

Indiana University Jacobs School of Music  
Graduate Theory Association

# 26th Annual Symposium of Research in Music Theory

---

**February 21-22, 2020**

**Ford-Crawford Hall | Simon Music Center**



**JACOBS SCHOOL OF MUSIC**

INDIANA UNIVERSITY  
Bloomington



INDIANA UNIVERSITY  
**FUNDING BOARD**

**Graduate Theory Association**  
**Twenty-Sixth Annual Symposium for Research in Music Theory**

February 21-22, 2020  
Ford-Crawford Hall  
Indiana University Jacobs School of Music

Dear friends of music theory,

Welcome to our annual symposium! The Graduate Theory Association is proud to continue one of the longest-running student-organized conferences for music theory in the country.

We are delighted to have eight guest presenters this year, seven of whom traveled across the country to participate. One member of Indiana University's music theory faculty will also deliver a featured presentation on some of their most recent scholarly work. We are thrilled to welcome our keynote speaker, Professor Stephen McAdams from McGill University. Professor McAdams will deliver our symposium's keynote address on Friday afternoon, as well as lead a graduate workshop on Saturday afternoon. All of the conference events are free and open to the public, as is tradition.

On behalf of the entire GTA, I would like to thank our sponsors at Indiana University: the Jacobs School of Music, the Department of Music Theory, and the IU Student Association. I would also like to especially thank Dean Gwyn Richards for his generosity, as well as Professor Adams and the music theory faculty for their support. Finally, the symposium would not be possible without the hard work and dedication displayed by members of the GTA. Thank you to each and every one of you!

If you are visiting Bloomington, we hope that you enjoy your stay. We are happy to answer any questions you may have about the Jacobs School of Music, Indiana University, or the city. To all participants and attendees: enjoy the symposium!

Sincerely,

*Emily Lamb Truell*

Emily Lamb Truell  
President, Graduate Theory Association  
Indiana University Jacobs School of Music  
gta@indiana.edu

# PROGRAM

## Friday, February 21:

- 3:30–4:00pm                      Registration (Ford-Crawford Hall)
- 4:00–4:15pm                      Opening Remarks
- 4:15–5:45pm                      KEYNOTE ADDRESS  
Emily Lamb Truell, *Chair*
- Prof. Stephen McAdams**, McGill University: “Analyzing the Perceptual Effects of Orchestration Practice Through the Lens of Auditory Grouping Principles”
- 5:45–6:00pm                      Break
- 6:00–8:30pm                      Graduate Student Roundtable Sessions & Dinner
- “Performance and Analysis” | M340  
Christa Cole and Mítia Ganade D’Acol, *Chairs*
  - “Noise” | M344  
Madeleine Howey and Nathan Smith, *Chairs*

## Saturday, February 22:

- 8:30–9:15am                      Breakfast Reception, Registration (Ford-Crawford Hall)
- 9:15–10:45am                      RHYTHM AND METER  
Mítia Ganade D’Acol, *Chair*
- Gerardo Lopez**, Michigan State University: “Ambiguity and Meter in Copland’s *Duo for Flute and Piano*”
- Zachary Lookenbill**, Michigan State University: “Day of (Metrical) Wrath: Finding Meter Through the *dies irae* motive in Rachmaninoff’s *Etude-Tableaux Op. 39, no. 2*”
- 10:45–11:00am                      Break

## Saturday Program, Continued:

- 11:00am–12:00pm      UNFOLDING AND UNRAVELLING IN THE 20TH CENTURY  
Thomas Cooke, *Chair*
- Barak Schossberger**, Eastman School of Music: “Re-Examining Schenkerian Concepts as a Strategy for Expanding the Theory: *Unsynchronized Unfolding and Distortion* in Shostakovich’s String Quartet no. 3”
- Felipe Villas Boas**, Michigan State University: “Unravelling the form of Zappa’s *Peaches en Regalia*”
- 12:00–1:15pm      Lunch Break
- 1:15–2:45pm      PERSPECTIVES ON POP  
Anna Peloso, *Chair*
- Samantha Waddell**, Michigan State University: “Metric Dissonance as a Text-Expressive Device in Three Songs by The Beatles”
- Eron Smith**, Eastman School of Music: “Prosodic Dissonance in Pop Music”
- Abigail York**, Indiana University: “Toward a Theory of Influence in Religious Popular Music”
- 2:45–3:00pm      Break
- 3:00–5:00pm      WORKSHOP “Perceptual Effects of Orchestration Related to Auditory Grouping Principles” | M340  
Led by **Prof. Stephen McAdams**, McGill University
- 5:00–7:30pm      Dinner Break
- 7:30–8:30pm      FEATURED PRESENTATION  
Zachary Zinser, *Chair*
- Dr. Joshua Tanis**, Indiana University: “Investigating the Bane of the Quatrain: Text/Music Considerations in Richard Strauss’s Songs for Voice and Piano”
- 9:00pm–      Post-Conference Reception at the Irish Lion

