

RMSMT 2016
University of New Mexico

ABSTRACTS

FRIDAY, APRIL 22, 2016

SESSION I
(1:00–3:00 PM)

RAPPING ABOUT TWELVE-TONE & TEMPORALITY CHAIR – MICHAEL CHIKINDA (UNIVERSITY OF UTAH)

Playing it “Cool”: Serialism and Fugue on Broadway

Tom Posen (University of New Mexico)

In addition to fugues being rare in Broadway musicals, Bernstein’s “Cool Fugue” from *West Side Story* (1957) is anything but typical. In this paper, I use set-theoretic and transformational tools to show how Bernstein’s “Cool Fugue” not only opens with a twelve-tone row, but is also structured according to twelve-tone serial principles as a whole. It might seem surprising to recognize that, in a work intended to sell tickets in the popular sphere, he included not only a fugue, but a *serial* fugue.

Certainly, “serialism” doesn’t come to mind when we think of *West Side Story* with its memorable show tunes such as “Maria” and “Tonight.” After all, the Broadway musical is usually recognized for its star performers, memorable tunes, and dancing—less so for notions of “compositional sophistication.” And, perhaps in part due to varying and often pejorative myths of serialism and Bernstein’s public appeal to revitalize the “old tonal boy” (Bernstein, 1959), American serialism and *West Side Story* could not seem more distant. However, as is the case with many composers, we should heed their words cautiously.

In the course of this study, I re-contextualize Bernstein’s numerous comments on tonality and serialism. Although some scholars—e.g. Giger and Baber—suggest that Bernstein reinforced pejorative myths of twelve-tone music and other avant-garde musics as a fad of the postwar period, he too “fooled with serialism” (Bernstein, 1970), and his own serial pieces sometimes made it into places we might least expect.

Zooming in: Motivic Symbolism in Britten’s *The Turn of the Screw*

David Forrest (Texas Tech University)

The score for *The Turn of the Screw* provides conspicuous clues about the musical scheme: the interludes are marked as a Theme and Variations that chart an inversionally symmetrical path of pitch centers. This paper explores how the largescale processes are realized in miniature, shifting our perspective to see the methodically planned Theme and Variations as a composing out of small-scale motivic interactions. The twelve-tone Screw Theme that introduces each scene is set to a symmetrical path of intervals: +5 semitones, -3 semitones, +5, -3, and so on. An exact inversion of the Screw Theme, the Thread Theme signals dark turns in the plot. Quint’s first two wordless entrances are accompanied by transpositions and inversions of a Bb-Db-Eb motive in

the celeste. The motive's relationship to the Screw and Thread themes reveals itself in the final scene of Act I when Quint's haunting call to Miles composes out the motive with quick passing tones. The pitch order here, Eb₄-Bb₃-Db₄, reveals the motive's relationship to the Thread Theme, -5+3. Similarly, the subsequent inversion mimics the Screw Theme, +5-3. From the first scene, these themes represent evil. But it isn't until Quint himself sings that the music exposes him as the sinister force guiding the plot to its tragic ending. This analysis contributes to a growing body of scholarship that reveals how Britten paints conflicts between human and supernatural forces by setting tonal and symmetrical elements in opposition with each other.

“When you got the yams”: Flow, Form, and Social Message in Kendrick Lamar’s “King Kunta”

Jim Bungert (Rocky Mountain College, Billings, MT)

Music-theoretical rap analysis has primarily concerned *flow*, which “describes all of the rhythmical and articulative features of a rapper’s delivery of the lyrics” (Adams 2009). Several studies have discussed flow in increasingly intricate terms (Manabe 2006; Adams 2008 and 2009; Ohriner 2013 and 2015; Condit-Schultz 2015), but such analyses have been primarily technical, largely ignoring the text’s social message. Indeed, lyrical content is as vital to the musical experience of rap as are its sophisticated rhythmic aspects; this paper thus advocates an analytical approach to rap in which the text’s social message complements more technical discussions of flow and formal organization.

To this end, Kendrick Lamar’s song “King Kunta” from the album *To Pimp a Butterfly* (2015) serves as a representative case study. The album’s overarching theme addresses Lamar’s ascent to fame along with its inherent temptations, temptations that inevitably threaten a successful rapper’s long-term prosperity. Within that theme, “King Kunta” positions Lamar as a king within the rap industry and in the eyes of his hometown (Compton, CA), but also as a slave (i.e., Kunta Kinte from *Roots*) to the exploitive forces of the music industry and, as an African American, to the systematic racial prejudices of the American economy and judicial system. In “King Kunta,” the text’s meaning intersects with flow and form within the non-standard formal treatment of the chorus — reflecting Lamar’s personal transcendence of temptation and social injustice — and thereby demonstrates how rap analyses can synthesize discussions of flow, form, and social message.

