The Twenty-Ninth Annual Meeting of
Music Theory Southeast

March 13–14, 2020

Appalachian State University

Conference Abstracts

Friday, March 13

Session 1: Fourier for All
9:00–10:30 a.m., Choral Room 214

Nancy Rogers (Florida State University), Chair

"Computer-Aided Analysis Across the Tonal Divide: Cross-Stylistic Applications of the Discrete Fourier Transform"

Jennifer Harding (Florida State University)

The discrete Fourier transform (DFT) is a mathematical tool that can provide insight into large-scale harmonic motions in music of disparate styles. The DFT can be used to quantify differences in harmonic language by analyzing what Tymoczko refers to as *macroharmonies*, or "the total collection of notes heard over moderate spans of musical time." Building on work by Quinn, Yust, Amiot, and Chiu, I apply the DFT to music by Mozart and Messiaen to illustrate how this single analytical methodology can describe the macroharmonic motions used by two vastly different composers.

To demonstrate this methodology, I examine two passages of music: the exposition of the first movement of Mozart's String Quartet K. 157 and the theme from Messiaen's *Theme and Variations for Violin and Piano*. Using data from a DFT analysis of the score, I discuss overarching macroharmonies and fluctuations within these spans. These analyses serve as a proof of concept that my computational methodology confirms and aligns with well-established music-theoretical practices within exhaustively studied repertoire.

"Putting the Math in Math Rock"

Matt Chiu (Eastman School of Music)

In the late 20th century, progressive rock and alternative punk coalesced into a new genre: "math rock." Math rock acquired its name from "extensive use of asymmetrical or 'odd' time

signatures and shifting mixed meters" (Cateforis 2002, 244). Coincidentally, the "cyclical repetition of ostinati" (Osborn 2010, 43) in math rock is aptly modeled by a mathematical equation: the discrete Fourier transform (DFT). In fact, the DFT *assumes* cyclic structures, giving it an analytical bias uniquely suited to study math rock's rhythms. Though the DFT was first used in music theory for analyzing pitch classes (Quinn 2006), Amiot (2016) and Yust (2019) have extended the DFT's application to characterize rhythmic cycles. In this presentation, I first introduce the DFT—focusing on accessible takeaways rather than mathematical principles—and subsequently analyze excerpts from three math rock songs: "Never Meant" by American Football, "Pool" by tricot, and "Cat Fantastic" by TTNG.

Calculating the DFT on a rhythmic cycle yields *components* corresponding to all possible subdivisions of the cycle. Each component can be thought of as a "particular attentional state" (London 2004). In this way, DFT analysis parallels neural entrainment models in cognitive science (Large and Jones 1999). Responding to Peter Kaminsky's hopes "for scholarly and critical acumen" in popular music, this paper bridges music-mathematical research and math rock's underrepresented discourse. By examining the complex relationship between cognition, popular music, and mathematics through this lens, I complicate the ongoing dialogue on what it means to be a music theorist.

"Spectral Fission in Barbershop Harmony"

Jordan Lenchitz (Florida State University)

Why do barbershop chords "ring"? In this paper I argue that the best barbershop quartets produce "ringing" chords due to spectral fission, which I define as the perception of timbral upper partials as discrete pitches when they have enough amplitude to be separably audible and are prominent in their regions of the frequency spectrum. I apply two complementary computational models to recordings by two championship quartets—Vocal Spectrum and Ringmasters—to demonstrate how their "ringing" chords fulfill both the amplitude and prominence requirements of spectral fission and to highlight the relationships between chord spacing, intervallic content, and pitch perception. The first of these is a vowel-neutral predictive model of vocal timbre that identifies probable frequencies of maximal spectral overlap due to formant tuning and vertical just intonation. The second is an original digital signal processing script based on a rivalry model of spectral prominence that recursively compares amplitudes across frequencies using the Discrete Fourier Transform, yielding frequencies that represent candidates for spectral fission. Correspondences between my timbral model's predictions and my script's candidate frequencies provide an explanation for our aural experience of barbershop's "ringing" chords. Ultimately, understanding the distinctive qualities of these chords—both as acoustical signals and as auditory percepts—has practical implications for composers and arrangers of this style and offers a new avenue of inquiry into other a cappella vocal repertoires.

