



**CCM**  
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UNIVERSITY OF  
**UC**  
Cincinnati

CCM MUSIC THEORY *and* MUSICOLOGY SOCIETY

**2010 CONFERENCE**

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**“Identity and Classification:  
Discerning Musical Perceptions”**

**9-10 APRIL 2010**

*program and abstracts*

UNIVERSITY OF CINCINNATI, *cincinnati*, ohio

# WELCOME

Dear Conference Participants,

When we began planning this conference many months ago, we had a vision to provide an opportunity for young scholars to present research that would feature the interdisciplinary areas of Music Theory and Musicology. We hope you will find the resulting program to be fulfilling, deep in variety, and invigorating. This is a chance for you to experience the work of your future colleagues who have come to Cincinnati from institutions around the country.

Since our inaugural conference in 2007, our society has grown in membership and spirit, but we still share the common goal of hosting a joint music theory and musicology conference, in our hope to explore the obscured connections between these related disciplines. This conference aims to present significant research from these fields while also bringing together student music theorists and musicologists for a few days of thought, discussion, and casual conversation. We also have extended our reach to the outstanding student composers here at CCM, who will be providing a chance for us to hear their music and learn about their creative process, as well as our Electronic Media Division, who will be working with the MTMS to create a comprehensive video documentation of these proceedings.

This conference is possible because of the financial support and the extraordinary efforts of a variety of people. Without the generous financial support of Dean Weinstock of CCM and the Musicology department, this conference would be a simple glimmer of what it has become. The CMT division staff has also been supportive of this endeavor since our initial conversations almost a year ago. The Society Executive Board also thanks the entire CCM staff, TAM supporters, and J.T. Rooney of UCAST in the E-Media Division for all of their assistance. Finally, I would like to personally thank a group of people who I worked with for the past few months to oversee every detail of this event, especially: Dr. David Carson Berry, Dr. Mary Sue Morrow, Dr. Steven Cahn, Dr. Jeongwon Joe, Carissa Pitkin, Sarah Melton, Jane Whipple, Darlene Miller, Molly Cronin, Amy Lewkowicz and the entire Programming Board.

Best wishes to all for an enjoyable and thought-provoking conference and we hope to see you back at CCM in the future.

Katherine Campe  
President  
CCM Music Theory and Musicology Society

# FRIDAY, 9 APRIL

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2:00–3:30 pm

## WELCOMING REMARKS

Dr. Steven Cahn, Interim Director of Graduate Studies, CCM  
Katherine Campe, President, CCM Music Theory & Musicology Society

## KEYNOTE ADDRESS I

### *THINKING ABOUT MUSIC* LECTURE SERIES (BAUR ROOM)

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Janna Saslaw (Loyola University)

Thinking in Jazz: Teddy Wilson and "Modern" Piano Playing

3:45- 5:15 pm

## Session 1: IDENTITY (BAUR ROOM)

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*How do we create identity through music? Why do we reject it?*

Sarah Melton, chair

Kristy Swift (University of Cincinnati)

Donald J. Grout's Essays on Music Historiography: "Getting the Story Crooked"

Andrew Walker (Central Michigan University)

Appearances Can Be Deceiving: Ojibwe Women In Folklore & Practice

Aaron Ziegel (University of Illinois, Urbana-Champaign)

Enacting the Nation on Stage: Style, Subjects and Themes in American Opera Librettos of the 1910s

5:30–7:30 pm

## DINNER

8:00–9:30 pm

## SOUND AND DISCOURSE: CCM STUDENT COMPOSER RECITAL (EMERY 3250)

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# SATURDAY, 10 APRIL

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8:00–8:45 am

## BREAKFAST (CCM Cafe)

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9:00–10:30 am

### Session 2: CLASSIFICATION (EMERY 3250)

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*What musical elements do we utilize to classify ourselves and our music?*

Amy Lewkowicz, chair

Pamela D. J. McDermott (University of North Carolina at Greensboro)  
Brahms and *Ein deutsches Requiem*: A Semiotic Analysis of Genre

Brenton Grom (Oberlin College)  
The Orphic Lyre Englished: Music and the Discourse of Queenship in Elizabethan England

Mark Chilla (Indiana University)  
“And These Memories [Gain] Their Meaning”: Interpreting the Classical Music Topic in Pop/Rock Songs from the 1960s