# ABSTRACTS

## FRIDAY AFTERNOON

Keynote Address, 4:15-5:45pm

Emily Lamb Truell, *Chair*

### **Analyzing the Perceptual Effects of Orchestration Practice Through the Lens of Auditory Grouping Principles**

Prof. Stephen McAdams | McGill University

Most of the music we enjoy uses the musical qualities of different instruments to create specific perceptual, expressive, and emotional effects that composers sculpt over time. Timbre is the auditory attribute that distinguishes different instruments and that can be used as a structuring force and expressive parameter in music. Research on timbre perception has demonstrated that it is multifaceted and contributes in many ways to the perceptual organization of musical structures. The art of structuring music with timbre (among other things) is traditionally called orchestration. A survey of orchestration treatises reveals the dearth of underlying theory, in sharp contrast to other traditional areas such as harmony and counterpoint, which have long theoretical traditions. Meghan Goodchild, Kit Soden and I seek to develop a theoretical ground for orchestration practice starting with the structuring role that timbre can play in music. Many facets of musical structuring are achieved by auditory scene analysis, the perceptual grouping processes that: 1) fuse different acoustic components into events (e.g., instrumental blend), 2) integrate events into one or more auditory streams or other sequential groupings (e.g., surface textures or orchestral layers), 3) segment groups of events into motifs, phrases, and sections (e.g., antiphonal contrasts, section boundaries), and 4) form larger-scale units encompassing changes in orchestration that are extended over time (e.g., orchestral gestures). We propose a new taxonomy of orchestral effects based on these grouping processes, which is both informed by orchestration techniques used by composers when structuring their music and alluded to in orchestration treatises. The roles that timbre plays in the manifestation of these principles in orchestration practice, and the insight it can provide for composers, music theorists, and music psychologists, will be considered as a point of departure for music analysis, with the aim of developing elements of a perceptually based theory of orchestration.

# SATURDAY MORNING

Defining Ambiguities, 9:15–10:45am

Mítia Ganade D'Acol, *Chair*

## **Ambiguity and Meter in Copland's *Duo for Flute and Piano***

Gerardo Lopez | Michigan State University

Much of the analytical literature on Aaron Copland's *Duo for Flute and Piano* focuses on the harmonic and melodic language, with metrical concerns rather scant, if not all together absent. This paper attempts to fill this gap by demonstrating the process of metrical emergence and dissolution in the work's opening solo. I consider three methodological approaches that could account for this narrative metrical arc: Gretchen Horlacher's adaptation of Lerdahl and Jackendoff's transformation rules to lower levels of meter; my own adaptation of David Temperley's representation of hypermetrical reinterpretation to lower levels of meter, and Danuta Mirka's parallel multiple-analysis processor. The latter gives the most convincing account of the arc-like narrative, one which involves metric vagueness, ambiguity, and clarity as defined by Justin London.

The main issue driving this narrative is the formation of a pulse/beat layer. From Lerdahl and Jackendoff perspective, the pulse/beat layer is the "tactus," simply described as "the level of beats that is conducted and with which one most naturally coordinates foot tapping and dance steps." This is refined by London's survey of empirical studies establishing the range of "tactus" entertainability at roughly 30bpm-240bpm. Without the establishment of this level, no metrical hierarchy can sustainably be created. While Temperley's and Lerdahl and Jackendoff's models are valuable for describing metrical disturbances within an already established context, Mirka's model was most helpful in mapping disruptions of the pulse/beat layer, and consequently of meter.