Session 2: Structuring Song

10:45–12:15 p.m., Choral Room 214

Nate Mitchell (Princeton University), Chair

"The Bridge is Out: Contrast and Form in Recent Popular Music"

Alyssa Barna (University of Minnesota)

The bridge as we know it is gone. It is that unmemorable, yet vital contrasting section that occurs about two-thirds through a song providing a new harmonic progression and momentum towards the final chorus. Given the section's defining features in traditional rock genres, it has been seemingly jettisoned from the form in recent popular music. Concurrently, mainstream journalism and media writers have noticed the repetitive nature of pop music, citing corpus studies and placing the blame of homogenization on audiences, noting a lack of contrast. In this paper I will demonstrate how the burden of contrast in song form has shifted from primary parameters (rhythm and harmony) to secondary parameters (timbre, instrumentation, and dynamics) (Meyer 1989) by discussing formal idiosyncrasies of bridges, showing special cases of highly contrasting bridges, and outlining recent trends in song forms. I argue that the de-emphasis of the bridge and the apparent homogeneity of pop forms prioritize contrast in secondary parameters as a form-defining procedure.

"The Dramatic Potential of Auxiliary Cadences in Cole Porter Songs with Minor-to-Major Choruses"

Morgan Markel (Eastman School of Music)

In the Great American Songbook, sectional verse-chorus and simple chorus songs with choruses in the minor mode are far less common than those in major. Even rarer are choruses that move from minor to the relative major. Yet, Cole Porter wrote seven well-known solo numbers with this harmonic schema for seven different musicals that premiered during the height of his Broadway career between 1929 and 1954. In this paper, I interpret these songs as featuring large-scale auxiliary cadences that span the entire song form. Through analyses of individual songs, such as "So In Love" from *Kiss me Kate* (1948) and "Get Out Of Town" from *Leave it to Me* (1938), I demonstrate how the auxiliary cadences in these songs interact with form, motives, and lyrics to create dynamic narratives in which musical and lyrical resolution is reserved until the conclusion of each song. Moreover, I offer some closely-related voice-leading prototypes to summarize the similar harmonic and contrapuntal motion exhibited in these songs: in each prototype, the verse prolongs the major submediant (VI), and the beginning of the chorus prolongs the minor submediant (vi) before eventually moving to and confirming the tonic *Stufe* (I). Together, my analyses and prototypes build and expand upon the work of Berry (1999), Buchler (2016, 2018), Forte (1993, 1995), and Shaftel (1999, 2016), who have used Schenkerian analysis as a means to explore voice leading, counterpoint, and motives in individual songs in the Great American Songbook.

"The Problem with Line 3: Richard Strauss's Settings of Four-Line Stanzas"

Joshua Tanis (Indiana University, Jacobs School of Music)

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 three 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 ways: by filling the gap between lines 3 and 4 with basic-idea-derived melodic-motivic fragments, or 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.

Session 3: Transformation and Imagination

1:45-3:15 p.m., Choral Room 214

Alexander Martin (Stetson University), Chair

"The 'Rondo' and the 'Burleske' in Mahler's Rondo-Burleske"

Sam Reenan (Eastman School of Music, University of Rochester)

Titles speak volumes. For Eric Drott (2013, 4), titles serve "a 'rhetorical' or communicative function, in addition to a taxonomic one." Gustav Mahler's label for the third movement of his Ninth Symphony, "Rondo-Burleske," establishes the work's semantic and interpretive context, prompting the analyst to evaluate whether the movement is a rondo at all. Its title summons generic and formal expectations; yet, Mahler's Rondo-Burleske is unlike any rondo before it. The most challenging interpretive issues concern the "rondo theme" itself and the long passage of suspended music at the heart of the movement. In this paper, I will present a large-scale formal analysis of the movement. I balance formal function and Sonata Theory, while foregrounding genre and the theories of Mikhail Bakhtin in an account of the movement as a unique formal hybrid distinct from standard sonata-rondo prototypes.

