

Nearby restaurants for lunch

Walking distance:

Subway
679 West Tennessee Street

Pitaria
631 West Tennessee Street

Little Athens
666 West Tennessee Street

China Delight
220 West Tennessee Street

Short drive:

Cabo's Island Grill and Bar
1221 Apalachee Parkway

Mr. Roboto
1350 West Tennessee Street

El Tapatio
1002 North Monroe Street

*The Music Theory Society at
Florida State University*

presents

*The Thirtieth Annual
Music Theory Forum*

Please join us at 6:30 P.M. for dinner following forum

The Curry Pot
1950 Thomasville Road
Tallahassee, FL
32303

Directions from FSU:

Turn right (East) on Tennessee Street, then left (North) onto North Monroe Street. Take a slight right at the fork to continue onto Thomasville Road. The Curry Pot is in a small strip mall on the left-hand side of the street at the intersection of Bradford Road and Thomasville Road.



*January 19th, 2013
Longmire Room 201*

Schedule of Events

9:00 Registration and Light Breakfast (Longmire 204)

9:30 Opening Remarks (Longmire 201)

Joseph Kraus (Florida State University)

9:45 Session 1: Recent Music Andrew Gades, Chair

David Thurmaier (Florida Gulf Coast University)

Ives and Lincoln, the Great Commoners?: Understanding
“Uncommon” Aspects of an Ives Song

Joshua William Mills (Florida State University)

Latent Tonalities in Michael Hersch’s *Two Lullabies*, no. 1

10:45 Coffee Break

**11:00 Session 2: Schenkerian Studies Kimberly Goddard
Loeffert, Chair**

Rafael Almario (Florida State University)

Performance and Analysis in Bach’s Solo Violin and Cello
Works

Andrew Nicolette (Louisiana State University)

Mahler’s Contrapuntal Practice: Form and Voice Leading in
the *Adagietto*

12:00 Lunch

Provided for registered attendees in Longmire room 204
Other restaurant suggestions at the end of your program

1:30 Session 3: Musical Meaning Jordan Klein, Chair

Judith Ofcarcik (Florida State University)

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

Cora S. Palfy (Northwestern University)

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

2:30 Coffee Break

2:45 Session 4: Jazz and Popular Music Lewis Jeter, Chair

Benjamin M. Geyer (University of Kentucky)

A New Level: Elevating Swing Research Above the Eighth-
Note

Megan Lavengood (City University of New York)

Rhythmic and Timbral Associations in Sufjan Stevens’s
“Come On, Feel the Illinoise!”

3:45 Coffee Break

4:00 Keynote Address

James Hepokoski (Yale University)

Gottheit, Silence, Life, and Death in Beethoven’s *Heiliger
Dankgesang*

6:30 Dinner: The Curry Pot

Directions on back page

Keynote Address

Gottheit, Silence, Life, and Death in Beethoven's Heiliger Dankgesang

James Hepokoski (Yale University)

Abstract

The central movement of Beethoven's Quartet in A minor, op. 132 (the *Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart*), is one of his most compellingly individualized compositions, one that has elicited extraordinary effusions and confessions of spiritual solidarity from a wide range of musicians. And with good reason: there seems little doubt that the 54-year-old composer, now in mid-1825 and in seriously failing health, approached this task with the conviction that in such music he was dealing with ultimate matters, with existential limit situations, with the state of the human being *in extremis*. Grounded in hermeneutically oriented analysis, this talk steers clear of the traditional conversations about this movement—or rather, it takes them for granted as givens (the Lydian mode/C major conflict; the possible influence of Beethoven's study of earlier music). Instead, I broaden those conversations by asking different questions about the movement's structure (seemingly a straightforward A B A' B' A'' – or is it?) and the potential connotative content of its two contrasting thematic ideas (suggesting a prayer of supplication followed by a vigorous recovery of health). Toward the end of the talk I suggest that the heart of the matter lies in how we construe the implications of what happens in the final stretch of music, which diverges from the referential rhetorical pattern laid down in the opening A section. It is in this portion of the movement, especially, where the concepts indicated by this talk's title can rise to the fore.

Biography

James Hepokoski is Professor of Music History at Yale University and is a specialist in symphonic and chamber music in the late-eighteenth, nineteenth, and early-twentieth centuries as well as in current research methodologies and hermeneutics. He received a Ph.D. in musicology from Harvard University in 1979. After teaching at the Oberlin College Conservatory from 1978 to 1988 and the University of Minnesota School of Music from 1988 to 1999, he joined the Yale faculty in 1999. At Yale he teaches a variety of music courses, ranging from two semesters of a survey of European music history (1600 to the present), to graduate and undergraduate seminars on Haydn, Mozart, Beethoven, Strauss, Mahler, and many other composers and styles. He has also lectured and published widely on Italian opera and was the co-editor of *19th-Century Music* from 1992 to 2006. Both in his writings and in his courses, he explores new ways of synthesizing the once-separate domains of music history, music theory, and music as cultural discourse.

