

ABSTRACTS

Minor-Third Alternatives to Monotonicity in Schumann's Early Piano Music

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Although scholars such as Britzner-Stull (2006) have demonstrated the importance of chromatic major-third key relationships to 19th-century style, these relationships are relatively rare in the early music of Robert Schumann, which tends instead towards *diatonic* minor-third relationships (I and vi in major; i and III in minor). In Schumann's music, these relationships frequently challenge a central assumption of monotonicity: beginning and ending a work in the same key. In this paper, I examine these relationships by classifying different situations (monotonic and dual structural), describing the structural results of these situations, and noting the effect of dual tonal structures on other musical parameters. Influenced by Harald Krebs's extensions to a Schenkerian approach (1981, 1996), I define these non-monotonic situations as directional tonality (beginning and ending in different keys), tonal pairing (alternation between two keys with foreshadowing of at least one key), and their combination. I demonstrate states of directional tonality and tonal pairing in movements from Schumann's Opp. 2 and 9. I discuss how minor third relationships in Schumann's music create various degrees of contrast and dramatic conflict between tonal centers and modes (major and minor). I conclude that minor-third key relationships in Schumann, while diatonic in basis, are productive and innovative aspects of his early style.

Multiply-Interrupted Structure in Clara Schumann's "Liebst du um Schönheit"

Michael Baker (University of Kentucky)

Schenker's concept of interruption represents a vital link between tonal structure and thematic design. However, his initial presentation of the concept in *Free Composition* has led to the modern understanding that interruption refers exclusively to a halt in the *Urfinie* at $\hat{2}$ over V, followed by a reinstatement of the *Kopfton* and a complete descent to $\hat{1}$. In fact, many introductory writings on Schenker's theories claim that this *is* interruption, and not merely a *type* of interruption. Recent studies (Samarotto 2005 and Baker 2010) have shown that a more general concept of interruption may take many outward musical configurations that differ from the type mentioned above, proposing a flexible approach to interruption in the description of myriad foreground musical events.

This paper examines Clara Schumann's "Liebst du um Schönheit," Op. 12 no. 4, illustrating that a *multiply-interrupted structure* exists within the song, where the notion of interruption occurs in multiple configurations and at differing structural levels. Following a brief survey of the important literature on this topic I will demonstrate that the numerous incomplete linear progressions and striking harmonic events in this song emanate from the generic concept of interruption, and are closely related to the overall form and message of Ruckert's poem.

In Modo d'una Tragedia:
Narrative Reversal and Failed Transcendence in the Second Movement of Schumann's Piano Quintet
Emily S. Gertsch (Florida State University)

Relatively little attention has been paid to the 1842 chamber music of Robert Schumann in the scholarly analytical literature. Instead Schumann is often criticized as attempting and failing to live up to the quality found in the chamber works of Beethoven and Haydn. While Schumann might have used Beethoven and Haydn as his models, he also wanted to create an identity of his own in the genre. This identity was surely influenced by his love of Romantic literature, which makes his music especially suitable for narrative analysis.

This paper explores the manner in which structural and expressive musical devices contribute to narrative in the second movement of Schumann's Piano Quintet in E-Flat Major, Op. 44 (*In Modo d'una Marcia*). Grounded in the methodologies of Byron Almén and Robert Hatten, my approach seeks to expand them by exploring how oppositions in foreground voice leading can be mapped onto expressive oppositions, and therefore enhance the narrative interpretation. I will argue that, while this movement contains many of the topical features one associates with tragedy—the most prominent being the refrain's minor-key funeral march—Schumann presents formal and structural problems that complicate a tragic narrative reading. I will use detailed structural support to trace musical oppositions—in topic, style, key, motive, hypermeter, texture, and foreground voice leading—that support a reading of this movement as a *failed tragic-to-transcendent* narrative.

