



**THIRTY-EIGHTH MEETING
THE NORTHEAST CONFERENCE OF MUSIC THEORISTS**

**BROWN UNIVERSITY
DEPARTMENT OF MUSIC
PROVIDENCE, RI**

**FRIDAY & SATURDAY, APRIL 3-4, 2026
PROGRAM & ABSTRACTS**

Saturday, April 4, 2026

Grant Recital Hall
105 Benevolent St.
Providence, RI 02906

8:00am **Registration**

8:30am–10:00am ***Signifying Genre, Collective Euphoria, and Politics in Music: Midge Thomas (Connecticut College), chair***

- “Analyzing Genre in the Post-Genre Streaming Era feat. Sleep Token’s ‘Caramel’”
Kellin Tasber (Indiana University Bloomington)
- “EDM’s Anthems”
Devin Chaloux (Independent Scholar)
- “Protesting the SSL Schema: Musical Politics of Phrase Structure in Korean Popular Music (1960s–1980s)”
Lydia Lee (University of Texas at Austin)

10:00am–10:15am **Break**

10:15am–11:45am ***Minds of Listeners and Bodies of Music: Stefanie Acevedo (UConn), chair***

- “Narrative in Concert: Computational Analysis of Free-Form Stories Evoked During Live Performance”
Hannah Wilkie (Princeton University)
- “Music-Evoked Kinesthetic Imagery: A Novel Framework for Studying Imagined Self-Motion During Music Listening”
Karen Electra Christianson (Princeton University)
- “Day and Night, Sunrise and Sunset: A Corpus Study of Modulation, 1700–1900”
Malcolm Sailor (Yale University)

11:45am–1:30pm **Lunch**

1:30pm–3:00pm ***Narrative, Memory, and Inter/Trans-Textuality: Benjamin Court (UMass Amherst), chair***

- “Analyzing Function Beyond Formal Templates: Narrative and the Spectrum of Memorability in Joanna Newsom’s ‘Emily’”
Rachel Hottle (Florida State University, Incoming)
- “What’s That Tune? A Study of Applause-as-Recognition at Jazz Concerts”
Kevin Costello (Queens College)
- “Theorizing Alberto Ginastera’s Compositional Grammar: Transtextuality and *Bearbeitung*”
Juan Patricio Saenz (Harvard University)

3:00pm–3:15pm **Break**

3:15pm–4:45pm *Analytical Approaches to Late Romanticism: Gurminder Bhogal (Wellesley College), chair*

- “Dvorak from the New World of Mathematical Music Theory: Wick-Rotated Fibonacci Polynomials and Nested Interval Structures in the Second Movement of Symphony No. 9”
M. A. Coury-Hall (Independent Scholar)
- “Coleridge-Taylor’s Classicized Spiritual Uptake”
Sam Reenan (University of Cincinnati)
- “Supplementing Grief: Expressive Doubling in Liszt’s *La lugubre gondola*”
Ian Gerg (Florida Gulf Coast University)

4:45pm–5:00pm **Break**

5:00pm–6:00pm **Keynote: *Measuring Musical Time and Modelling Metric Change***
Richard Cohn (Yale University)

6:00pm–6:15pm **Break**

6:15pm–8:00pm **Reception at Fulton Rehearsal Hall**

Program committee:

Catrina Kim (UMass Amherst, chair)
Maeve Sterbenz (Smith College), Daniel Goldberg (UConn),
Jason Yust (Boston University, ex officio)

Local arrangements chair: Ivan Tan (Brown University)

Funding has been provided by the Marshall Woods Lectureship Foundation of Fine Arts

ABSTRACTS

German Music Theory Repurposed

Juyuan Feng (Harvard University)

Recontextualizing Leipzig: Xiao Youmei's Conception of Scale and Musical-Institutional Practices in China