As a burlesque, the movement reflects several parodic tendencies. In terms of genre, the rondo eschews the normative light symphonic finale; rhetorically, the movement is more chaos than order, incongruous with its formulaic precedents. Perhaps of greatest significance is the movement's paradoxical relation to the symphony as a whole: in formal layout and motivic content, it is eerily similar to the Adagio finale. While neither movement is expressly in rondo form, each is in dialogue

with it. Following Erwin Stein, I envision the Rondo-Burleske as a functional finale, while the Adagio follows as a transcendent postlude, rectifying the false logic of its antecedent.

"Transformed Desire: Scriabin's Transition Away from Functional Tonality"

Jeff Yunek (Kennesaw State University)

Most scholars agree that Scriabin's compositions progressed from functional tonality to post-tonal music based on pitch-class invariance. Taruskin, Dernova, and others describe this transition as a progressive prolongation of extended dominant chords via maximally invariant transposition until their continued presence neuters their functional desire to resolve to tonic. This theory suggests that maximally invariant transposition is a foreign operation used to subvert desire-laden functional tonality. However, recent research suggests that Scriabin's use of maximally invariant collections is as an extension of the tonal practice of using closely related keys. Accordingly, this research suggests that maximally invariant transposition is not a static, foreign operation that simply negates tonality, it is an inherently tonal operation that has its own desire to engender closely related keys. By treating each collection as either (1) chords that are subject to functional tonality or (2) keys that are related by maximally invariant transposition, I suggest that Scriabin's transitional music is predicated on the opposition of chord-based and key-based harmonic impulses, rather than the mere negation of dominant function. In turn, I show how Scriabin's transitional music progressively infiltrates, delays, and ultimately defies functional tonality through maximally invariant transposition through analyses of Op. 45, No. 2, Op. 49, No. 3, and Op. 58.

"Janáček's virtual viola d'amore"

Ethan Edl (Yale University)

Leoš Janáček frequently included the archaic viola d'amore in his music, yet his writing demonstrates little knowledge of the instrument's technical affordances. Although previous scholarship has thus cast Janáček's use of the viola d'amore as naïve or crudely symbolic (Tyrrell 1982), I argue for a more serious and productive relationship between composer and instrument. I propose two complementary readings, one which draws attention to how Janáček uses the timbre of the instrument, and one which draws attention to the suggestive overlap between the instrument's construction and the composer's own idiosyncratic harmonic theories. These two readings will be explored through the analysis of several musical examples which demonstrate an apparent interest in composing-out various imagined effects of the viola d'amore.

From these analyses, Janáček's viola d'amore appears as a complex object which, paradoxically, is ill-suited to being realized on an actual viola d'amore. I therefore propose thinking of Janáček's viola d'amore as a qualified kind of virtual instrument, in the literal sense of selecting and exaggerating certain imagined "virtues" of the instrument. Janáček's viola d'amore is thus both a compelling case study in the re-appropriation of instruments, and also a useful supplement to recent scholarship on how the encounter between bodies and instruments is conditioned by embodied knowledge (De Souza 2017). The sense of "virtual" I propose invites us to attend to the gaps in knowledge and (mis)readings made possible by naïve encounters with musical instruments.

Session 4: Metric Stability and Disruption

3:30–5:00 p.m., Choral Room 214

Robert Komaniecki (Appalachian State University), Chair

"Metrical Disruption 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," the subtraction of beats conveys the protagonist longing for the simpler times of childhood. He abruptly beings 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 addition of beats delays the vocal entrance and 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 the previous techniques plus an instance of grouping dissonance (Krebs 1999) help to convey the protagonist's euphoric state while immersed in a sexual fantasy.