‘Conoscere e riconoscere’: Fragmentation, Repetition, and Formal Process in Sciarrino’s Instrumental Music

Antares Boyle (University of British Columbia)

Salvatore Sciarrino’s music often features obsessive, non-developmental repetition of distinct yet subtly varied motivic figures, resulting in a fragmented texture that seems to prioritize local nuance over larger formal processes and directed motion. My paper explores the unique temporalities resulting from such repetitions in three of Sciarrino’s recent large-scale instrumental works: String Quartets No. 7 and 8 and *Shadow of Sound*. I first show how Sciarrino’s repetitions, which are often transparent at the local level and opaque at higher levels, engross the listener in a sensuous, moment-to-moment experience while tantalizing with hints of a larger design. I then demonstrate that such fragmented repetitions can nevertheless shape longer durations through

subtly directed processes or recontextualization of repeated material. My approach to form and temporality in Sciarrino's work coordinates aspects of Hasty's (1981; 1984; 1986) work on phrase formation with Hanninen's (2012; 2003) theories of segmentation, association, and recontextualization. Recent theoretical writings evince a broad interest in repetition's role in the perception and analysis of musical coherence and structure (Margulis 2014; Hanninen 2012; Ockelford 2005). More specifically, Leydon (2002) considers the varied effects of "obstinate repetition" in minimalism, calling on analysts to further explore and codify the variety of possible "repetition strategies." My paper extends these inquiries through analysis of Sciarrino's music, which reiterates material "obstinately," but with a non-minimalist approach to variation and process that provides a fresh outlook on repetition strategies and their effects.

SESSION IIA

(3:30–5:30 PM)

“EVOLVING NOTIONS OF A COMPREHENSIVE SONATA PRINCIPLE & ITS MANIFESTATION IN RUSSIAN MUSIC”

CHAIR – BOYD POMEROY (THE UNIVERSITY OF ARIZONA)

The Success of Russian “Failure”: Tonal and Post-Tonal Resolution in Twentieth-Century Russian Sonata Movements

Charity Lofthouse (Hobart and William Smith Colleges, Geneva, NY)

This paper engages twentieth-century Russian sonata movements through the lens of Sonata Theory, reexamining ideas of cadential “success” and “failure” through polystylistic and post-tonal cadential events. Limited by definition to tonal cadences, Sonata Theory's Essential Expositional Close (EEC) and Essential Structure Close (ESC) are expanded by drawing on Russian techniques that focus on three main factors: the emergence of alternate tonal events at expected cadential locations; the use of non-diatonic progressions to delineate formal sections in ways analogous to tonal progressions; and thematic and rhetorical similarities between Russian sonata models and historical constructs.

Illustrative examples include Prokofiev's Piano Sonata No. 4 and Shostakovich's Fourth Symphony, with each featuring simultaneous diatonic and non-diatonic trajectories. Prokofiev enacts both traditional i/III progression and large-scale tetrachordal motions; Shostakovich emphasizes hexachordal EEC/ESC relationship by rhetorically privileging the (012479) ESC over the movement's C minor resolution through dynamics, duration, and motivic emphasis. Strikingly similar EEC and ESC realizations of a (013479) hexachord and its subset (01479) occur in Scriabin's Piano Sonata No. 6. The T5 relationship between its MC and EEC hexachords mirrors the HC/PAC motions typical in diatonic models, while the movement's C-zone-ending hexachord and ESC feature (01479) pentachords related by T1, tracing the “progression” from the OCT 0,1 collection to OCT 1,2.

These analyses highlight the tonal and structural importance of non-diatonic cadential sonorities in sonata-form movements, lay a theoretical groundwork for connecting such “failures” to the expressive dramaturgy of Russian practice, and further develop Sonata Theory's notions of tonal “success” to include post-tonal relationships.

