

# Music Theory Southeast



2009 Annual Meeting

February 27–28, 2009

University of Central Florida  
Orlando, FL



Abstracts

## Topics in Popular Music

Jane Clendinning (Florida State University), Chair

Friday, 10:30 a.m.

### **Progressive Rock's Politics of Experience**

Kevin Holm-Hudson (University of Kentucky)

The advertising campaign for Supertramp's 1974 album *Crime of the Century* asked: "If everyone is mad, who should be committed?" Few Americans likely realized that this question summarized the work of British psychologist and activist R. D. Laing (1927–89), who called schizophrenia "a social fact and the social fact a political event" in his 1967 bestseller *The Politics of Experience*. According to Laing, "schizophrenic" experience and behavior was "a special strategy that a person invents in order to live in an unlivable situation." Because of his empathic approach to mental illness and interest in psychedelic experience, Laing was a countercultural sensation. Nevertheless, Laing's influence on the portrayal of "madness" and society in progressive rock has remained largely unexamined.

Progressive rock's structural dialectic of timbre—already noted by Edward Macan (1997)—is but one manifestation of the dialectic between "inner" and "outer" experience, or—in social terms—between "sanity" and "insanity." This dialectic is also manifested in motivic symmetries, dialectics of harmonic structure (tertian vs. non-tertian, tonal vs. atonal, etc.), and studio production, including sound processing. In this presentation, I examine King Crimson's "21st Century Schizoid Man" (1969) and Van der Graaf Generator's "Man-Erg" (1971) in light of Laing's writings.

### **Five Types of Blues Scheme**

Nicholas Stoia (Duke University)

Scholars often describe the musical frameworks of blues schemes simply by length in bars and harmonic structure, an approach suggesting that musicians fix upon the same components for every scheme. I propose that the components fixed upon by musicians vary from scheme to scheme, resulting in five types of musical framework, and present five short schemes as representatives of each type.

In blues schemes, the rhythmic structure is usually among the most consistent components, after which either the harmonic or melodic structure may be more consistent, creating two broad categories: those in which the rhythmic and harmonic structures are most consistent and the discant displays more variance and substitution, and those in which the rhythmic and melodic structures are more consistent and the harmony displays more variance and substitution. In both cases, the structure of the more consistent component generally informs the choices for substitution in the less consistent.

Schemes in which the rhythm and harmony are more consistent account for three types of framework: those that support one, two, or several discants.

Schemes in which the rhythm and melody are more consistent account for two more types of framework: those in which the harmonic progression displays considerable variance and substitution, but performers nonetheless fix upon certain general requirements for it; and those in which performers do not fix upon many general requirements for the harmonic structure, but instead take their cues from the melodic structure.

**Formal Conflict in Paul Simon’s “Born in Puerto Rico”**  
Anna Stephan-Robinson (Eastman, New York University)

In the growing field of popular music analysis, recent articles have focused on traditional music-theoretical topics such as harmony, counterpoint, and text-music relations. Discussion of form in this music—other than explorations of large-scale multipart works such as Genesis’s “Supper’s Ready” or Yes’s “Close to the Edge”—has tended merely to supplement these topics. But shorter, less complicated songs are far more common and accessible; what can examination of formal construction tell us about these pieces?

Walter Everett has provided concise definitions of the typical sections of rock songs, and John Covach has enumerated how sections are typically combined into more or less standard forms. Musical, poetic, and rhetorical factors are used to delineate sections; most often they are aligned. Sometimes, however, the parameters conflict, resulting in a degree of musical ambiguity and enlivening what might otherwise be an unremarkable form. In this paper, I examine Paul Simon’s song “Born in Puerto Rico” (1997), which presents specific formal problems that arise from conflicting parameters. The song is drawn from the score of the Broadway musical *The Capeman*, and portrays the protagonist’s ambivalence about his origins and past. Each section seems at first to have a typical formal function, but as the song progresses, the conflicting parameters gradually cause one of the sections to take on new musical meanings. The resulting formal ambiguity expresses the protagonist’s shifting emotions.



**Engaging the Past**  
Daniel Jenkins (University of South Carolina), Chair

Friday, 2:30 p.m.