## **Day of (Metrical) Wrath: Finding Meter Through the *dies irae* motive in Rachmaninoff's *Etude-Tableaux Op. 39, no. 2***

Zachary Lookenbill | Michigan State University

Finding meter in Rachmaninoff's *Etude-Tableaux*, Op. 39, No. 2., presents an issue as a result of various manipulations of the *Dies irae* motive. Temperley's (1995) studies on motivic parallelism highlight the importance motive has on establishing meter, and Gretchen Horlacher's method of retrospective reinterpretation (1995) is helpful in understanding how a listener might experience meter with the displacement of motive. The opening measures present the first four notes of the *Dies irae* motive, followed by a fragmentation of only two notes, resulting in a confusing metrical context. I consider various methods that allow for a parallel metrical reading of this passage, and others like it. Danuta Mirka's parallel multiple-analysis processor (2009) provides a view for the possible constructions of meter given the multiple contexts in which the motive is presented. Almost every measure in the etude contains some reference to the motive, albeit transformed, and with each presentation comes a different abstraction of meter. Rachmaninoff often places this motive in a metrically dissonant context, so I rely on using analyses of the motive to aid in the definition of meter. Various manipulations of the *Dies irae* motive create a narrative that guides listeners through the metrically dissonant landscape, as the motive struggles to fit into a clear meter. Through analysis and discussion, I hope to better understand the use of this motive in a metrically dissonant and ambiguous environment, as it serves as an anchor to latch onto while guiding the listener through a metrical narrative

## Unfolding and Unravelling in the 20th Century, 11:00am–12:00pm

Thomas Cooke, *Chair*

### **Re-examining Schenkerian Concepts as a Strategy for Expanding the Theory: *Unsynchronized Unfolding and Distortion in Shostakovich's String Quartet no. 3***

Barak Schossberger | Eastman School of Music

Although Heinrich Schenker himself rejected most music written after Brahms, many of his followers have tried to implement his analytical techniques in a variety of post-tonal compositions, very often producing detailed analyses impressive for their scope and depth. Such ambitious ventures, even though valuable in many respects, have been strongly criticized for methodological reasons (most notably in Strauss [1987]).

What I consider to be a more promising path for expanding Schenkerian theory's purview consists in looking at transitional repertoire and examining the ways in which tonal techniques were gradually stretched (Morgan [1976] is a great example for such an inquiry). A challenge for this path is presented by those who see Schenkerian theory as defining *clear boundaries* for the notion of tonality, claiming that musical properties not permitted by the theory's original formulation should be considered *non-tonal*. Even though this idea (originating in Schenker himself) gives rise to certain counter-intuitive assertions, some have argued that it is necessary for preserving the theory's strength (see Brown, Dempster, and Headlam [1997]).

The study's main purpose is to suggest possible criteria according to which Schenkerian theory could be extended to account for an expanded notion of tonality *while still preserving its original strength*. Looking at excerpts from Shostakovich's String Quartet No. 3—a composition very clearly underpinned by tonal concepts but at the same time, one in which oppositions to traditional tonality seem to be an integral part of the musical argument—I will start by considering two originally Schenkerian concepts, *rhythmic displacement* and *following linear progressions*, and discuss possible ways of reimagining and adjusting them to Shostakovich's language. I will then show how their "offsprings", termed *unsynchronized unfolding* and *distortion*, could serve as tools for explaining seemingly non-tonal properties in terms of perfectly tonal prototypes.

### **Unravelling the form of Zappa's *Peaches en Regalia***

Felipe Villas Boas | Michigan State University

Unravelling the form of progressive rock songs can pose a challenge to the music analyst, and such is the case with Frank Zappa's *Peaches en Regalia* – a song included in the artist's LP *Hot Rats* (1969), one of the first albums to use a 16-track recording equipment in history. Although sections of the song are tonally and texturally well-delineated, the overall form does not seem to comply with a predetermined form that is common in either rock, or classical music. Indeed, the overall organization of the piece is to my understanding rhapsodic – or free – in nature. Nevertheless, a Schenkerian analytical approach reveals that, despite its unusual organization, form and harmony – in both fore- and background levels – are articulated by motives that are present in the first section of the piece. That is, these motivic parallelisms are responsible for articulating local and long-span harmonic progressions, which explains the many corky features of this song and clarifies its odd tonal design.

