

**Music Theory Southeast 22nd Annual Meeting
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ABSTRACTS

William Ayers (University of Cincinnati College-Conservatory of Music)

**Borrowed Hymn Tunes, Polychordal Sonorities, and Melodic Scale-Degree Qualia in
“At Sea” by Charles Ives**

This study examines Charles Ives’s song “At Sea” from the perspective of transformational theory. Ives’s song employs polychordal sonorities within its piano accompaniment, chords which are composed of two generative tertian harmonies. Ives acknowledges these generative harmonies on the musical surface through shifting melodic lines. This study examines these melodic shifts as a means of harmonic construction. Additionally, the melody is in a constant state of flux due to rapid and unexpected changes of key. By examining these melodic and harmonic concepts, this study maps the perceived scale-degree qualia within the song’s melody through the (scale degree, pitch class) space of Steven Rings. The examination of harmonic construction through linear processes allows for harmonic and melodic pathways through the song.

“At Sea” also includes a number of borrowed melodies from hymn tunes. In addition to our harmonic/melodic analysis, this study examines the perceptions that accompany the use and distortion of certain hymn tunes within the context of a polychordal accompaniment. These hymn-tune borrowings may alter our perceptions of scale-degree qualia within the song melody. This analysis provides a system for managing the implications of borrowed material and the effect of tonally organized polychordal sonorities.

Janet Bourne (Northwestern University)

**Portrait of a Waltz: The Contribution of Metrical Dissonance to Markedness and
Parody in Maurice Ravel’s *La Valse***

After Ravel presented *La Valse* in 1920, Diaghilev, of *Ballet Russes*, said: “This is a masterwork... but it is not a ballet... it is the portrait of a ballet” (Zank 2009, 79-80). To cognitively understand why Diaghilev heard a “portrait,” I analyze Ravel’s *La Valse*, using Rosch’s (1975) cognitive theory of similarity/categorization known as Prototype Theory as well as Krebs’ (1999) theoretical model of metrical dissonance, since metrical dissonance contributes to the sense that some waltzes are “marked.” Hatten (1994) suggests markedness, when one concept has an asymmetrically more specified interpretation than another, could relate to a concept’s prototypicality (35). Metrical dissonance may be an indicator of a marked waltz since some of the waltz’s main features are metrical/rhythmic in nature: um-pah-pah accompaniment, emphasis on the downbeat, anacrusis and duple hypermeter (Yaraman 2002, 23-29). Diaghilev’s description of *La Valse* as a “portrait” implies that Ravel’s waltzes are marked (atypical) compared to unmarked (prototypical) waltzes such as those by the Strauss family.

I illustrate how marked features of *La Valse*’s waltzes may steer listeners to understand this masterwork as a parody. The use of critical distance in parody encourages listeners to invert/negate commonly held associations with cultural categories such as the waltz (e.g. love). My research incorporates a semiotic dimension to metrical analysis and how listeners may perceive emergent meanings – such as parody – in the exploitation of a prototypical mental construct; analyzing the way a listener intuitively understands why *La Valse* sounds like a waltz, yet “off” in some way.

Clifton Callender (Florida State University)

Realizing Irrational Rhythms

Nancarrow turned to mechanical means of realizing his musical ideas in part due to the difficulties performers had in playing his rhythmically challenging music. It is therefore somewhat ironic that just over half of his nearly 50 Studies for Player Piano have been arranged for live human performance without, in many cases, mechanical assistance or even click tracks for coordination. While most of these arrangements are of canons with relatively simple tempo ratios such as 3 : 4, 4 : 5, and 3 : 5, there are also arrangements of canons with the more complex tempo ratios of 12 : 15 : 20 and 21 : 24 : 25. However, the most complex of these is surely Paul Usher's arrangement for the Arditti String Quartet of Study 33, a canon based on the irrational tempo ratio $2 : \sqrt{2}$. Clearly any human performance of these works must approximate the irrational tempo ratios using rational ratios and subdivisions. The trick is to balance the accuracy of the notation with the limitations of human performance, since, in general, the more accurate the notation the more difficult these ratios are to perform. This presentation will explore some of the compositional, mathematical, and performance issues involved in the approximation of irrational rhythms, concentrating on Usher's arrangement of Study 33 in order more fully understand and appreciate this remarkable feat.