A Schenkerian View of Shostakovich's 'Modal-Tonal' Language

Sarah Marlowe (New York University)

Most analyses of Shostakovich's music focus exclusively on the modal dimension (Carpenter 1988, 1995; Dolzhansky, Mazel', *et al.*), but the modal approach, while fascinating in its own right, often fails to provide an "all-inclusive" view that embodies Shostakovich's "modal-tonal" language (Carpenter 1995). I propose that a Schenkerian perspective can solve this problem (such an approach is unprecedented; see Fanning, Kotta, Marlowe). Through discussion of three fugues from Shostakovich's Op. 87 that range from the purely diatonic (C major) to the highly chromatic (F major and G minor), I will show how Shostakovich's music is tonal, and how the modal component affects tonal structure at both the foreground and middleground. Each work presents a clear fundamental structure in spite of overtly diatonic, chromatic or, in some cases, omitted elements, and a Schenkerian approach highlights both the traditional and unique elements at play. When non-normative structures arise, it does not mean that the work or the theory has failed. Instead, the approach helps to elucidate specific attributes of Shostakovich's compositional style.

In Search of Slow-Movement Form: Bruckner's Early Instrumental Adagios (1862-1873)

Gabriel Venegas (University of Arizona)

This paper traces the various stages of formal experimentation in Anton Bruckner's early instrumental slow movements, emphasizing the gradual gestation of his mature instrumental adagios' formal features. Bruckner's treatment of large-scale form has been the focus of much of the pejorative discourses that permeate his music's reception history. His symphonic forms, for example, have been criticized at different times for being either puzzling to the point of formlessness, too formal in their reliance on classical models, or excessively similar and predictable. In order to provide a contextual framework from which to reappraise Bruckner's formal procedures, this paper discusses formal organization in his slow-movements composed between 1862 and 1873, a period of marked experimentation during which Bruckner established the bases of his mature conceiving of instrumental adagio form.

The paper builds upon the dialogical perspective of James Hepokoski and Warren Darcy's Sonata Theory and the form-functional approach of William Caplin. It begins with an overview of the repertoire and the many formal schemes that Bruckner deploys within it. Following the introduction, the paper first presents detailed formal analyses of each movement—emphasizing the potential rationales for the formal types attained at each stage of experimentation—and second, provides a hermeneutic interpretation of the expressive outcome of Bruckner's 1866 revision of his First Symphony's slow movement. The paper concludes by evaluating the role Bruckner's early formal experiments played in shaping his handling of slow-movement form from his Fourth Symphony on.

Continuation or New Beginning? Non-Congruence at the Point of Recapitulation

Carissa Reddick (University of Northern Colorado)

Formal theorists place great import on the moment of recapitulation, the double return of the primary theme in the tonic key. While a double return after a dominant preparation at the end of a

development became a norm, especially with the works of Beethoven, several pieces during and after the Classical era exhibit ambiguity at this juncture. In his 1988 *Sonata Forms*, Charles Rosen presents the term “recapitulation” as a “misnomer;” he observes that musical elements are often “out of phase” with one another here (99). Such a phenomenon is commonly explored in Romantic sonata forms from Beethoven forward. Expanding on Rosen’s observations, this paper explores Classical instances of “out of phase” elements at the point of recapitulation as possible precursors to the ambiguous recapitulations of the Romantic era. Frequently, when the point of recapitulation is made to sound like a continuation of a thematic pattern rather than a new beginning, the sonata type itself is called into question. Movements examined include Mozart’s Piano Sonata, K. 309/i, Haydn’s Piano Sonata in C Major, Hob. XVI 1:10, Beethoven’s Piano Sonata in C Minor, Op. 111/i, Grieg’s Violin Sonata in G Major, Op. 13/i, and Dvořák’s Piano Quintet in A Major, Op. 81/i.

SESSION IIB

(3:30–5:30 PM)

“UNTANGLING THE INTRICACIES OF RHYTHM & METER”

CHAIR – LAURA EMMERY (ARIZONA STATE UNIVERSITY)

Rhythmic Process in *Pierrot Lunaire*

John Muniz (University of Arizona)

Schoenberg’s atonal works, particularly *Pierrot Lunaire*, have been fertile ground for rhythmic and metric analysis in recent decades. Many extant analyses involve layered pulse streams that move at different speeds (e.g. Roeder 1994, Lewin 2006, and Malin 2008); rhythmic/metrical novelty and aesthetic interest arise through deviations from an established (“entrained”) pulse or through accentual interaction among multiple pulse layers. *Pierrot Lunaire*, however, presents difficulties for this methodology, since the songs are metrically fluid and seldom maintain a single dominant pulse. Likewise, keeping track of many competing periodicities (as in Roeder 1994) can be perceptually arduous. Christopher Hasty (1997) has further critiqued the pulse-stream paradigm on various grounds: pulses typically occur at idealized, dimensionless time points and are often analyzed quasi-synchronously although they occur diachronically.