"Rhymes, Metrical Stability, and Formal Functions in the Flow of Kendrick Lamar"

Ben Wadsworth (Kennesaw State University)

In Hip-Hop music, a rapper's *flow* (or delivery) can be rapidly distinguished by competent listeners from those of other artists. A flow's array of features can sometimes be abbreviated to hallmark characteristics such as Eminem's metric saturation of rhymes or Nas's variety of rhyme types. Kendrick Lamar, 2018 Pulitzer Prize winner, has a flow style instead characterized by variety and disjunction, veering between old-school, metrically rigid and new-school, prose-like rhythms and rhymes. Building off of this duality of flow styles, Lamar paces rhymes to suggest either tense or relaxed metrical layers, adjusting the periodicity of a rhyme so that longer inter-rhyme intervals are more stable and shorter ones more tense. Furthermore, Lamar tends to establish metrical layers for time-spans significantly longer than a measure, thereby imbuing them with a focal quality and thus formal functionality. And finally, in Lamar's songs these metrical layers participate in a subtle blending of formal functions, which in rap tend to be either a chorus or a verse. Building off of de Clercq's (2012, 2017) model of formal blends, this paper proposes a typology of formal blends for

Hip-Hop music. To do so, I survey a handful of Lamar's songs, starting with the neglected, early "R.O.T.C" from the Overly Dedicated Mixtape (2010) and ending with the acclaimed "D.N.A" from *Damn* (2017). In each song, I discuss how each formal blend is informed by the lyrics. In linking metrical stability with formal function, this approach suggests a new avenue for research into formal ambiguity in Hip-Hop music.

"Metrical and Hypermetrical Disruptions in Recent Pop/Rock Musicals"

Zachary Lloyd (Michigan State University)

Walking into a Broadway theater in 2019 carries a different expectation for musical experiences than one would have even as recent as the early-2000's. Newer productions feature musical styles more similar to those of popular music. Recently, shows such as *Heathers: The Musical*(2014), *Dear Evan Hansen* (2016), and *Be More Chill* (2019) can be categorized as Pop/Rock Musicals. Along with the use of small rock bands and the occasional addition of brass, woodwinds, or strings, composers of these new musicals take a more generous approach to metrical and hypermetrical changes than the popular music they are emulating. This presentation examines how metrical and hypermetrical disruptions often function as an extension of the story-telling nature of the musical and connects the presence of these disruptions to the character's thoughts, actions, staging, etc.

Expanding upon the work of Lerdahl and Jackendoff and William Rothstein, this presentation first explores the use of metrical and hypermetrical deletion within the three shows mentioned. Next, I examine instances where the metrical or hypermetrical level is expanded. Both disruption types will be expanded from the traditional models presented by the previous scholars. In a final example, the use of both deletion and addition along with a newly proposed type of disruption, the hypermetrical interjection. In the final example, metrical and hypermetrical deletions, additions, and interjections work together to create a complex metrical structure which is directly connected to the story being portrayed on stage during the number.

Saturday, March 14

Session 5: Categories and Hybrids

10:00–11:30 a.m., Room 225

Dickie Lee (University of Georgia), Chair

"A Study in Camouflage: listener interactions with mixture of musical categories in the *Piano Puzzler* podcast"

Bruno Alcalde (University of South Carolina)

Today, average music listeners routinely engage with environments that rely on endless categorizations and facilitate access to hybrid musical encounters (e.g. streaming platforms interfaces and playlists). Yet it is challenging to find ways to investigate how audiences make sense of mixtures of styles, genres, and other identity markers. This paper begins to approach this and related questions by analyzing episodes from American Public Media's podcast *Piano Puzzler*. The show takes the format of a quick game, usually 5 to 7 minutes long, always focusing on a newly composed

piano piece by Bruce Adolphe. Adolphe camouflages the melody of a popular tune within the style of a composer from the canon of Western concert tradition, expressing the "style" in texture, rhythm, and harmony, and several times using strict quotations from a piece by the modelled composer. *Piano Puzzler* has now been aired on a weekly basis since 2002, and offers a rich corpus of structured interactions with musical hybridity. Based on a detailed analysis of the 51 shows presented in 2010, I explore the ways listeners deal with these specific mixtures focusing on two aspects: (1) *recognition strategies* used to identify the combined styles, the variables of these hybrid encounters, and important cues in solving the puzzles; and (2) the participants' *conceptualization* and discussion of musical categories (style, genre, period, composer, country) and hybridity (kinds, levels, and permeability of boundaries and identities being discussed). I then discuss the main trends in interactions with the camouflaging of musical categories in the podcast.