**Out with the Old and In with the New—or—Out with the New and In with the Old: Voice-Leading Strategies in the First Movement of Alfred Schnittke’s *Concerto for Choir***  
Bryn Hughes (Florida State University)

Some of the most provocative moments in Alfred Schnittke’s music are achieved through the jarring juxtaposition of vastly different musical ideas. Schnittke often creates striking effects with a piecemeal compositional language that borrows disparate material from numerous points in history. For this reason, many scholars group Schnittke’s oeuvre among artists associated with the postmodern aesthetic. Upon first listening to his *Concerto for Choir* (1984-85), however, one

might consider the work inconsistent with this categorization. Each of the four movements sets a poem from the *Book of Lamentations* by tenth-century Armenian poet Gregory of Narek. Throughout the first movement, Schnittke employs diatonicism and common-practice harmonic structures to evoke an “old” tradition; appropriate, perhaps, given the subject of the text. Conversely, several musical details place the movement in a distinctly “new” sound-world. It is through this sense of “opposition” that Schnittke achieves the musical heterogeneity with which he is typically associated. In this paper, I focus specifically on the methods that Schnittke employs to create a sense of “old” and “new” within the harmonic language of first movement of this work. I create an abstract compositional space that reveals the potential of these techniques within a more confined musical system. Using this as a model, I highlight several moments in the movement in which Schnittke provides more complex manipulations of this system.

### **Paul Simon’s “I Do It for Your Love”: Three Testimonies as Recorded by Paul Simon, Bill Evans, and Herbie Hancock**

Bruce Dudley (Belmont University)

The purpose of this paper is to shed light on the unique ways in which Bill Evans and Herbie Hancock each approached the song “I Do It for Your Love,” written and first recorded in 1975 by Paul Simon. After analyzing a transcription of Simon’s recorded version of the song I will examine Bill Evans’ 1978 recording of the same tune on the album “Affinity,” featuring Toots Thielemans, focusing on Evans’ re-harmonization and on his and Thielemans’ melodic improvisations. Finally, a third view of the song will be examined—that of Herbie Hancock, with Paul Simon singing—from Hancock’s “Possibilities” CD, recorded in 2005. It will be seen that Hancock follows the original form of the song in varying degrees of exactitude while creating sections that stray markedly from Simon’s original structure.

The intent of this paper is to demonstrate the evolution of a unique pop song, as it became a jazz ballad in the hands of Bill Evans and then, 30 years after its first appearance, was re-harmonized with pedal points, realized with a new compound meter, and given a fresh orchestration by Herbie Hancock around which Paul Simon could sing his largely unaltered melody. Complete transcriptions of each recording will serve as a basis for the analysis.

### **Levels of Nostalgia and Narrative Collapse in the “Pastorale” from Tchaikovsky’s *Manfred* Symphony**

Joseph Kraus (Florida State University)

In his book *Yearning for Yesterday: A Sociology of Nostalgia*, Fred Davis defines three “orders of cognition and emotion” for the nostalgic experience: (1) first order or simple nostalgia, where a superior past is uncritically sentimentalized; (2) second order or reflexive nostalgia, where the authenticity of the nostalgic claim is critically examined; and (3) third order or interpretive nostalgia, where the nostalgic experience is analyzed for its “significance and psychological purpose.” Davis claims that the artist can elevate the artwork from the naïve first level by a process called *bracketing*—placing the first-order modality “in quotation marks” and “critically altering its meaning.”

My paper will explore Davis's theory in relation to the narrative structure of the "Pastorale" from the *Manfred* Symphony of Peter Tchaikovsky. Although the movement begins to establish a conventional pastoral narrative, Tchaikovsky problematizes restatements of the principal siciliana theme by introducing greater textural and harmonic complexity, thus bracketing the theme upon its later appearances. The reflexive nostalgia invoked by the second statement is intensified by the subsequent introduction of a problematized "rustic" pastoral (recalling Roman *pifferari* music). The intrusion of hyper-expressive ballet/waltz music in the movement's central section threatens to derail the pastoral narrative altogether; the third and final statements of the siciliana attempt to reinstate the narrative, but are overwhelmed by a return of the hyper-expressive dance music. This narrative collapse (followed by a final reference to the *pifferari*) is a consequence of third-order interpretive nostalgia: the initial experience of the pastoral allowed the listener to escape from a complicated, unpleasant present into a simpler, idealized past, but it is a past that never really existed. Details of harmony, voice leading, and hypermeter will support my narrative reading.



**Rhythm/Meter**

Friday, 4:00 p.m.

Michael Buchler (Florida State University), Chair

**Displaced Metrical Grids: Contrapuntal Dissonance in Bach**

Justin Lavacek (Indiana University)

In this paper, I set out a theory for understanding the metrical implications of contrapuntal entries, using examples from the music of J. S. Bach. As a starting point, I review the problem contrapuntal music presents for fixed grid conceptions of meter, such as that proposed by Lerdahl and Jackendoff in *A Generative Theory of Tonal Music*. I adapt that approach so that each entry of a contrapuntal motive establishes its own periodic grid of metric expectation with accents of varying degrees of strength, amounting to a metric as well as melodic counterpoint.