10:45–12:15 pm

### Session 3: DISCERNMENT (EMERY 3250)

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*How do we make clear the relationships between ourselves and the Other? Are our traditional techniques enough?*

Steven Mathews, chair

Diego E. Cubero Hernández (Indiana University)  
Rhythm and Meter as Agents of Form in the First Movement of Ginastera’s String Quartet No. 1

Alex W. Rodriguez (Rutgers University)  
White and Blue: Rhythmic Complexity in the Early Improvisations of Jack Teagarden

Sarah Melton (University of Cincinnati)

Desperate for Sondheim: Exploring the Contemporary Relevance of Stephen Sondheim's Musicals in Marc Cherry's *Desperate Housewives*

**12:15–1:15 pm**

**LUNCH (CCM CAFE)**

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**1:30–2:30 pm**

**PANEL DISCUSSION: (EMERY 3250)**

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*Does the classification of "Music Theorist" or "Musicologist" effect personal identity, professional identity, published research and future scholarship?*

Katherine Campe, chair

Robert Fink (University of California, Los Angeles)

Jonathan Kregor (University of Cincinnati)

Janna Saslaw (Loyola University)

**2:45–4:15 pm**

**Session 4: PERCEPTION (EMERY 3250)**

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*Can composers mold our musical perceptions?  
What tools and skills are in play?*

Carissa Pitkin, chair

Samantha Inman (Eastman School of Music, University of Rochester)

Key Distance and Melodic Structure in the Perception of Binary Form

Alexander G. Amato (University of North Texas)

The Base Level of Dissonance in Satie's First *Nocturne* as Determined by Hindemith's System of Chord Labeling

Peter Purin (University of Kansas)

Deformations of Sonata Form and the Pachelbel Sequence: A Plethora of Hearings as Traversing Alternate Realities in the Finale of Bruckner's String Quintet in F major

4:30–6:00 pm

**KEYNOTE ADDRESS II**

***THINKING ABOUT MUSIC* LECTURE SERIES (EMERY 3250)**

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Robert Fink (University of California, Los Angeles)

Getting Off Cloud Nine: Teleology *versus* Identity in the Study of African-American Popular Music

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## ABSTRACTS

### Session 1: Identity

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Donald J. Grout's Essays on Music Historiography: "Getting the Story Crooked"  
Kristy Swift (University of Cincinnati)

In his *Language and Historical Representation: Getting the Story Crooked* (1989), Hans Kellner posited his theory of "getting the story crooked." He advocated looking beyond a narrative's finely tuned content and expanding the middleground in historical writing—that space between the background (sources) and the foreground (narrative). According to Kellner, the middleground is where historians spend most of their time making decisions yet it is rarely apparent to readers. The middleground for Donald J. Grout's *A History of Western Music* (HWM hereafter) may be found in his papers at Cornell University.

Grout's papers include his little-known essays on music historiography. Written throughout his career from 1944–72, these essays provide a new lens through which to view HWM. In them Grout identified complex issues with which the music historian must grapple, and he revealed his ideas on historiography, methodology, and the Western art music canon. With regard to the latter, these essays suggest that Grout was ahead of his time and call for a re-evaluation of his historiographical contributions.

My paper will first discuss the areas Grout deemed most crucial for music historians to consider: choosing a subject, exercising objectivity, and explaining and narrating music history. I shall then posit that Grout was progressive in his view of the canon. Concurring with T. S. Eliot's observation, "The present changes the past," Grout asserted, "As new works enter, they do not replace existing ones but rather form new relationships with them." This predates by twenty years landmark studies advocating a flexible canon such as those by Bergeron and Bohlman (1992) and Citron (1993). Finally, I will address a larger philosophical question that Grout believed most plagues musicologists: why write music history? Simply put, "Is not the music itself enough?" How can writing about a composition's history enhance what listeners hear?

Appearances Can Be Deceiving: Ojibwe Women In Folklore & Practice  
Andrew Walker (Central Michigan University)

Much like Ancient Greek theater, the role of women within the folklore of the Ojibwe tribe is prominent. The legends and lore of the Ojibwe are foundational to the belief system of the Midewiwin religion, as well as in preservation and history of the tribe. In an effort to understand the gender dynamics within musical facets of this society, the discrepancies between ethos and convention must be analyzed. This paper examines the relationship between gender and the musical folklore specific to the Saginaw Chippewa Tribal Nation, focusing on origin stories and song texts within the oral tradition of this culture.