Nicole DiPaolo (Indiana University)

Form and Deformation in Two Late-Romantic Italian Piano Concerti

In their groundbreaking treatment of eighteenth-century sonata types, *Elements of Sonata Theory* (2006), James Hepokoski and Warren Darcy discuss normative High Classical concerto designs in detail; however, they say very little about formal designs in Romantic-era concerti. They do briefly mention that through the 19th century, the concerto-type sonata schema (referred to as Type 5) eventually merges with the "textbook sonata" prototype (Type 3); however, they decline to elaborate upon this observation, likely because it pertains to repertoire that lies outside the chronological and stylistic boundaries of their study (Hepokoski and Darcy 435ff.). Thus, I seek to explore this claim further and, at the same time, pave the way for further scholarship on the later Romantic piano concerto literature, which has, to date, received scant analytical attention.

As a pathway into this investigation, I will turn my attention to two piano concerti from Italy, whose 19th-century instrumental composers are sometimes categorized (justifiably or otherwise) as musically conservative; my reasoning being that such "conservative" repertoire should, consequently, reveal more clearly which structural norms were active at that time. With this in mind, I will engage with Hepokoski and Darcy's ideas as they pertain to the first movements of two concerti by Giovanni Sgambati (1841-1914) and Giuseppe Martucci (1856-1909). I will then compare and contrast the placement and functions of each movement's deformational features (particularly relating to issues of cadential articulation), thereby uncovering any shared deformations that merit further investigation. My goals for this study are twofold: to initiate scholarly dialogue about the largely unstudied works of Sgambati and Martucci, and also, more broadly, to build upon Hepokoski and Darcy's work by contributing to more specific definitions—and, in turn, a clearer understanding—of 19th-century solo concerto forms.

David Dominique (Brandeis University)

Filters, Stasis, Motion and Anticipation in Beat Furrer's *Invocation VI*

In *Invocation VI*, for bass flute and soprano, Beat Furrer utilizes materials and techniques influenced by minimalism, spectral music, electroacoustic music, and Berg's serialism, to construct a musical narrative which oscillates between stasis and motion. Locally, this dynamic is observed in high-energy, cellular patterns and shifting timbres. Formally, a cyclical recurrence of transforming motives heightens tension throughout the piece, which is structured as a series of Stravinskyan tableaux.

Fundamental to Furrer's music is a system the composer calls "filtering." Essentially, Furrer applies layers of processes to small numbers of recurring gestures. At the local level, filters behave like switches, deleting and substituting techniques for individual pitches of fixed sequential sets. Sectionally, Furrer utilizes both fixed and continuous filters. A fixed filter applies a static operation to a block of material, while continuous filters effect enveloped transformations.

In *Invocation VI*, as well as in other recent pieces, Furrer builds a thick tension that is never released. Central to his style is a feeling of anticipation and the frustration of points of arrival. By crafting material that often ascends locally, constructing long-range ascending voice leading, and using filters to build entropy, Furrer manufactures the expectation of a momentous arrival; instead, the climax of the piece spills into an abrupt sparse coda. In this way, Furrer can be considered alongside many living European Modernists, many of whom seek to explore new approaches to form through radical subversion of narrative conventions.

J. Daniel Jenkins (University of South Carolina)

Schoenberg's Advice for Beginners in Composition with Twelve Tones

When the BBC requested Schoenberg broadcast a lecture in May 1951, he immediately proposed the subject, "Advice for Beginners in Composition with Twelve Tones." Given that he rarely taught serial works to his students, the topic seems an odd choice. On the other hand, the publication of Thomas Mann's *Doktor Faustus*, Adorno's *Philosophy of New Music*, and several books by René Leibowitz between 1947 and 1950 had left Schoenberg with the nagging concern that others had more influence over the reception and dissemination of his ideas than he did.