This paper will be primarily concerned with the special case of contrapuntal music wherein subsequent motivic entries conflict with the metrical implications of initial ones. This process of metrical-melodic overlapping builds upon itself, often occurring many times over and at varying degrees, thereby creating a rich structure of competing layers of metrical pulse. Based on this multivalent analysis, categorized levels of metrical dissonance can be a powerful descriptive tool when applied throughout a work.

Consideration of a complete fugue by Bach will show how the composer's treatment of contrapuntal dissonance can be closely implicated in formal growth, offering valuable insight for any contrapuntal music throughout the common practice era. Finally, contrapuntal dissonance will be interpreted as a potent force contributing to the musical meaning of a chorus by Bach, in conjunction with other parameters.

## **From Sublime’s “Santeria” to a Mozart Fantasy: Using Popular Music and Normative Pedagogy to Define Hypermetric Function**

Gabe Fankhauser (Appalachian State University)

A pedagogically effective approach to teaching hypermeter is demonstrated through analysis of popular music. To define regular phrase length as spanning four hyperbeats simplifies potentially complicated analysis of phrase rhythm. Such specific definition counters approaches that maintain that phrases have no “normal” length and that phrases with irregular length are not necessarily based on underlying duple regularity. While in spirit contextual analytical approaches may be more sensitive to varying musical elements and styles, normative definition can add clarity and depth to analysis. A normative approach to hypermeter at the phrase level associates each of the four hyperbeats with a characteristic function. Hyperbeat numerals “1” (initiative) and “4” (cadential), for example, describe not only location in a phrase but also a functional relationship in a larger temporal progression--analogous to roman numerals in harmony or scale degrees in voice-leading. Just as I–IV–V–I may be considered a normative, underlying harmonic progression, four hyperbeats may form a normative progression underlying irregular phrase length.

More than any other style, popular music commonly adheres to four-bar phrase structure and therefore allows isolation and clarification of basic concepts. Incorporating analysis of phrase rhythm in popular music into traditional curricula not only enhances the program by simplifying prohibitively complex analysis but also reinforces how widely varying musical styles may share basic musical structures. This paper shows how analysis of the complex phrase structure at the conclusion of Mozart’s Fantasy in D minor, K. 397, may be facilitated in context of hypermetric analysis of popular music, including irregular but clear excerpts from Sublime, Dead Milkmen, and Radiohead.



### **Harmony and Voice-Leading**

Adrian Childs (University of Georgia), Chair

Saturday, 8:30 a.m.

### **Diverging Sequences**

Adam Ricci (University of North Carolina, Greensboro)

An overlooked phenomenon in tonal music is the pairing of a melodic sequence and harmonic sequence that have different intervals of transposition, a so-called *diverging sequence*. This paper will develop a terminology for and typology of such pairings. Each diverging sequence can be described as a pitch-space *realization* of a *configuration*—an ordered list of the harmonic intervals in the sequence. Configurations that contain the same harmonic intervals, but order them differently, may be grouped into *configuration classes*. The prime form of a configuration

class, following pitch-class set theory, lists the harmonic intervals in the sequence's model and its copies in ascending order (e.g., [[13][35]], in which the model contains a unison and a third and the copy a third and a fifth). Configuration class [[13][35]] contains four configurations, and each configuration may be realized in twenty-five ways by varying the melodic interval in one voice of the model and the interval of transposition from model to copy. The paper will demonstrate how the concept of diverging sequence encompasses other well-known phenomena in tonal music and consider the phenomenological effects of such sequences. Excerpts from music of Rick Astley, Brahms, Nelly, and Wagner will be examined.

### **The “Content and Flavor” of Philip Glass’s Harmonic Cycles**

Evan Jones (Florida State University)

Notwithstanding the worldwide fascination with the music of Philip Glass, analytical study of his output remains fairly limited in comparison with that of his fellow American minimalists. Published analyses focus disproportionately on his early period (up to 1976, the year of *Einstein on the Beach*), and commentaries on Glass’s music since *Einstein* largely eschew analytical interrogation of what may be termed Glass’s mature style. Glass identifies this new stylistic phase as beginning with *Another Look at Harmony* from 1975, citing an interest in “new solutions to problems of harmonic usage, where the evolution of material can become the basis of an overall formal structure intrinsic to the music itself (and without the harmonic language giving up its moment-to-moment content and ‘flavor’).” In this paper, then, I propose to explore aspects of the “content and flavor” of Glass’s harmonic language from the mid-1970s through the late 1980s, in hopes of revealing something of the “new solutions” that Glass was seeking during this period. Following a defined set of strictures, Glass’s chromatic textures are inscribed on a diatonic lattice, a cylindrical structure that highlights the enharmonic reinterpretation of chromatic elements. As shown on the lattice, many of Glass’s characteristically oblique chordal successions accomplish diatonic drift, suggesting a continuing migration into multiple sharps or multiple flats as his harmonic cycles repeat. Achieving a deeper understanding of Glass’s mature harmonic language will, I hope, enhance an appreciation of his inventiveness in this domain and stimulate study of other composers’ post-tonal triadic practices.