I argue that an approach based on qualitative features of rhythm, rather than pulse streams, clarifies our rhythmic experience of *Pierrot Lunaire* (and, by implication, Schoenberg’s other atonal works). Event-types identified by Hasty (ibid.)—beginning (|), continuation (\\), anacrusis (/), deferral (– before \ or /), reinterpretation (→), and hiatus (||)—offer a foundation for identifying several distinct rhythmic processes (such as “anacrusic expansion” and “metrical formation”) that create momentum, musical-textual coordination, and cohesion among songs.

Harmonic Image, Projected Duration, and Hearing Meter in Bartók’s Violin Sonata No. 2

Grant Sawatzky (University of British Columbia)

If meter is defined as the simultaneous presence of two or more regular layers of pulsation, or as the “anticipatory scheme that is the result of our inherent abilities to entrain to periodic

stimuli” (London 2004, 12), then a piece like Bartók’s Violin Sonata no. 2 might be called “ametric” since irregularities resulting from its “additive rhythms”, mixed meters, elisions, and other factors usually prevent “entrainment” on anything deeper than the level of the basic pulse. . On the other hand, the vital energy of the driving rhythms, and the engaging (if sometimes disorienting) sensation of rhythmic/metric “play” are hallmarks of this and other music from Bartók’s experimental period (c. 1918–1922). In this respect, it seems inappropriate to adopt a negatively defined interpretive rhythmic/metric framework (i.e. “ametricity” or “shallow metric hierarchy”) for a music where rhythmic activity is of primary interest. Thus, the appreciation of this repertoire invites a wider definition of what it means to be “metric” (e.g. Benjamin 1984, 371–2). In this presentation I outline a widened conception of “meter” that considers aspects of voice leading, and grouping structure as it builds on aspects of Benjamin’s theory of musical meter (especially “accent of [harmonic] image-shift” (1984, 379)), and uses Hasty’s projective theory of meter (1997) to describe complex rhythmic/metric situations created by select passages from Bartók Violin Sonata no. 2.

Time Rise, Time Fall: Flexible Meter and Text Expression in Cat Stevens’ song “Time”

Nancy Murphy (University of Chicago)

In Cat Stevens’ 1970s songwriting, lyrical themes are highlighted by irregularities in his metric construction. One compelling example is his song “Time,” from *Mona Bone Jakon* (1970), the titular theme of which is explored through changing measure durations, signalled by patterns of accent and grouping in the guitar strumming. Yet Stevens’ characteristic lyrical expression is manifested through rhythmic groupings so flexible that they cannot be reconciled with a conception of meter based on regularity and hierarchy. When grouped according to a metric grid, these cues yield non-isochronous measures in transcription, with the number of beats never persisting for more than a few bars at a time.

By instead conceiving of meter in “Time” as process – as expounded in Christopher Hasty’s *Meter as Rhythm* – we can describe and find purpose for the flexible durations between guitar accents. This process-based reading allows us to hear timing differences between durations, while spanning longer durational projections, without the need for isochronous beat subdivisions. The rising and falling of projective and projected durations illustrate the temporal changes – the “rise” and “fall” of time – in the narrative Stevens’ lyrics. In eschewing metric regularity, Stevens prevents the listener from orienting to musical time, creating a temporal disorientation that reflects the lyrical theme.

The Metric Battle in Holst’s *Mars, the Bringer of War*

Jayson Smith (University of North Texas)

Michael Short (1990) claims the persistent 5/4 meter in Gustav Holst’s *Mars* is the “most striking feature” in what some call “the most ferocious piece of music in existence.” But the literature has not thoroughly addressed *Mars*’s interesting metrical features. In a broad overview of rhythm and meter in Holst’s music, Short briefly mentions the 5/4 ostinato and the hemiola created by the superimposition of 5/2 over two bars of 5/4, but he does not detail the metric properties of *Mars* any further. Richard Greene (1995) briefly suggests the 5/4 ostinato is a metaphor for battle, but he does not detail the extent of this metaphor. I claim that the percussive ostinato in 5/4 time is not just a metaphor for battle, but the meter itself *participates* in a battle

throughout the movement. The battle primarily involves the interplay between 5/4 and 5/2 during the emergence of 5/2 in the context of a 5/4 meter; superimposition of 5/2 over 5/4; and alternation between 5/4 and 5/2. Drawing from Harald Krebs's (1997) metric displacement, Richard Cohn's (2001) metric states, and John Roeder's (1994) pulse streams, I explore all of these interactions in the metric battle of *Mars*.