“I know not what are the words”: Charles Ives and Verbal Borrowings
Chelsey Hamm (Indiana University)

Charles Ives composed “The Things Our Fathers Loved” in 1917, writing both the poem and musical setting of this well-known art song. Though many scholars have studied the song, research using its poem as a point of departure (and a study of Ives's poetry as a whole) is notably absent. Studies have instead focused on the song's musical workings such as the use of “borrowed tunes,” the juxtaposition of old and new musical elements, form, motives, character, and even structural voice-leading. Furthermore, few scholars have considered this song within its historical and biographical contexts.

In this paper I will examine the song within the context of America's entry into World War I in 1917, and will discuss the impact of this event on Ives's compositions from that year. I begin by examining the structural and musical features of the poem, and then proceed to its musical setting. Next I support a new interpretation of the song, one that is based on contextualization and centers around Ives's “verbal borrowings,” the existence of which I demonstrate in this essay. I then return to the poem and music together, discussing how the song could be heard as a composing-out of salient aspects of the verbal borrowings. I conclude by describing examples of verbal borrowings in other works and propose a brief framework that outlines their uses.

Lydian Tonality in 1970s Rock Music

Brett Clement (University of Cincinnati-College Conservatory of Music)

This presentation aims to bring attention to one of the most neglected modes in rock music and scholarship: the Lydian mode. I will argue that the Lydian scale plays a larger role in rock music than previously acknowledged, particularly in songs of the 1970s. My purpose will be to outline the ways in which the Lydian mode can manifest itself as a true “tonality” distinct from the familiar major/minor system. This will be achieved by positing a hierarchy of pitches and chords in the scale, which will then establish a series of expectations for melodic and harmonic events that are characteristic of a variety of 1970s rock songs.

Following a redefinition of melodic tendencies in the scale, I will identify two structural chords in the mode: Lydian I and II. I will demonstrate how the remaining diatonic chords are put into relation with these primary chords, and will present musical examples from several artists that realize these harmonic relations in different ways. The final analytical portion of the presentation will address controversies surrounding Lydian analyses, including discussion of songs by Fleetwood Mac, Tom Petty, Blue Öyster Cult, and Todd Rundgren. I will argue that these songs, though tonally ambiguous, are best analyzed in reference to Lydian tonality. I will conclude with an analysis of Steely Dan’s “Here at the Western World” (1978), a song that places three Lydian scales in dialogue through the use of common chords and shared motivic material.

Reconsidering the Notion of “Cadence” Based on Evidence From Pop-Rock Music

Drew Nobile (City University of New York Graduate Center)

Pop-rock music throws a wrench into our standard definition of cadence. There are numerous passages in pop-rock music that we would like to call cadences, but many of these do not follow the V–I model that we have for common-practice music. Specifically, the chord that precedes the arrival on tonic is often not V, but IV, II, ♭VII, or some other chord. In this paper, I submit that the harmonic profile of a cadence is of secondary importance, and that cadences are defined primarily by their *formal* characteristics. Formal definitions of classical cadence can be traced back to Antón Reicha’s 1814 *Treatise on Melody*, and appear in the recent work of William Caplin, who argues that cadence is best understood as a *syntactical* (versus *rhetorical*) component of music. Nevertheless, both Reicha and Caplin admit that there are very strict constraints on the harmonic and melodic profiles of classical cadences, such that their rhetorical and syntactical functions are intertwined. I argue that in pop-rock cadences, these harmonic and melodic constraints are relaxed such that their rhetorical function is diminished, and the syntactical element becomes the primary feature. Through numerous examples of pop-rock cadences, I present evidence that the melodic/harmonic features of these cadences are variable, and therefore a formal/syntactical definition of cadence is preferable. Such a definition is furthermore not restricted to pop-rock cadences, and may in fact lead us to reconsider our definition of cadence in *all* tonal music.

