MUSIC THEORY SOUTHEAST
19th Annual Meeting
Friday, March 5—Saturday, March 6, 2010

Winthrop University
Rock Hill, SC

PROGRAM AND ABSTRACTS

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Friday, March 5

9:30-11:00   NARRATIVE AND INTERTEXTUALITY

Reading Adorno's Reading of the Rachmaninoff Prelude in C♯ Minor: Metaphors of Destruction, Gestures of Power

Karen Bottge, University of Kentucky

The unprecedented popularity of Rachmaninoff's Prelude in C♯ Minor is well documented. Rachmaninoff wrote the prelude at the age of 18 and performed it for the first time in September of 1892. This launched the career of what many have called "one of the world's most popular piano pieces." Yet, despite its fame, many critics—as well as the composer himself—have pondered the reasons for the prelude's "excessive adoration." Indeed, virtually all accounts of the Prelude's notoriety have focused on its paradoxical nature: critics and composer agree that the surfeit in audience enthusiasm is incongruous with the prelude's perceived deficit in musical content. Perhaps the most famous commentary on the Rachmaninoff Prelude was that written by Theodor Adorno. His discussion invokes a rich palette of metaphorical imagery by referencing such disparate items as "heavy artillery," "lion's paws," "megalomania," "Nero's complex," and "gestures of power," to name a few. This paper will explore more closely these juxtaposed aspects surfacing within Adorno's essay. Any such exploration of Adorno's contradictory ciphers will inevitably lead far afield: hence, my paper will touch upon such disparate topics as Marx's economic theory, Bazin's concept of the Nero Complex, and recent studies on musical gesture by Hatten, Cox, and Lidov. In so doing, however, we may not only recover a deeper appreciation of Adorno's keen musical sensibilities and insights, but also gain potential keys to understanding the central paradox of the C-sharp prelude.

It's a Completely Different Song?
Music, Text, and Intertextuality in Two Recent Paul Simon Songs

Anna Stephan-Robinson, New York University

In recent studies of popular music song cycles, analysts typically consider each song individually and in relation to the work as a whole. Even in the absence of a song cycle framework, analysis of two songs can inform each in relation to the other. In this paper I build upon recent work on "song pairings" in nineteenth-century art music and on intertextuality in popular music, which often explores interconnections between songs and their chronological precedents, to study two contemporaneous works on the same album.

On Paul Simon's *You're the One* (2000), two songs can be understood both as individual musical statements and in relation to each other. Although a song comes between them, text, musical, and broader intertextual connections cause these songs to be heard as a pair. They are thematically related, both presenting lovers in a conflict-laden relationship; "You're the One" can be heard as a musical close-up view into the relationship sketched in its entirety in "Darling Lorraine." Musical connections discussed include key, pitch motives, use of harmony, and surface rhythm. Both songs also engage with older pop music, most strongly with a pair of 1950s songs: Fats Domino's "Ain't That a Shame" and The Knockouts' "Darling Lorraine."

Ultimately, attending to a contemporary "song pairing" such as the one between "Darling Lorraine" and "You're the One" provides a lens through which to view the text, musical, and broader intertextual connections surrounding the songs. These connections create a richer listening experience than either song provides on its own.

Chromatic Parentheses: An Exploration of Their Structural and Narrative Implications in Select Songs from Richard Strauss's *Brentano Lieder*, Op. 68

Sarah Sarver, Florida State University

Chromatic digressions in tonal music never fail to pique our analytical interests, especially when such tangential excursions deviate from what we believe to be normative. Coming to terms with such "purple patches" can be quite slippery, especially when motivated by multifarious departures from musical expectation. The purpose of the present study is to examine certain kinds of digressions that I call chromatic parentheses.

Chromatic parentheses are analogous to parentheses found in prose—they are asides that temporarily interrupt an otherwise continuous idea. The interpolated musical material can create a strongly disorienting aural effect. This disturbance arises when the interjected material seems out of place given its musical context. I will discuss two specific kinds of musical parentheses that occur in Richard Strauss's *Brentano Lieder*, op. 68. The first features a disrupting passage of complex dissonances that occurs within the context of consonant triadic sonorities. The second kind of parenthesis is created when musical expectation is thwarted—specifically the expectation of closure.