The stories and songs of the Ojibwe heritage frequently include female figures such as “Tail Feather Woman,” a prophetess entrusted with the gift and knowledge of the “Powwow Dance Drum”; in actual practice, however, women have been relegated to a less significant role. In the case of “Tail Feather Woman,” this figure is vital to the transmission of drum construction, practice, and sustainability of the Powwow tradition— a tradition that is male dominated. This vitality suggests a much more prominent female presence within the origin stories of the tribe than in the practice of music making. For over a century this contradiction between story and practice has blurred the boundaries and importance of the oral tradition, creating disparity between genders within the Ojibwe tribe.

Enacting the Nation on Stage: Style, Subjects and Themes in American Opera  
Librettos of the 1910s  
Aaron Ziegel (University of Illinois, Urbana-Champaign)

The 1910s mark the first period of sustained and consistent effort at operatic production by American composers. Of the numerous challenges faced by this vanguard group, composers and librettists struggled with choosing suitably indigenous plot subjects and finding a distinctive, New-World style of sung texts for this inherited, Old-World genre. This paper considers six largely forgotten operas which received their fully-staged premiere during the decade. As period commentary reveals, the decision to employ American subject matter was a contentious one, especially since many librettists were drawn to the use of American Indian characters or plot subjects. However, a hitherto unexplored connection to contemporaneous cinema suggests that the thematic ideas treated in these operas are in fact part of a broader cultural mainstream, and thus an obvious choice for a librettist.

Although their plots are all set on the North American continent, these works also incorporate elements borrowed from the standard repertoire of European operas. Close examination of the libretti demonstrates how the writers navigated a course between creating a uniquely national product while meeting the accepted norms of a European genre. The style of language used for the sung text exposes the writers’ difficulties with utilizing English in an operatic context. Librettists employed archaic locutions and formal styles of speech which proved an unnatural fit when coming from the mouths of American and Indian characters. Text comprehensibility proved to be the most restrictive barrier to the lasting

success of these works, as critics were quick to condemn an awkward lyric or a non-believable plot. Yet when these operas are examined as a group, patterns of shared textual features reveal a new understanding of the nascent style of American opera, as librettists sought for the first time to enact an American identity on the operatic stage.

## Session 2: Classification

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Brahms and *Ein deutsches Requiem*: A Semiotic Analysis of Genre  
Pamela D. J. McDermott (University of North Carolina at Greensboro)

Brahms's *Ein deutsches Requiem* gets no respect. Because Brahms ignored the standard Latin mass text, his work is denied: not recognized as part of the requiem genre. Au contraire; or should I say, im Gegenteil. Brahms knew exactly what he was doing. In keeping with his late-nineteenth-century colleagues, Brahms created a personalized version of a standard form, expanding the genre beyond its Classical boundaries. Brahms conceived of the work as a requiem, wrote the work as a requiem, and provided musical and textual evidence along the way for his listeners to find the requiem within his music. In doing so, Brahms turned the word "requiem" from a literal term into a topical signifier. Brahms introduced requiem as a musical topic, shattering the confines of the form and opening the door for future composers to continue to find new ways to explore the requiem as a topic. This presentation will examine the evidence through a semiotic lens, focusing on cues within the music and text which point the listener to the requiem genre and supporting the classification of *Ein deutsches Requiem* as belonging to the requiem genre.

The Orphic Lyre Englished:  
Music and the Discourse of Queenship in Elizabethan England  
Brenton Grom (Oberlin College)

Praise is a recurrent topic in the field of Elizabethan studies, and historians of music, like their counterparts in literature and art, have long recognized *encomia* of the Queen as politically invested productions. Such matters extend beyond questions of repertory and patronage and into the very substance of the laudations. Where a consort song by John Bennet seeks to "please her sacred ears, / Whose skill deserves the music of the spheres," it frames not only Elizabeth's musical proficiency but also certain conditions of English polity.

Much as contemporary juristic doctrine holds the body natural to inhere in the body politic, so too is the Queen's own practice of music subsumed by the cosmology of her station. Conduct manuals, promoting a Ciceronian program of education, commend the hearing and playing of music as virtuous recreation: for princes, as stewards of the *res publica* or "publike weal," enlightenment and intrapersonal harmony are indispensable.