Hepokoski is the author or co-author of seven books and has written several dozen articles on a broad range of musical topics. His book from 2006, co-authored with Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*, won the 2008 Wallace Berry Award from the Society for Music Theory. This was followed in 2009 by a joint dialogue with William Caplin and James Webster entitled *Form, Forms, & Formenlehre: Three Methodological Reflections* (University of Leuven Press). His most recent book is a collection of fifteen of his musicological essays from 1984 to 2008, *Music, Structure, Thought* (Ashgate 2009). While his current work primarily involves exploration into Late Beethoven, his most recent publications include a study of the first movement of Brahms's First Piano Concerto (in *Expressive Intersections in Brahms: Essays in Analysis and Meaning*, ed. Heather Platt and Peter H. Smith [2012]) and a contribution to the Vladimir Jankélévitch Philosophical Colloquy that appeared in *JAMS* 65 (2012). In press for 2013 is a discussion of Carl Dahlhaus's concepts of "text" and "event" and their ever-persistent variants in more recent Anglophone musicology, and he is also commissioned to write the essay on "Program Music" for a forthcoming book from Routledge, *Issues in Musical Aesthetics: Musicological Perspectives*.

Abstracts

Ives and Lincoln, the Great Commoners?: Understanding "Uncommon" Aspects of an Ives Song

David Thurmaier (Florida Gulf Coast University)

It was probably inevitable that Charles Ives would write a piece about Abraham Lincoln. For a composer like Ives who grew up and reveled in the nostalgia of the Civil War, the opportunity to capture Lincoln through music must have seemed attractive. Yet despite Lincoln's importance to Ives, it is curious that he commemorated the president only once in a fairly short song entitled "Lincoln, the Great Commoner." In my presentation, I show that Ives depicted Lincoln with musical materials and structures similar to those he used in pieces dedicated to whom he considered "great men" (e.g., Walt Whitman, Robert Browning, the Transcendentalists in the *Concord Sonata*). In "Lincoln" he fuses distorted patriotic quotations with a thorny harmonic palette that mixes clusters, polytriads, and an unexpected quasi-tonal ending, all within a landscape largely devoid of traditional formal markers. Far from creating a musical image of a "commoner" as the title and poem would suggest, Ives portrays Lincoln musically in highly complex and original ways that capture multiple sides of the president.

I focus on the analysis of three aspects in particular: the use of patriotic

quotations (e.g., “Columbia, the Gem of the Ocean”) that appear at key formal places in the song and whose textual associations link to what happens in the music, the constant stylistic shifts that occur in nearly every phrase, and the recurring pitch and rhythmic structures (such as ostinatos) that provide some formal definition. These musical details, I argue, help to portray Lincoln as a seminal, yet complex and contradictory figure that to some extent mirrors Ives and his position in American music as one who cannot be easily pigeonholed into a particular style or school of compositional thought.

Latent Tonalities in Michael Hersch’s *Two Lullabies*, No. 1

Joshua William Mills (Florida State University)

One of the most interesting elements of the ‘return’ of tonality to the new music scene in the late 20th century has been how some composers integrate tonal and atonal harmonic technique into a unified musical language, challenging the familiar tonal vs. atonal dichotomy—and perhaps even the concept of tonality itself—and presenting unique challenges for the analyst. Within this context, American composer Michael Hersch’s *Two Lullabies* for solo piano (2011) provides a fascinating case study. Hersch is one of the leading members of the generation of American composers who came of age during this tonal resurgence, and like many of his colleagues, he freely mixes tonal and atonal harmonic techniques in such a way that cannot be described as either purely tonal or atonal. Drawing upon concepts from contemporary orchestrational techniques and work by Timothy Johnson, I use the concept of a *sound complex* to create hierarchical levels of pitch organization, providing a framework in which some notes can be seen as fundamental to the harmonic structure while others function primarily as coloristic. By applying this concept to the music, I uncover latent harmonic structures within the piece. In Hersch’s piece, I reveal an overall harmonic structure of A \flat minor in which a subservient element of an early sound complex evolves into a conflicting tonal region. This fundamentally tonal reading enables the analyst to describe how Hersch creates, manipulates, and thwarts tonal expectations for expressive effect.

Performance and Analysis in Bach’s Solo Violin and Cello Works

Rafael Almario (Florida State University)

J.S. Bach’s works for solo violin and cello are, in the context of the common practice repertoire, particularly prone to performative interpretation. This is due not only to the scarceness of performance markings but also because the otherwise monodic nature of these instruments can facilitate ambiguous writing. Rather than determining a single correct reading upon encountering hazy situations, this paper will (1) discuss various different

paths a performer can take and (2) explore the repercussions each imparts on analysis.