"The Sonata-Fugue Hybrid in Haydn's Early Symphonies"

Carl Burdick (University of Cincinnati)

Among Joseph Haydn's earliest symphonies are thirteen sonata-form movements that incorporate fugal techniques, including two finales that integrate sonata and fugue. I document three strategies Haydn devises in service of the sonata-fugue hybrid. The dialogue surrounding these strategies represents a formative stage for his most characteristic techniques.

The tension between fugue and sonata concerns expectations for formal continuity and the closing effect of cadences. Sonata form is in two parts delineated by cadential closure. On the other hand, fugue is continuous and should avoid conveying rest during its course. Formal expectations for fugue are otherwise flexible and enables it to adhere to the rotational process of sonata form. The sonata-fugue hybrid finales of Haydn's Symphonies no. 3 and 40 adopt fugal continuity by mitigating cadential closure, but also engage sonata form's characteristic rotational patterns. These divergences fall outside the norms postulated by Hepokoski and Darcy (2006). Indeed, scholars have criticized their portrayal of sonata form for marginalizing Haydn's music (Ludwig 2012, 2014; Miyake 2009). But the techniques Haydn employs in these hybrid movements interact with his contemporaneous style. This includes common strategies for starting the exposition and recapitulation. Additionally, the use of fugal techniques contributes to both monothematic and continuous expositional strategies and to recapitulatory revisions.

By integrating fugue into the sonata process, Haydn began to develop sonata-form procedures drawing on fugal techniques. Though some of these strategies fell into disuse, others became hallmarks of Haydn's sonata style and deserve a more prominent role in our narrative of sonata form.

"Vestiges of Galant Schemata in Early Nineteenth-Century Musicianship: Reimagining Piano Improvisation through Czerny, Kalkbrenner, and Chopin"

Gilad Rabinovitch (Florida State University)

Reimagining historical improvisation relies on notations, historical accounts, and treatises (Gjerdingen 2007, Sanguinetti 2012, Guido 2017, Gooley 2018). Recent studies of partimenti and galant schemata have focused on eighteenth-century music, with fewer applications to the nineteenth century (Ijzerman 2017, cf. Gjerdingen 1988, 2020). Can eighteenth-century galant schemata tell us anything about the musicianship of early nineteenth-century pianists?

I examine this question through Czerny's (1829) improvisation treatise and notated compositions by Kalkbrenner and Chopin. Czerny's treatise provides guidance and exemplars for a variety of improvisatory techniques. For instance, in discussing ways to respond to audience suggestions for a fantasy, Czerny proposes musical exemplars in various styles that follow Meyer's and Gjerdingen's changing-note schemata (or a slight variant thereof). This hints that schemata defined in recent scholarship articulate aspects of the intuitive knowledge of improvisers in the style.

I use excerpts from piano concertos by Kalkbrenner and Chopin as analytical case studies: I compare them to eighteenth-century diminution patterns by Quantz (1752), Salieri, and others. I claim that eighteenth-century frameworks for embellishments—Gjerdingen's (2007) "High-^2" and the ^4-to-^4 diminution framework discussed in Rabinovitch (2018)—represent conventional melodic paths for post-classical piano musicianship in composition, improvisation, and performance. By tracking patterns, outlines, and strategies for embellishing and fantasizing, schema theory can contribute to the scholarly and practical reconstruction of historical improvisation. To demonstrate, I will conclude my talk with a brief improvisation on a theme suggested by the audience, inspired by Czerny's (1829) strategies and prescriptions.