This paper examines how Xiao Youmei (1884–1940)—widely regarded as the founder of modern music education in China—reinterprets and recontextualizes Leipzig-based intellectual genealogies acquired during his studies in Germany in the 1910s through his conception of scale and his musical-institutional practices. First, I argue that Xiao's conception of scale as a concrete, qualitative foundation of all music—distinct from that of his contemporaries—is deeply shaped by his individual readings of two Leipzig-based music-theoretical traditions: Ernst Richter's pedagogy and Hugo Riemann's historiography of music theory. Xiao's idea of a transtemporal and transcultural scale, grounded in his interpretations of these two traditions, condenses his notion of a musical essence that is both preeminent and interculturally commensurable. Second, I show that this essence plays an important role in Xiao's musical-institutional practices at the Shanghai Conservatory he founded, practices inspired by his knowledge of the Leipzig Conservatory and its emphasis on moral discipline and nationalism. This institutional "Leipzigness" also sounds in Xiao's songwriting for newly established institutions in China, which he believed would reshape modern music education. Pursuing a more finely grained intercultural historiography of music theory, the paper traces Xiao's distinctive recontextualization of intellectual lineages tied to specific localities rather than to isolated individuals, and explores the agency of music theory in his broader blueprint for modernizing Chinese music.

Stephanie Venturino (Yale School of Music)

Evoking the Ancient: Harmonic Dualism in the Vocal Music of Vincent d'Indy and *Fin-de-siècle* Schola Composers

Vincent d'Indy was one of the most prominent composers, pedagogues, and music-theoretical thinkers in *fin-de-siècle* France. His seminal *Cours de composition musicale* (1902–50)—adapted from Schola Cantorum class notes—reflects his historical, theoretical, analytical, and aesthetic ideas. However, d'Indy's treatise does more than showcase French music pedagogy: it highlights his distinctly French brand of German harmonic dualism.

Although scholars have discussed d'Indy's music theories (Gjerdingen 1995; Rehding 2009; Kieffer 2016; Pau 2016), they have largely overlooked connections between his dualist approach and compositional practice (Revuluri 2016; Rovenko 2020). This paper addresses that gap, arguing that dualism informs harmonic and tonal design in d'Indy's music. Dualist constructions frequently appear in his vocal music that evokes *ancien régime* culture (Ellis 2005; Fulcher 2005), signaling alignment with the French political right and a "palliative reengagement with the primordial truths and immutable traditions of the Ancien Régime" (Deruchie 2020, 89).

This paper proceeds in three parts. First, I introduce d'Indy's dualist theories of triad generation, harmonic functions, and cadences in the *Cours*. Second, I present three analytical vignettes connecting these concepts to d'Indy's vocal music: "Madrigal dans le style ancien," op. 4 (1872); *88 Chansons populaires du Vivarais*, op. 52 (1900); and *6 chants populaires français*, op. 90, no. 1 (1927). Third, I discuss dualism in *ancien régime*-inspired vocal music by Schola students Déodat de Séverac, Poldowski, and Joseph de Canteloube. This research provides insight into d'Indy's interrelated theoretical and compositional approaches and encourages a broader reevaluation of music theory and composition in *fin-de-siècle* France.

(Sub)dominant Paradigms in Popular Music

Richard Desinord (Georgetown University)
Cyclical Plagality in Robert Glasper's "Trust"

Much of Robert Glasper's music employs chromatic progressions that challenge analytical models grounded in tonic-dominant teleology. Ben Baker's (2019) cyclic model describes Glasper's progressions through alternating ic3/4 cycles in a compelling supplement to functional analysis, but it largely ignores questions of local chord ordering and expressive meaning. Joseph Straus's (1982) concept of the tonal axis in Stravinsky's music is similar since it emphasizes tonal organization mediated through root movement spelling out a major or minor seventh chord, and his later (2013) theory reconceive tonal centrality as distributed across referential collections as open 5ths rather than anchored to a single tonic. While each approach provides potential insight into Glasper's harmonic organization, neither alone account for the local relational logic between chord groupings.

My talk addresses this through an analysis of Glasper's song "Trust" (2013). Rather than framing the harmonies as random orderings on an ic3/4 cycle, within a tonic-dominant system, or a purely non-tonal construction, I combine Baker's and Straus' methodologies to argue the harmonies of "Trust" are best understood as a network of isolated plagal progressions articulated through movements along dual third cycles and mediated by overlapping fifths to stabilize perception. This hybrid approach allows for chord pairs to function as localized plagal gestures, and incorporates perceptual cues like harmonic rhythm and metric placement to justify these hearings. I further correlate harmony with lyrics to show how this aligns with changes in lyrical stance from uncertainty to avowal. Taken together, this cyclical plagality emerges as both structural and expressive mechanism through which harmonic movement and affective meaning are negotiated.