Previous analyses have focused on more superficial qualities of the famous ostinato that depict a battle. This paper illustrates that the metaphor of battle extends much deeper than other motivic analyses have attempted to show. The metric issues I explore show how a narrative may more vividly be depicted in the clash of two meters.

SATURDAY APRIL 23, 2016

SESSION IIIA

(8:30–10:30 AM)

**CONFRONTING HARMONIC COMPLEXITIES
& ISSUES OF CONTOUR IN THE 19TH CENTURY**
CHAIR – DAVID BASHWINER (UNIVERSITY OF NEW MEXICO)

The “Tonic-Initiating IV” in Cadential V–IV–I Progressions

Jason Solomon (Agnes Scott College, Decatur, GA)

In tonal music the subdominant chord typically functions as predominant or prolongs the tonic. An analytic challenge common to some late-Romantic works and much popular music is assessing the role of the subdominant in the progression V–IV–I. Accordingly, interpretations vary considerably: Theorists contending that popular music deviates from common-practice norms and displays a unique harmonic syntax position the IV–I plagal cadence on a par with the V–I authentic cadence. Others, upholding the tonic-dominant axis of the tonal system, view IV as an interpolation embellishing an underlying authentic cadence. In this paper I argue that IV in the context of cadential V–IV–I progressions often initiates tonic function.

In music ranging from Romantic to gospel, an apparent IV6/4 occasionally follows V and leads to I. The IV6/4–I motion is readily construed as I6/4=5/3; this elaboration of the tonic span functions equivalently to the more common V6/4=5/3 prolongation of the dominant. Drew Nobile's “cadential I” (2011), a root-position tonic chord functioning like the cadential six-four, provides a model for my conception of the “tonic-initiating IV,” a root-position subdominant chord functioning like the “IV6/4” described above to both *initiate* and *prolong* tonic function. A variety of musical analyses illustrate conditions under which tonic initiation by IV in cadential V–IV–I progressions is particularly salient. In seeking to unravel a cadential formula that has been subjected to a plurality of divergent readings, this paper ultimately advances a broadened perspective on harmonic function and prolongation.

On Metrically Weak Cadential 6/4s

Boyd Pomeroy (University of Arizona)

This paper explores an intriguing and under-investigated byway of 19th-century harmonic practice. Schenker referred to the phenomenon indirectly, in connection with the idea of a "triumph of absolute meter" (over conditions of harmonic stability). Schachter later explained it as the "anticipating 6/4," which, though theoretically sound, is not wholly satisfactory: 1) in overstating its rarity—it is in fact very common in certain genres (especially, but not restricted to, waltzes); 2) in downplaying its potential for constructive metrical conflict; 3) in its questionable characterization of a temporal shift (of the V6/4–5/3 complex) as an "anticipation" (and failure to distinguish the different phenomenon of real anticipatory 6/4s).

Our conditioning to hear cadential 6/4s as metrically strong is so ingrained that the chord itself possesses the power to reorient our perception of meter (Rothstein, Ng). The resultant opposing pulls between metrical framework and the chord's natural metrical "signal" create an effect of metrical flux that is well modeled by the concept of shadow meter (Samarotto, Rothstein); in this context, perceived less as a temporary overriding of the real meter than a (short-term) coexistence with it.

A potential compositional resource is the weak 6/4's susceptibility to reinterpretation (both metrical and harmonic); my analyses explore a varied repertoire of associated techniques in music from Mozart to Dvorak, with special emphasis on the waltzes of J. Strauss II, whose varied and inventive treatment of this phenomenon was unmatched.

Shapes in the Rain: Contour's Role in Motivic Development throughout Brahms' Regenlied, Op. 59, No. 3 & Regenliedsonate, Op. 78

Kristen Wallentinsen (University of Western Ontario)

Johannes Brahms's Violin Sonata No. 1 in G major has been lauded as one of his most lyrical and melodically sophisticated pieces. Walter Frisch states that it "assume[s] the thematic or motivic legacy...the purely horizontal dimension unfolds with a sophistication and flexibility that Brahms himself was never able to surpass" (1984, 120). Perhaps this sophistication stems from Brahms's earlier use of the sonata's motivic content in his "Regenlied" Op. 59, no. 3. The motivic connections between the works are clear, but a closer inspection of the ways these connections *develop* sheds light on how Brahms achieves such melodic mastery. This paper explores these developments through the analysis of one crucial domain: melodic contour. As a feature of motivic identity, contour can influence the motive in two ways: when contour remains fairly constant, it contributes to motivic cohesion; when it varies, it can drive motivic development.