In my talk, I will explore the structural and narrative implications of these chromatic parentheses. In doing so, I will describe how various chromatic parentheses interact with their surrounding musical material, focusing both on voice leading and the relative strength of the structural rupture. The narrative aspect of each parenthesis is shaped by its relationship to the song's text.

Disrupted Form in Rebecca Clarke's Viola Sonata

Sarah Gaskins, Florida State University

Rebecca Clarke's Sonata for Viola and Piano is one of the two pieces from her considerable output that she composed in what can be described as sonata form. Although it gained much notoriety upon its premiere at the 1919 Berkshire Festival of Chamber Music Competition, the piece was almost forgotten until its rediscovery just over thirty years ago. Clarke not only shows her command of the large form in the first movement, but also expands it into an over-arching multimovement sonata form. Only a few scholars have discussed the formal structure of the piece but none have considered a formal scheme that spans all three movements. I show how Clarke created a unique sonata within a sonata, a design that I am calling a "disrupted" sonata form.

Balance: Harmonic Rhythm and the Articulation of Musical Form in Select Sonata-Form Movements by Mozart and Brahms

Austin Patty, Lee University

Decelerations in the rate of harmonic change help create closure and thus help to articulate musical form. Various writers, including William Rothstein, Joseph P. Swain, and Jan LaRue lend support to this view. There are many cadences, however, in which accelerations help undermine closure by causing a harmonic progression to move quickly through the harmonic goal of a formal unit. On the other hand, there are also many decelerations that mark the end of a section ending in an inconclusive cadence. For instance, an interruption on the dominant is often marked by deceleration that lengthens the dominant and thus signals the end of a formal unit.

In Brahms's music, it seems that deceleration frequently combines with an inconclusive cadence and acceleration frequently combines with a conclusive cadence. Deceleration in a harmonic progression tends to balance, or counteract the inconclusiveness of cadences at the ends of formal units, and conversely, accelerations tend to balance the conclusiveness of authentic cadences. The opening movements from Brahms's three violin and two clarinet or viola sonatas illustrate this balance. By comparison, the opening movements from a sampling of Mozart's violin sonatas do not consistently demonstrate balance; Mozart does not consistently dwell on unstable chords or brush past conclusive ones at internal cadences. This seems to indicate that balance is a Romantic trait.

2:00-4:00   Modal, Tonal, and Harmonic Structures

The Role of Mode as a Structural Force in Lasso's *Si bona suscepimus*

Gregory Decker, Florida State University

The difficulty of developing an appropriately nuanced yet flexible understanding of pitch organization, or "tonal coherence," in sixteenth-century polyphonic music arises from the related issues of the applicability of modal theory, whose roots are in monophonic chant, to imitative polyphony and the understanding of mode as a pre-compositional resource versus a tool for categorization. Cristle Collins Judd and Miguel Roig-Francolí have developed separate understandings of mode as an organizational force for both local and long-range pitch structure, focusing respectively on modal implications for elaborated melodic structure and the resulting counterpoint and on modally prescribed surface characteristics such as intervals of imitation and cadence tones. In this paper, I borrow aspects of both authors' work to examine how characteristics of several different modes might give a piece of music its particular shape and pitch structure. In Orlando di Lasso's motet *Si bona suscepimus*, for example, modal elements are blended together by the overlapping of phrases, which inform the opening and closing of those phrases, and by the simultaneous use of characteristic melodic intervals from different modes. A consideration of surface events (i.e., points of imitation and cadential arrivals), melodic lines of all voices, and contrapuntal interaction reveals a more comprehensive picture of the role of mode as a structural force in shaping the work.