Táhirih Motazedian (Vassar College)
The Case for Plagal Half Cadences

Temperley (2011) describes three different cadential roles for the IV chord, but the plagal half cadence (PHC) is not one of them: he says "IV rarely occurs in half-cadential contexts" and closes the matter there. I will demonstrate that IV chords are, in fact, commonly used as endpoints of half cadences. Pop/rock music is the natural arena for PHCs since this is where IV overtook V as the second most commonly used chord after I (de Clercq and Temperley 2011). And Nobile's (2016) redefinition of harmonic function in rock based on syntax (rather than chord type) shows that IV chords can perform the same roles we traditionally expect from V chords. Theorists have varying ideas of what "cadence" means in pop/rock music, so amalgamating core elements from Temperley (2011), Nobile (2020), Stephenson (2002), Burstein (2014), and de Clercq (2025), I have compiled the following closure factors that can (in any combination) contribute to a sense of cadence: caesura, form, harmony, melody, theme, rhythm, hypermeter, texture, and lyrics. I show how these closure factors can be used to diagnose PHCs in pop/rock songs (spanning forty years), and I show how PHCs differ from chord loops ending on IV. I demonstrate the ubiquity of PHCs with an example from a hugely popular 1990s television show in which the interlude music (performed by rock band) ended equally often on IV, V, and bVII chords, which tacitly equated HCs and PHCs and implied the same hanging half-closure in both.

Brandon Qi (CUNY Graduate Center)
Roads (Royal and Otherwise) of J-pop: Schematic IV - vi Complexes

Recent scholarship has produced a variety of harmonic models endemic to popular music. The focus, however, has remained almost exclusively on music from the Anglophone world. This paper offers a schematic outlook at broader harmonic and linear models unique to Japanese popular music (J-pop) beyond the more widely discussed Royal Road Progression (RRP). This expanded schematic

inquiry reveals that many J-pop schemata share similar organizational principles, and leads to distinct harmonic characteristics such as the IV chord functioning as tonic.

A feature I term the IV-vi complex forms the backbone of much of recent J-pop harmony. In IV-vi complex schemata, IV and vi, often with their chordal sevenths, are distinctly tonicized by antitonic iii, V, and even I (as V/IV). Importantly, they support Ionian melodic lines that settle on $\hat{1}$ or $\hat{3}$, which remain within the chordal seventh harmony.

I begin by tracing a history of the RRP. Early adoptions of the RRP often prolong the predominant. However, modern J-pop choruses increasingly feature the RRP in isolation, cadencing on IV or vi. From the RRP, I move on to the Marusa schema, which exemplifies the IV-vi complex by interpolating the two tonics' respective secondary dominants in between. I demonstrate the effectiveness of the IV-vi complex framework with an analysis of YOASOBI's 2019 "Yoru ni kakeru (Racing into the Night)." Finally, taking into account an increasingly global repertoire of popular music, I suggest that discussion of harmonic function should entertain the tonic potential of IV.

Transformational Analysis Beyond the Notated Pitch

Julián Bahamón (University of Massachusetts Amherst)
An Exploration of Timbral Syntax in Maurice Ravel's *Boléro*

This paper presents an alternative analytical approach to understanding the organization of timbre in *Boléro* by Maurice Ravel. Some texts on musical grammar have argued that timbre lacks syntactic characteristics and, in Leonard B. Meyer's terms, it should instead be understood as a statistical parameter. In this paper, I argue that in *Boléro*, the static nature of the melodies and harmonies, together with the rich orchestral variation, produces a functional inversion between syntactic and statistical parameters.

Drawing a parallel with the digital domain—specifically with basic waveforms—I propose that the orchestration of *Boléro* exhibits a syntactic logic that can be understood as a progressive transformation from waves with fewer harmonics (sine, triangle) to waves with greater harmonic content (square, sawtooth). To support this argument, I will first present the transformational logic among basic digital waveforms and their spectral characteristics. I will then analyze spectrograms of *Boléro*'s orchestration to establish a heuristic analogy with these forms and, ultimately, propose a syntactic organization of timbre in the piece.