# SATURDAY AFTERNOON

Perspectives on Pop, 1:15–2:45pm

Anna Peloso, *Chair*

## **Metric Dissonance as a Text-Expressive Device in Three Songs by The Beatles**

Samantha Waddell | Michigan State University

In rock music, metric dissonance often articulates formal sections (Biamonte 2014). While this observation holds across the discography of The Beatles, metric dissonance also serves as an important text-expressive device. This dual role is especially pronounced in “She Said She Said,” “I Want You (She’s So Heavy)” and “Happiness Is A Warm Gun,” where metric dissonance portrays the protagonists’ inner thoughts. I account for these dissonance-producing metric disruptions using Lerdahl and Jackendoff’s (1983) Metrical Preference Rules (MPRs) and Metrical Well-Formedness Rules (MWFRs), Temperley’s (2001) modifications to these rules, and Krebs’s (1999) theory of metrical dissonance.

These songs feature three specific kinds of text-expressive metric disruption: (1) manipulation of the hypermeasure through the subtraction of weak beats or (2) through the addition of weak beats, and (3) grouping dissonances between interpretive layers. In “She Said She Said,” manipulation of the hypermeasure through the subtraction of beats conveys the protagonist longing for the simpler times of childhood. He abruptly begins to reminisce, cueing the change of meter, with the rests between each statement of “Everything was right,” conveying his recollection of childhood memories. In “I Want You (She’s So Heavy),” the manipulation of the hypermetrical phrase through the addition of beats, delaying the vocal entrance, conveys the protagonist’s mind being preoccupied, and it also builds tension—the listener is now anxiously awaiting the entrance of the voice, and this parallels the sexual tension between the protagonist and the woman he desires. In “Happiness Is A Warm Gun,” both of these techniques plus an instance of grouping dissonance (Krebs 1999) help to convey the protagonist’s euphoric state while immersed in a sexual fantasy.

## **Prosodic Dissonance in Pop Music**

Eron Smith | Eastman School of Music

Aligning musical and linguistic meter is the most fundamental rule of text-setting. I demonstrate that it is stylistic in post-millennial pop music to break this rule, a phenomenon I call prosodic dissonance. Though “emPHAsis on the wrong syLLAble” is often mocked as a sign of compositional incompetence, it actually creates a unique type of metric conflict. In this talk, I will explore what factors contribute to prosodic dissonance, explore a variety of examples, and reframe “bad text setting” as a stylistic choice in pop and other genres.

## **Toward a Theory of Influence in Religious Popular Music**

Abigail York | Indiana University

Does musical style play a role in the expression of a musical artist's personal values? How do aspects of style and genre contribute to meaning formation for a musical community? And how do we analyze stylistic similarities between different artists who express radically different values? These questions motivate my research on the music of singer/songwriter Misty Edwards, a current American Evangelical Christian worship leader. Although her musical style references and resonates with a variety of post-1980 pop/rock styles, Edwards performs for a religious community whose beliefs and values differ profoundly from those of the artists whom she evokes.

In my paper, I will first analyze examples of stylistic resonance in Edwards's music and then theorize how these resonances both create meaning for and express the values of her religious audience. I will consider examples of Edwards's musical style and performance aesthetic by attending to traces of the influence of 1990s feminist singer/songwriters: namely, Tori Amos and Alanis Morissette. I will then theorize how these sonic and performative traces in Edwards's music resonate for a separate religious community. Finally, I will conclude by proposing an intersubjective model of stylistic influence for listening communities; a model which demonstrates how the personal and expressive values of Edwards, Amos, and Morissette can constitute mutual and transformative meaning for their listeners.

# SATURDAY EVENING

Featured Presentation, 7:30–8:30pm

Zachary Zinser, *Chair*

## **Investigating the Bane of the Quatrain: Text/Music Considerations in Richard Strauss's Songs for Voice and Piano**

Dr. Joshua Tanis | Indiana University

Several recent publications highlight how certain poetic forms are easily set as musical sentences (BaileyShea 2019, Rodgers 2014, and Callahan 2013). Matthew BaileyShea (2019) identifies early appearances of musical sentences in seventeenth-century British ballads, where the poetic structure of limericks aligns astonishingly well with sentence structure. Stephen Rodgers (2014) argues that Schubert's musical sentences "often go hand in hand with poems that begin with rhyming couplets," where the rhyming couplet comprises the basic idea and its repetition.

