

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

presents

Its Seventh Biennial Student
Conference

**Changing the Filters for
Understanding Music**

April 13–14, 2018



Program

Friday, April 13, 2016

1:30	Check-in Table Opens	MEH Atrium
2:15	Welcome and Announcements	TUC 425
2:30–4:00	Keynote Lecture by Noriko Manabe* “How Sound Shapes Demonstrations, and How Demonstrations Shape Sound” Steven Cahn, chair	TUC 425
4:30–5:30	Student Session 1 “PROTEST REPERTOIRE” Michael Hayden, chair	TUC 425
	“Rebellious Music: Traditional and Protest Songs During the Syrian Civil War” Tara Jordan (University of Tennessee, Knoxville)	
	“Nose to the Grind: Structural Paradigms in Grindcore” Paul Royse (University of Cincinnati, College-Conservatory of Music)	
5:30–6:00	Break	
6:00–7:45	Banquet Dinner	TUC 425/423

*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

Saturday, April 14, 2016

9:00–9:30	Breakfast	MEH 4225 CMT Suite
9:30–10:30	Student Session 2 “NEW FILTERS FOR POST WAR MUSIC” Tyler Secor, chair	MEH 3240
	“Treatment of Transpositional Combination and Contour: Analogous Realization of Nonserial and Serial Materials in Stravinsky’s Septet” Nathan Neeley (University of Cincinnati, College-Conservatory of Music)	
	“What do Bats and a Fountain Have in Common?: Transformation and Text as Generators of Form in a Solo Oboe Piece” Becky Troyer (Florida State University)	
10:45–11:45	Student Session 3 “(Re-)FOCUSING ON RHYTHM” Ashley Greathouse, chair	MEH 3240
	“The Backbeat Tresillo Grooveline Schema” Jesse Kinne (University of Cincinnati, College-Conservatory of Music)	
	“Crafting the Consonance: A Case Study of Meter in Selected Tap Improvisation Solos” Stefanie Bilidas (Michigan State University)	
11:45–1:15	Lunch Break	
1:15–2:30	World Café (roundtable)	MEH 3244

2:45-4:15 Student Session 4 MEH 3240

“RELIGION, PSYCHOLOGY, AND SOCIETY”

Soo Kyung Chung, chair

“Liszt’s Sonata and Religious Aspiration as an objet petit a”

Yumi Kim (Temple University)

“Changing the Understanding of Robert Schumann’s Psyche: A

Reintroduction to Florestan and Eusebius”

Andrew T. Perkins (University of Kentucky)

“The Ballade Unfiltered”

Michelle Lawton (University of Cincinnati, College Conservatory of Music)

4:15-5:00 Break or Potential Professional Development Workshop:
Diversity Statements

BIOGRAPHIES

Noriko Manabe is Associate Professor of Music Studies at Temple University. Her monograph, *The Revolution Will Not Be Televised: Protest Music After Fukushima* (Oxford 2015) won the John Whitney Hall Book Prize from the Association for Asian Studies and Honorable Mention for the Alan Merriam Prize from the Society for Ethnomusicology. She is currently writing her second monograph, *Revolution Remixed: Intertextuality in Protest Music*, and co-editing the volumes, *Nuclear Music* (with Jessica Schwartz) and *Oxford Handbook of Protest Music* (with Eric Drott), all under contract with Oxford University Press. She has published articles on rap and the Japanese language, hip hop DJs, new media, the music business, and Cuban music, and is writing articles analyzing Kendrick Lamar and the sounds of post-Trump protests. She is series editor for *33-1/3 Japan*, a book series on Japanese popular music at Bloomsbury Publishing.

ABSTRACTS

Keynote Address

“How Sound Shapes Demonstrations, and How Demonstrations Shape Sound”

Dr. Noriko Manabe
Temple University

Perceived attacks on civil society in recent years—nuclear contamination, state secrecy, constitutional challenges, inequality, violence—have recently sparked demonstrations, numbering in the hundreds of thousands, around the world. This paper will explore the ways in which democracy is acted out through sound in street protests, and the ways in which protest sounds are shaped by political opportunities (Tilly), policing (Lepecki, Rancière), urban acoustics (Kang), the meanings embedded in urban spaces (Lefebvre), and the qualities of the sounds themselves. Drawing from the author’s on-the-ground ethnography of street protests, the talk will first examine protests in Japan since the Fukushima nuclear accident in 2011, considering the various and conflicting philosophies behind the role of drum corps and sound trucks (a truck piled high with sound equipment and featuring performances by DJs and musicians). Adopting Thomas Turino (2008)’s categorization of performance, the talk traces the shift in performance style on sound trucks from primarily presentational in 2011, when musicians performed prepared pieces, to more participatory in 2012, when rappers concentrated on calls and responses with protesters, in time to the beats. From 2014 onwards, Prime Minister Abe’s re-militarization policies have caused an influx of student activists, who have promoted a hip, syncopated, contemporary sound. These tactics present some similarities, but also significant differences, with those seen in recent U.S. protests, which seem less organized, more spontaneous, and more socially segregated.