Schoenberg did publish the essay "Composition with Twelve Tones" (CWTT) during this time, in which he showed readers how he used rows, but with "Advice for Beginners" (AFB) he was determined to help others create suitable rows. Additionally, in CWTT Schoenberg mentioned that which we have come to call "inversional combinatoriality" only in passing, whereas in AFB he planned to provide a detailed explication of the topic. Since the BBC broadcast never took place, this important artifact in the history of twelve-tone theory remains largely forgotten.

In this paper I reveal more information about the content of Schoenberg's proposed broadcast. I also examine evidence that sheds light on Schoenberg's decision to reveal the fundamentals of row composition at long last. I conclude with a reflection on how this research leads to a reconsideration of the reception and dissemination of serialism.

Ivan Jimenez (University of Pittsburgh)

Emphasizing Salience: Promoting the Role of Secondary Musical Parameters in Undergraduate Music Theory

Empirical evidence suggests that when listeners are asked to identify similarity between musical passages or degree of tension, they tend to notice secondary musical parameters (e.g., timbre, dynamics, tempo, etc.) more than primary parameters (e.g., harmonic, rhythmic-metric structures, etc.). Empirical research has also found that the more salient, secondary parameters modulate the effect of primary parameters. Nonetheless, undergraduate music theory textbooks clearly prioritize the study of primary parameters, most particularly harmonic structures. This focus, however, runs the risk of neglecting the role of secondary parameters in the experience of harmony itself and in music in general, thus distancing the study of music theory from the non-specialized listening experience. In this paper, I lay out empirical evidence from the field of music cognition supporting the notion that harmony is not as perceptually salient as other musical parameters in non-specialized listening experiences; in addition, I suggest ways in which the findings of empirical research and their critiques can be used by theory instructors and shared with theory students without threatening the central role of harmony in the theory curriculum. I argue that such openness to the potential problems of over-focusing on harmony encourages students and instructors to identify the most relevant aspects of harmony for non-specialized listening, which in turn can facilitate discussion of the interaction between harmony and other musical parameters. Placing the study of harmony in a larger context can greatly increase students' critical engagement with and ultimately, absorption of class material.

Justin Lundberg (Ithaca College)

A Theory of Voice-Leading Sets for Post-Tonal Music

The following study develops a theory of voice-leading sets in order to analyze voice-leading in post-tonal music without privileging harmonic similarity. A *voice-leading set* (vlset) is an ordered set of individual pitch-class mappings from one pitch-class set to another. Although the possible voice-leading interpretations between two chords are constrained by their pitch-class content, no particular interpretation is privileged *a priori*. Voice leadings are thus extracted from their harmonic contexts and examined on their own terms. Individual voice-leading sets are used to generate alternative voice-leading spaces, in which the unit distance or metric is the generating set rather than semitonal offset. The analytical goal of this theory is to define pitch-class voices in post-tonal pieces. In my analyses, voice-leading sets are used to unify the pitch and intervallic diversity that characterizes the surface of many post-tonal pieces. These motivic voice-leadings are then represented by motion within some contextually-generated voice-leading space.

Judith Ofcarcik (Florida State University)

The Aesthetics of Rupture: Adorno and the Adagio of Beethoven's Ninth Symphony

The intrusive fanfares that disruptively signal the start of the coda in the slow movement of Beethoven's Ninth Symphony (Op. 125) have inspired conflicting structural interpretations. Defined by Spitzer as "a breakthrough, or eruption, of the repressed," Adorno's aesthetic concept of *Durchbruch* captures the disruptive nature of the fanfares, while also accounting for their effect on the expressive trajectory of the movement. This trajectory can be mapped onto an internal quest:

Theme A represents a yearning for tonal completion that is never attained, and can be heard as an earnest, effortful search for truth. The tonally and affectively remote Theme B is a potential solution to Theme A's yearning; however, the alternating scheme of the movement ensures the rejection of Theme B. Expressively, Theme A turns away from the second theme as the false serenity of temporary escape from problems. The fanfare, with its connotations of aristocracy and the hunt, represents authoritarian social order, in direct opposition to the individual. The search for true serenity persists until after the second fanfare, when the external world can no longer be ignored, and Theme A voluntarily abandons its quest—a move of abnegation in hope of transcendence that is just out of reach (for this movement, at least). This analysis will explore the musical mechanisms that suggest this narrative, while addressing the complex musical and aesthetic content of Beethoven's late style.

Mitch Ohriner (Shenandoah University)

Groove, Variety, and Disjuncture in the Rap of Antwan André Patton (aka Big Boi)

In discussions of popular music, the concept of groove is increasing central. Groove in hip-hop shares features of groove in other genres: multiple instrumental layers create a stable composite rhythm that facilitates physical actions among listeners. Yet groove in hip-hop is distinguished from other genres by the addition of a highly variable and uniquely constrained vocal layer. This rapped layer contributes to the groove through rhyme, repeated rhythmic cells, and alignments of syntax and meter. But because available rhyming words are limited, the emergent rhythms within a rapped verse, unlike those of instrumental tracks, are often multiple and conflicting. And because hip hop prioritizes continuous physical engagement, the junctures of contiguous emergent rhythms are often ameliorated. In this presentation, after offering a method of representing emergent rhythms in rap, I will examine such junctures in three verses by Antwan André Patton (aka Big Boi) of the Atlanta-based duo OutKast.

The analyses presented demonstrate both a key aspect of Patton's performance practice and the analytical methods necessary to document it. These methods include representations of speech's sonic and temporal features—features that go unnoticed in conventional Western music notation—as well as the subtle temporal relationships between rapped verses and accompanying instrumental tracks. Yet by attending to the interplay between that which is repeated and that which is variable in Patton's grooves, the contribution of this study to discussions of collective music making extends beyond its focus on hip-hop.

Cora Palfy (Northwestern University)

Startling Subjectivity: The Role of Rhythm and Meter in a Listener's Perception of Musical Agency

Recent approaches to musical agency have assumed the presence of a virtual subjectivity or force and describe the actions or narratives depicted in the music. Scholars such as Cone, Maus, and most recently Seth Monahan (2007, 2008) and Matthew Baileyshea (2012) attempt to categorize and describe the effects of these agents on listeners, performers, and analysts. In simply trying to define and create parameters for musical agency, theorists do not explore the way in which a listener, performer, or analyst initially perceives musical agents. What is it about the music that prompts a listener to identify an expressive impetus or intent? How is it that an agent emerges from an aural experience? I argue that the disruption of predictable sonic events affects both the attention and embodied experience of a listener, effectively calling his or her subjective relationship with the music

into question. I call this phenomenon agential disruption, wherein attention is drawn to a moment of musical conflict that prompts focus on an imagined subjective intent external to the listener's. Using methodology adapted from Harald Krebs and the music cognitive research of Mari Riess Jones, I explore the effect of metrical dissonance as a disruptive force in Brahms's Violin Sonata no. 3, I. The analyses presented explain the ontological status of musical agents and strengthen the theoretical methodology used to analyze their presence and effect upon a listener.

Jeffrey Perry (Louisiana State University)

Eusebian Odes: Distance and the Attenuated Tonic Opening in Schumann

Non-tonic openings are ubiquitous in Robert Schumann's songs, piano cycles, and chamber music. Their impact on phrase rhythm, harmonic structure, and musical form has received considerable attention. This paper explores the effect of a similar phenomenon, the attenuated tonic opening, in selected Schumann works.