Sunday Oluwaseun Ukaewen (Harvard University)
When Numbers Become Symbols: Meaning Through Pitch Transformation in Yoruba Dùndún Drumming

Analytical accounts of Yoruba *Dùndún* drumming explain musical meaning primarily through speech imitation and discrete pitch categories, leaving unexplained how meaning arises from the continuous, embodied shaping of pitch in performance. I address this limitation by refiguring musical meaning in *Dùndún* drumming as emerging from transformations of membrane tension, modeling pitch not as a fixed object but as the audible trace of an unfolding, embodied process. Through close analyses of recorded performances, supported by pitch-trajectory visualizations and a transformational grammar, I show how tension-based gestures retain identity, change proportion, and acquire symbolic meaning across contexts. By relocating musical meaning from pitch objects to trajectories of embodied effort, this study extends transformational theory beyond object-based pitch systems and offers a framework for analyzing meaning in performance traditions grounded in adaptive, processual musical practices.

Signifying Genre, Collective Euphoria, and Politics in Music

Kellin Tasber (Indiana University Bloomington)

Analyzing Genre in the Post-Genre Streaming Era feat. Sleep Token’s “Caramel”

The rise of streaming has destabilized popular music genres in ways that academics are still coming to terms with due to the complex interactions of algorithms, metadata, and the collapse of older forms of musical distribution.

In this presentation, I provide a methodological framework that blends elements of Frymoyer’s (2017) topic theory pyramids, Alcalde’s (2022) framework for musical hybridity, and Brackett’s (2016) levels of genre to capture the nuances of genre borrowing and blending in the streaming era. I then discuss various levels of genre signification and strategies of genre hybridization in Sleep Token’s song “Caramel” using said framework. I introduce two new mixture strategies, flattening and escalation, to account for the song’s innovations.

Sleep Token is typically labelled a progressive metal band, but they often showcase a wide variety of genres in relatively equal amounts—including genres that might be considered to be quite distant from metal like Reggaeton. I discuss how Reggaeton and other genres in “Caramel” are modified through mixture strategies and the effects that has on the understanding of narrative, which mimics movement through various emotional states as a result of being famous.

Sleep Token’s music—which they insist is “post-genre” music—highlights the value of a methodology that considers genre as hierarchical, and genre signifiers as malleable. To conclude, I show, with reference to critical and fan conversations around “Caramel,” how important hearing genre is to listeners and how this framework begins bringing theorists’ priorities in line with modern fan and critic consumption.

Devin Chaloux (Independent Scholar)

EDM’s Anthems

At EDM festivals, producers can activate crowds with a melodic hook, creating instant recognition that triggers a collective euphoric response. While drops, vocals, and rhythmic grooves also generate crowd energy, this paper examines tracks where melodic hooks do more than activate crowds—they also function as primary compositional building blocks. While EDM scholarship has extensively analyzed formal functions, timbral design, and rhythmic organization, melodic organization remains largely untheorized.

This paper develops an analytical framework for EDM’s anthems—melodically distinctive instrumental hooks that serve as compositional anchors in predominantly post-2000 EDM tracks. To qualify as an anthem, melodic material must demonstrate four characteristics: melodic primacy, structural weight, trans-sectional operation, and anthemic resonance. This framework offers a complementary analytical lens alongside existing EDM scholarship.

The paper develops a four-category taxonomy, each describing a distinct organizational role. Core anthems are tracks organized around anthem material as a central focus (Skrillex’s “Scary Monsters and Nice Sprites”). Chorus anthems integrate EDM with pop song structures, where the same melody functions both as vocal hook and instrumental hook (Cascada’s “Everytime We Touch”). Emergent anthems gradually emerge from background to foreground, operating in dialogue with pop formal structure (Alessandro and Tove Lo’s “Heroes (we could be)”). Transitional anthems bridge buildup and peak sonic functions in instrumental sections, included here for taxonomic completeness.

Drawing on 25+ years of EDM production, this framework illuminates how producers use melodic organization as a primary compositional principle—and how that dimension has been largely invisible to existing analytical approaches.

Lydia Lee (University of Texas at Austin)
**Protesting the SSL Schema: Musical Politics of Phrase Structure in
Korean Popular Music (1960s–1980s)**

Following Gjerdingen (1988, 2007) and Huron (2006), who define schemata as predictive musical features internalized through collective experience, this paper uses schema theory to track formal transformations in Korean popular music. While Western popular music typically gravitates toward quadruple hypermeter (Fink 2023; Temperley 2018), the Korean “short-short-long” (SSL) operates within this framework yet disrupts it by elongating a single syllable across the final measure. This paper argues that the transmission and strategic subversion of this schema serves as a primary indicator of how trot and folk-rock negotiated political and industrial pressures from the 1960s to the 1980s.

