University of Cincinnati
College-Conservatory of Music
Music Theory & Musicology Society

presents

Its Fourth Biennial Student Conference

Music and Meaning: Views from the Twenty-first Century

April 20–21, 2012

UNIVERSITY OF Cincinnati

Program

Friday, April 20, 2012

12:00 Check-in Table Opens — CCM Atrium

2:00–3:30 Keynote Lecture by Beverley Diamond* — Baur Room
"Re-Thinking: Revitalization, Return, and Reconciliation in Contemporary Indigenous Culture"
Stefan Fiol, chair

3:45–5:45 Student Session 1 — Baur Room
"American Music and Musical Americans"
Jeff Schaeffer, chair

"'Resident Disturbances': Transcendental Symbolism in Ives' Experimental Songs"
Chelsey Hamm (Indiana University)

"Color by Instrument, Paint by Timbre: A Hermeneutic Approach to Morton Feldman's *I Met Heine on the Rue Fürstenberg*"
Lindsey Eckenroth (The Graduate Center of the City University of New York)

"A Poetic Oasis: Methods of Text Setting in Steve Reich's *Desert Music*"
Jason Jedlicka (Indiana University)

"From Outward Appearance to Inner Reality: A Reading of Aaron Copland's *Inscape*"
Jeffrey S. Ensign (University of North Texas)

6:00–7:45 Dinner — Baur Room

8:00–9:30 CCM Composers' Concert — MEH 3250

Saturday, April 21, 2012

8:00–9:00 Breakfast — Baur Room

9:00–10:30 Keynote Lecture by Richard Cohn — MEH 3250
"Peter, the Wolf, and the Hexachordal Uncanny"
Devin Chaloux, chair

10:45–12:15 Student Session 2 MEH 3250

"Popular Music Perspectives"

Alex Bádue, chair

"The Sample-based Musical Styles of Public Enemy and the Beastie Boys"
Amanda Sewell (Indiana University)

"House Music and Dialectical Utopianism"
Benjamin Court (University of California, Los Angeles)

"The Beatles and the Avant-garde"
Aaron Krerowicz (University of Hartford)

12:15–1:15 Lunch Baur Room

1:15–2:30 Roundtable Discussion MEH 3250

"Confronting Meaning in Music"

Steven D. Mathews, co-chair

Michael Kennedy, co-chair

2:45–4:45 Student Session 3 MEH 3250

"Perceptions"

Matteo Magarotto, chair

"Fétis Reading Euler: Musico-aesthetic Judgment across the Kantian Divide"
Benjamin Downs (Stony Brook University)

"L'Ospedale della Pietà: How Abandoned Girls Became Virtuosi"
Vanessa Tonelli (Michigan State University)

"'Schenkerian Analysis Is Architecture': Enhancing the Understanding of Metaphors in Music-Theoretical Language through the Study of Neural Processes"
Jennifer Kitchen (University of Cincinnati)

"Ironic Meaning: A Listener's Perception in Beethoven's Music"
Janet Bourne (Northwestern University)

5:00–6:30 Keynote Lecture by J. Peter Burkholder MEH 3250

"Stylistic Heterogeneity and Topics in the Music of Charles Ives"

Jessica McCafferty, chair

**in conjunction with Thinking About Music, which is made possible by the CCM Dean's Office, the CCM Graduate Student Association, and the Composition, Musicology, and Theory Department*

J. Peter Burkholder's research interests include twentieth-century music, Charles Ives, musical borrowing, American music, musical meaning, analysis, and music history pedagogy.

He is the author of *Charles Ives: The Ideas Behind the Music* and *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* and co-author of *A History of Western Music*, 8th ed., with Donald Jay Grout and Claude V. Palisca, and of *Norton Anthology of Western Music*, 6th ed., with Claude V. Palisca.

He is the editor of *Charles Ives and His World*, is co-editor of *Charles Ives and the Classical Tradition*, and has articles in *The New Grove Dictionary of Music and Musicians*, 2nd ed., *Grove Music Online*, *Journal of the American Musicological Society*, *Journal of Musicology*, *19th-Century Music*, *Musical Quarterly*, *Notes*, *Music Theory Spectrum*, *College Music Symposium*, *Journal of Music History Pedagogy*, and others. He has also written liner notes for Decca, Deutsche Grammophon, and Centaur.