However, the quatrain—the poetic form most frequently set to music by Romantic-era composers—generally opposes the construction and rhetorical nature of the musical sentence. Whereas the quatrain is an evenly divided structure, usually AABB or ABAB, the musical sentence exhibits an uneven profile, such as AAB or AA'B (with a 1:1:2 ratio). Therefore, when composers set quatrains as musical sentences, an inherent conflict exists between poetic and musical form, especially since the poetic division point at line 3—rhyming either with line 1 or with line 4—often disrupts the continuity of the continuation phrase.

I analyze several of Richard Strauss's songs in which quatrains are set as musical sentences ("Leises Lied," "Winternacht," and "Ich trage meine Minne"), showing how Strauss treats the end of line 3 in two usual ways: (1) by filling the gap between lines 3 and 4 with basic-idea-derived melodic-motivic fragments, or (2) by positioning pre-dominants at the end of line 3, creating harmonic and voice-leading threads that conceal the poetic juncture and thrust the continuation phrase toward its cadence.

# BIOGRAPHICAL SKETCHES

Music theorist and flutist **Felipe Villas Boas** was born in Brazil but his desire to learn music has made him a borderless musician. He has travelled to Europe and the U.S. to learn from several performers and scholars, and has already performed for more than twenty flutists, those including Richard Sherman, Sir James Galway, Danilo Mezzadri, Ransom Wilson, and Wendy Rolfe. Besides performing, Felipe actively engages in research and scholarship. His current research, "Music Theory through Performance: the role of applied lessons in music theory learning and its outcomes", focuses on exploring strategies for the private instructor to teach music theory in lessons by utilizing the student's own repertoire as the material. In 2020, Felipe will be presenting at music theory and flute conferences in and outside the United States, such as the International Flute Workshop (Roccasecca, Italy), the Indiana University Annual Symposium of Research in Music, and the University of Arizona's Graduate Student Music Conference. In 2019, Felipe wrote the liner notes for Richard Sherman's latest album, *Music of the British Isles*.

This past summer, Felipe was the program coordinator of the "Music Performance in Ireland" study abroad program organized by Michigan State University. In 2016, Felipe was awarded the first prize in the Young Artist Competition of the Southern Flute Festival.

Felipe holds a Bachelor of Music Performance from the University of São Paulo (Brazil) a Master of Music in flute performance from the University of Southern Mississippi, and a Master of Music in music theory from Michigan State University. Currently, he is pursuing a Doctorate in music performance, also at Michigan State University.

**Zachary Lookenbill** is currently a Master's student in Music Theory at Michigan State University, and holds a B.M in Music Theory and Composition from West Chester University of Pennsylvania. He grew up studying piano and percussion and has performed in a variety of ensembles, including several years performing and teaching drum corps and drumline. Currently, his research is focused on Music Cognition, particularly concerning meter and rhythm, but is also interested in the piano music of Rachmaninoff. Zachary is a member of the Music Cognition lab at MSU where he assists faculty and undergraduate students with projects concerning timing, attention, and perception.

**Gerardo Lopez**, or Gerry as he is known to his friends and colleagues, is currently a first year master's student in the Music Theory program at Michigan State University. He attended Pasadena City College before transferring to the University of Redlands in Southern California to complete a BM and a MM in Flute Performance. Some of his research interests include music cognition and 20th/21st Century music with a focus on the intersection of music and technology

**Prof. Stephen McAdams** studied music composition and theory at De Anza College in California before turning to perceptual psychology at McGill (BSc, 1977). He then studied psychoacoustics and auditory neuroscience at Northwestern University (1977-1979), continuing on to complete a PhD in Hearing and Speech Sciences at Stanford University (1984). In 1986, he founded the Music Perception and Cognition team at IRCAM-Centre Pompidou in Paris and organized the first conference on Music and the Cognitive Sciences there in 1988. He was a research scientist in the French CNRS (1989-2004) and then returned to McGill to direct the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT, 2004-2009). He holds the Canada Research Chair in Music Perception and Cognition. He is currently interested in the perception of musical timbre applied to a psychological foundation for a theory of musical orchestration.