Session 6: Groove and Topics from Mainstream to Extreme

11:45–1:1 5 p.m., Room 225

Gabe Fankhauser (University of North Georgia), Chair

"Flat $\hat{2}$ as a Hot Topic in Post-Millennial Pop"

Eron Smith (Eastman School of Music)

Previous research has connected ♭2 (as part of a triad) to sadness in common-practice music and power in metal. In post-millennial pop music, however, as evidenced by my corpus of over 50 songs, ♭2 acts overwhelmingly as a melodic (not harmonic!) signifier of hotness. I use examples by a variety of artists, including Justin Timberlake, Britney Spears, and Miley Cyrus, to demonstrate the prevalence of the Hot-♭2 topic, frame it as a connection between hotness and exoticism, and identify its typical schemata.

Previous scholars have identified how ♭2 evokes non-Western—particularly Andalusian and Arab—scales. As such, its sound is deeply intertwined with a long history of sexualization of the "other" and of appropriating "foreignness" to seem worldly. ♭2, as a signifier of exoticism, conveys a combination of sexiness and extravagance: in other words, hotness. Some songs make this connection explicit through lyrics, ♭2-♮3 augmented seconds, and "exotic" timbres.

The most common context for ♭2 is accompanimental, as an upper leading tone to 1. Typically, it manifests as a looped neighbor motion, sometimes presented as an isolated, tonally ambiguous half step. Occasionally, it also occurs as a passing note in a chromatic descent from ♭3.

In identifying the cultural and gestural contexts for Hot ♭2, we set a precedent for topical and gestural listening in post-millennial pop music. Future work will examine the topical associations of other scale degrees and extend the premise to rap, trap, EDM, and other related genres.

"Analyzing Drum Patterns and Drum Pattern Changes in Twenty-First Century Mainstream Pop"

David Geary (Wake Forest University)

In many genres of popular music, the drums perform a fixed rhythmic layer called a drum pattern, and most analytical methods either compare specific drum patterns to more generalized rhythmic structures or treat the drums as a backdrop for evaluating rhythmic variability in other parts. In twenty-first century mainstream pop, however, the drums alone provide both fixed and variable elements. A close study of Billboard's top fifty pop songs from 2018 shows that individual tracks have an average of four drum patterns and eight drum pattern changes—the action of moving between adjacent drum patterns—and as many as nine and eighteen. Part I of this presentation outlines the three musical characteristics that vary most regularly amongst a song's multiple drum patterns: number of layers, rhythm, and instrumentation. This corpus also shows that certain patterns tend to reside in focal sections of today's top hits. Part II begins by defining two types of drum pattern changes: drum buildups and drum decays. Both of these musical processes can create a sense of trajectory across different spans of musical material as well as for different expressive effects—and the two are regularly combined in individual tracks. Finally, attending to drum patterns and drum pattern changes not only help concretize formal analysis in today's top hits with normative layouts, it also provides support for interpreting songs with alternative designs.

"'Dance to the Dissonant Sway': Groove, Headbanging, and Entrainment in Extreme Metal"

Guy Capuzzo (UNC Greensboro)

Analytical studies of rhythm and meter in extreme metal stress the inseparable relation of musical content (repeated riffs or *grooves*) with the bodily motions of performers and fans (headbanging and/or moshing). To further analyze this relationship, this paper uses live performance videos and transcriptions of songs by Meshuggah and Animals as Leaders to illustrate how and why a single extreme metal groove can encourage and accommodate multiple modes of entrainment. I argue that these riffs create "targets for bodily motion" (Zbikowski 2004, 286) through 1) the interplay of grouping and meter and 2) the realization or denial of metric projections. To accomplish this, this paper synthesizes work on extreme metal (Hannan 2018, Lucas 2018, Pieslak 2007), grooves and embodiment (Cox 2011, Kozak 2018, Pressing 2002, Zbikowski 2004), and rhythm and meter (Lerdahl and Jackendoff 1983, Hasty 1997). The talk will demonstrate that the ability of extreme metal grooves to promote multiple modes of entrainment is an important stylistic marker, with ramifications that speak to broader issues in the study of music and movement.