Tripartite Structures in Schoenberg's *A Survivor from Warsaw*

Joe Argentino (McMaster University)

Arnold Schoenberg's Holocaust cantata *A Survivor From Warsaw* features tripartite parallelisms between his self-penned text and his music. Tripartite structures permeate all aspects of this Holocaust cantata. Schoenberg's text includes three languages, utilizes three points of view, and key words or text descriptors are repeated three times. The three languages, the three points of view, and the tripartite text descriptors are consistent with the importance of tripartite divisions that are also echoed throughout the music of *A Survivor from Warsaw*. The music that accompanies Schoenberg's text contains form-defining small- and large-scale cycles that consistently feature some form of a 3–12<408> trichord. Three-part design permeates harmonic, structural, and textual aspects of *A Survivor from Warsaw*; tripartite divisions enable Schoenberg's God to be omnipresent not only throughout the survivor's narrative, but more importantly throughout multiple diverse elements of this powerful composition.

Berio's Constellations

Irna Priore (University of North Carolina-Greensboro)

This work explores the implications of a “constellation of possibilities.” In the works of Luciano Berio particularly, constellation refers to a collection of pitch series that resemble each other but are not pc identical. Therefore, the composition is not based on multiple rows forms but just one. Morris and Starr used the terminology “constellations” to describe All-Interval Series related by some basic or composite operation (Morris and Starr 1974, 369). My definition of “constellations” differs from Morris and Starr because the transformations referred to here are not achieved by basic or composite operations. Rather, the row is altered by omitting, repeating, or adding pcs to the original ordering. The new orderings rarely map into one another. The manifestation of the row into several forms a constellation.

In order to compare manifestations of a particular constellation, I will establish similarity measures between entries of the same row form. For serial works, however, the idea of similarity measures has not had the same impact that the study of pcsets and SCs has. When comparing two rows of different sizes, we may be comparing rows that also contain all 12 pcs. This may pose as a problem, since in strict practice, these rows will be maximally similar and the results therefore meaningless. To account for this problem, focus will be given to smaller partitions.

A Methodological Approach to “Synthesizing” Pitch-Class Sets: Adjacent Subset Vectors and Elliott Carter Synthesis Subset Vectors

Jason Hobert (University of Kentucky)

In the “synthesis” chapters of his *Harmony Book* (published 2002), Elliott Carter lists all possible combinatorial subset/superset relationships among every set class. This compositional technique in the music of Carter is well documented by scholars such as Bernard, Capuzzo, Childs, Jenkins, Mead, Schiff, and Theisen (to name a few). Though the literature on this technique is vast, developing a methodological system for finding these subset relationships among supersets has escaped academic curiosity. This may be due to Carter's simplification and stratification of texture

in many of these passages that is so clear one hardly requires elaborate analytical models to find these relationships. However, Carter's use of "synthesizing" sets as separate divisions of a verticalized pitch-class set has only been recognized in "Link chords"—all-interval 12-note chords that contain an all-trichord hexachord (012478) as an adjacent subset. This presentation develops a methodology of uncovering subset relationships in reoccurring vertical set classes through the use of two original analytical models—the "Adjacent Subset Vector" (ASV), and the "Elliott Carter Synthesis Subset Vector" (ECSSV). The analytical efficacy of these models will be shown through an analysis of the reoccurring vertical alltrichord hexachords found in Elliott Carter's second work for solo guitar, *Shard* (1997).

Aspiring Toward Heaven: Tonal, Motivic, and Narrative Structure in "Jesu, meine Freude," BWV 227

Jennifer M. Smith (Florida State University)

J. S. Bach's motet, "Jesu, meine Freude" BWV 227, weaves shared tonal, structural, and motivic strands through each movement that relate expressively to its text, yielding a coherent narrative that describes the believer's earthly journey toward a spiritual state only achievable in death. In this paper, I will demonstrate the influence of these musical markers on the underlying narrative progression by providing a detailed Schenkerian treatment of the first two movements (the first segment of the narrative) in relation to the larger narrative structure of the entire work. This project begins to rectify the dearth of analytical literature on Bach's motets and also represents a unique synthesis of structural, motivic, and narrative analysis applied to a complex, multi-movement Baroque work.