**Eron Smith** (ear-in, like "earring" without the g) is a Ph.D. student at the Eastman School of Music. She researches the form and tonal structure of common-practice concerto forms (the subject of her dissertation) and post-millennial pop music. Eron is originally from Decatur, GA, and did her undergraduate work at Pomona College in Claremont, CA. In her spare time, she likes playing four-hands piano arrangements, trying do-it-yourself projects, and snuggling with her two cats. She prefers to be cited by her first name.

Israeli violinist **Barak Schossberger** is currently pursuing his Doctoral degree at the Eastman School of Music studying under the tutelage of Professor Renée Jolles. He previously received his master's degree from the Juilliard School, where he studied with Masao Kawasaki and Laurie Smukler and his Bachelor's degree from the Jerusalem Academy of Music. He was part of the violin faculty in the Jerusalem Conservatory "Hassadna" and is currently teaching secondary violin at the Eastman School of Music.

Barak is most excited about his research project, exploring the relationship between music analysis and performance. His work, which he presented in graduate-conferences in the US and Canada, also includes expanding Schenkerian theory beyond its original purview of tonal music, as part of which he examined the potential of Schenkerian devices for analyzing string quartets by Shostakovich and Penderecki. Insights originated in these research paths greatly enrich his music-making and teaching.

**Joshua Tanis** is Visiting Assistant Professor of Music Theory at Indiana University's Jacobs School of Music. He holds the Ph.D. in Music Theory and Composition from Florida State University. His primary research focuses on form, harmony, and text-setting in Richard Strauss's songs for voice and piano. In addition to his work on Strauss's songs, he has presented papers on form in musical theater, music and disability studies, and hymn reharmonizations. His recent collaborative research with Sarah Eyerly and Rachel Wheeler can be found in *The William and Mary Quarterly* and Eyerly's forthcoming monograph.

**Abigail York** is a PhD student in music theory at Indiana University-Bloomington. She earned her bachelor's degree in music theory from the University of Missouri-Kansas City. Her research on religious popular music concerns issues of community identity formation, gender and power, and interrelationships between popular musics and experiences of spiritual transcendence. Abigail is currently a co-editor of *Indiana Theory Review*.

# ACKNOWLEDGEMENTS

<b>Sponsors</b>	Indiana University Funding Board Jacobs School of Music Office of Student Organization Accounts
<b>Faculty Support</b>	Gwyn Richards, Dean, Jacobs School of Music Kyle Adams, Chair, Department of Music Theory
<b>Program Committee</b>	John Mattessich, Mitia Ganade D’Acol, Danny Gerth, Nathan Smith, Madeleine Howey
<b>Session Chairs</b>	Mitia Ganade D’Acol, Thomas Cooke, Anna Peloso, Zack Zinser, Emily Lamb Truell
<b>Roundtable Chairs</b>	Christa Cole, Mitia Ganade D’Acol, Madeleine Howey, Nathan Smith
<b>Program Design</b>	Emily Lamb Truell, Madeleine Howey
<b>Poster Design</b>	Anna Peloso
<b>Administrative Support</b>	Sarah Slover
<b>Registration</b>	David Orvek, Haley Heinrichs
<b>Accommodations Chair</b>	Christa Cole
<b>Local Housing and Transportation</b>	Christa Cole, Thomas Cooke
<b>Venue and Technical Support</b>	Despoina Panagiotidou
<b>Budget Planning and Fundraising</b>	Peter Cho, Emily Lamb Truell
<b><u>Graduate Theory Association Officers</u></b>	
President	Emily Lamb Truell
Vice-President	Madeleine Howey
Events Coordinator	Haley Heinrichs
Treasurer	Peter Cho
Secretary/Librarian	Jack Bussert
Publicity	Anna Peloso
GPSG Representative	Nathan Smith
Editors, <i>Indiana Theory Review</i>	Abigail York and Christa Cole

# NOTES

# NOTES

# NOTES

# NOTES