Chord-Bible Harmony in Frank Zappa's Middle-Period Orchestral Music

Brett Clement, Stephen F. Austin State University

This paper provides an introduction to Frank Zappa's "Chord Bible," a collection of favorite chords that he utilized in his orchestral music circa 1977–82. The first part of the presentation will offer an overview of the harmonic structures within the Chord Bible (hereafter CB). It will be shown that CB chords are conceived in both *pitch-space* and *pitch-class* terms, revealing the influence of Zappa's childhood idol Varèse. Pitch-space considerations are manifest in the unique chordal "density" provided each CB chord, while pitch-class matters are seen most clearly in the three potential scalar derivations for CB chords: diatonic, Minor Lydian, and octatonic. A recreation of the seven- and eight-note chords of the CB will be provided, along with a brief explanation of the processes of chord transformation within the three scalar categories.

The second part of the presentation will demonstrate the compositional employment of CB harmony in three orchestral works from the period in question, focusing on the interaction of pitch and pc in the music. In "Envelopes," a high degree of stratification will be witnessed in relation to the pre-composed main theme and its CB harmonization, with chords functioning primarily as vertical colors. In "The Perfect Stranger," greater integration of melody and the CB chords will be apparent, with a progressive saturation of OCT1,2 unfolding throughout the piece in both melodic and harmonic dimensions. Finally, "Dupree's Paradise" will realize the pitch-space aspects of CB harmony through the technique of instrumental "voice crossing," with common tones between adjacent chords (in pitch space) exploited to create contrapuntal textures. In sum, these analyses will demonstrate a progressive sophistication in Zappa's employment of CB harmony.

The Hidden Serial Structures of Luciano Berio:
Analysis, Aesthetics, and Practice

Irna Priore, University of North Carolina at Greensboro

Evident in Luciano Berio's writings after 1967 is an overt rebellion against the practice of serialism. Several times, he openly spoke of serialism as an artificial device, a practice void of musical meaning. Although Berio disliked the connotations brought along by the label "serial," he used the system throughout his life. By studying his sketches, that we can observe the hidden serial structures of his late compositions, including major works such as *Requies, Continuo*, and his last piano sonata of 2001.

As we carefully study Berio's works and contextualize his written statements, a new insight and understanding of his serial aesthetics emerge. To him, composition was to be distinct from organization, although organization does take place in composition at a deep structural level or at the early stages of the process.

In this article, I present a revisionist view on Berio's aesthetics regarding serialism and his use of it. For this, I will examine formal texts; analyze some of the sketches of works written from the 1970s to the late 1980s; and show that Berio did still use serial techniques for the basis of his works. Also that it is possible to reconcile his written statements with the type of serialism he wrote. I will conclude that if his statements seemed conflicting at first, this is not so after careful examination. I will end my illustrations with an analysis of the sketch of *Requies*, a work composed in 1984 written in memory of Cathy Berberian.

The Subsumed Mediant

Eric Wen, Mannes College of Music

This paper considers the prolongation of tonic harmony through the articulation of the mediant chord as the tonic's upper third. The discussion will begin by examining Heinrich Schenker's analysis of Chopin's Etude in A♭, op. 25, no. 1, in which he views an A♭-seventh chord as having structural significance as an altered tonic. By doing so, he shows how a mediant chord in C major is interpolated and thus "subsumed" within a prolongation of the opening tonic and this active seventh chord. In voice-leading terms, the passing motion in the upper voice of A♭ to G♭ over the tonic in bars 9–25 is filled in by a passing G♮ that is given consonant support by the III♮.

By relegating the altered mediant harmony of C major as serving to support a passing G (♭$\hat{7}$) within the upper-voice motion A♭ ($\hat{8}$) – G♭ (♭$\hat{7}$), Schenker unifies a broad span of the work into a single coherent progression. However, this drastically downplays the significance of the C-major chord, perhaps the most striking feature in the entire piece. Schenker's reading goes against our experience of the music; the C-major passage is heard as something more than merely a passing event. In fact, it is actually the expanded mediant harmony of C major that serves as the point of origin for the dynamically active A♭-seventh chord. Taking the opposite view of Schenker's reading, I regard the A♭-seventh chord in bar 25 as growing out of the III♮.