The prototypical SSL schema features a 1+1+2 grouping partitioned by audible breath markers and occasional shifts in harmonic rhythm. Rooted in traditional folk and children’s songs, as well as Japanese popular songs (ryukoka), this structure was further developed through idiomatic variants, such as “expansion,” “spill-over,” and “pre-entry,” to facilitate the expressive rubato and sentimental delivery of 1960s trot.

In the 1970s, the SSL schema became a political liability. As the state labeled it “Japanese-sounding” (waesaek), songs such as Nam Jin’s “With You (넌과 함께)” mitigated risk by replacing the “long” segment with Western-influenced syncopations and SRDC phrasing (Nobile 2020) in the verse. Conversely, folk-rock songs like Song Chang-sik’s “Whale Hunting (고래사냥)” subverted these pressures; Song adhered to syncopation rules while overstretching final syllables through vocal ornamentation and hypermetric expansions. This study reveals how musical expectations are not merely aesthetic but are deeply susceptible to the pressures of national identity and censorship.

Minds of Listeners and Bodies of Music

Hannah Wilkie (Princeton University)
**Narrative in Concert: Computational Analysis of Free-Form Stories Evoked During
Live Performance**

Theorists working with topics and musical semiotics have debated whether listeners interpret musical signifiers with intersubjective consistency, invoking listener competence, openness to narrativity, and culturally embedded semiotic codes (Agawu, 1991; Almén, 2008; Klein, 2005). Empirical studies using natural language processing (NLP) have shown that music-evoked narratives contain shared semantic content within cultures (e.g., Margulis et al., 2022). However, these studies typically analyse lab-based responses to 30–90 s excerpts (Loui et al., 2023), making it harder to translate findings to naturalistic contexts.

This paper presents a computational analysis of free-form narratives evoked during a live concert. The concert was part of a professionally presented subscription series, featuring the Takács Quartet and Stephen Hough performing music by Beethoven, Brahms, and Hough. Audience members (N = 167) were invited in situ to complete a questionnaire where they described memories and fictional stories imagined for particular musical movements. Using sentence (SBERT) and word (word2vec) embeddings, we found that narratives were shaped by musical content. Within movements, individual narratives were significantly more similar to the average embedding for that movement (the group “consensus”) than to the average embeddings across other movements (SBERT: $\beta = 0.061$, SE = 0.006, $z = 9.59$, $p < .001$; word2vec: $\beta = 0.041$, SE = 0.006, $z = 6.86$, $p < .001$). Narratives for Hough’s piece partially aligned with the composer’s program but also contained similarities beyond this. Together, the findings suggest that even in naturalistic contexts, individual narratives are shaped by musical features and can be broadly shared.

Karen Electra Christianson (Princeton University)
Music-Evoked Kinesthetic Imagery: A Novel Framework for Studying Imagined Self-Motion During Music Listening

The role of the body in shaping musical meaning has been a key area of inquiry from the perspective of both performer (Cusick 1994) and listener (Mead 1999). Many scholars agree that listeners interpret motion in music based on their own embodied experiences, but the nature of the relationship between music and motion is debated. Clarke (2005) argues for a perceptual relationship involving self-motion, which is empirically supported by Kozak's (2015) analysis of listeners' physical gestures reflecting musical structure. However, Clarke's corollary claim that this self-motion can be illusory remains underexplored.

This paper introduces Music-Evoked Kinesthetic Imagery (MEKI) as a framework to guide the systematic study of imagined self-motion in listeners. It also presents the first characterization of MEKI from a survey of 621 participants who rated their agreement with statements about MEKI and freely reflected on their experiences. 93% of participants reported that they experience MEKI during everyday listening. Self-motion was more prevalent than imagining another person or object moving, indicating the primacy of the listener's own body. Factor analysis on the statement ratings revealed three themes: kinesthetic self-motion, dance, and music-afforded motion. Free responses reflected these themes and highlighted that imagined movements vary by genre and musical features. These results show that MEKI is a prevalent way of engaging with music and provide empirical support for Clarke's illusory self-motion. The MEKI framework facilitates comparison between musical features and internal sensations of movement, thus extending Kozak's analysis of listeners' real gestures to those that are imagined.