Burkholder was named an honorary member of the American Musicological Society in 2010, the youngest person to receive this award. In addition, he has received awards from the American Musicological Society (Alfred Einstein Award), Society for American Music (two Irving Lowens Awards), and ASCAP (two Deems Taylor Awards), as well as Danforth, Rockefeller, and American Council of Learned Societies Fellowships.

He has served as president, vice-president, and director-at-large of the American Musicological Society, as a board member of the College Music Society, and as President of the Charles Ives Society.

Richard Cohn is Battell Professor of Music Theory at Yale University. His work on chromatic harmony has been the topic of a series of summer seminars convened by the late John Clough, and has been developed in about a dozen doctoral dissertations, at Chicago, Indiana, Yale, Harvard, and SUNY-Buffalo. His recently completed *Audacious Euphony: Chromatic Harmony and the Triad's Second Nature* is forthcoming from Oxford University Press. In preparation is a general model of meter with applications for European, African, and African-diasporic music, and a co-edited collection on David Lewin's phenomenological writings. His articles have twice earned the Society for Music Theory's Outstanding Publication Award. Cohn edits *Oxford Studies in Music Theory*.

Beverley Diamond (B.Mus, M.A. Ph.D. University of Toronto) is a Canadian ethnomusicologist who assumed the Canada Research Chair in Traditional Music at Memorial University in 2002. Before arriving in St. John's she held full-time teaching positions at McGill, Queen's, and York Universities, as well as visiting professorships at the University of Toronto and Harvard University.

Since the early 1970s, she has worked extensively in Inuit and First Nations communities in the Northwest Territories, Labrador, Quebec, and Ontario. Recently she has done research in Sami communities in Norway and Finland. The relationship of music to issues of cultural identity (relating to such diverse subjects as women's expressive cultures, musical instruments as cultural metaphor, and indigenous popular music) have been central to her work. Her publications include the book *Visions of Sound: Musical Instruments of First Nations Communities in Northeastern America* (co-authored with M. Sam Cronk and F. von Rosen; University of Chicago Press, 1994). She also works on issues of historiography, particularly as they relate to Canadian music studies, co-editing with Robert Witmer, *Canadian Music: Issues of Hegemony and Identity*, (Canadian Scholars Press, 1994) and serving as editorial advisor for Canada for the *Garland Encyclopedia of World Music*. A recent research project, the Canadian Musical Pathways Project, involved oral history, and festival documentation in six culturally diverse communities. Together with Finnish ethnomusicologist, Dr. Pirkko Moisala, she co-edited *Music and Gender* (Urbana: University of Illinois Press, 2000).

She currently holds a SSHRC Research Grant to study the ways in which indigenous musics (both Native American and Sami) are being selected, produced, and circulated for transnational audiences. Beverley Diamond is deeply involved with the development of the discipline of ethnomusicology currently serving on the Boards of both the Society for Ethnomusicology and the International Council for Traditional Music. She is passionately committed to ensuring that ethnomusicology—in Newfoundland and Labrador, Canada, and abroad—remains an exciting and socially relevant field of study.

Student Session 1: American Music and Musical Americans

"'Resident Disturbances': Transcendental Symbolism in Ives' Experimental Songs"

Chelsey Hamm
Indiana University

Charles Ives composed "Soliloquy," "The Cage," and "On the Antipodes," between 1906 and 1923, writing both the poems and musical settings of these experimental songs. In this paper, I explore how Ives's Transcendentalist-influenced opinions concerning humankind's relationship with nature and the importance of individualism are reflected in these songs. Beginning from their poems, I demonstrate that the songs' parallel underlying narrative, symbolism, cyclic formal designs, and cyclic compositional procedures, such as the use of interval cycles (harmonies built on nontraditional stacked intervals), may reflect Transcendentalist viewpoints. Previous research has linked Ives's belief in facets of Transcendentalism in his mature compositional period, though not all scholars agree on the extent of these connections. Furthermore, scholars have already demonstrated that Ives shared his beliefs and opinions in songs whose text and music he wrote himself.

