<u>Nearby restaurants for lunch</u>

Walking distance: Short drive:

Jimmy John's   Panera Bread
1080 West Tennessee Street   800 Ocala Rd (Near Publix)

Pitaria   Chipotle
631 West Tennessee Street   1801 West Tennessee Street

Little Athens   Taco Republik
666 West Tennessee Street   1122-8 Thomasville Rd

Spear It   4 Rivers
609 West Tennessee Street   1817 Thomasville Rd #100

Please join us at 6:30 P.M. for dinner following Forum

Masa
1650 N. Monroe St.
Tallahassee, FL
32303

Directions from FSU:

Turn right (East) on Tennessee Street, then left (North) onto North
Monroe Street. Continue just past Seventh Avenue until you see Lake
Ella on your right. Turn left into the Masa parking lot after passing
Golden Corral.

The Music Theory Society at Florida State University

presents

The Thirty-Fourth Annual Music Theory Forum

January 21ˢᵗ, 2017
Longmire Room 201

Schedule of Events

8:30 **Registration and Light Breakfast (Longmire 204)**

9:00 **Opening Remarks (Longmire 201)**

Stanley Pelkey (Florida State University)

9:15 **Session 1: Traditional Approaches**   **Stanley Fink,**
for the Untraditional   **Chair**

Bryan Stevens (University of North Texas)
> The Sonata in Late-Eighteenth-Century Spain: Blasco de Nebra's *Seis Sonatas para Calve y Fuerte Piano* (1780)

Ash Stemke (Florida State University)
> Musical "Medicine" for a Tonal Problem: Examining the Score of Walt Disney's *Mary Poppins*

10:15 **Coffee Break**

10:30 **Session 2: Metrical Dissonance and**   **Andrew Selle,**
Artist Consonance   **Chair**

Jay Smith (University of North Texas)
> Asymmetrical Dissonances in Ligeti's *Hungarian Rock (Chaconne)*

Robert Komaniecki (Indiana University)
> Coercing the Verse: An Analysis of Musical Relationships between Lead and Guest Rappers

11:30 **Lunch**

Restaurant suggestions are at the end of your program. Groups will depart from Longmire 204 to various locations.

1:30 **Session 3: Setting a Stage for Form**   **Daniel**
and Phrase   **Thompson, Chair**

Jeremy Robins (Florida State University)
> Defining Phrases in Popular Music

Timothy R. Mastic (The Graduate Center, CUNY)
> An Intra-Album Dialogical Approach to Adele's *25*

2:30 **Coffee Break**

2:45 **Session 4: A Key to Corpus Studies**   **Lewis Jeter, Chair**

Gilad Rabinovitch (Georgia State University)
> *Solfège, que me veux-tu?* On Some Properties of Gjerdingen's Schemata

Daniel C. Tompkins (Florida State University)
> A Machine Learning Approach to Modality and Genre in Early Music

3:45 **Coffee Break**

4:00 **Keynote Address**

Robert O. Gjerdingen (Northwestern University)
> "Suffer the Little Children": The Institutionalization of Craft Apprenticeship in the Conservatories of Europe

6:30 **Dinner: Masa**
Directions on back page

Keynote Address

"Suffer the Little Children": The Institutionalization of Craft Apprenticeship in the Conservatories of Europe
Robert O. Gjerdingen (Northwestern University)

Abstract
Conservatories, established as expressions of Christian charity toward orphans and street urchins, rapidly evolved to institutionalize the forms of instruction that previously characterized a master/mistress with his or her apprentices. Replacing the physical models of handcrafts (e.g., lasts for shoes) were mental models of polyphonic musical patterns. The bonded apprentices in Italian conservatories began work on the simplest of tasks, contributing to income-producing practices as best they could. As children grew, they could take on more significant and more remunerative tasks, fully in keeping with what today's specialists in learning describe as "situated learning" in an "authentic learning environment." Graduates of Italian conservatories were so successful in securing employment abroad that other lands set up local conservatories in defense. The Paris Conservatory was among the first and the most faithful to the Italian model. The talk will address how conservatories adjusted as they changed from elements of civic pride to organs of the nation state and then to degree-granting institutions.