Malcolm Sailor (Yale University)
Day and Night, Sunrise and Sunset: A Corpus Study of Modulation, 1700–1900

Through sheer scale, computational music analysis promises to unveil aspects of music hidden from traditional analysis. To this end, I present a corpus study of modulation in over 12,000 works of Western Art Music composed between 1700 and 1900. I use a custom-trained deep-learning model to examine modulation usage at unprecedented scale, with results that both confirm and complicate existing theory.

I show that the most common modulations are neighbors on Weber's "chart of tonal relations." My results thus broadly concord with historical theory. A closer analysis, however, reveals an uneven structure not explicit in Weber's chart. Paths among relative keys and their circle-of-fifths neighbors form dense vertical bands, linked only by narrow parallel-key trails.

My results also illuminate diachronic changes in usage. Growth in nineteenth-century mediant modulations is concentrated among major-to-major modulations. Indeed, overall, major-to-major modulation usage changes more than, and in a distinct way from, minor-to-minor usage, challenging notions that both modes converged on a unified chromatic practice.

With respect to across-mode modulations, I show that composers' inclination to traverse complementary paths between pairs of major and minor keys evolves symmetrically over time. This symmetry might be expected for relative or parallel pairs, but it is more surprising elsewhere, where the harmonic and voice-leading implications can be quite different.

Key analysis at scale can reveal unanticipated patterns in musical usage that may provide fodder for music theorists' projects of explanation and analysis, thereby expanding the bounds and capabilities of music-theoretic thought.

Narrative, Memory, and Inter/Trans-Textuality

Rachel Hottle (Florida State University, Incoming)

Analyzing Function Beyond Formal Templates: Narrative and the Spectrum of Memorability in Joanna Newsom’s “Emily”

Joanna Newsom’s music challenges analytical models of popular form. Newsom’s work, which draws on Appalachian folk, Renaissance counterpoint, and psychedelic rock, departs markedly from conventional pop structures: lyrical repetition is rare, and her song sections eschew traditional distinctions between verses and choruses, while at the same time containing a high degree of internal structure. I argue that Newsom’s unconventional formal structures provide an ideal case study to examine how form emerges in the absence of conventional templates. In “Emily,” Newsom modulates musical and lyrical parameters to craft sections that map onto what I call a spectrum of memorability, which supports a gradually unfolding narrative of familial care. The song comprises three strophes, each containing a succession of four sections (A, B, C, and D). In Strophe 1, no section clearly emerges as focal—rather, each section occupies a distinct position along the memorability spectrum. Newsom manipulates listener expectations by withholding and recontextualizing these sections throughout the song. The absence of the D section in Strophe 2 heightens its anticipated return, and in Strophe 3 the D section’s arrival gains additional force through shifts in musical parameters. This final D section helps construct the song’s narrative climax—through lyrical repetition, the narrator enacts a process of remembering that fulfills a promise articulated to her sister earlier in the song. By formalizing the musical parameters involved in assessing sectional memorability, my framework can be broadly applied to analyze formal function in both traditional and alternative popular-music repertoires.

Kevin Costello (Queens College)

What’s That Tune? A Study of Applause-as-Recognition at Jazz Concerts

Listeners at jazz performances often try to be the first of the crowd to recognize what tune is being performed, a practice problematized by the interpretative variability across performances and the murky ontological identity of jazz standards (Kane 2024; Smither 2024). When recognition occurs, many audiences applaud as a display of excitement and marker of their recognition. In this paper, I analyze audience applause for tune recognition in live jazz recordings to hypothesize jazz enthusiasts’ cognitive processes for memory and recognition. I draw on theorizations of the performer-audience relationship in jazz (Berliner 1994; Monson 1996; Ashe 1999; Burland and Pitts 2012; Coppola 2021) and scientific studies on the nature of audience applause (Mann et al. 2013) to develop a methodology for analyzing applause-as-recognition at jazz performances. I show that aspects of the performers, venue, audience, and tune impact both recognition and the willingness of the audience to applaud, and I argue that tracking the onset of applause-as-recognition identifies the outgoing audience members with the fastest recognition.

