

The Twenty-Fourth Annual Meeting of

Music Theory Southeast

East Carolina University, March 27–28, 2015

ABSTRACTS

FRIDAY, MARCH 27

SESSION I (9:00–10:30 A.M.)

The “Triumph of Art”: Multiple Narrative Trajectories and the Emergence of the “Fantastic” in Rachmaninoff’s *Rhapsody on a Theme of Paganini*, Op. 43

Gillian Robertson (Florida State University)

Three years after premiering *Rhapsody on a Theme of Paganini*, Op. 43, Sergei Rachmaninoff suggested a rather explicit scenario of the work to choreographer Michel Fokine: “Consider the Paganini legend—about the sale of his soul to the evil spirit in exchange for perfection in art, and for a woman.” The presence of multiple characters in Rachmaninoff’s reading of his own composition along with its continuous three-movement construction and conflicting narratives in various musical parameters complicates a single narrative interpretation of the work.

Following Almén’s theory of musical narrative (2008), I track Rachmaninoff’s stylistic changes of the theme (transgressions) in the following parameters throughout the work: tonal changes, “fantastic” equal-interval collections, formal, and background structures. I demonstrate that conflicting narrative archetypes arise between these transgressive parameters. In contradistinction to Almén’s work, my analysis explores the ramifications of multiple narratives (including embedded, single-movement narratives) within a variation form.

The intertext of the borrowed violin theme enables Rachmaninoff to initiate a dialogue with Paganini, one in which the former’s compositional style becomes increasingly more prevalent throughout the work. Although Rachmaninoff claims

that variation 19 signals “the triumph of Paganini’s art,” I contend, through my analytical findings, that it is Rachmaninoff’s own artistic vision (his own late style) that ultimately triumphs through a meta-narrative of emergence.

Large-Scale Dramatic Irony in Carter Burwell’s Score to *Barton Fink*

Brian Jarvis (Florida State University)

The notoriously problematic narrative of Joel and Ethan Coen’s *Barton Fink* has inspired numerous interpretations that attempt to synthesize the film’s rich web of symbolism. Most approaches reject the film’s overt meaning and instead filter its events through various hermeneutic lenses. Though these lenses enrich filmic interpretation, they neglect the importance of Carter Burwell’s sparse score, which, when understood in its narrative context, reveals a sense of large-scale dramatic irony to the viewer that solicits sympathy for Barton’s plight. This paper demonstrates how this irony is achieved through an examination of its cumulative form and directional tonal structure while contradicting assertions that the film aims to make a mockery of its protagonist.

While Burwell’s underscoring includes less than 25 minutes of music, it charts a single course through Barton’s tortured creative process in the face of a debilitating case of writer’s block. To illustrate, I will showcase the use of music across the film’s complete structure using a narrative/dramatic structure diagram (a synthesis of concepts from Seymour Chatman and Gustav Freytag). The score’s directional tonality conveys a sense of large-scale dramatic irony because its modulation from B \flat major to G minor informs the audience that Barton’s manuscript will not achieve success, though he continues to believe it will until his boss rejects it outright.

Contrary to existing readings of the film I demonstrate that Burwell’s score provides an alternate and sympathetic understanding of Barton’s struggle to create a screenplay that meets his uncompromising standard of artistic integrity.

Revelation as Narrative Archetype: John Corigliano's
Fantasia on an Ostinato and George Crumb's *Vox Balaenae*

Tomoko Deguchi (Winthrop University)

Byron Almén defines epiphany as one of the comic narrative archetypes, which takes the discursive strategy of “an impasse in the narrative conflict gives way to a sudden epiphany.” He identifies two features of the epiphany: (1) the unexpected appearance of a transcendent passage and (2) the immediate interpretive shift that it engenders from intransigent conflict to victory. As one type of the epiphany discursive strategy, I propose a distinct type that I call “revelation.” In this paper, I use John Corigliano's *Fantasia on an Ostinato* (1987), and George Crumb's *Vox Balaenae* (1971), to discuss the narrative trajectories that demonstrate the revelation archetype.