Session 7: Facing Bias: a look at the discipline

2:45–4:15 p.m., Room 225

Benjamin Dobbs (Furman University), Chair

"Music Analysis as an Ethico-onto-epistem-ology"

Vivian Luong (University of Virginia)

This paper contemplates the lines music theorists draw around our work—from our music-notational systems to the disciplinary divisions that distinguish us. To begin, I note the harmful effects that such lines might pose by comparing them to Karen Barad's notion of agential cuts. For Barad, acts of knowledge production—of making agential cuts—are entwined with ethics and ontology, which she expresses with the term "ethico-onto-epistem-ology." Bringing this entanglement to analysis, I frame the practice as not only a form of knowing, but also of relating and world-making.

The second part of my paper turns to affective autoethnography to illustrate these latent aspects in analysis. Here, I draw on the work of Lauren Berlant and Kathleen Stewart to define affective autoethnography as self-reflexive writing on experience, feeling, and space. Referencing their writings as models, I offer five vignettes on the worlds that formed around my Schenkerian analysis of J. S. Bach's Prelude in B-flat minor, BWV 891. These examples depict analytical worlds as scenes of good and harmful relations across a network of bodies.

After demonstrating the ethical possibilities in analysis, I conclude by relating my autoethnographic writing with feminist music theory. This scholarship argued that the omission of theorists' loving musical relationships enforced limitations on what counted as research and who counted as theorists. To combat these restrictions, these authors advocated for more diverse accounts of music. With autoethnography, this paper expands this work of re-drawing disciplinary lines so that different identities and perspectives can emerge.

"Thinking Through the Keyboard: Music Theory's Epistemic Injustices"

Anabel Maler (University of Iowa)

The modern academic discipline that we call "music theory" is rooted, as Christensen (2010) observes, in keyboard technique and thorough-bass practice. Music theory's pianistic roots are not merely of historical interest; rather, the centrality of the keyboard shapes how we teach music-theoretical concepts at all levels. In this paper, I frame the dominance of keyboard-based theories of music within modern-day music theory in terms of epistemic exclusion, in which other kinds of musical knowledge-building are understood as secondary if they are considered at all. Ilomäki has observed that "most of the control and discrimination that [characterizes] experienced musicians' perception and imagery of music is actually derived from […] habits of action" (2013). As a result, people who have learned a non-keyboard instrument will cognize or "think through" music differently. The relative power of a pianistic epistemology (i.e. thinking through the keyboard) in music theory determines how and what knowledge is "accumulated within, acknowledged by, and disseminated through" music-theoretical discourse (Leach 2018). Building upon work in embodied cognition by De Souza and others, I show how analyzing Berio's *Sequenza VII* for solo oboe and Debussy's *Syrinx* based upon the embodied experience of producing pitches on non-keyboard

instruments provides a window into a theoretical discourse that thinks through the mechanisms of oboes, flutes, and other non-keyboard instruments. The concept of epistemic exclusion thus provides a framework for my analytical method.

"Diversifying the Undergraduate Theory Core with African American Spirituals"

Jeremy M. Robins (Claflin University)

There is a growing call to address the lack of diversity in the discipline of music theory. This paper offers suggestions for incorporating African American spirituals in the core music theory curriculum as a way of authentically engaging with music beyond the white European canon. This repertoire extends and reinforces the concepts of the traditional undergraduate sequence and provides a real-life point of access for African American students, particularly those with a background in church singing.

Spirituals offer a practical segue from Romantic art songs to 20th-century music and provide a tonal counterpart to the atonal emphasis of many curricula dealing with the same time period. Spirituals retain many of the expressive elements of art songs (functional chromaticism, text painting) and provide a practical way to introduce characteristics of contemporary popular music (pentatonicism, repetition, plagal motions) and jazz (descending chromaticism and chordal extensions). Additionally, these songs have a number of pedagogical advantages that facilitate instruction such as simple textures, the use of vernacular English lyrics, and relatively short durations.

The up-front time cost of learning material at a sufficiently high level and creating pedagogical content challenges attempts to diversify the curriculum. The lack of theoretical scholarship on spirituals, the absence of spirituals in music theory textbooks, and the scarcity of sheet music publications and audio recordings exacerbate this issue. This paper aims to alleviate some of these problems by providing practical ways to incorporate spirituals into theory courses with the broader aim of diversifying the music we teach.