of catharsis as its defining principle. Catharsis in this context functions as a global response to the tragic musical scenario, involving both an intellectual and emotional clarification as experienced by the listener; a response which is not only designed by the composer, but explicitly staged in the work.

As an exemplar of this expressive genre, Haydn’s Variations in F minor, Hob. XVII:6 will be examined, a work which challenges conventional genre classification. The analysis will demonstrate how the tragic governs and motivates sequences of events which can be viewed as dramatic incidents, contributing to what Hatten describes as a “coherent dramatic scenario” (1994, 70). The problematic concepts of Aristotelian catharsis and mimesis will be discussed— their relationship to tragic pleasure, as well as their reinterpretation by both modern and eighteenth-century thinkers.
Mark Evan Bonds is Professor of Musicology at the University of North Carolina at Chapel Hill. He received a B.A. in music and German from Duke University in 1975; a master's in musicology from the Universität Kiel (West Germany) in 1977; and a Ph.D. in musicology from Harvard University in 1988. He taught at Boston University before joining the faculty at UNC Chapel Hill in 1992. His research interests include music of the Classic and Romantic eras, particularly instrumental music and aesthetic theory. His recent books include *Music as Thought: Listening to the Symphony in the Age of Beethoven*, published by Princeton University Press in 2006; and the second edition of *A History of Music in Western Culture*, published by Prentice-Hall in 2006. His other publications include several additional books, articles in journals such as the *Journal of the American Musicological Society* and the *Journal of Musicology*, as well as entries in *The Oxford Companion to Haydn* and *The New Grove Dictionary of Music and Musicians*. He was also editor-in-chief of *Beethoven Forum* between 1996 and 2002. Prof. Bonds is currently at work on a book on musical politics in the mid-nineteenth century.

William Rothstein is Professor of Music Theory at Queens College and at the Graduate Center of the City University of New York. He received the Ph.D. in music theory from Yale University. Prof. Rothstein’s areas of interest include Schenkerian theory and analysis, theories of rhythm, and theories of form. He has also written on performance practice and the relationship of analysis to performance. His landmark book, *Phrase Rhythm in Tonal Music*, received both an ASCAP-Deems Taylor Award and the Society for Music Theory’s Young Scholar Award. His publications run the historical gamut from Arcangelo Corelli to Donald Martino, but he works mostly with music of the eighteenth and nineteenth centuries. His articles have appeared in such journals as *19th-Century Music*, *Journal of Music Theory*, and *Music Analysis*, and in books including *Chopin Studies*, *Beethoven Forum 4*, *Schenker Studies*, *The Practice of Performance*, and *Music Theory in Concept and Practice*. His principal teachers were Ernst Oster and Allen Forte (theory), Donald Martino (composition), and Theodore Lettvin (piano).

Danny Arthurs is a doctoral music theory student at Indiana University, Bloomington. His interests are wide-ranging, from Renaissance music to jazz studies to theory pedagogy. He published an article on the application of traditional aspects of form and proportion to post-tonal music in the *Journal of Music Theory Pedagogy*, Vol. 18, which he wrote while studying music theory at the University of Tulsa. He is currently working with his mentor, Frank Samarotto, on applying the concept of “temporal plasticity” to the tonal repertoire.

Sean Atkinson is a first year Ph.D. student in music theory at the Florida State University College of Music. He received a Masters degree in music theory from Florida State and a Bachelors degree in music theory and trombone performance from Furman University. His primary research interest focuses on post World War II music in America, specifically the work of Leonard Bernstein. In addition to music theory, Sean has also conducted research in the area of music technology, presenting his work at a recent ATMI national conference. In 2006, he was nominated for Florida State University’s Outstanding Teaching Assistant Award, the highest honor given to graduate teachers.
**Timothy Best** has degrees in piano and music theory from the New England Conservatory and Indiana University’s Jacobs School of Music. He is currently a third-year Doctoral student in music theory at Indiana University, where he also serves as the president of the Graduate Theory Association. His research interests include issues of musical meaning, text-music relations, early atonality, and theory pedagogy.

**Breighan Brown** is pursuing a Ph.D. in Music Theory at the University of Cincinnati, College-Conservatory of Music. She holds Bachelor of Arts and Business Administration degrees from Saint Mary’s College in South Bend, Indiana, and is currently completing her Master’s Thesis at CCM entitled, “Modes of Ambiguity in Tchaikovsky's Fifth Symphony in E Minor.” Her research interests include Schenkerian Analysis, 19th Century Russian Music Theory, and Rhythm and Meter.