In this narrative strategy, the moment of epiphany is the embodiment of transgression that arrives with emotive effectiveness. The transgression identified in these works are: in *Fantasia*, the literal quote of the theme of the second movement of Beethoven's Symphony No. 7 that appears near the end of the piece; and in *Vox Balaenae*, the pronounced cello theme played *arco*, followed by the flute without any use of extended techniques. In both works, in addition to the euphoric effect of the epiphany, the transgressive events reveal that their constituents govern the piece as a whole. It is revealed at the moment of epiphany, in *Fantasia*, the rhythmic ostinato and the harmonic successions are originated from Beethoven's theme. In *Vox Balaenae*, the motives from the cello theme were hinted at and incorporated throughout, as my analysis will demonstrate.

SESSION 2 (10:45 A.M.—12:15 P.M.)

Prestimagination: Interactions between Performance,
Compositional Design, and Aesthetic Priority
in Kaija Saariaho's *Sept Papillons*

Christopher Gainey (University of British Columbia)

“Harmony,” writes Saariaho, “provides the impetus for movement, whilst timbre constitutes the matter which follows this movement. On the other hand, when timbre is used to create musical form it is precisely the timbre which takes the place of harmony as the progressive element in music.” This statement implies that timbre and harmony are conceptually separate domains—a useful guideline for composers who explore the possibilities of timbre as a form-bearing element in their music. From an analytical perspective, however, the notion that timbre

may “take the place of” harmony glosses over the flexibility with which listeners cognitively process incoming auditory information according to musical context.

In this paper, I begin by detailing how the physical and cognitive challenges facing the performer inform compositional design in the first two pieces from Saariaho's *Sept Papillons*. I then discuss how the structures revealed through this analytical perspective reflect Saariaho's aesthetic preoccupation with timbre and harmony and suggest the appropriateness of “holistic” versus “atomistic” listening in these works. My analytical approach to these pieces reflects what I imagine to be an important aspect of Saariaho's compositional process—a careful consideration of how practical concerns of instrumental technique might align with her aesthetic priorities. Said another way, the prestidigitation that performers use to access the timbral diversity of their instrument may be a lens through which Saariaho is able to focus her musical imagination towards an exploration of what Gérard Grisey refers to as the “liminal” zone between timbre and harmony.

Call to Attention: Techniques of Expression
in Frederic Chopin's Ballade in G Minor, Op. 23

Charise Hastings (Tallahassee, FL)

Frederic Chopin's G-Minor Ballade fills pianists with both love and trepidation. The coda especially challenges players with a heightened emotional state amid a presto tempo, metric displacement, left-hand leaps, and right-hand stretches. Recent analyses of the relationships between technical solutions and expressive decisions show that the subject of the performer's conscious attention directly influences affect. Chaffin, Lemieux and Chen (2007) demonstrate that when learning music, a pianist's attention progresses through three levels of “performance cues”: basic, interpretative, and expressive. Drawing upon these categories of cues, I examine how pianists' attention-shifting between the technical and expressive features of the Ballade's coda informs interpretation. From extensive interviews with thirteen college-level piano teachers, I identify four distinct but overlapping models of early-stage learning: choreography, gestural grouping, linear motion, and phrase shaping. The first two concentrate on basic cues: choreography separates the hands into independent but regular patterns, whereas gestural groupings unify the hands in irregular patterns. The models of linear motion and phrase shaping emphasize interpretive cues: linear motion draws attention to melodic voice leading even in chordal textures, while phrase shaping focuses on the music's underlying harmony. Together these four models demonstrate a process of learning that begins with single-beat units, and develops towards phrase- and section-wide affect. By studying how performers shift attention among basic, interpretive and expressive cues in practicing and performing, we can distinguish with precision and nuance various aspects of the synthesis between technical solutions and affect.

FRETwoorks: Idiomatic Voice-Leading on the Guitar

Daniel C. Tompkins (Florida State University)

The harmonic space of a guitar's fretboard poses some challenging set-theoretical issues related to segmentation and transformation. Analyzing much of the highly-idiomatic 20th-century classical guitar repertoire can therefore become problematic. A transformational network that is modeled according to the guitar's physical pitch space may show transformations with greater clarity. Klumpenhouwer networks (K-nets) offer some promise in its reliance on graphic isomorphism (isography) and its ability to relate harmonies of changing set-classes. However, the relational (promiscuity) of pitch placement on K-net graphs have drawn considerable published criticism. Guitar tablature, which has a rich history of mapping pitches onto the guitar's physical pitch space, can also be a useful tool for segmentation decisions. However, pitch information on tablature is not easily readable unless one knows the pitch of every string/fret combination on the guitar. This paper presents a synthesis of tablature and K-nets by assigning each node on a K-net-like graph to a single string in a tablature-like layout—hence the name “fretworks.” Two famous classical guitar excerpts will be analyzed using fretworks: Heitor Villa-lobos's *Etude 1*, 1929 and Elliott Carter's *Changes for Solo Guitar*, 1983. The fretworks show the transformations between idiomatic finger shapes and point towards the overall structure of idiomatic gestures within each piece's larger context.