Thus, the civilizing Orphic allegory proves heterogeneous. In one sense, the Queen's participation in the music of the spheres is figured through images (and instances) of practical music. In another, more pragmatic sense, her

appreciation of and somatic engagement with practical music is said to shore up her royal virtue. To be, as Tallis and Byrd declare in their *Cantiones sacrae* (1575), “the glory of our age,” was not merely a feather in Elizabeth’s cap but a political imperative.

“And These Memories [Gain] Their Meaning”: Interpreting the Classical Music  
Topic in Pop/Rock Songs from the 1960s  
Mark Chilla (Indiana University)

Topic theory has become a useful tool for analyzing and interpreting meaning in music of the Classical style, as first defined by Leonard Ratner (1980). This paper expands topic theory to the interpretation of popular music by defining a common topic from 1960s pop/rock music: the classical music topic, or the importation of classical music elements into a pop/rock song. I first define some of the topic’s distinctive features and their potential inspiration, and then demonstrate how the expressive content of the topic usually falls into four distinct categories: serious, nostalgic, ironic, or fantastic. These forms of expression were relatively new to pop/rock music at the time, and often were brought about by the expressive correlations of the classical elements themselves, such as the evocation of the past or the serious nature of this higher style. Additionally, the topic was often juxtaposed against the established pop/rock style to create the new emergent meanings of irony or fantasy. I will examine several songs by the Beatles from 1965–69 as exemplars of these four expressive categories: “Eleanor Rigby,” “In My Life,” “Piggies,” and “Because.” Songs by mostly British rock groups from the same era (e.g., the Rolling Stones and the Zombies) will also be mentioned as further examples of the topic’s use. Finally, I demonstrate how manipulating, diluting, or eliminating the classical music topic alters the meaning of the song using cover versions of “Eleanor Rigby” including those by Ray Charles and Aretha Franklin.

### Session 3: Discernment

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Rhythm and Meter as Agents of Form in the First Movement of Ginastera’s String  
Quartet No. 1  
Diego E. Cubero Hernández (Indiana University)

Although the role of rhythm and meter in the music of Ginastera has generated abundant commentary, published research has generally focused on the association between Ginastera’s use of rhythmic/metric patterns and various Argentinean folk dances. In particular, the alternation between 3/4 and 6/8 meters has been regarded as an important symbol of Argentinean nationalism that characterizes many of Ginastera’s works of his first and second periods. In this paper, I go beyond these nationalistic associations and discuss the formal role that rhythm and meter play in the first movement of Ginastera’s String Quartet No. 1. Drawing on sonata theory, and concepts of organic growth, metric dissonance and ambiguity, I argue that the dramatic thread of the movement’s sonata-allegro form is controlled by a fluctuation of different levels of metric stability, and by a conflict

between a quarter-note and a dotted quarter-note tactus embodied in the oscillation between 3/4 and 6/8 meters.

Through an analysis of the work, I demonstrate how the conflict between 3/4 and 6/8 creates a logical and dramatic narrative, one whose invocations of departure and return are essential to the form of the movement. This paper thus presents a new, metrically oriented approach for the analysis of sonata form in Latin American music and other twentieth-century repertory in general.

#### White and Blue:

Rhythmic Complexity in the Early Improvisations of Jack Teagarden  
Alex W. Rodriguez (Rutgers University)

A white trombonist from rural Texas, Jack Teagarden was an unlikely protagonist in the development of early jazz. By the time he arrived in New York in 1927 at age 21, Teagarden was playing complex improvised rhythms with impeccable technique and a sophisticated, emotionally impactful blues feeling. This landed him a part in one of jazz's first interracial recording sessions: "Knockin' a Jug" with Louis Armstrong in 1929.

The concepts of metric consonance and dissonance developed by Harald Krebs to describe the music of Robert Schumann (first adapted to jazz by Ted Buehrer and Robert Hodson in 2004) are especially useful tools for understanding how Teagarden makes these rhythms work. It is widely understood that jazz music has its roots in the blues; furthermore, rhythm has always been a central part of the music's definition. Many discussions of early blues influence on jazz, however, focus instead on melodic constructs or timbral effects. But it is Teagarden's deft application of improvised rhythmic techniques that projects his sense of the blues.