Daverio (1997) identifies three salient properties of Schumann's final piano cycle, *Gesänge der Frühe*, Op. 133, all three of which contribute to a sense of "distance between receptor and artwork." These properties are archaicism, dissociation, and attenuation. There are, of course, types of distance, with affective distinctions between them. The attenuation of initial tonic presentation may convey one array of effect, while the absence (or delay) of initial tonic may convey other arrays of effect. Tonic attenuation in Schumann typically involves oblique, contrapuntal unfolding of an initial tonic Stufe, and missing or weak bass support for melodic formulas that otherwise imply closure on tonic. This paper explores the consequences of tonic attenuation in *Carnaval*, Op. 9, the Piano Trio No. 3 in G minor, Op. 110, II, and Schumann's setting of Mörike's "Das verlassne Mägdelein," Op. 64 No. 2. The wide temporal separation between these works (composed in 1835, '47, and '51, respectively) suggests that the oblique initial statement of tonic, and the formal and affective implications thereof, preoccupied Schumann throughout his compositional life.

David Smyth (Louisiana State University)

Volition and Supplication in Stravinsky's *The Rake's Progress*

The plot of Stravinsky's last and longest opera hinges upon Tom Rakewell's wishes. In his first aria, he reveals a fatal flaw in his character by spurning hard work and trusting in fortune; he sings "Come wishes be horses, this beggar shall ride." He subsequently wishes for money, for happiness, and eventually, to be able to perform a redemptive act that would restore Anne Truelove to him. In the libretto by Auden and Kallman, Tom's wishes are interspersed with prayers, a mock catechism, and a silly Ballad Tune (beginning with the conditional phrase "If boys had wings and girls had stings").

Stravinsky sets the wishes, the prayers, and several repetitions of the Ballad Tune in the keys of G and B \flat throughout the opera. In the final Bedlam scene, these two keys are drawn into ever closer juxtaposition, until they are forced to coexist simultaneously in the Duettingo sung by Anne and her father before their exit. Ultimately, B \flat and G converge upon A, the global tonic, at the close.

My analysis traces recurring motives, themes, and keys throughout the opera, and shows how an understanding of Stravinsky's overarching tonal plan can suggest a highly nuanced reading of the characters' various desires and actions.

Daniel Tompkins (Appalachian State University)

Unsettling Passacaglia: Jewish Modality and Harmonic Antipodes in Shostakovich's Second Piano Trio in E Minor, Op. 67

The eight-chord passacaglia theme in Shostakovich's second piano trio in E minor, op. 67, presents several tonal problems to Stufentheorie analysis. The first four chords ($b\flat$ -F-C-a $^\circ$ 7) can be easily analyzed in B \flat minor. The harmonic function of the following four chords (GM7-gM7-a-b $^\circ$) is more obscure—as is the return from b $^\circ$ to b \flat . William Hussey (2003) presents several possible options of the harmonic function of the chords using Stufentheorie. While his analysis does offer some interesting possibilities, the overall harmonic functions of the passacaglia's chords remain elusive. I propose that graphing the chords on a Tonnetz offers a more satisfactory analysis of the harmonic function. The Tonnetz graphs and animations illustrate dualism in the passacaglia and highlight unique features of the Trio that are imbedded within the chord cycle.

The Trio has also been analyzed from a more hermeneutic approach by Patrick McCreless (1995). McCreless describes the symbolism of the flat second (b^2) as Shostakovich's horror at learning about the Jewish concentration camps and tritone key relationship (harmonic antipode) as Shostakovich's struggle to make peace with the death of his close friend, Ivan Sollertinsky. The interaction between the b^2 and antipode can be clearly illustrated using Tonnetz graphs and animations. For Shostakovich's passacaglia, Tonnetz graphs and animations clarify the tonal problems and provide analytical support for McCreless's hermeneutic analysis.