The idea of having a tonic chord evolve out of the mediant harmony is not unusual. But what makes the Chopin etude different from the usual diatonic alteration of III into a tonic through a 5 – 6 contrapuntal motion is that the tonic harmony is altered to become a leading-tone seventh chord. Despite my initial argument against Schenker's model in relation to the Chopin

Etude, I will focus upon several examples of mediant key areas that can subsumed within a prolongation of the tonic, exactly in the manner as proposed by Schenker in his incorrect analysis of the Chopin Etude in A$^\flat$. The examples to be discussed come from the final movement of Mozart's "Jupiter" Symphony (K. 551), and the slow movements of both Brahms's Piano Quintet (op. 34) and Schubert's Piano Sonata in A (D. 664).

4:15-5:15   OPERA

"Something Human": Dramatic Transformation in Puccini's *Turandot*

Ya-Hui Cheng, Fort Valley State University

Much scholarly attention has been given to the bloodthirsty character of Puccini's Chinese princess, Turandot. Yet, in his operatic rendition of Carlo Gozzi's *Turandot*, Puccini expressed the desire to create a character whose compassion is initially smothered by feelings of revenge but who undergoes a dramatic transformation. Sadly, Puccini died after completing the music for the slave Liù's death under torture, leaving the duet for Turandot and Calaf incomplete. We are thus mainly left with the powerful image of the unfeeling and unforgiving ruler presented in Turandot's single aria early in the opera.

This paper presents a new interpretation of the character of Turandot, delving into her dramatic transformation. Combining Schenkerian analysis with the understanding of Chinese pentatonicized and Romantic augmented chords, I explore the interaction between pentatonicism and diatonic and chromatic harmony in the opera, presenting a multi-faceted musical perspective on Puccini's dramaturgy. The analysis reveals that Turandot's transformation is subtly made in a tripartite progression over the work's three acts. In Act I, Turandot is icy and distant; in Act II, avenging Lo-u-Ling has made her incapable of loving a man; in Act III: the magic of love vanquishes her need for vengeance.

Puccini expressed his vision of transcendence in a letter to *Turandot*'s librettist: "But I wanted something human..." By employing Schenkerian analysis to prize open Turandot's character, this paper demonstrates that Puccini has subtly achieved his goal of communicating Turandot's transcendence with the music he left behind, though unfinished.

Hearing Verdi's Signs:
Recurring Themes, Topics, and Time in Act V of *Don Carlos*

Dave Easley, Florida State University

Verdi often makes use of recurring musical themes to propel the drama of his operas. As Joseph Kerman (1968) points out, "Everyone will think of thematic recurrences in many of the earlier operas—in *Rigoletto* and in *Aida*—without perhaps realizing how widely, indeed how indiscriminately, Verdi employed this means throughout his career." Kerman briefly mentions the recurring themes in Verdi's 1867 opera *Don Carlos*, but forgoes an in-depth discussion, as he finds Verdi's use "rather disheveled."

In this paper, I re-examine the musical themes that recur in *Don Carlos*, specifically in Elisabeth's Act V aria, as it is one of the most poignant and climactic moments in the opera. My

analysis incorporates topic theory and Schenkerian analysis in order to show that the recurrence of these musical themes affects the musical surface as well as the deeper structure of the aria. In the case of two of these recurrences, moments of "frozen" time are signified and, in viewing the aria as a whole, highlight Elisabeth's journey from her tragic situation to a sense of acceptance and transcendence by the end.