I have selected two examples of Teagarden's early recorded improvisation: "She's a Great, Great Girl" recorded with Roger Wolfe Kahn in 1928 and "That's a Serious Thing" with Eddie Condon in 1929. By applying Krebs's analytical tools to the rhythmic highlights of these solos, I will show how one of jazz's early (and often under-appreciated) jazz masters used improvised syncopation to convey his own blues-inflected style.

Desperate for Sondheim: Exploring the Contemporary Relevance of Stephen Sondheim's Musicals in Marc Cherry's *Desperate Housewives*  
Sarah Melton (University of Cincinnati)

Marc Cherry, creator and writer of the ABC hit television series *Desperate Housewives*, demonstrates the relevance of Sondheim's musicals to today's audiences in the way that he relates Sondheim's music to individual episodes within his television series. An avid Sondheim-lover, Cherry chose to title over half of the episodes from his *Desperate Housewives* television series, now in its seventh season, after specific Sondheim musical numbers or lyrics. While Cherry admits that the Sondheim titles relate to their respective episodes only loosely, the overall premise of the *Desperate Housewives* television series and the presentation of broad themes, characters, and situations display striking similarities to the recurring ideas and topics in many of Sondheim's musicals, revealing Sondheim's influence on

Cherry's conception of the show. Thus, the contemporary relevance of Sondheim's musicals becomes noticeably apparent when viewed in relation to Cherry's hit television series *Desperate Housewives*.

Though Cherry himself has offered some brief comments to news reporters and journal editors that provide insight into the meaning and inspiration behind his use of Sondheim's song titles and lyrics in naming the episodes of *Desperate Housewives*, no known scholarly research has been conducted to examine the direct correlation between Cherry's television series and Sondheim's musicals. This study will therefore be the first scholarly attempt to draw parallels between specific episodes of *Desperate Housewives* and the Sondheim musicals referenced in their respective episode titles. Focusing primarily on the fourteen episodes from the first season of *Desperate Housewives* named after Sondheim musicals, this study will specifically examine the characters, settings, plot situations, narration, and relationships depicted by both Sondheim and Cherry, ultimately exposing the timeless and universally relevant themes of marital complexity, female wickedness, passionate revenge, and the façade of urban happiness that are strongly conveyed in both mediums.

## Session 4: Perception

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Key Distance and Melodic Structure in the Perception of Binary Form  
Samantha Inman (Eastman School of Music, University of Rochester)

Although theoretical studies have emphasized the crucial role of both harmonic and thematic processes in the articulation of musical form, studies in music cognition have yet to adequately explore the perception of such large-scale structures. Foundational work regarding modulation and cadential structure does corroborate music theory models of these aspects in relatively short musical fragments. However, some research has called assumptions regarding perception of large-scale tonal closure into question, and little work has been done on the interaction of harmonic and melodic processes.

This experimental study examines the interaction of key distance and thematic design in the perception of large-scale tonal structure. Ten musicians listened to short pieces in binary form, half rounded (with thematic return) and half simple (without thematic return). Six movements were each heard in three versions: the original (which ended in tonic), one that ended in a key two steps away on the circle of fifths, and another that concluded four steps away from the tonic key. Subjects rated each of the eighteen stimuli in terms of their ending key and the strength of the final cadence. Ratings for key structure were significantly higher for pieces ending in tonic. There was no interaction of key distance and thematic structure. Ratings for strength of final cadence were significantly higher for compositions with thematic return.

The Base Level of Dissonance in Satie's First *Nocturne* as Determined by  
Hindemith's System of Chord Labeling  
Alexander G. Amato (University of North Texas)

In *The Craft of Musical Composition*, Paul Hindemith (1895-1963) devised a system for determining the level of tension in vertical sonorities based on their intervallic content while still respecting the notion of consonance and dissonance that guided the composition of works of earlier periods. Applying that system to his own compositions and those of others, he coined the term "harmonic fluctuation," where the degree of tension in a musical passage begins on a stable tertian harmony and gradually increases to a maximum level of dissonance and then returns to stability. Few analyses of early twentieth century works have employed this method where it would be useful in understanding their harmonic coherence.