Using a new transformational model for the comparison of contour families, I illuminate how the motives within each family in the song and sonata develop, and how these different motive families are related. I use the model to show how the contours of the "Regenlied" follow a developmental trajectory that mirrors the narrative trajectory of the song's text. I then explore the related motive families in the third movement of the Violin Sonata, and draw connections between the two works. In this way, I show how contour exposes aspects of Brahms's developmental tendencies, giving us new appreciation for the complexities of his motivic mastery.

Schenker's Double Mixture and the Curious Case of \flat IV

Justin Lavacek (University of North Texas)

This paper will address the problems of a specific kind of Schenker's double mixture, as described in the *Harmonielehre*. Examples from Chopin's mazurkas will reveal extraordinary chromatic swerves that bring the analyst to a crossroads of III# and \flat IV. While enharmonic respelling may be convenient for the performer, III and IV are of course not the same *Stufen*. What then are the structural ramifications of enharmonic notation as a result of double mixture? Does a workaday notation choice demand that the analyst follow to the letter? But by what criteria can we judge when a notated III# really acts like \flat IV or vice versa? Close disambiguation of double mixture is important in these cases because of its potentially structural role in counterpoint.

The particular case of this study is curious because, in Schenker's view, \flat IV would not qualify as a type of mixture at all, as it is not rooted in the variable scale degrees $\hat{3}$, $\hat{6}$, or $\hat{7}$. Silent on \flat IV in his theoretical work, Schenker is quick to relegate #IV as a means of tonicizing V rather than a *Stufe* that can support its own diminutions. Indeed, the conceptual absence of any inflection of IV will be made clear in the presentation of those tables omitted from the Jonas edition of *Harmony*. Selections from Chopin's mazurkas will exemplify each type of *Mischung*: *simple*, *secondary*, and *double*, as notated and/or functioning, in major and minor tonics, including the elusive but truly altered subdominant.

SESSION III B

(8:30–10:30 AM)

ALTERNATIVE METHODS OF ANALYTICAL INQUIRY, OR NARRATIVE & SUBJECTIVITY

CHAIR – ANDREW GADES (THE COLLEGE OF IDAHO)

Reciprocal Interpretations of Music and Painting: Representation Types in Schuller, Tan, and Davies after Paul Klee

Orit Hilewicz (Columbia University)

Diverse analytical strategies have been used to explicate pieces based on intertextual expressions of music and painting, however they limit their music-theoretical discussions to composers' responses to specific paintings. This paper explains ways in which compositions—specifically Gunther Schuller's *Seven Studies on Themes of Paul Klee*, Peter Maxwell Davies's *Five Klee Pictures*, and Tan Dun's *Death and Fire*—lead a listener-observer to understand Paul Klee's *Die Zwitschermachine* [The Twittering Machine] not only as influencing music composition but as one whose reception is influenced *by* composition.

I rely on literary theories that I term *descriptive* or *contextual representation* to provide the concepts and vocabulary for explaining such reciprocal relations between music and painting. *Descriptive representation* derives from an author's actions, stemming from the ancient rhetorical technique *ekphrasis* in which authors vividly describe absent objects or events to elicit mental images from readers or listeners. In music and painting, it involves the author's creation of a

metaphorical space between visual objects and sounds, yet one which can remain separate from both. Contrastingly, *contextual representation* deals with interpretation of artworks through contexts added by listener-observers.

Viewing the painting after listening to each composition raises philosophical issues addressed in each piece: the relation of nature to machines, the clash of innocence and violence, and notions of freedom versus restraint in creating art. Observers of Klee's canvas, empowered with the musical thought of the composers, will apperceive it anew.

The Growth of Narrative Analysis and Its Implications for Pedagogy

Janice Dickensheets (University of Northern Colorado)

With the resurgence of narrative analysis during the last five decades, there is a need to incorporate a study of it into music curriculum. Among the earliest proponents of this return to narrativity are Ero Tarasti and Raymond Monelle—musical semiotics; Leonard Ratner, Kofi Agawu, and Robert Hatten—stylistic analysis; and Anthony Newcomb—archetypal studies. In the last decade, several landmark works have emerged, including Kofi Agawu's *Music as Discourse*, Byron Almén's *A Theory of Musical Narrative*, and Jonathan Bellman's *Chopin's Polish Ballade Op. 38 as Narrative of National Martyrdom*.