SESSION 3 (1:45–2:45 P.M.)

“Appraisal Responses” to Surprising Events in Mozart's Viennese Piano Concertos

Jay Smith (University of North Texas)

David Huron's book, *Sweet Anticipation* (2006), provides an empirically and biologically based take on expectation in music. Although Huron explores different response systems in his ITPRA theory, William Benjamin (2007) criticized the book for its “unconvincing” application of *appraisal responses*, and Giorgio Biancorosso (2008) criticized its lack of “fine-grained” analyses of music examples. In this presentation, I answer these criticisms by applying Huron's appraisal responses to expectation-defying harmonic events in excerpts from Mozart's Viennese piano concertos.

Mozart's Viennese piano concertos contain numerous expectation-defying harmonic events that most likely cause the listener to experience negative prediction responses and surprised reaction responses, but positive appraisal responses that invoke a sense of satisfaction in retrospect. In K. 453, movement I, in G major,

a number of surprising events occur. For example, the dominant harmony that ends the exposition resolves deceptively to begin the development section. Here, a listener would likely be surprised at the event but would recognize the deceptive resolution. After further thought, a well-informed listener would realize the event's function as a modulation to a new key area that begins the development section. Other surprising events in the passage include enharmonically reinterpreted dominant seventh harmonies as augmented sixth harmonies and unexpected 6/4 chord functions.

Tonal music has the potential to defy expectations because of its regularities. When music surprises us, we wish to understand why it surprised us and why it is still coherent. Our appraisal responses to harmonic surprises bridge the gap between surprise and understanding.

“In the French Style”: Metric Types and Embodied Meaning in Tchaikovsky's *Sleeping Beauty*

Matthew Bell (University of Texas at Austin)

This paper addresses the expressive coordination of choreography and music in excerpts from Tchaikovsky's *Sleeping Beauty*, Op. 66. Using Christopher Hasty's rhythmic theory, William Rothstein's national metric types, Lawrence Zbikowski's model of “cross-domain mapping,” and the Stepanov notation of Marius Petipa's original choreography, I consider how bodily and musical rhythms combine in meaningfully expressive ways. I focus specifically on examples of Rothstein's “Franco-Italian” metric type in *Sleeping Beauty*, suggesting that Tchaikovsky and Petipa exploited its anacrusic quality to a variety of expressive ends.

I introduce the “Franco-Italian” metric type through two excerpts associated with Prince Désiré, before moving to a detailed analysis of the “Bluebird” pas de deux from Act III. A touchstone of the classical ballet repertoire, this pas is simultaneously a display of technical virtuosity and an interpretation of the eponymous French fairy tale, in which the bluebird teaches a princess to fly. I argue that the phrase rhythm of the first variation and coda from this pas can and should be heard and performed as “Franco-Italian,” given the work's period performance tempi, special voice leading features, dramatic premise, and the iconic movements of Petipa's choreography.

Although this paper touches upon only two embodied interpretations of one metric type, it is intended to open the door to a broader consideration of rhythm's role in studies of musical meaning and narrative, while also drawing our attention to an overlooked repertoire rich in such meaning.

SESSION 4 (3:00–4:00 P.M.)