I use this methodology to run comparative analyses of applause-as-recognition from live jazz recordings from the late twentieth century. In the first analysis, I observe the differing recognition speeds for standards performed on *Oscar Peterson in Russia* (1976). I then analyze performances of “Caravan” where Oscar Peterson was a prominent member of the band, and I find that the degree to which a performance deviates from the standard practices of the tune forms a reciprocal relationship with the rate and speed of tune recognition.

Juan Patricio Saenz (Harvard University)

Theorizing Alberto Ginastera's Compositional Grammar: Transtextuality and *Bearbeitung*

Alberto Ginastera's music is frequently characterized in terms of extensive "recycling" of earlier works (Schwartz-Kates 1997), recurring "traits, gestures, and atmospheres" (Scarabino 1996), practices of musical citation and self-citation (Sottile 2016), and engaging with a topical network of Argentine national idioms (Plesch 2014, 2019). Across these perspectives, Ginastera's works are understood as excessive, pointing beyond themselves; or rather, exceeding their own textual boundaries. Yet although such approaches often examine the same passages, they rest on divergent epistemological assumptions and lack a shared framework capable of accounting for the structural relationships that bind these phenomena together.

This paper proposes a new analytical approach grounded in Genette's (1982) model of transtextuality, its associated typologies, and the concept of *Bearbeitung* (Kuss 2012). Rather than organizing Ginastera's output through stylistic taxonomies, I trace a network of intertextual relations ranging from direct citation and rearrangement to more elaborate processes of recomposition (Straus 1986; Beaudoin and Moore 2010; Lal 2024), through which works coalesce into constellations of closely related pieces. The study proceeds in two stages. First, I survey different modes of textual linkage in excerpts drawn from across Ginastera's oeuvre, including internal recompositions as well as citations of Wagner, Paganini, and Beethoven. Second, I analyze a constellation formed by *Pampeana* No. 2 (1950), the *Cello Sonata* (1979), and *Cello Concerto* No. 2 (1980), tracing processes of *Bearbeitung* and the relational structures that emerge among them. I conclude by considering the analytical and theoretical implications of this framework for rethinking the excessive ontology of the musical work in a post-tonal context.

Analytical Approaches to Late Romanticism

M. A. Coury-Hall (Independent Scholar)

Dvorak from the New World of Mathematical Music Theory: Wick-Rotated Fibonacci Polynomials and Nested Interval Structures in the Second Movement of Symphony No. 9

This paper demonstrates that the characteristic polynomials of a left-shifted circulant matrix constructed from the scale-step interval vectors of the pentatonic and diatonic collections are divisible by the 5th and 7th Fibonacci polynomials respectively when these polynomials are considered under a Wick rotation. This work extends techniques developed by Amiot and Sethares (2011), and the new result implies a nested structure from these scale-step interval patterns based on the famous recursion of the Fibonacci sequence. This recursion can then be used as a tool of music-theoretic analysis that contrasts with the discrete Fourier transform (DFT). The approach of this paper is purely heuristic, and the interval patterns of the pentatonic and diatonic collections provide the examples for this discussion. Modern scale theory explains how the pentatonic and diatonic collections are related as complete copies inside of the other like Russian nesting dolls. The paper considers the simple nested structure used by Dvorak to tell the story of Hiawatha's wooing of Minnehaha through music, a transfer of the main theme's pentatonicism via a recursively-framed diatonicism from Hiawatha to Minnehaha's father, the Arrowmaker. Dvorak scholar Beckerman (2003) eschewed a purely programmatic analysis of the second movement but a close reading conforms to Dvorak's compositional choices. The diatonic frame (the outer structure) is "opened up" at critical moments by the ternary form to reveal its pentatonic interval space (the inner structure) for several distinct musical effects within the program.