Narrative analysis can be roughly classified into five general categories: semiotic, literary (narratology), archetypal, programmatic, and stylistic. Though each approach takes a slightly different trajectory, each, according to Almén, comes from a recognition of the similarities between musical and literary discourse.

Given the increase in narrative analyses, it is clear that we, as educators, need to promote discussions of this and its practical application within formal analysis. Students display a natural tendency to create narratives when attempting to convert musical experience into words. This inclination could be fostered through guidance in narratological methodologies in combination with formal analysis. An exploration of Liszt's *Venezia e Napoli*, using formal and narrative techniques, demonstrates a possible pedagogical exercise.

If the ultimate purpose of analysis is to provide better tools for recreating music in performance, then we must expose students to every possible analytical tool. To this end, it is time for narrative analysis to join formal analysis in our theory and history curricula.

Analysis of Subjective Listening Experiences: Attention and Affordances

Katrina Roush (Indiana University)

An important yet underexplored aspect of music experience involves what listeners bring to the musical scenario. To help address this, the concept of affordances can provide special opportunities for exploring musical meaning created by both music and listener. First defined by James Gibson as perceived meaning of objects based on both the properties of the object and their potential applications by the observer, affordances grant listeners a prominent role in analysis and offer a language with which to address subjective experiences. Musical affordances are dependent not only on what happens in the music but also on the individual situations of listeners, allowing each experience to be nuanced.

My analyses in this paper compare multiple possible readings of passages from Corelli's op. 1. I particularly focus on varying listening contexts created by changes in listeners' attention,

specifically emphasizing the interplay between musical elements and listeners' individuality. The shift in analytical focus I propose is not merely an inclusion of multiple interpretations or an exercise in semantics. Rather, it offers a way to include subjectivity as a fruitful consideration in analysis. Affordances can provide a grounded framework within which to acknowledge the role listeners play in their own musical experiences.

The Fictional Analyst: A Fragmented Subject

Richard Lee (Florida State University)

My proposed talk aims to fictionalize the analyst as an agent whose subjectivity is thrown into crisis through analysis. I begin by asking why analysts tend to assign agency to specific musical objects rather than make agents of themselves. I then shift to the concepts of Jacques Lacan to provide a conceptual framework that depicts the subjectivity of the analyst as a fragmented being in crisis, and offer ways that one can navigate that crisis in writing analytical "fictions."

Seth Monahan's taxonomy of agential types presents four classes: (1) the individuated element, (2) the work-persona, (3) the fictional composer, and (4) the analyst. The analyst agency, discussed in little detail, is regarded as the highest ranking agent class. By expanding the agency of the analyst, one may explore the inquiry: "to what extent can we fictionalize ourselves as agents?" In answering that concern, analytical biases and *a priori* models will be thrown into question.

In Lacan, the subject develops from trauma and crisis. In the quest for becoming the self, three orders of subjectivity are navigated: (1) the Real, (2) the Imaginary, and (3) the Symbolic. Each presents a crisis that the child must overcome in order to become a full-functioning subject. When musical elements are mapped onto these orders, the fictional analyst becomes aware of his/her own subjectivity through agency and analysis. In the end, we are in the midst of a subjective crisis writing fictions about music—fictions that cause us to question our own methodologies and biases.

SESSION IV

(1:00–3:00 PM)

"20TH-CENTURY IDIOMS & IDIOSYNCRASIES, OR TWO CANADIANS, AN ITALIAN & A FRENCHMAN WALK INTO A BAR..."

CHAIR – BRYAN CHRISTIAN (COLORADO STATE UNIVERSITY)

Berio's Harmonic Fields and Counterpoint in the *Sequenzas* with special attention to that of the Violin

Richard Hermann (University of New Mexico)

In interviews, Berio's shop talk has focused on linguistic and Hegelian transformational processes, counterpoint, and an undefined term "harmonic fields." The history of a work's performing resources also is influential upon his compositional process. He also speaks of a "morphological dimension" coordinating the dimensions of pitch, time, and dynamics.

But analysis of Berio's work using our traditional post-tonal techniques and even newer multi set-class ideas such as K-nets (Lewin), wreath products of parsimonious voice-leading (Hermann and Douthett), dual interval spaces (Brown), and cross-type transformations (Hook) yield poor results or require so many non-appearing "moves" between adjacent sounding entities that claims of generative much less aural salience seem strained at best. Even moving away from pc-space to pitch-space with operations as Morris and Straus have advocated adds little. While similarity can model such situations, lacking transitivity, these can be difficult to perceive in other than rudimentary ways.