#### **Schenker Studies**

Hui-Wah Au (Appalachian State University), Chair

Saturday, 10:00 a.m.

#### **Feminine as Image: The Harmonic Representation of Puccini’s Mimi**

Ya-Hui Cheng (Community School of Music and the Arts)

Little scholarly attention has been paid to Puccini’s use of harmony in the early twentieth century, as it is often dismissed as the outmoded remnants of the Italian tonal tradition. Yet, the distinctive quality of Puccini’s ever popular music relies upon his idiosyncratic harmonic

language and underlies his well-known arias. This paper sheds new light on Puccini's harmonic engagement of the feminine as represented in the female lead of *La bohème*, Mimì. As one of Puccini's premiere *verismo* characters (both literally and figuratively), Mimì plays a role that is surprising in its realistic portrayal of poverty. Her opening aria, however, presents a brief and rather unusual autobiography, in which she has little to tell; she doesn't even know why she is called Mimì! Thus, she is only truly characterized through Puccini's idiomatic harmony and melody.

The argument is supported by a thorough examination of the harmonic underpinnings of her aria "*Si, Mi chiamano Mimì*." Combining a Schenkerian linear approach with a dualist understanding of harmony, I demonstrate how, despite a typically functional harmonic background, Puccini creates local color through the dualist juxtaposition of the dominant and the subdominant. Ultimately, a dualist harmonic organization suggests the contrasting realms of reality and dreams, between which Mimì is caught in the inevitable trajectory of fate; her music has been harmonically manipulated such that she can only exist to love and die.

**The Urlinie and Fugue Analysis and Performance: An Omitted Passage from *Der freie Satz***  
Jennifer Sadoff Auerbach (University of Texas, Arlington)

Schenker understood predominant approaches to the performance of music to be laden with superficial concerns connected more with virtuosity than interpretation. In the posthumously published *The Art of Performance* (2000) Schenker reveals the value of a deep understanding of a work and provides practical methods for demonstrating such an understanding in a performance, which shows how greatly he valued the integration of interpretation with performance. Recently revealed late manuscript material (1932–33) for Heinrich Schenker's seminal treatise *Der freie Satz* housed in the collection of the Austrian National Library contains material that differs from what was actually printed, with some passages completely left out. Interesting and important comments on fugue omitted between paragraphs 32 and 33 of the final version of *Der freie Satz* provide the context for this discussion of the performance and analysis of the C-minor Fugue (#2) from Book I of Bach's *Well-Tempered Clavier*. This study takes Schenker's comments concerning the analysis and performance of fugues as a point of departure for the examination of three performances of the c-minor fugue. Despite 8 instances of the subject, monotony can be avoided through the motivic development present in the work. Recordings of the fugue by Edwin Fischer, Glenn Gould, and Daniel Barenboim will be shown to do one of the following: 1) over-emphasize subject entries; 2) underemphasize the more structurally significant entries of the subject; or 3) effectively articulate the more structurally significant entries of the subject in service of the tonal prolongations, thus presenting convincing or unconvincing performances of the piece.

**A Framework for Describing Linkage Technique in Tonal Music**  
Michael Baker (University of Kentucky)

When we think of motivic relationships in Schenker's view of musical structure we focus on motivic parallelisms, or situations in which a musical motive is expressed on two or more

structural levels. However, Schenker also discussed another type of motivic technique in his writings called *Knüpftechnik* or “linkage technique,” a situation where a new musical phrase or section takes as its initial idea the end of the immediately preceding section and then continues independently. While the concept of motivic parallelism has been discussed in the Schenkerian literature, linkage technique has largely escaped analytical curiosity, with practically nothing of a systematic demonstration of the ways in which, under certain circumstances, this technique can also provide a sense of coherence to musical artworks.

This paper examines Schenker’s concept of linkage technique using a nine-fold framework that simultaneously tracks relationships in pitch and rhythm between different motive forms. While the framework is concerned primarily with pitch and rhythm, composers also draw upon changes in dynamics, articulation, and instrumentation, which can either support or compete with the linkage technique. It will be shown that the resulting competition between parameters intensifies the distinct sense of motivic repetition despite large-scale sectional change characteristic of linkage technique in tonal music.