Student Session 1: Protest Repertoire

“Rebellious Music: Traditional and Protest Songs During the Syrian Civil War”

Tara Jordan
University of Tennessee, Knoxville

Countless popular revolutions in the contemporary Middle East demonstrate music as an expression of national identity in times of trouble. The night after the beginning of the Arab Spring (2011) - a pan-Arabian uprising for independence - numerous YouTube videos appeared displaying thousands of citizens in Cairo’s Tahrir Square singing protest songs. This phenomenon of participatory protest music has been exacerbated in Syria, where the Arab Spring launched an ongoing and brutal civil war. While scholarship detailing Syrian music during the current war is limited, ethnomusicologists such as Helbig (2014) and Isherwood (2014) detail hip-hop and rap’s influence on worldwide diasporas and the Arab community specifically. Applying similar principles, I analyze Syrian protest and traditional music, including primary source YouTube videos, to reveal music’s significance to the Syrian people during the conflict.

Throughout the rebellion, Syrian artists, authors, dancers, and musicians reflected upon the war in their projects, displaying expansive creativity despite the ongoing humanitarian crisis. Syrian musicians have both redefined Syrian traditional music, such as the *dabka* and religious laments, and created new genres during the rebellion, which unify Syrians throughout the world. For example, the rap-based music of Ibrahim Qashoush reveals deep unrest and expresses the anger of the people at their government, while Syrian-American Omar Offendum’s music supports the Syrian people from outside the nation.

Importantly, the reconstitution of traditional Syrian forms gives the music of the movement a sense of national heritage, while new protest songs provide a medium for Syrians to voice their unhappiness and desire to rebel against the Assad regime. During the Syrian Civil

War, particularly the early period of the uprising (2011-2013), music functioned as an invaluable tool of the rebellion; declamatory protest and rap songs as well as Syrian classical traditions have aided the rebels to promote their movement throughout Syria, and shaped a national identity both for Syrians at home and throughout the international refugee diaspora.

“Nose to the Grind: Structural Paradigms in Grindcore”

Paul Royse

University of Cincinnati, College-Conservatory of Music

Grindcore is a musical genre that has evolved from thrash metal and fuses elements of extreme metal and hardcore punk. Its characteristics include dissonant harmonies, erratic tempo and texture changes, abrasive vocals, dark humor subject matter, complex metrical schemes, and “micro-songs” often lasting no longer than one minute. Superficially, this music can seem ridiculous; song titles such as The Locust’s “Priest with the Sexually Transmitted Diseases, Get Out of My Bed” and song lengths that span only one second like Napalm Death’s “You Suffer” can initially seem off-putting and without musical merit. However, deeper study of the genre reveals technically demanding and experimental complexities that diverge from typical pop-rock traditions. It is also the antithesis of “Jam Band” music, as it juxtaposes numerous musical changes often within the span of a minute and seeks to alienate listeners rather than comfort them.

This paper proposes a general introduction to analytical perspectives of grindcore music, particularly songs in the canon that qualify as microsongs. By identifying characteristics of these songs, this theoretical study will highlight the deviations the genre makes to pop-rock convention and alignments to already proposed models. Stephenson’s and Osborn’s (2011) frameworks for pop, rock, and metal will be set against through-composed grindcore songs. This paper will trace the lineage of grindcore structure from the genres it grew out of and illustrate both the unification of styles and individual tropes of the genre which influence song structure. Perhaps this genre, like others which are misunderstood yet influential, can explain trends within other genres developed in the last 25 years of recorded music,

particularly metal and punk.

*Student Session 2:
New Filters for Post War Music*

“Treatment of Transpositional Combination and Contour: Analogous Realization of Nonserial and Serial Materials in Stravinsky’s *Septet*”

Nathan Neeley

University of Cincinnati, College-Conservatory of Music

Since Richard Cohn defined *Transpositional Combination* (TC) in 1986, many theorists have explored this property in composers’ works, most notably, in the music of Crumb, Bartók, Reich, Debussy, Schoenberg, and Webern (Cohn 1986; Cohn 1988; Cohn 1992; McFarland 2005; Scotto 2002). Although Cohn used transpositional combination to examine select pieces by Stravinsky, there has been little exploration since 1986 that considers Stravinsky’s works with regards to the TC-property. Furthermore, the *Septet* (1953) has received less attention analytically or theoretically compared to Stravinsky’s other serial works.