Pitch Space, Voice-Leading, and Psychosis: The “Knots” that Bind Gentle Giant and R. D. Laing

Robert Sivy (University of Kentucky)

Prompted by Paul Stump’s call for an “adequate analysis,” this paper focuses on the song “Knots” from the album *Octopus*, which was released in 1973 by the band Gentle Giant. The song displays complex counterpoint and intricate motivic transformations. Such features are warranted by the text, which was taken from Scottish psychologist R. D. Laing’s set of poems entitled *Knots* (1970). The poems present psychological themes of self-doubt, inferiority, and the struggle to communicate in social settings, all of which result in a series of binds, or knots, that complicate human relationships. Gentle Giant’s setting of Laing’s text accurately portrays the interwoven patterns of miscommunication observed by Laing. In this paper I use current analytical trends to explain the many musical structures that accompany the textual themes. For example, Joseph Straus’s voice-leading principles applied to trichords and tetrachords (2005) aid in the explanation of expanding and contracting sets that provide a metaphor for the tightening and loosening of human relationships. Moreover, the paper makes a significant interdisciplinary connection between the music of Gentle Giant and the research of R. D. Laing, thus providing a stable model for comprehensive analysis that suggests a new direction in the research of Progressive rock.

Chord-Scale Usage as Compositional Method in Jazz: Scalar Application Types in the Music of Thad Jones

Michael Rogers (University of North Texas)

Chords and scales are inextricably linked in modern jazz thinking. The process of applying scales to chord symbols may occur as a jazz musician is spontaneously improvising a melody over a series of chord progressions or when a jazz composer is meticulously orchestrating instrumental parts in a score. The discussion of scales and their compatibility with chord symbol qualities, extensions, and alterations permeates much of the jazz theory and pedagogy literature.

The scale-to-chord connection process discussed in nearly every jazz theory and pedagogy book is consistently of the same kind—the application of a single chord-scale over a given symbol for the temporal duration of that symbol. Along with this scalar application type (which I refer to as “simple scalarity”), late twentieth

century jazz big band composer Thad Jones also implements three other scalarity types in his writing not discussed in any jazz theory, arranging, or pedagogy book and are as of yet unknown in the jazz community.

In this paper, through the use of musical examples from Thad Jones’s “Cherry Juice” written in 1977 for the Thad Jones-Mel Lewis Big Band, I will demonstrate not only Jones’s use of simple scalarity but also three additional scale-to-chord application types and their use as a compositional method. I label these as scalar toggling, polyscalarity, and blended scalarity. I will show that these four scalar application types form an orchestrational palette from which Jones derives his signature sound—one marked by a high level of dissonance yet highly organized.

SESSION 5 (4:15–5:30 P.M.)

Rethinking the Pedagogy of Post-Tonal Music

Discussion Leaders: Adrian Childs (University of Georgia),
Bryn Hughes (University of Miami), J. Daniel Jenkins (University
of South Carolina), Nancy Rogers (Florida State University)

How do our post-tonal classes reflect the repertoire and skills that our students engage with most when performing post-tonal music? To what degree should our classes be a corrective for our students’ lack of knowledge about and experience with important post-tonal works they are unlikely to perform? As we grapple with these and other questions, we propose a special session to engage three critical topics in the pedagogy of post-tonal music. First, how important is *pitch-class set theory* today? How much time should be spent on this methodology and the repertoires that respond well to it? What do we want our students to learn about related compositional approaches, such as serialism? Second, what role should *tonal music* play in our courses? How do we define tonality after 1900? Does this include popular musics? Debussy? jazz? Copland? Pärt? Higdon? Finally, what *aural skills* do we expect our students to develop while studying post-tonal music? What role does rhythm play?

Since these are topics that everyone has experience with, and since all MTSE members have valuable opinions to contribute to a discussion of them, we seek a format that will encourage broad participation. Rather than convene a panel discussion, we have chosen three members of MTSE to serve as “discussion facilitators.” Each facilitator will lead a discussion of approximately one-third of the membership on their designated topic. Attendees will not be expected to prepare material in advance of the conference; they will simply be asked to join one of the discussions.

SATURDAY, MARCH 28

SESSION 6 (10:00–11:30 A.M.)

Teaching Seventeenth-Century Music:
Exploring Motets from Schütz' *Geistliche Chormusik*
with a Rhetorical, Post-Modal Perspective

Thomas Huener (East Carolina University)

Few would dispute the significance and expressive power of such 17th-century works as the motets collected in Schütz' *Geistliche Chormusik* (1648). Nevertheless, critical treatment of this music in the classroom usually lacks the analytical focus on essential musical elements typical of discussions of more recent repertoire. Approaches to this music have tended to view it as connecting the classic polyphonic language of the sixteenth century to the emerging tonal clarity of the eighteenth. Moreover, significant treatment of 17th-century music beginning with such important works as Dahlhaus' *Untersuchungen über die Entstehung der harmonischen Tonalität* have an undeniable progressivist tendency, regarding this music as foreshadowing a future art.