The paper begins with a synopsis of the entire motet's narrative structure, citing the text source, key phrases, and thematic content for each of its eleven movements. Then I discuss how the intense desire for spiritual transcendence and the steps taken to achieve it are expressed in the text and music of the first narrative segment, using Lawrence Zbikowski's extension of the conceptual integration network. In the next section of the paper, a Schenkerian approach to motivic parallelisms drives my more detailed exploration of how two primary motives from the opening chorale are composed-out in the second movement. I conclude the paper by summarizing the text/music interaction in the remainder of the motet in order to contextualize my work on the first two movements.

Passepieds and Pendants: Interpreting Characterization through Aria Pairs in the Late Baroque

Greg Decker (Bowling Green State University)

Because opera seria works in the late Baroque do not present continuous dramatic development, forming interpretations of characterization based on musical and dramatic interaction is often seen as a problematic task. I posit, however, that characters can be seen as dynamic if these works are investigated bearing in mind the aesthetic principals that influenced their composition. Like pendant portraits in Baroque visual art, which were meant to be viewed and understood as pairs, arias may be interpreted with respect to one another. In this paper, I illustrate the usefulness of regarding arias as pendants by examining those sung by the character Grimoaldo in G. F. Handel's opera *Rodelinda* (1725). Just as pendants typically demonstrate opposing aspects of one theme or idea (Retford 2006, 20), I propose that Grimoaldo's aria pairs polarize his perceptions of love and power, the two motivating forces for his dramatic transformation from presumed villain to victim of his conflicting desires. Structural and semiotic investigations comprise my musical analyses with a focus on musical topics and gestures. The interpretive methodologies of Robert Hatten

(1994 and 2004) and Matthew Shaftel (2009) provide a consistent set of strategies with which to negotiate the disparate domains of musical structure and dramatic content. For instance, in Grimoaldo's arias "Prigioniera" and "Tra sospetti," musical gestures are indicative of his psychological state within the context of a common musical *topos*, the *passapied*, which becomes a metaphor for Grimoaldo's emotional world. Seeing the two arias as pendants aids in developing specific interpretations and has broader ramifications for understanding Grimoaldo's characterization throughout the work.

A Listener's Perception of Irony in Music: A View from Beethoven

Janet Bourne (Northwestern University)

Hatten (1994) writes that if musical passages are "inappropriate to the context of the movement ... an ironic interpretation would be one way to reconcile that inappropriateness as a compositional effect rather than a flaw" (185). Why would listeners reconcile this inappropriate musical moment as a "compositional effect"? What motivates listeners to perceive a musical passage as ironic as opposed to non-ironic?

Building upon Hatten's scholarship, this paper illuminates how a listener infers irony in Beethoven's music by drawing on the general cognitive principles shared by music and language. The linguist H.P. Grice's (1975) maxims are a component of his "Cooperative Principle," which argues that a person implicitly follows the maxims in any "cooperative" conversation. I create the following framework, drawing from empirical studies by linguists Colston (2007) and Lucariello (2007), to explore the perception of ironic communication in music: violation of expectations established through a norm or schema that flout (blatantly failing to fulfill) Grice's maxims. I use Caplin's (1998) theory of formal function and Gjerdingen's (2007) schema theory to approach violated expectation as defined by Beethoven and his audience's stylistic knowledge. Since listeners develop expectations in music simply by listening (Meyer 1956), this paper incorporates the cultural context of the listener through "common ground," Clark's (1996) concept for all information and cultural norms the composer and listener share. I apply this framework to analyze three Beethoven string quartet movements that Hatten and others have characterized as "ironic": Op. 95/iv, Op. 131/V, and Op. 135/I.