This paper will examine sets with the TC-property realized via contour in Stravinsky’s *Septet*. Specifically, I will discuss subsets of varying cardinalities that emerge *asmaximally IC-explicit*, *partially IC-explicit*, and *minimally IC-explicit* in the music (Cohn 1986). Although Cohn briefly defined and applied these terms to Bartók’s music in 1986, they have been neglected in research to present day. All musical subsets will be compared using contour segments (CSEG) and will only be associated with other subsets in the same CSEG-class. Ultimately, this analysis reveals a compelling correlation between the precompositional structure and the musical realization. To clarify, the nonserial and serial materials in the *Septet* are constructed and elaborated similarly with the same three techniques: transpositional combination, contour relations, and inversionally related pitch-class contents.

“What do Bats and a Fountain Have in Common?: Transformation and Text as Generators of Form in a Solo Oboe Piece”

Becky Troyer
Florida State University

In analyzing vocal works, text is an essential component for making formal considerations. In programmatic works of the twentieth century, text is often used as inspiration for instrumental works, but its role in determining form is not often considered, due to its absence from the score as a vocal line. This paper investigates how the stories drawn from the text of Ovid’s *Metamorphoses* influenced the compositional choices about form in Britten’s solo oboe work, *Six Metamorphoses After Ovid*.

The form of movement IV. *Bacchus* begins in a very simple, straight forward rondo, only to fall apart before the third and final refrain has the chance to return. In movement VI. *Arethusa*, the motive representing the main character after her transformation shows up at the beginning of the musical story. I analyze the narrative point of view and physical location of the main characters throughout these two stories, as their textual counterparts illuminate the formal and motivic principles at play.

*Student Session 3:
(Re-)Focusing on Rhythm*

“The Backbeat Tresillo Grooveline Schema”

Jesse Kinne
University of Cincinnati, College-Conservatory of Music

This paper proposes the construction of a catalogue of rhythmic schemata for groove-based musics, termed *groovelines*, and offers the first entry into that catalogue: the Backbeat Tresillo. A catalogue of grooveline schemata will provide a set of paradigms which facilitate close readings of individual compositions, as well as characterizations of subgenres according to which combinations of groovelines feature most regularly.

Groovelines are well-formed, easily recognizable rhythmic ostinati under specific metrical orientations, which emerge from riffs and enter into a structural counterpoint with the prevailing meter to create unique grooves. Riffs may be over- or underdetermined with respect to the grooveline(s) they evoke, and groovelines commonly emerge from the interaction of multiple underdetermined riffs.

Groovelines are background structural accent patterns which imbue surface-level rhythmic streams with qualia, in the same manner as the meter. Individual foreground layers (e.g. lead vocals or improvised guitar solo) may freely enter or exit alignment with groovelines; accents are experienced as consonant by virtue of aligning with one, even if that accent does not align with the meter (and vice versa).

The Backbeat Tresillo Grooveline Schema consists of a repeating tresillo rhythm (3+3+2) aligned to the backbeat cycle of a quadruple meter. This tresillo maximally-evenly composes out the duration of the backbeats, which initiate on beats 2 & 4, and extend over 3 & 1, respectively. Among other common grooveline schemata, this has the unique property of emphasizing a half-note metrical level which is not aligned with the downbeat of the measure level. This particular schema is idiomatic of 90s and 2000s mainstream rock and pop.

“Crafting the Consonance: A Case Study of Meter in Selected Tap Improvisation Solos”

Stefanie Bilidas
Michigan State University

The tap challenge or “cutting contest” is a public, judged, and improvised battle between skilled dancers. Unstated is the golden rule that each dancer must enter exactly on time when it is their turn or automatically forfeit the contest. As a performer, this rule creates the hidden objective to mislead the other dancer through a conflicting metrical pattern in hopes that the opponent will miss the next entrance. The audible effect heard is not the original meter but an “anti-meter” that Harald Krebs (1999) describes as a subliminal dissonance. I build on Stefan Love’s (2013) perspective of subliminal dissonance: in jazz music, subliminal dissonance does not have to be

performed as a conflicting meter, but instead can be performed as a consonant meter. Since many tap traditions stem from interactions with jazz musicians, I explore how subliminal metrical dissonance is articulated as a consonance in improvised tap solos during a “cutting contest” by examining the tappers’ choice of steps and their implied metrical placement. I claim that in their improvised solos, tappers journey through a variety of anti-meters that are only preserved as metrical dissonance due to the set tempo and meter at the start of the “cutting contest”. Looking at a transcription, the anti-meters can be analyzed in relation to the original meter, but in the moment, these anti-meters create conflict for the opponents involved. For this reason, I conclude that tappers use metrical dissonance in their solos to inhibit their opponents’ sense of the original meter.