In the first of his *Nocturnes* for solo piano, composed in 1919, Erik Satie (1866-1925) tends to maintain a higher level of dissonance than in strictly tonal works by frequently using significantly dissonant sonorities as if they were consonant and by waiting until the final cadence to use sustained major triads lacking dissonant intervals. This relates to Hindemith's *harmonic fluctuation* because the stability of the final cadence could be heard as the aforementioned return to stability, despite the work's beginning with dissonance. This study will show the dominance of this higher level of tension by using Paul Hindemith's classification of sonorities by their dissonance content and relating them to their context within this selected work.

Deformations of Sonata Form and the Pachelbel Sequence: A Plethora of Hearings  
as Traversing Alternate Realities in the Finale of Bruckner's String Quintet in FM  
Peter Purin (University of Kansas)

Although Bruckner's Symphonies have received the bulk of attention by scholars and performers, his chamber works have been played and scrutinized far less often. In particular, the finale of Bruckner's only string quintet is rich in the use of "deformation," a term introduced by Hepokoski and Darcy in *Elements of Sonata Theory* not to connote something negative, but merely to acknowledge the aspects of a musical work that differentiate it from a theoretical norm.

This analysis focuses on the ways in which Bruckner deforms classical sonata form and the descending 5-6 sequence, and also uses these deformations to create intriguing links between formal sections at multiple levels of hierarchy. The methodology undertaken here includes examining the large-scale form and tonal connections, and then focusing in on the secondary theme area. Multiple perspectives of hearing are considered: incorporations of equal temperament and just intonation, Schenkerian analysis, and Daniel Harrison's theory of scale-degree function. These different hearings are approached through the analogy of traversing the space/time continuum and encountering different realities when an event in time has been changed. It is concluded that each of these hearings have plausible outcomes in their own right, and having the perspective of all of them will contribute to a greater understanding of the work on multiple planes.

## KEYNOTE SPEAKERS and PANELISTS

**Robert Fink (University of California, Los Angeles)** is Professor and Chair in the Department of Musicology at UCLA. His research focuses on music after 1965, with special interests in minimalism, popular music, post-modernism and the canon, music and urban space, and music in Los Angeles. *Repeating Ourselves*, a study of American minimal music as a cultural practice, appeared in 2005. His ongoing projects include a study of classical music after the canon, tentatively titled *Missing Beethoven: Classical Music in a Post-Classical World*; and a research initiative on Music in Los Angeles (MiLA). He is also a section editor, focusing on contemporary classical music, of the forthcoming 2nd edition of the New Grove Dictionary of American Music.

**Jonathan Gregor (University of Cincinnati)** is Assistant Professor of Music at the College-Conservatory of Music, University of Cincinnati. A music historian specializing in the music of the long nineteenth century, he has presented papers on Liszt, Clara Schumann, and their contemporaries at meetings of the American Musicological Society, Royal Musical Association, International Conference on Nineteenth-Century Music, International Fanny Mendelssohn Hensel Conference, American Handel Society, American Liszt Society, and Stiftung Weimarer Klassik und Kunstsammlungen. His articles and reviews have appeared in *The Musical Quarterly*, *Nineteenth-Century Music Review*, *The Journal of Musicology*, *Notes*, and *The Journal of the American Liszt Society*. He has edited volumes of C.P.E. Bach's keyboard music for *C.P.E. Bach: The Complete Works* and is preparing an edition of Clara Schumann's unpublished piano transcriptions for A-R Editions. His book, *Liszt as Transcriber*, will be published by Cambridge University Press later this year.

**Janna Saslaw (Loyola University)** has been Associate Professor of Music Theory at Loyola University New Orleans since 1996. Her research focuses on the development of musical concepts through history, and on jazz most recently. She is working on a book project examining the ways in which musicians have learned and conceptualized jazz. Her articles have appeared in *The Journal of Music Theory*, *Music Theory Spectrum*, *Musica scientiae*, *Theory and Practice*, *Theoria*, *Current Musicology*, *Studies in Music from Western Ontario*, *The New Grove Dictionary of Music and Musicians*, and in the book, *Music Theory in the Age of Romanticism*. She is also an active classical and jazz flutist, who has performed at venues around New Orleans, including the New Orleans Jazz and Heritage Festival, and also at the Umbria Jazz Festival in Perugia, Italy. Her recordings have ranged from rock to jazz to creative improvisation.

# NOTES

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