Biography
Gjerdingen was trained at the University of Pennsylvania under Eugene Narmour, Leonard Meyer, and Eugene Wolf. With writings on eighteenth-century music, music psychology, and the education of young musicians in centuries past, he has focused on the mental frameworks that supported the fluent production of classical compositions by professional musicians. That work, in concert with a number of recent studies by European scholars, has helped open up an entire world of non-verbal communication practiced in the great conservatories of Europe.

Abstracts

The Sonata in Late-Eighteenth-Century Spain: Blasco de Nebra's *Seis Sonatas para Calve y Fuerte Piano* (1780)
Bryan Stevens (University of North Texas)

While the study of the Classical era sonata has typically focused on the music of Austro-Germanic composers—and overwhelmingly that of Haydn, Mozart, and Beethoven—its influence outside that locality has received significantly less attention. This is particularly true of Spanish music, the study of which has concentrated on early Italian composers working in Spain and their students; however, little to no work has been done on Spanish composers of the late-eighteenth century in regard to their particular use of sonata form. The present paper begins to address this lacuna through an examination of *Seis Sonatas para Calve y Fuerte Piano* by the Sevillian composer Manuel Blasco de Nebra (Madrid, 1780).

Blasco de Nebra's *Seis Sonatas* shows three clear musical influences: first, from the keyboard music of Scarlatti, who gave lessons to Blasco de Nebra's father; second, from features typical of Spanish music; and third and most significant to this study, sonata form. To begin to place these works in the larger study of sonata form, this paper employs methodology from Sonata Theory: the general formal features (internal norms) of all twelve movements are analyzed, and the relationship between these norms and those of Sonata Theory are compared. This study aims to demonstrate the influence of the 'Austro-Germanic' sonata form on Blasco de Nebra's compositions, to show how Blasco de Nebra assimilates sonata form into his own 'Spanish' style, and finally to serve as a starting point for further analysis of late-eighteenth century Spanish music, which has hitherto been neglected.

Musical "Medicine" for a Tonal Problem: Examining the Score of Walt Disney's *Mary Poppins*
Ash Stemke (Florida State University)

In his essay "*There's No Place Like Home": Tonal Closure and Design in the Wizard of Oz*, Ronald Rodman presents a "listener-centered" analysis of the score to *The Wizard of Oz* (1939), showing how the tonal design of the score parallels the overall theme of the film (departure from and return to Kansas/home represented musically as a tonally closed I-V-I). While I-V-I is a highly appropriate musical model for Dorothy's journey, it is also a cliché in tonal music and can be found in other film scores, as demonstrated by David Neumeyer. Given this regularity, a reader of Rodman's essay may wonder if less-traditional tonal designs could be as closely paralleled to the dramatic narrative of a film.

This paper seeks to explore the links between *atypical* tonal designs and dramatic narrative by arguing that the score to Walt Disney's *Mary Poppins* is driven by a *tonal conflict* ("tonal problem"), a method of tonal organization studied by Murray Dineen, Joseph Straus, and others. A complete analysis of the score is followed by a discussion of the implications of the tonal problem in the context of the film's characters and plot; specifically, that Mr. Banks' metamorphosis near the end of the film occurs in conjunction with the resolution of the score's tonal problem. The demonstration of this musical-dramatic relationship seeks to lay groundwork for future expansion of Rodman's "listener-centered" method in order to unearth new parallelisms between sound and screen.