*Student Session 4:
Religion, Psychology, and Society*

“Liszt’s Sonata and Religious Aspiration as an objet petit a”

Yumi Kim
Temple University

This presentation investigates how Franz Liszt’s Sonata in B Minor deviates from the previously accepted norms of sonata form based on Hepokoski’s and Darcy’s Sonata Theory; provides a musical narrative of the sonata by employing the Lacanian orders of subjectivity and theological discourse; and by combining the two, relates the sonata’s narrative to an unattainable object of desire within the sonata-space.

In Hepokoski’s and Darcy’s Sonata Theory, a satisfactory ending with PAC in the secondary modules creates a narrative of success (Hepokoski and Darcy 2006, 242), and these elements of the generic contract are lacking in Liszt’s B Minor Sonata. The sonata does not attain a PAC in the primary or secondary keys, but in its major supertonic key, C# Major, in the development. There, the music sings a reflective melody based on a choral-like accompaniment, arousing a sense of religiousness or of contemplation, which signifies a place where everything is perfect, utopian. The Lacanian Imaginary shows

that the PAC is unattainable in the original key and serves as the *objet petit a* in the sonata. From the viewpoint of Christianity, the original key can be a metaphor for reality, where humans long for eternal life but cannot have it. On the contrary, the PAC in the supertonic key along with the choral topic signifies the promise of eternal life in heaven. Combining these two narratives, Lacanian and religious, this paper will argue that I: PAC is a religious aspiration for an *objet petit a*, which is an unattainable desire.

“Changing the Understanding of Robert Schumann’s Psyche: A
Reintroduction to Florestan and Eusebius”

Andrew T. Perkins
University of Kentucky

Florestan and Eusebius, the two imaginary characters created by nineteenth-century master, Robert Schumann (1810-1856), first appeared in the composer’s own critical writings and later as musical representations in *Carnaval* Op. 9 (1834) and *Davidstbundlertanze* Op. 6 (1836). In his own diaries, Schumann has noted some of the personality traits shared by he and his two creations. One of Schumann’s biographers, psychiatrist Peter F. Ostwald, suggests that these two characters may indeed be representations of two aspects of the composer himself. But were these two characters the product of a mentally disturbed Robert Schumann, the fictitious musings of a genius, or somewhere in between? In this presentation, I attempt to define and explore the personality traits of Florestan and Eusebius based off of their original musical appearances in *Carnaval*. To aid in the process, I will employ the use of Conceptual Integration Networks (Fauconnier and Turner, 1998) to draw connections between musical phenomena and human characteristics so as to assign personality traits to each character and discuss the connections between Schumann and his characters. Furthermore, I will discuss evidence cited by Ostwald in his biography of Schumann that calls for a thought-provoking reexamination of the belief that the composer indeed possessed a number of psychological disorders, opening the door for further research on Schumann’s actual existence, as opposed to a misunderstood perception.

“The Ballade Unfiltered”

Michelle Lawton
University of Cincinnati, College Conservatory of Music

In 1836, Frédéric Chopin published the first of four piano ballades, the Ballade in G minor, op. 23. In 1841, after the composition of Chopin’s second ballade, Robert Schumann wrote “We must direct attention to the ballade as a most remarkable work. Chopin has already written one composition of the same name – one of his wildest and most original compositions He also mentioned that certain poems of [Adam] Mickiewicz had suggested his *Ballades* to him.”¹ Chopin is credited with establishing the genre of the ballade, and Schumann’s rather vague comment has haunted the scholarly reception of Chopin’s works in a manner similar to how Chopin’s legacy has overshadowed the ballades penned by many other composers of the long nineteenth century.

Yet the over three hundred extant piano ballades defy this facile stereotyping. Although there are most certainly works that emulate Chopin’s masterpieces, many take decidedly different approaches. This paper examines a selection of works that lie outside the frame of Chopin’s ballades, including pedagogical works such as Friedrich Burgmüller’s op. 100, no. 15, “Ballade,” and Wilhelm Aletter’s “Petite” ballade as well as genre-mixing pieces such as Charles Wehle’s ballade-nocturne and Alexandre Croisez’s caprice-ballade. Through analyzing these pieces and considering the particular audience for which they were written, it becomes clear that the genre of the ballade is both more confounding and far richer than is generally portrayed. Furthermore, by contrasting the settings of these ballades against the milieu of Chopin’s ballades, it is also apparent that the social worlds, reception, and eventual definitions of the ballade are extraordinarily complex and closely related to the circumstances of its composition and performance.

¹Robert Schumann, *Neue Zeitschrift für Musik* 15, (1841): 141-142; translation by Jonathan Bellman, *Chopin’s Polish Ballade: Op. 38 as Narrative of National Martyrdom* (Oxford: Oxford University Press, 2009), 5.

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