Ives's Transcendentalist viewpoints may be represented through his songs' symbolism, especially with verbal and musical metaphors of spatial containment, demonstrating his opinion on the importance of individualism. He also employed cyclic formal designs and harmonies comprised of interval cycles, which I argue are analogous to cycles in nature (seasons, tides etc.) and thus may represent Ives's opinions about mankind's relationship with nature. By exploring the connection between Ives's beliefs and his music, one may come closer to understanding these underperformed songs.

"Color by Instrument, Paint by Timbre: A Hermeneutic Approach to Morton Feldman's *I Met Heine on the Rue Fürstenberg*"

Lindsey Eckenroth
The Graduate Center of the City University of New York

When questioned about his compositional practices, Morton Feldman said the following: "I wanted my chords in a sense to be very different from the next, as if almost to erase in one's memory what happened before. That's the way I would

keep the time suspended." This statement of intent evokes an essential hermeneutic problem encountered in writing about Feldman's slow, quiet music: we are ill-equipped to describe the motionlessness of his non-directional music, to speak of sounds out of context. Since normative analytical frameworks lack the critical language necessary to exactingly describe Feldman's music, the tendency has been to draw on visual art analogies in the process of interpretation. These comparisons are undoubtedly relevant given Feldman's personal connections to abstract expressionist painters such as Mark Rothko and Philip Guston, yet specific formal and phenomenological aesthetic similarities have not often been explicitly acknowledged or described; after all, what does it mean to compare a piece of music to a work of visual art?

Building on previous critical and academic reception of Feldman's oeuvre as well as the composer's own essays, I address this question by focusing on experiential descriptions of timbre and (a)temporality in *I Met Heine on the Rue Fürstenberg* (1971), and subsequently posit various analogous aesthetic experiences in Rothko's multiform paintings. I then assume a more historically situated position and examine the ability of the work's title to act as a prejudice (in the Gadamerian sense). Feldman has said that while writing *I Met Heine*, he was walking the Rue Fürstenberg and "had the association of Delacroix's studio and that whole world." This statement of authorial inspiration proves that the composer was aware of the historical context evoked by the title, yet Feldman's music seems entirely unaware, and unrepresentative, of its name.

"A Poetic Oasis: Methods of Text Setting in Steve Reich's *Desert Music*"

Jason Jedlicka
Indiana University

Steve Reich has described his approach to setting text as intuitive. While composing the *Desert Music* (1984) for chorus and orchestra, Reich discovered that using rhythmic groups of two and three eighth notes with constantly shifting meters worked best in matching the accentual and cadential patterns of William Carlos Williams's poetry. The composer found a kinship with the text, written in what Williams called the "flexible foot"—the varied rhythms found in American speech. Reich's music serves these rhythms of the poetry, emphasizing expressive meanings and gestures. Moreover, the composer highlights the *music within* the poetry—the phonemic content, pacing, and cadence—elements the poet Robert Frost termed as *sentence sounds*. I offer a sonic interpretation of one of the five texts in the piece, illuminating phonemic content and meaning. I then demonstrate how Reich not only considers rhythmic and syllabic content in setting the poetry, but how he also brings latent features of Williams's verse to the surface through musical parallelism.

"From Outward Appearance to Inner Reality: A Reading of Aaron Copland's *Inscape*"

Jeffrey S. Ensign
University of North Texas

Aaron Copland's last symphonic work, *Inscape*, derives its title from a word coined by the nineteenth-century English poet-priest Gerard Manley Hopkins. While Hopkins used the word "inscape" interchangeably with design or pattern, Copland interpreted it as an outward appearance reflecting an inner reality, a dichotomy not present in Hopkins' use of the word. It is Copland's own interpretation, then, with the characterization of outer and inner elements that appealed to him and stimulated a desire to realize Hopkins's poetic design in musical composition—to compose a work that seemed to be moving inward upon itself, where the outward appearance reflected the inner reality. This paper will provide a reading of the twelve-tone composition based on Copland's interpretation of "inscape." It will address the following topics: an examination of the initial chord; the subsequent versions of the chord, which act as pillars and show the liquidation of defining characteristics of the initial chord; the "inner reality" of the composition; and finally the return of the initial chord. Through this examination, it will be evident how Copland realized in *Inscape* his interpretation of Hopkins's term and composed a work that seems to be moving inward upon itself, one where the outward appearance reflects the inner reality.