Yet Berio seems to create a listening thread for each work's musical processes, and he is explicit about planning a harmonic discourse for the listener that involves counterpoint for each individual *Sequenza*.

Consider Berio's shop talk as clues towards better understanding these threads in the *Sequenzas* and perhaps in the music of others. Using ideas from Hanninen, linguistic morphology, structuralism, and Berio, I fashion a descriptive methodology as a speculation about audience's senses of coherence. This method clarifies Berio's shop talk and demonstrates the interrelationships of these concepts to one another.

A Canadian in Paris: Whole-Tone Collections, Residual Tonality and Hybrid Form in Rodolphe Mathieu's String Quartet (1920)

David Byrne (University of Manitoba)

Rodolphe Mathieu was the most innovative composer in early 20th-century Canada; residence in Paris enriched his pitch language, which displays influences from Debussy to Schoenberg. This study of Mathieu's String Quartet (his first Paris work) focuses on three interrelated topics: the structural placement of whole-tone sonorities, the residual presence of dominant/tonic functionality, and their implications for the work's form. While most of the Quartet's thematic material features the (016) cell of the opening theme, chords derived from the whole-tone collection on C (called WT-C) punctuate many significant moments of departure or arrival, including statements of principal thematic material. Sonorities from the other whole-tone collection (called WT-G) project a fifth relationship between G and C, which becomes increasingly salient as the work proceeds. Both the structural use of WT-C sonorities and the quasi-tonal fifth relationship help to define the form of the Quartet, which largely eschews exact thematic recall. This paper proposes a large three-part hybrid form, one that presents three distinct movements within a modified sonata-allegro process. In its combination of a near-atonal foreground pitch language with residual large-scale tonality and a multi-dimensional formal structure, Mathieu's Quartet displays levels of technical sophistication and stylistic innovation that are virtually unique among Canadian composers of the time.

Between Reality and Imagination: Listening to Claude Vivier's *Lonely Child*

Christopher Gainey (University of British Columbia)

Broadly speaking, there are at least two ways of cognitively processing music: 1) a "holistic" listening strategy in which one attends primarily to a work's emergent timbral qualities by

privileging the perceptual fusion of complex sonorities and 2) an “atomistic” listening strategy in which one attends primarily to a work’s component parts by privileging the perceptual dissolution of complex sonorities. In this analytical study, I explore an excerpt from Vivier’s *Lonely Child* in a way that accounts for both extremes of perceptual priority. First, I describe the ten timbre-harmonies from the excerpt in detail from both pitch/harmonic and frequential/timbral perspectives. Next, I shift my analytical attention to differences between the timbre-harmonies and describe the emergence of sensations that engender the perception of a hierarchical timbral-harmonic progression. Then, I compare pitch- and frequency-based analytical accounts with an ear towards how listeners’ might weigh the benefits of holistic and atomistic listening in their own perceptions of the work’s dramatic structure. Finally, having thoroughly explored the notes, I consider how idiosyncrasies of Vivier’s orchestration affect one’s perceptions of the work’s underlying timbral-harmonic structure.

Temporalizing the Play of Recognition and Surprise in Boulez’s *Incises*

Jesse Kinne (University of Cincinnati)

Jonathan Goldman asserts a “dialectical play of recognition and surprise” in Boulez’s *Incises*. I extend Goldman’s paradigmatic & syntagmatic analysis, revealing a coherent and perceptible grammar underlying the seemingly improvisatory musical surface.

In absence of an obvious compositional logic, Goldman identifies motivic paradigms which “create a kind of fourvalued phonetic system”, suggesting that “Boulez might *regulate* the distribution of objects: when the number of these objects becomes relatively large... the listener follows the envelopes of objects rather than the objects themselves”. Goldman employs firstorder Markovian Probability Chains as a syntagmatic counterpart to his paradigmatic analysis; however, higher level chains are needed to create a mature grammar, as is a consideration of form defining *moments* in the passage.

Aided by an author-developed computer program, my analysis moves through several higher-order syntagmatic chains while tracking separate probability values for each possible chain at each moment in the passage. Treating the grammar as continuously developing allows us to interpret musical events which are either: contextually surprising, even if they become commonplace by the time the grammar fully matures; or, contrapositively, those which are statistically rare, even if that is unclear at the moment when they occur.

The end result offers a deep model of how the syntagmatic grammar and listeners’ expectations evolve, and a critical evaluation of specific events whose actual and perceived rarity do not match, thus offering a specific hearing of *Incises* which engages Boulez’s “game of recognition and surprise”.