Voice-Leading and Temporal Multiplicity in Brahms's Intermezzo in A Major, Op. 118, no. 2

Diego Cubero (Indiana University)

In Brahms's music one frequently encounters passages with multiple meanings. Scholars commonly describe these passages as being musically ambiguous and regard the resolution of this ambiguity as a basic compositional premise. In his 2006 study on ambiguity in Brahms, for instance, Peter Smith argues that "in the case of both types of ambiguity [harmonic and rhythmic], a decisive recontextualization typically resolves the double meaning as part of the work's close." Though this approach may be appropriate for discussing works that evoke a narrative, it is not completely suitable for talking about pieces that seem to depict a poetic image.

This paper presents a different approach to the issue of multiple meanings which attempts to capture the lyrical quality of these works. Instead of viewing those passages with multiple meanings as presenting a conflict in need of resolution, the model I propose sees them as painting a richly complex poetic image whose multifaceted details continue to be illuminated in the course of the work. Viewed from this perspective the work is perceived as embracing the richness in meaning of the passage and not as resolving any potential ambiguities.

A study of Brahms's Intermezzo Op. 118 no. 2 illustrates differences between the two approaches. After a brief discussion of Allen Cadwallader's analysis, I offer my own. While he contends that the opening phrase features a foreground motivic ambiguity that is clarified in the middleground, I will argue that Brahms's explores its richness in meanings, creating a sense of voice-leading and temporal multiplicity.

Evolving Metric Conflict in Liszt: A Generalized Intervallic Perspective

Robert Wells (Eastman School of Music)

In recent years, Franz Liszt has garnered increasing interest among music theorists for his innovations in harmony and form. However, little attention has been given to rhythmic aspects of his compositional style: in particular, he frequently incorporates rich rhythmic structures in which the meter written in the score and the meter perceived by the listener are locked in an evolving conflict. While Harald Krebs (1999) has treated conflict between metrical layers in Robert Schumann's music, his approach is primarily static, using the metrically consonant or dissonant states themselves as his basic analytical units. David Lewin's GIS concept, however, provides a dynamic alternative, for Lewin's focus is not on objects in a musical space, but on the intervals and changes *between* these objects.

Thus, building upon Lewin's work, I shall introduce a new direct product GIS, $GIS_{W,P,B}$, that describes metric conflict intervallically through three component GISes: GIS_W , which measures the passage of written bars; GIS_P , which measures the passage of *perceived* bars as defined by musical cues; and GIS_B , which tracks the shifting perceived downbeat within the written bar. I shall then introduce the concepts of intervallic expansion and contraction, which allow $GIS_{W,P,B}$ intervals to be manifested at multiple metric hierarchical levels. These concepts shall then form the basis for an analysis of the opening section of Liszt's *Wilde Jagd* in which I shall highlight the emergence of the interval (5/6, 1, -1) as a characteristic interval for the piece.

Ornamentation in Atonal Music: Some Unmethodological Musical Interpretations

Michael Buchler (Florida State University)

In 1987, Joseph Straus very convincingly argued that prolongational claims were unsupportable in post-tonal music. He also, intentionally or not, set the stage for a slippery-slope argument whereby any small morsel of prolongationally conceived structure (passing tones, neighbor tones, suspensions, and the like) would seem just as problematic as longer-range harmonic or melodic enlargements. Prolongational structures are hierarchical, after all. This paper argues that large-scale prolongations are inherently different from small-scale ones in atonal (and possibly also tonal) music. It also suggests that we learn to trust our analytical instincts with atonal music as much as we do with tonal music and that we not require every interpretive impulse to be grounded by strongly methodological constraints.

Failure and Success as Narrative Process in Vaughan Williams' *Phantasy Quintet*

Sacha Peiser (University of Connecticut)

Ralph Vaughan Williams composed his *Phantasy Quintet* for strings in 1912 to fulfill a commission by the amateur violinist and arts benefactor Walter William Cobbett. His task was to compose a *Phantasy Quintet*: a brief single-movement work with distinct, separate sections and a unifying central theme. Notwithstanding these compositional constraints, Vaughan Williams embedded his own, different compositional story in the *Phantasy Quintet*. The work unfolds a multivalent narrative of *failure* and *success* hinging on large-scale thematic transformation, the specific combination of the pitches D, F, and A, and their chromatic alterations.