Student Session 2: Popular Music Perspectives

"The Sample-based Musical Styles of Public Enemy and the Beastie Boys"

Amanda Sewell
Indiana University

The Beastie Boys' *Paul's Boutique* (1989) and Public Enemy's *Fear of a Black Planet* (1990), each containing over one hundred samples, are dissimilar in style, but it is difficult to explain exactly how they are different in musical terms. The main problem is the lack of vocabulary for discussing various types of sampling. With the help of a typology of sampling methods, it becomes clear that the Beastie Boys and Public Enemy each have distinct approaches to sampling. The differences in musical style between *Paul's Boutique* and *Fear of a Black Planet* come from the groups' approaches to sampling.

There are four types of sample-based grooves (that is, ways producers construct the rhythmic or harmonic foundation of a track): percussion-only (borrowing only non-pitched rhythmic instruments from the source track); intact polyphonic structure (borrowing of percussion and various combinations of bass, keyboard, or guitar, all of which sounded simultaneously in the source); non-percussion structure (using original bass, keyboards, or other harmonic or melodic instruments, but lacking any percussion); and aggregate polyphonic structure (using percussion and various combinations of instruments, but each sampled from a distinct source).

Both groups use aggregate polyphonic structures, but the Beastie Boys use this type and percussion-only borrowings about equally, while Public Enemy overwhelmingly favors aggregate polyphonic structural types over all others. With these data in mind, I then compare how each group creates their aggregate polyphonic structures, and these approaches turn out to be very different.

The distinct sounds of each group's music—Public Enemy's music typically sounds "noisier" than that of the Beastie Boys, which sounds comparatively "cleaner"—can be explained analytically in terms of the methods of sampling. The typology of sampling is a method of discussing stylistic differences rigorously and proves useful for approaching musical organization of all sample-based music.

"House Music and Dialectical Utopianism"

Benjamin Court
University of California, Los Angeles

Sociological readings of electronic dance music often draw political conclusions from the identity categories most closely associated with the cultures surrounding genres. In particular, scholars frequently link the bodily imperatives of electronic dance music to sexuality, race, and gender. This paper will rethink the political potentials of house music as an aesthetic experience that is both of and external to the body. In particular, I will address how the concept of "feeling" embodies a dialectical notion that allows dancers and listeners to experience music either with or without recourse to identity. Drawing largely on the utopian theories of Frankfurt philosopher Ernst Bloch, as well as numerous contemporary dance music scholars and cultural critics, I argue that house contains immanent political possibilities that evade the potential reductions of theoretical frameworks based on alteriority.

While the broader questions of utopia that I engage with are largely theoretical, I will address particular instances of feeling that are clearly material. In order to explain this notion of feeling, I will focus in on the famous 1986 Chicago house record, "Can You Feel It?" by Mr. Fingers, otherwise known as Larry Heard. Partaking in larger discourses within house cultures, Heard approaches feeling as a vaguely ecstatic term that encompasses both emotive and physical sensations. Through analyses of the numerous vocal remixes of the song, it is clear why this track is an early example of the "deep house" subgenre, known for its emotional depth and "soulfulness." Meanwhile, textural and rhythmic structures elucidate the track's drive towards bodily movement. Through these competing notions of feeling, Heard embraces a political dialectic that breaks through identity, inclusion, and exclusion. By examining this dialectic, we can understand how Heard's music embraces Blochian utopia and how this political dialectic may serve as a potential lens for other musics.