Saturday, March 6

8:30-9:30   MUSICAL TIME

Augmented Canons and Eternal Time in the Music of Steve Reich

Sean Atkinson, University of Texas, Arlington

Steve Reich's use of augmented canons in his most recent compositions, as evidenced by their use in *Three Tales* (2003), can be traced back to his first major composition involving the human voice, *Tehillim* (1981). Augmented canons in Reich are typically presented as repetitions of previously heard canons that have been stretched into longer durations, and have several key features that distinguish it as a unique compositional technique. First, the elongated notes are often not stretched by equal amounts. Second, while strict adherence to the pitch-classes of the previous material does not always occur, often a defining melodic contour will emerge. Finally, in Reich's later works, recorded speech is subjected to the same processes, though in these cases the contour and the pitch level remain the same. In the last part of *Tehillim*, as described by Gretchen Horlacher, smaller, more local canons represent a kind of human time, while augmented, larger-scale versions represent an eternal time, not completely accessible to earthly beings. *Three Tales*, a video opera in three acts, uses as its subject three significant technological events of the twentieth century. However, as supposed to *Tehillim's* biblical text that evokes a heavenly eternal, the tragic and morally questionable events presented in *Three Tales* paint timelessness with a dramatically different meaning. This paper unpacks and explores the technique behind Reich's use of augmented canons in both *Tehillim* and *Three Tales*, as well as examines their implications for engendered meaning.

Duration Segment Similarity in the Performance and Perception of Bartók's *Aksak* Meters

Mitch Ohriner, Indiana University

Several passages in the concert works of Bela Bartók are cast in so-called *aksak* composite meters. *Aksak* meters, a term introduced by Romanian musicologists, consist of "beats" two and three times longer than a faster referent value. But the term *aksak* postdates all of Bartók's own writings. Rather, the composer considered what he called "Bulgarian" meters to arise from imprecise, multiplicative transformations of isochronous models, akin to the variable emphasis of syllables in speech.

Aksak meters pose perceptual difficulties for Western enculturated listeners; meters whose beats cannot be evenly divided tend to be more poorly reproduced in tapping studies. Often, listeners will attempt to place an isochronous grid over the non-isochronous meter. For example, the durational segment (dseg) <32323> (in modulo 13 space) may be heard as <21212> (in modulo 8 space). Because of their different cardinalities, these two dsegs cannot be related through common transformational tools.

This presentation introduces a new transformation for relating such dsegs that respects Bartók's multiplicative conception of *aksak* meters. Further, it introduces a similarity measurement for degs of the same length based the average change in the proportion of the metric space allotted to each element. This measurement may be used to compare expressive performances of Bartók's music, establish the perceptual plausibility of a certain hearing or construct an interpretative narrative through metrically disparate passages. While the new function, like other recent transformational tools, is highly permissive, this promiscuity allows the practically limitless variety of metric percepts to be represented and compared.

9:45-10:45 ELLIOTT CARTER

Elliott Carter's Reading of Ungaretti Poems in *Tempo e Tempi*

Alan Theisen, Florida State University

Befitting a contemporary composer of such international stature, Elliott Carter's music has been the focus of much theoretical, analytical, and historical research. Several studies have particularly investigated (1) the combinatoric properties and intervallic makeup of Carter's compositional materials and their realization in later instrumental miniatures and (2) his attention to text-music relationships in vocal works from before 1990. However, there has been a relative lacuna in scholarship on Carter's "late-late style" compositions with text. This seems somewhat surprising considering the composer's academic background in (and continued fascination with) the field of literature. My paper provides a close analysis of two complete songs from Carter's 1999 cycle *Tempo e Tempi* - "Segreto del Poeta" and "Una Colomba" (both settings of poems by Italian modernist Giuseppe Ungaretti). I hope to shed light on how Carter simultaneously interprets the structures of Ungaretti's intricately symbolic poetry and underscores their narratives with his recent compositional language. My analysis will incorporate Carter's favored pcset materials such as all-interval tetrachords (AITs) and all-triad hexachords (ATHs) with text painting, aggregate completion, moments of intertextuality, and Michael Riffaterre's concept of poetic "ungrammaticality."

Text, Music, and Irony in Elliott Carter's Opera *What Next?*

Guy Capuzzo, University of North Carolina at Greensboro

Carter's opera *What Next?* (1997–98; Paul Griffiths, libretto) abounds with irony. Nowhere is this clearer than in the character of Kid, the sole child among the six characters. At first blush, Kid, a twelve-year-old boy, appears to play only a minor role in the opera. Kid stands in no clearly defined relation to any of the five adults—indeed, none of them knows who Kid is.