Asymmetrical Dissonances in Ligeti's *Hungarian Rock (Chaconne)*
Jay Smith (University of North Texas)

György Ligeti composed *Hungarian Rock (Chaconne)* for harpsichord in 1978 as a flippant response to his students' growing interest in American and British pop music. Regardless of his intentions, Ligeti masterfully organized rhythmic and metric dissonances in Hungarian Rock, which are manifest in contrasts between larger metrical patterns and smaller groups of 2s and 3s. Previous authors have explored musical passages in which rhythmic groups of 2 and 3 participate in grouping dissonances. Harald Krebs, Richard Cohn, Maury Yeston, and others propose effective methodologies for approaching persistently recurring grouping dissonances (i.e., those that occur over multiple tacti, measures, or formal segments). Zachary Cairns discusses grouping dissonances in the context of asymmetrical meters of a shared cardinality (i.e., 5/4 grouped as 2+3 vs. 3+2). John Roeder ventures beyond grouping dissonances, exploring non-hierarchical pulse streams in the context of asymmetry and differing metrical cardinalities. These methodologies overlook significant rhythmic states of consonance and dissonance that arise from the coincidence and non-coincidence of beat attack points in music with meters and groupings of varying cardinalities. This paper presents a methodology that shows these states of consonance and dissonance in the context of asymmetry and differing metric cardinalities in *Hungarian Rock*. I illustrate these features by using what I call Composite Beat Attack Point (CBAP) visuals, which show both concurrent and conflicting attack points in a single musical line and reveal states of consonance and dissonance that emerge and are used motivically in varying surface contexts.

Coercing the Verse: An Analysis of Musical Relationships between Lead and Guest Rappers
Robert Komaniecki (Indiana University)

The "guest artist" is a ubiquitous feature of contemporary rap music. In fact, each of the top ten best-selling rap albums of 2015 featured multiple appearances from guest rappers, despite each being released under the name of a solo artist. In recent years, rap music has been subjected to a steadily-increasing number of analytical inquiries, spearheaded by scholars such as Krims, Adams, Williams, and Ohriner. In this presentation, I expand upon the work of these scholars—most prominently Adams' "metrical techniques of flow"—in order to demonstrate the quantifiable impact that a lead rapper can have on his or her guest artists.

Transcriptions and analyses of three rap tracks featuring guest artists elucidate the ways in which a lead rapper's delivery shapes that of their guest. Various aspects of flow—such as rhythm, rhyme scheme, and end-rhyme technique—are imposed upon guest rappers. In rare cases, a guest artist will not only appropriate aspects of the lead rapper's flow, but contribute their own developments as well.

In this presentation, I demonstrate ways in which the influence of a track's main rapper can be heard on his or her featured artists—including unity between rhyme schemes, rhythmic cells, and use of multi-syllabic rhymes. Through this analysis, we can not only get a better sense of characteristic styles of individual rappers, but also develop a deeper understanding of the collaborative nature of rap music.

Defining Phrases in Popular Music
Jeremy Robins (Florida State University)

Phrases in common-practice music are traditionally defined by harmonic processes, particularly goal-directed progressions to tonic. In popular music, however, harmonic motion toward a tonic is not always present, making traditional approaches to phrase segmentation problematic. This paper presents a methodology for phrase identification using melodic activity that can be applied to a broad spectrum of popular music.

Inconsistency in methodology between scholars highlights the analytical challenge of phrase segmentation in popular music. Applying the three primary criteria cited by scholars– unified melodic activity, goal-directed motion, and vocal breath/rest–can result in conflicting segmentations for the same musical excerpt. My methodology delineates phrases by melodic activity, specifically repetition and contrast between short subphrases, and is modeled after phrase-structure research by Caplin (1998), Callahan (2013), and Richards (2016). Resulting common phrase paradigms include various sentence types, repeated subphrases, and rotated subphrases. Composite structures include periods, double periods, repeated phrases, modified repeated phrases, and rotated phrases.