"The Beatles and the Avant-garde"

Aaron Krerowicz
University of Hartford

This presentation will comprise one small portion of my research regarding the Beatles and the avant-garde: the connection between the Beatles and Luciano Berio (1925–2003). In fact, the connection between the Beatles and Berio may be seen as a microcosm for the Beatles and the avant-garde, for at the heart of the latter are two parallel dynamics that occurred between John Lennon and Paul McCartney over the course of the Beatles' existence: the first a shift in the leader of the group (what started as John's band ended as Paul's); the second a simultaneous

shift in avant-garde aesthetics (what started as Paul's experimentation ended as John's). And indeed, this same pattern may be seen in the Beatles' connection to Berio: the relationship starts with McCartney (who heard much electronic music, including that of Berio, during the mid-60's, and even attended a lecture by the Italian master in early 1966, conversing with him during the intermission), and then proceeds to Lennon (whose late-60's works display intriguing similarities to Berio's).

The catalyst for both of these dynamics was Yoko Ono. While Ono did not "break up the Beatles" as some have accused, she certainly contributed to their demise. Once John found Yoko, she completely eclipsed Paul as John's primary artistic collaborator. With John now more interested in Yoko than the Beatles, Paul was able to replace him as leader of the group; and with the introduction of a full-fledged avant-garde artist, Paul's involvement and enthusiasm for the movement abated, freeing John to adopt the role of Beatles avant-gardist.

This presentation, then, will observe these dynamics through three parts: first, the meeting between McCartney and Berio, and its influence on McCartney; second, the influence that that same meeting had on Berio; third, the similarities between Berio's music and John Lennon's.

Student Session 3: Perceptions

"Fétis Reading Euler: Musico-aesthetic Judgment across the Kantian Divide"

Benjamin Downs
Stony Brook University

Leonard Euler's 1739 *Tentamen novae theoriae musicae* has been either enigmatic or anathema to subsequent theorists. One of its first critics, Jean-François Fétis, declared the theory simply "incompatible with true art," while also claiming that until his critique, "no musician...has either known or understood it." Yet Fétis devotes a substantial section of his critical survey to rebutting Euler's theory—a space disproportionately large to the small influence Euler's theory had on music-theoretical discourse. In this paper I show why Euler's *Tentamen* seemed a serious threat to Fétis's Kantian theoretical commitments. More specifically, I will show how Euler's theory of "harmonic suavity" elides musical pleasure with rational "perfection" as formulated by the German rationalist philosophers Gottfried Leibniz and Christian Wolff.

As Rosalie Schellhous, Brian Hyer, and Thomas Christensen have argued, Fétis's "transcendental principle" of tonality is rooted in a Kantian account of perception. Euler's theory directly contradicts this account. In Euler's theory, pleasure arises in the listener in proportion to the ease of her perception of sensible order. This sensible order is itself merely an adumbration of infinite divine order, or "perfection." In this respect, Euler's theory follows Leibniz and Wolff by attempting to rationally express degrees of musical perfection, thereby establishing a link between the pleasure of the subject, the sensible cause for the pleasure (physical sound), and the metaphysical order adumbrated by the physical sound. By comparing Euler's use of "perfection" with that of his contemporaries, I will show how Euler's theory of harmonic suavity substantiates the philosophical tenets of the German rationalist tradition which Kant, and thus Fétis, reject.

"L'Ospedale della Pietà: How Abandoned Girls Became Virtuosi"

Vanessa Tonelli
Michigan State University

In seventeenth- and eighteenth-century Italy, women lacking dowries would avoid marrying at a young age to first earn money. Due to their late marriages and no contraception, many babies were born out of wedlock, causing women to abandon and even kill their infants to uphold both their family honor and the appear-

ance of morality. In response to public fear of infanticide, the Catholic Church and other charitable organizations established foundling homes where women could abandon their unwanted newborns. At best these babies' chances of survival were slight, and if nothing else, at least they were baptized before death.