Sam Reenan (University of Cincinnati)
Coleridge-Taylor's Classicized Spiritual Uptake

This paper examines Samuel Coleridge-Taylor's uptake and classicization of the African-American spiritual idiom in his compositional works associated with *The Song of Hiawatha*. I begin with the melodic design of "Onaway! Awake, Beloved!" the central tenor aria from Samuel Coleridge-Taylor's *Hiawatha's Wedding Feast* (1898). I show the aria represents a stylized portmanteau of several spiritual songs from collections that Coleridge-Taylor had encountered as early as 1890 (Richards 1987). Along with intertextual references to received spirituals, Coleridge-Taylor weaves the melodic and harmonic structure of the aria throughout the motivic fabric of *Hiawatha's Wedding Feast*. Moreover, "Onaway! Awake, Beloved!" represents the composer's broader practice of spiritual classicization through its formal design. In his *Twenty-Four Negro Melodies* (1905), Coleridge-Taylor composes extensive arrangements of melodies drawn from African and African-American sources, including spirituals and plantation songs attributed to the very same collections referenced above. These settings typically feature strophic sets of variations on the extant melody, usually establishing musical drama through tonal contrast in the interior sections. The structure of "Onaway! Awake, Beloved!" follows a similar tonal and thematic paradigm. I conclude this presentation with the *Hiawatha Overture* (1899), composed after the successful premiere of the first cantata. Coleridge-Taylor frames his *Hiawatha* trilogy with an overture composed an orchestral setting of "Nobody Knows the Trouble I See" (Seward ed., 1872) and cast in a minor-mode sonata form. This choice reinforces the notion that much of the musical material throughout *Hiawatha* represents an imaginative refashioning of African-American musical paradigms.

Ian Gerg (Florida Gulf Coast University)
Supplementing Grief: Expressive Doubling in Liszt's *La lugubre gondola*

Liszt's final years were marked by spells of depression and physical ailments that shaped his compositional output during a deeply introspective time (Pesce 2014; Walker 1996). In December 1882, Liszt began composing *La lugubre gondola* for solo piano while sharing a residence in Venice with Wagner; he produced another setting on the same subject sometime between 1883 and 1885 (Dalmonte 2003). Both works evoke a barcarolle through lyrical melodies above a circular accompaniment; however, troubling dissonances and pensive pauses cast a mournful shadow, depicting the image of a *Trauer gondel*, a funeral gondola like the one that ferried Wagner's body through the Grand Canal only a few weeks after Liszt completed the first setting.

While each piece stands alone as a late-Romantic depiction of loss and grief, their shared title and subject place them in dialogue with one another. For Lawrence Kramer (1990), such a pairing is a nineteenth-century trope he calls "expressive doubling" (22), which "exemplifies what Jacques Derrida calls the logic of the supplement" (24). Kramer describes the trope as occurring when a seemingly complete work is reinterpreted—that is, supplemented—by a second that retrospectively alters its meaning. Drawing on this interpretive model, I show that Liszt's two gondola settings participate in a similar structural-expressive relationship in their depiction of grief: the second gondola setting does not merely revise the first but rather recontextualizes and more fully interprets it.

My analysis focuses on two structurally-significant harmonic complexes within the works: the contracted fully-diminished seventh chord and the expansive augmented triad. Through a close reading of topical signifiers, voice-leading procedures, and harmonic language, I show that the later gondola setting transforms the earlier work's oscillation between the despair of the fully-diminished seventh harmony and the tonally-detached mysticism of the augmented triad into the simultaneous embrace of both. In doing so, the second reframes or "supplements" the expressive narrative of the original piece to evince a more encompassing depiction of loss that moves beyond oscillation to synthesis. This study both enriches our understanding of Liszt's late style and revives expressive doubling as an analytical tool for interpreting works that generate meaning dialogically.

Keynote

Richard Cohn (Yale University) Measuring Musical Time and Modelling Metric Change

Every musician “keeps time” but no one understands how we do it. The capacity to match temporal spans, and to recursively accelerate and decelerate them by double and triple proportions, is the basis of musical meter. To model our metric capacity, scientists and ethnomusicologists appeal to *bodily entrainment*, and music theorists to *mental projection*. In this paper I propose a return to an ancient model of temporal *measurement*. The first part of my paper explores what sense of “measurement” is appealed to, when we say that we measure time. What are we measuring, and how do we measure it? This part of my paper juxtaposes two strikingly different resources: very old writings of St. Augustine, and very new research on the neurophysiology of Rhesus monkeys.

A particularly difficult problem concerns how musicians change meters, and how listeners process those changes. I show that any model of metric change confronts an intractable paradox. Although a measurement model of meter does not resolve the paradox, it does provide a resource for documenting the process of metric change in fine moment-by-moment detail. My paper closes by drawing attention to recent research on the relation between aural and vestibular processing, which, I speculate, may give us some heretofore unavailable traction on the paradox of metric change.