Eric Chafe's insightful *Monteverdi's Tonal Language* serves as a balanced corrective. He describes a language derived from traditional modal/hexachordal practice, in which "chromatic" cadential inflections towards stable hexachordal degrees (classic *musica ficta*) are now fixed as notated pitches, producing a rich harmonic pallet. This framework applies equally well to Heinrich Schütz, serving as a useful connection to the rhetorical language of German 17th-century musicians. In light of this post-modal perspective, the pervasive German notion of *Musica Poetica* can be effectively connected with pitch organization and textual expression in this music.

After outlining a basic theoretical framework for 17th-century analysis the present study explores the expressive richness of three motets from the *Geistlich Chormusik*: specifically, *So Fahr ich hin zu Jesu Christ*, SWV 379, *Die mit Thränen säen*, SWV 378, and *Unser Wandel ist im Himmel*, SWV 390.

My Diabolical Suggestion: Musical Form
Through Motivic "Shifting" in Prokofiev's *Suggestion Diabolique*

Micah Lomax (Florida State University)

When Sergei Prokofiev premiered his *Suggestion Diabolique* (Op. 4, no. 4 "Navazhdeniye") in 1908, he was met with a variety of reactions. The music critic Kolomyitsev suggested that the piece be renamed something more "specific" like "Wild Sabbath

of Dirty-Faced Devils Dancing in Hell," or "Violent Brawl of Two Enraged Gorillas." Yet, it is the original Russian title *Navazhdeniye* (*hallucination*) that has yet to be considered in any analytical commentary addressing Prokofiev's Op. 4, no. 4.

Theorists like Konrad Harley have suggested that latent intervallic cycles generate the form of the five-part rondo. In contrast, it will be demonstrated that detailing the calculated, processual "shifting" of the motive vertically through triadic space and horizontally along a line of fifths will result in the same formal divisions as Harley, while also revealing a long-range trajectory from motivic and harmonic disunity to unity across formal divisions.

Finally, this analysis will examine this trajectory through the lens of Prokofiev's original Russian title *Navazhdeniye*, revealing a clever interplay between the original Russian title and the overall musical form. Prokofiev mimics a hallucination musically by pairing a tonally suggestive motive with a harmonic accompaniment that entirely undermines any sense of tonal gravitation. As the form progresses, however, the disparity between the motive and underlying harmonies subsides until total unity is achieved in the last refrain of the rondo—a process revealed by this analytical approach that has ramifications for similar pieces in his oeuvre.

"As Inevitable as They Are Astonishing": Complex Harmonic
Sequences Preceding Reprises in the Music of Gabriel Fauré

Adam Ricci (University of North Carolina at Greensboro)

In a 2012 Colloquy in *JAMS*, Steven Rings characterizes Fauré's harmony as having "Escher-like kinetics . . . in which we at once traverse considerable harmonic ground and do not move at all." This paradox of Fauré's harmony has made his music elusive to analysts as well as listeners. One of the ways he achieves such an effect is via harmonic sequences constructed from long and multi-level patterns and that feature rich and intricate alterations. As Richard Bass has argued, alterations in the middle of a sequence can take on motivic significance that have wider ramifications for a piece as a whole. Unlike the (relatively) tidy sequences of our pedagogies, which primarily function as connective material between tonal and thematic signposts, such sequences serve both formal and expressive functions.

Fauré's complex sequences are often located just prior to formal (tonal and thematic) reprises. Echoing Rings' "Escher-like kinetics" (albeit 14 years earlier), Ken Johansen characterizes Fauré's tonal returns as accomplished "by means that seem as inevitable as they are astonishing." In this paper, I unpack Johansen's words by examining three reprise-preparatory sequences, describing the varied ways in which each sequence prepares and colors the return. The three sequences are drawn from the Barcarolle No. 4 (1886), the Nocturne No. 10 (1908), and the third movement of the Violin Sonata No. 2 (1916–17).

SESSION 7 (II:45 A.M.—I:15 P.M.)