Matthew Valnes (University of Pennsylvania)

Let's Groove Tonight': Improvisation, Call-and-Response, and Timbre

This paper explores the use of timbre during improvisation in black popular music, and proposes a method for its analysis. I draw on Olly Wilson's concept of the "heterogeneous sound ideal" to articulate how musicians utilize a diverse range of timbres during performance, both in combination with other musicians and within a single line. I expand on the concept, however, to argue that improvisers use timbral manipulation to create a sense of direction.

Two examples – a live performance of "Reasons" by Earth, Wind & Fire from 1975, and a 1992 performance of "Southwick" by saxophonist Maceo Parker – serve as case studies. In "Reasons," vocalist Philip Bailey and saxophonist Don Myron exchange one-measure riffs during a call-and-response section. The similarity of the pitch and rhythmic content during this moment highlights the distinct timbres of each line, and provides a fruitful avenue of investigation into an analysis of timbral combination. In "Southwick," Parker manipulates his timbre through a variety of performative means – including, but not limited to, utilizing alternate fingerings and changing the shape of his embouchure – that work both within and across changes in pitch and large-scale rhythmic groupings.

This paper highlights how the manipulation and variation of timbre during improvisation creates a sense of direction. Moreover, it suggests that attending to the material constraints of instruments and the performative means by which musicians deal with these constraints can provide valuable analytical insight.

Benjamin K. Wadsworth (Kennesaw State University)

Parallel Forms in Robert Schumann's Music: A Reconsideration

Linda Roesner (1991) explains some experimental, outer-movement forms in Robert Schumann's Op. 14, 17, and 22 as "parallel forms." Adopting the dialogic formal perspective of Hepokoski and Darcy (2006), we may define a parallel form as having two rotations, the second of which transposes non-tonic events from the first to create tonal ambiguities. Roesner claims that parallel forms displace traditional genres (e.g., sonata-allegro), as they create harmonic structures that lessen the progression from key conflict to resolution, as would be typical of classical sonata form. In this presentation, I first reconstruct Roesner's notion of PF's and ask whether they displace traditional genres. Second, I revise the parallel form model to bring it into line with Hepokoski and Darcy's five models of sonata form. And third, I investigate whether a model of PF's along these lines might apply to works by composers other than Schumann. I conclude that parallel forms can be viewed more profitably as two-rotation units, often with a coda compensating for a third, and that this technique is an extension of Beethoven's middle-period, sonata-form experiments.

John Wykoff (Lee University)

Wedge Voice Leading in George Perle's *Sonatina*

Studies of George Perle's music, including his own *Twelve-Tone Tonality*, typically refer harmonies back to Perle's precompositional arrays. This presentation introduces a new way of describing his music that gives priority to voice leading. "Twelve-tone tonality" is construed as a system in which two streams of voice-leading flow simultaneously. The governing principle of each stream is "wedge voice leading" in which a singleton consistently moves symmetrically against a dyad. A novel three-tier representation makes it possible to peer through the score at the flow of voices underlying it. A complete voice leading analysis of the first movement of Perle's *Sonatina* will be presented, accounting for every note in the score.

Jeffrey Yunek (Louisiana State University)

Scriabin's Harmonious Unity: Unity through Transposition in Alexander Scriabin's Op. 69, No. 2

As Scriabin entered his post-tonal compositional phase, his philosophical thoughts became intensely focused on one central idea: his principle of unity, wherein all aspects of life were considered inextricably linked. While the two prevailing methods of analysis on Scriabin's post-tonal music – maximally pitch-class invariant transposition and parsimonious voice leading – exhibit such unity in the form of shared common tones, neither of these theories has extended to an entire work, leaving a fully unified analysis unattainable. I propose expanding the maximally invariant transposition theory on Scriabin's music to include both crisp and fuzzy transposition in order to analyze entire works. The significant aspect of this expansion is that the same intervals that govern maximally invariant crisp transposition in Scriabin's late music are shown to govern fuzzy transposition. By analyzing entire works through maximally invariant transposition, I show large-scale unity in Scriabin's post-tonal music through correspondences between a work's large-scale transpositional structure and the maximally invariant transpositions of the underlying collections.