After the central theme is heard, the compositional thesis/crisis is stated: a jarring hexatonic pole between F major and D-flat minor. What ensues over the course of the piece is a quest to transform the hexatonic pole and lead from F major to D major, the final sonorities of the composition. The first three sections (Prélude, Scherzo, alla Sarabanda) will fail to achieve transformation on multiple levels. It is the Burlesca's task to unify several previous compositional strategies, the combination of which will enable the shift from an F-centric tonal landscape to D.

Drawing on recent work on musical narrative by Klein, Almén, and Tarasti, my analysis will elucidate the process of transformational failure in the first three movements by interpreting thematic, formal and pitch-structural events through a narrative lens, and success in the final movement leading to its triumphant D-major conclusion.

Semitonal Voiceleading and Non-Traditional Tonality in the "Elegy" from Britten's *Serenade for Tenor, Horn, and Strings*

Anna Stephan-Robinson (West Liberty University)

Though Benjamin Britten's music has attracted renewed attention in the last decade, his *Serenade for Tenor, Horn, and Strings* remains largely neglected, probably due to its use of disparate elements. Its fourth movement, "Elegy," exemplifies this musical eclecticism. The song sets William Blake's poem "The Sick Rose" in ternary form, with the text accompanied by strings in the central section, flanked by outer sections in which the horn carries all melodic material. Apparently in E, it does not prolong its putative tonic in typical tonal fashion. Though E anchors the opening and closing sonorities, diatonic voiceleading does not connect these, nor is there a traditionally used dominant sonority.

I show that despite the "Elegy's" departure from tradition, Britten uses tonally allusive fifths as stable harmonic entities, connecting them in a logical, though nontraditional, manner. The perfect fifth E/B serves as the referential sonority, with the primary contrasting sonority its T_6 transposition B \flat /F; semitonal voiceleading, highly salient in the horn part, is used in all voices to connect these pillars. As Tymoczko (2011) demonstrates, this harmonic interval at this transposition level represents the only way to move between two intervals in the same class using strict contrary-motion semitonal voiceleading. I conclude that two of Straus's (1987) well known conditions for prolongation apply to the "Elegy." Britten, drawing upon centuries of tradition, treats the E/B fifth and its transpositions as contextually consonant, and other simultaneities as dissonant, requiring resolution; further, the work clearly distinguishes these harmonic intervals from the voiceleading intervals, primarily semitones.

Representations of the “Other” in Adams’s *Nixon in China*

Sean Atkinson (University of Texas at Arlington)

When commenting on his music for *Nixon in China*, John Adams stated, “at no point in this opera did I want to write fake Chinese music.” Instead, Adams cleverly used diatonic harmonies familiar to the intended Western audience in non-tonal (or nonfunctional) progressions. This creates not “fake Chinese music,” but instead a musical “other” which often stands-in to represent the Chinese, or more broadly, the non-Western ideas in the opera. Examining these non-tonal yet diatonic harmonies through the lens of neo-Riemannian theory reveals a musical other that helps to support and augment the other being portrayed on stage and in the libretto. While the non-tonal passages are most often aligned with this sense of otherness, a dramatic shift takes place during the ballet when the more familiar, functional tonal system actually becomes the marked other, an ironic reversal of the expected roles in the binary opposition of non-tonal versus tonal. This paper focuses on Adams’s harmonic language in *Nixon*, suggesting that the varied harmonic systems (including neo-Riemannian motions and more traditional tonal idioms) coupled with the dialogue and staging of the opera cause conflict that manifests itself at multiple levels of discourse throughout the opera.