**Christopher Endrinal** is currently a doctoral candidate in music theory at Florida State University. After graduating from Loyola University Chicago and Northwestern University, he taught Music Theory for Non-Majors, Music Theory, and Aural Skills at William Rainey Harper College in Palatine, IL. He has presented papers at the Florida State University Music Theory Forum and the New Orleans Musicology/Music Theory Colloquium. Modern popular music, especially rock and pop music since 1980, is his primary research interest.

**Kunio Hara** is pursuing a Ph.D. in musicology at Indiana University. He earned a BM and a MM in clarinet performance and music history from University of Cincinnati, College-Conservatory of Music in 2000 and 2003. A chapter from his master's thesis “Puccini’s Use of Japanese Melodies in Madama Butterfly” was published in *Music Research Forum*. His interests include representation of race and gender in nineteenth- and early twentieth-century operas, exoticism in Western art music, and Western music in Japan since the nineteenth century.

**David Heetderks** is a music theorist, composer, and violist. He is a second-year Ph.D. student in Music Theory at the University of Michigan, where his teachers include Kevin Korsyn, Ramon Satyendra, and Wayne Petty. In addition to scholarly work, he has written concert notes for the Concordia Chamber Players and Detroit Symphony, and will present a pre-concert lecture on Chopin later this spring in Ann Arbor. Mr. Heetderks’s compositions have been performed around the U.S., and have won awards from ASCAP, the Renee Fisher Foundation, and other organizations.

**Michael Kelly** is a doctoral student in music theory at the University of Cincinnati, College-Conservatory of Music, and is a Cincinnati native. He holds bachelor of music degrees from CCM in music education and composition. A former public school music teacher, he currently works as a church music director in addition to fulfilling his duties as a graduate assistant at CCM. He and his wife, Miriam, have two amazing children, Ben and Ava.
Peter Kupfer is currently in his fifth year of the Ph.D. program in historical musicology at the University of Chicago. A native of Highland Park, IL, Peter attended Amherst College, graduating in May 2001 with degrees in music, computer science and German. Before beginning his studies at the University of Chicago in the fall of 2002, he spent a year studying and researching in Berlin, Germany on a Fulbright Fellowship. His research project there concerned the interpretation, reconciliation and treatment of Wichard Wagner in the GDR. His research interests generally include 19th century German music and the intersection of music and politics. His current focus, however, is on the music of Dmitri Shostakovich, with an emphasis on film music. When not teaching at Chicago, Peter is preparing his dissertation proposal, which will examine the role and function of Shostakovich’s music in Soviet socialist realist cinema through the lens of ritual.

Gabriel Miller holds the B.A. in Music from Florida State University, the M.C.M. in Church Music from Lee University, and the M.A. in Music Theory from the Ohio State University. He is currently pursuing a Doctor of Philosophy degree in Music Theory at OSU, where he studies under Gregory Proctor. His research interests range from Cuban dance songs to J.P. Rameau to Funk. He enjoys playing saxophones and singing background vocals in the Columbus rhythm-and-blues band, Capital Sound. He has also recently developed an interest in cooking.

Crystal Peebles is a current Master’s student in Music Theory at Florida State University and plans to graduate this spring. Along with her classroom studies, she teaches the freshman theory sequence at FSU as well as violin lessons in the community. She is currently working on a project which will integrate a music theory curriculum with the Suzuki violin repertoire. She has previously presented research at the East Carolina University Undergraduate Research Symposium and the Florida State Music Theory Forum.

John Stine holds degrees in two fields of music study. He earned a Bachelors degree in music education from the University of Southern Mississippi followed by a Masters degree from Ithaca College. But the lure of musicology led him to Indiana University where he earned a Masters degree in that field, and he is currently completing coursework in the Ph.D. musicology program at the University of Cincinnati, College-Conservatory of Music. In addition to his primary research interest, the 19th-century symphony, Mr. Stine holds interest in the music of Telemann, Haydn, Soviet composers, Charles Ives, Sibelius and film music.

Noel Verzosa is a graduate student at the University of California, Berkeley, where he is working on a dissertation about the concept of “modernity” in French music criticism, circa 1860–1920. He has previously given papers on Erik Satie—at the joint meeting of the Northern California and Pacific Southwest chapters of the AMS in May 2004, for example, where his paper on Satie and the avant-garde was a finalist in the annual Ingolf Dahl competition; and most recently at a conference entitled “Poetry of the Everyday,” sponsored by the U.C. Berkeley French Department, in October 2006.