The Italian abandonment system became widespread and more established than in any other country. The foundling homes, referred to as *ospedali*, became grand conservatories in Venice in which children were taught to read, write, and especially play music. Despite customs against female instrumentalists, even orphan girls were musically trained. In time, the managers of the *ospedali* realized they could host musical concerts and turn the orphan girls' talents into profit. The musical training at the *ospedali* became so renowned that they attracted visitors from around the European continent.

Although scholars have explored musical training in the *ospedali*, we have yet to establish how these talented girls were able to break through social norms to become soloists, music teachers, and virtuosi. How did music become a common practice for foundling girls in Venice? And why was it acceptable for these girls to perform music publicly, in contrast to their pedigreed counterparts elsewhere in society? This paper addresses these questions. I link the prevalence of abandonment in Venice with the musical training of females at the *ospedali* to explain why the Catholic Church and other *ospedali* managers would to transform one social stigma (unwanted pregnancy) into another (girls performing instruments in public).

"'Schenkerian Analysis Is Architecture': Enhancing the Understanding of Metaphors in Music-Theoretical Language through the Study of Neural Processes"

Jennifer Kitchen
University of Cincinnati, College-Conservatory of Music

Studies in neuroscience show similarities in the way the brain processes music and language. Specifically, brain activation during linguistic metaphor processing seems to be similar to that of music processing more so than the activity that occurs during simple sentence processing. These findings have important implications to music-theoretical research and pedagogy, especially when considering the growing investigation of the language used to describe musical events and analytical techniques.

In recent years, scholars have increasingly investigated the use of metaphors in musical discussions. The music-theory community has been especially influenced by Lakoff and Johnson's pioneering research in conceptual metaphor theory. MUSIC IS ARCHITECTURE, a conceptual metaphor explored in subsequent research by Larson and Johnson, explores the similarities between language that describes a musical composition and that which is used in describing an architectural structure. Although they investigate musical compositions more broadly, this same metaphor can help us understand specific types of analysis.

The present research shows that the work of Heinrich Schenker offers many opportunities for drawing connections between music and architecture. By comparing architectural terms and concepts to Schenker's own thoughts about music, the design of Schenkerian sketches, and terms presently used in discussing and teaching Schenkerian analysis, one can expand upon the ideas presented by Larson and Johnson and argue that not only is music (in general) related to architecture, but moreover SCHENKERIAN ANALYSIS IS ARCHITECTURE. By increasing one's "cognitive awareness" of the metaphoric relationship, and the parallels in language used in both fields, this study makes us more conscious of the language used in Schenkerian analysis—and in music theory broadly—and thereby facilitates better communication about the hierarchies present in music; and it also provides insight into the way we think and talk about music as a whole.

"Ironic Meaning: A Listener's Perception in Beethoven's Music"

Janet Bourne
Northwestern University

Hatten (1994) writes that if musical passages are "inappropriate to the context of the movement … an ironic interpretation would be one way to reconcile that inappropriateness as a compositional effect rather than a flaw." Why would listeners reconcile this inappropriate musical moment as a "compositional effect"? What motivates listeners to perceive a musical passage as having an ironic meaning as opposed to non-ironic?

Building upon Hatten's scholarship, this paper illuminates how a listener infers irony in Beethoven's music by drawing on the general cognitive principles shared by music and language. I create the following framework by drawing conditions from psycholinguists' empirical studies on verbal and situational irony (Colston 2007, Lucariello 2007). The first condition is violation of expectations established through a norm or schema. I use Caplin's (1998) theory of formal function, Gjerdingen's (2007) schema theory, and Hepokoski and Darcy's (2006) sonata theory to measure violation of expectation as defined by Beethoven and his audience's stylistic knowledge. Since listeners develop expectations in music simply by listening (Meyer 1956), this paper incorporates "common ground," Clark's (1996) concept for all information, knowledge, and cultural norms the composer and listener share. The second condition is blatantly failing to fulfill one or more of Grice's maxims. The linguist H.P. Grice's (1975) maxims form his "Cooperative Principle," which argues that a person implicitly follows the maxims in any "cooperative" conversation. I apply this framework to analyze two Beethoven string quartet movements that Hatten and others have characterized as "ironic": Op. 95/iv and Op. 131/V.

Acknowledgements

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