Diatonic Chord Spaces in Jazz: A Transformational Approach

Michael McClimon (Furman University)

When approaching diatonic, functionally harmonic jazz, most analysts reach for the Schenkerian toolbox. Steve Larson and others have shown that Schenkerian analysis is well equipped to explain tonal jazz harmony, but the approach can sometimes obscure certain aspects of the music. This paper argues instead for a transformational approach, contending that David Lewin's "transformational attitude" can better reflect the chord-to-chord connections—the *changes*—crucial to improvising jazz musicians. Steven Rings has demonstrated that transformational theory is illuminating even for diatonic tonal music; this paper extends his perspective to include jazz harmony. The paper begins by formalizing the concept of "diatonic spaces" in jazz, and compares their use to other analytical models. Once the basic spaces have been established, it extends the model to explore connections between individual diatonic spaces. Finally, analyses of the jazz standards "Autumn Leaves," "Alice in Wonderland," and "All the Things You Are" (among others) are presented to show how these diatonic spaces can be valuable in interpreting jazz harmony.

Functional Neo-Riemannian Theory and Contextual Voice-Leading Distance—A Lewinian Perspective

Andrew Aziz (Florida State University)
and Trevor Haughton (Eastman School of Music)

Within the past decade, the concept of voice-leading distance has been described by Tymoczko as essentially a Euclidean concept, measured as a "magnitude" in geometric space. Prior to Tymoczko, scholars such as Lewin, Hyer, and Cohn—among others—have adapted Riemann's functional concepts by re-defining them as transformational voice-leading operations (Neo-Riemannian theory). Our work serves to provide a counterexample to Tymoczko's claim that voice-leading size should depend "only on *how far* the individual voices move, with the larger motion leading to larger voice leadings" (Tymoczko 2011, 50). This will be done through a model that generates *contextual voice leading intervals*, a Lewinian GIS based on the recent work of Cohn, who shows (2012, 128) that each triad can function within a "Weitzmann" or "Hexatonic" context.

Part I of the paper proposes a direct-product GIS (S, IVLS, int), modeling motion through both Weitzmann and Hexatonic spaces. Each of the twenty-four triads can be partitioned into eight pitch-class sums: 1, 2, 4, 5, 7, 8, 10, 11, with the remaining four sums representing respective augmented triads. Every major or minor triad can thus be viewed as an "upshift" or "downshift" (by 1) of an augmented triad, or, alternatively, as belonging to one of four Hexatonic regions. "S" represents both the Weitzmann and Hexatonic triads as three-dimensional ordered triples, taking into account the pitch-class sum, the up/downshift increment, and pitch-class root. To demonstrate the value of this approach, Part II provides sample analyses of Schubert's Sonata in B \flat , D. 960 as well as Beethoven's "Hammerklavier."

Tala and Transformation: A GIS Approach to Metric Conflict in South Indian Carnatic Music

Robert Wells (University of South Carolina Upstate)

In recent years, numerous theories have emerged for analyzing metric conflict in Western music, including Krebs (1999), Leong (1999; 2000), and Cohn (1992a; 1992b; 2001). However, conflict between metric layers also plays a heavy role in many non-Western musics, including the rich tradition of South Indian Carnatic music. Central to this tradition is an intricate system of rhythm and meter based on an internalized metric cycle called the *tāla*, which listeners track using standardized hand gestures called *kriyas*. When a soloist's performed phrases and rhythmic groupings expressively contradict the tala—a frequent, idiomatic occurrence in Carnatic music—the listener experiences deep metric conflict. While Morris (2000) suggests ways of understanding such contra-tala phrasing, his attempts are primarily speculative rather than analytical. On the other hand, Nelson (1991; 2000; 2008) provides detailed analyses, but without the aid of a rigorous theoretical system.

Thus, this paper seeks to develop a dynamic system for modeling Carnatic meter using the metric generalized interval system (GIS) *Met* developed by Wells (2013; 2015), which wields the theoretical power of Lewin's GIS theory (1987) while being adaptable to diverse analytic contexts. The first part of this paper will illustrate how Carnatic meter can be effectively modeled using *Met*. The second part will present a metric analysis of *Jagadānandakāraka* by renowned Carnatic composer Tyagaraja, showing how metric conflict in the piece's opening initiates *Met*-intervallic processes that are closely tied to ongoing rhythmic, motivic, melodic, and textual developments.