The primary goal of this research is to provide a systematic method that lacks ambiguity or ad hoc parameters for phrase segmentation. This approach provides consistent results, and is particularly useful for addressing the interaction of melodic and lyrical closure, particularly when closure is ambiguous in either element. Additionally, this approach allows for a detailed consideration of phrase structures across the variety of popular music styles, and opens the door to research into the interaction of phrase structure and larger formal units.

An Intra-Album Dialogical Approach to Adele's *25*
Timothy R. Mastic (The Graduate Center, CUNY)

Scholars have long studied how individual pop songs are in dialogue with the generic norms of a larger corpus of popular music. I propose that a pop album can also establish local norms with which an individual song within the album can be in dialogue. The manner in which the individual songs conform or depart from these album-specific norms can give rise to a set of fulfilled or thwarted expectations that carry hermeneutic implications. By releasing *25* only as a complete album, thus subverting the status quo of shuffle-based streaming services, Adele created a work exceptionally qualified for discussion of intra-album norms.

I show that album-wide norms concerning melodic contour (particularly the location of each song's melodic apex), texture, and form—most strongly established in the opening song, "Hello"—are radically subverted in "Water Under the Bridge." In this album, various musical parameters (including melodic contour and texture) generally ascend and accumulate over the course of each song. The ways in which the individual songs either conform or depart from this norm in some parameters can impact expectations about other parameters, reverberating in the formal structure and even the narrative of the song.

Shifting the scale of normativity from genre to album allows us to focus on specific song- to-song relationships, and the recalibration of expectations perhaps allows different musical features to fall into relief. While the patterns found within Adele's *25* are album-specific, the approach of considering an album on its own terms rather than (and in addition to) its consideration against larger musical contexts can be used productively to provide insight into other albums.

Solfège, que me veux-tu?
On Some Properties of Gjerdingen's Schemata
Gilad Rabinovitch (Georgia State University)

Gjerdingen's (2007) schemata are compelling skeletons for music from the extended galant period (1720-1780). However, their statistical and systematic properties have received little attention (Gjerdingen 2007 p. 372, Symons 2012). This paper reports initial results from corpus studies of continuo sonatas (from Adas 1991) and didactical *solfeggi* (from Levesque & Bêche n. d.) The usage of the schemata in these corpora connects them to the rare-interval hypothesis in key finding (e.g., Browne 1981, Butler and Brown 1994): While this hypothesis has largely been rejected in favor of distributional models in key finding (e. g., Krumhansl 1990), the usage of the schemata promotes the rare intervals of the diatonic-set template, the semitone as a frequent melodic interval and the tritone as a frequent vertical interval, at the expense of their common counterparts in the template (P4/P5 and the whole tone).

Gjerdingen's "scale-degree schemata" (Temperley 2008) rely on a local key context to be recognized, and the present data show that they also encode key information that is necessary for their identification. This fits very well with "modulatory" (and non-monotonal) historical perceptions of tonality (see Byros 2009). This redundant encoding of key information creates clarity in a musical culture that valued communication between stylistic insiders (Gjerdingen). I also discuss the encoding of schema core tones as downbeat-to-downbeat nonadjacencies and as across-metric-boundary adjacencies, which relates the schemata to central issues in the statistical learning literature for language and music (Creel et al. 2004, Vuong et al. 2016).

A Machine Learning Approach to Modality and Genre in Early Music
Daniel C. Tompkins (Florida State University)

This paper presents a corpus study that identifies the number of distinct modes used in sacred and secular genres prior to 1650. Corpora used for the study include Masses, motets, and secular songs from the Franco-Flemish School, works by Palestrina, secular Italian songs with alfabeto guitar tablature from the early seventeenth century, and works by J.S. Bach. K-means clustering and key profiles will be used to determine the number of distinguishable modes in each corpus. The results of this study show that genre plays an essential role in determining the number of modes in a corpus, with secular genres being more likely to cluster into two modes and secular genres into several modes. This paper also explores the differences between systems of notation and musical practice and suggests other ways in which machine learning techniques can be in dialogue with the study of harmonic practice in early music.

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