His singing role is minimal, confined to a few short phrases and a four-bar soletto toward the end of the work. Further, Kid remains silent at several crucial junctures, including episode 2, "Everyone Makes a Statement," and episodes 32–35, in which the adults attempt to cooperate in hopes of being rescued from the opera-opening accident. Yet the irony behind this is that Kid *does* play an important role in *What Next?* However, if he is unknown to the other characters, rarely sings, and is silent at key moments, how does Kid attain importance?

The answer lies in the music associated with him, and the layers of irony this music adds to the opera. This paper studies the role of Kid to explore how Carter and Griffiths impart dramatic significance to a terse, anonymous character, thus clarifying the interaction of text and music in *What Next?* I use a repeating all-interval tetrachord, X ={C4, D4, F♯4, B4}, as a point of departure for the study of text-music relations in episodes 10–14, where X first appears.

11:00-12:30 PITCH-CLASS SETS AND TRANSFORMATIONAL THEORY

Pitch-Class Multisets and the Z-Relation

Thomas Robinson, University of Alabama

The Z-relation among pitch-class sets and set classes is clearly defined. One cannot contest, for example, the fact that there is but one pair of Z-related tetrachordal set classes in 12-tone equal temperament. Nor can one claim that set classes 0126 and 0157 comprise that pair; their interval-class vectors (ICVs) simply are not identical. What if, however, we doubled the representations of "6" in the former and of "1" in the latter? The resulting *multi*set classes, 01266 and 01157, would share the same interval-class vector after accounting for the newly doubled pitch-class representatives. As it turns out, this is true for many other pairs of set classes, to varying degrees. After surveying the emerging literature on pitch-class multisets (Callender, Quinn, and Tymozcko 2008; Morris 1983 & 2003; Robinson 2009) and offering a brief primer on the subject, this paper examines the Z-relation between multiset classes (mset classes), even between those of differing cardinality; it engages Steven Soderberg's dual inversion (1995) and Richard Cohn's transpositional combination (1986 & 1988) to predict the Z-relation between different pc-doublings within the same initial set class; and, to boot, it provides a catalog of all so related multiset classes (up to a pc-multiplicity of 25).

All Set?: Contexts for Atonal Period Music Analysis

Danny Jenkins, University of South Carolina

One of the most difficult issues in the pedagogy of post-tonal music involves the segmentation of an atonal period composition into pitch-class sets. Compositions such as "Nacht" from *Pierrot lunaire* seem straightforward and illuminating, but some other atonal period works are not as clear-cut. The myriad possibilities often leave students questioning the relevance of pitch-class set analysis.

Many authors, including Schoenberg himself, have implied or explicitly stated that a model of analysis that references developing variation proves analytically profitable when applied to some atonal period works. However, developing variation is simply one of three forms of the

presentation of the musical idea that Schoenberg wrote about in his *Formenlehre*. In fact, the "presentation of the musical idea" can take on one of three forms: developing variation, contrapuntal envelopment, or juxtaposition. Schoenberg's writings, and the writings of his students, clarify that *all* three of these forms of presentation played important roles during the atonal period. More importantly, the treatment of a motive differs depending on which form of presentation the composer utilizes. Since for some analysts "motive" has become synonymous with "pitch-class set," in this paper I argue for an implementation of pitch-class set analysis that follows Schoenberg's definition of motive, and that transformations of that motive be conditioned by an understanding of which form of presentation is at work. I apply the analytical contexts not only to Schoenberg's music, but also to Webern's Op. 5, IV, which serves as an excellent teaching piece for broaching these issues with students.

Are There Any Bad (or Good) Transformational Analyses?

Michael Buchler, Florida State University

This talk considers two related issues: how we envision methodology and evaluate success in transformational approaches to analysis. Inasmuch as methodology drives analysis, as Rings (2006) suggests, we might regard the transformational toolbox as collectively comprising a less robust analytical methodology than, for example, Lerdahl and Jackendoff's *Generative Theory of Tonal Music* (1983). Indeed, to use *GTTM* terms, we might say that transformational methods offer only well-formedness, not preference, rules. But when a method lacks preference rules, how can it applications be evaluated? If all well-formed analyses are equally good—or at least valid—then criticism (which is routinely considered integral to our field) becomes impossible and the question posed in this talk's title becomes pertinent.