Through an examination of select passages from the Preludes for the Violin Partita No. 3 and the Cello Suites Nos. 3 and 4, I will draw on the work by Joel Lester to discuss what he called the principle of “heightened activity,” both in the traditional sense of recurring musical material, but also considering the degree to which Bach enables interpretation within—and among—each of these movements. Because Schenkerian analysis is largely based upon aural understanding, of particular interest is the influence that performance divergence can have on a sketch (to the point of displacing *the* structural dominant arrival—a situation that, remarkably, occurs in all three of these works). For this reason, this presentation will also discuss some of the performance subtleties that make one reading more perceivable over the other.

Mahler’s Contrapuntal Practice: Form and Voice Leading in the *Adagietto*

Andrew Nicolette (Louisiana State University)

Gustav Mahler’s *Adagietto*, the fourth movement of his Symphony No. 5, is among his best known works. The *Adagietto* stands out from the rest of Mahler’s *oeuvre* for two reasons. First, it is substantially shorter than the typical Mahlerian symphonic movement. Second, it is lightly orchestrated (strings and harp) by comparison not only to its surrounding movements, but also to Mahler’s symphonic movements as a whole. These two aspects make this work a particularly strong departure point for the examination of Mahler’s harmonic and contrapuntal procedures. While it is known that Mahler employed a relatively functional harmonic texture, particularly at the middle and background levels, the surface qualities of his music, decorated with dense motivic networks and highly chromatic contrapuntal motion, is less often discussed.

This paper begins with an analysis of the middleground structure of the *Adagietto* and then shifts to a more detailed study of the musical surface. Specifically, I examine two aspects of Mahler’s musical language in the *Adagietto*. First, I examine the harmonic role of the motive—how the motive can animate and enrich the underlying harmonic structure. The motive is foundational in Mahler’s compositional practice; therefore, its harmonic consequences are likewise foundational to understanding Mahler contrapuntal procedures. Second, I investigate the voice leading that occurs during the modulatory passages. Two voice-leading techniques are highlighted during these passages: The first passage examined illustrates Mahler’s use of semitonal voice leading; in the second passage, non-functional and highly chromatic harmonic progressions prolong a dissonant sonority.

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

Judith Ofcarcik (Florida State University)

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.

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

Cora S. Palfy (Northwestern University)

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.

A New Level: Elevating Swing Research Above the Eighth-Note

Benjamin M. Geyer (University of Kentucky)

Existing scholarship has made strides towards demystifying the eighth-note rhythmic level of swing microrhythm through a metric called "swing ratio." However, while the extensive numerical data collected so far is valuable, this paper suggests that another factor besides swing ratio, the "polyrhythmic structure," also effects the microrhythmic placement of tones. The polyrhythmic structure is a layer of phenomenal accents manifesting at a level higher than the pulse yet lower than the full measure. These accents are often grouped into durational units of two or three eighth-notes which are combined additively and unpredictably. As this paper demonstrates, the resulting tension between the polyrhythmic framework and the pulse is crucial to the ontology of swing. The goal, then, is to suggest that future research on swing microrhythm considers the impact of the polyrhythmic framework on tone placement.

This paper begins by developing definitions of polyrhythmic framework and pulse, the two concurrent rhythmic operations realized in swing. Using examples from throughout the jazz tradition and its precursors, it contextualizes polyrhythm's importance to swing's development. Finally, data from a Charles Mingus recording demonstrates microrhythmic variation in a context lacking upbeats, thus suggesting that tones are systematically placed according to some force besides a metronomic pulse or eighth-note swing ratio. Based on sources from the areas of music theory, ethnomusicology, music cognition, and embodiment theory, this paper contends that polyrhythm is that force.

**Rhythmic and Timbral Associations in
Sufjan Stevens's "Come On, Feel the Illinois!"**

Megan Lavengood (City University of New York)

The music of indie pop artist Sufjan Stevens is quickly recognizable through his use of lush textures created by using both electric instruments and acoustic orchestral instruments in Reichian counterpoint with one another, as well as his preference for asymmetrical meters. "Come On, Feel

the Illinoise!", from the album by the same name, is a representative example of Stevens's output. The song is rather static harmonically, relying on the repetition of either a single chord or a four-chord pattern. Thus, more traditional harmony-based analytical techniques are not of interest when examining this music. Instead, Dora Hanninen's associative sets and landscapes are a tool that elegantly relates the more salient elements of timbre and rhythm that lend this song its complexity.

Prominent associative sets are defined primarily based on rhythmic associations, and relationships are drawn between them regarding their timbre, i.e., the instrument being played. After this process, the resultant sets are arranged into an associative landscape, which shows the organization of the sets in the temporal dimension. This demonstrates several things: firstly, the music is clearly divided into two largely unrelated sections; secondly, the first section conforms to verse-chorus design, while the second section is formally elusive; thirdly, the deployment of segments within a single subset varies depending on timbre, since the voice has different segments presented horizontally (through time), while the instrumental parts present segments vertically (between instruments). These facets are elucidated through the use of associative sets in a way that other methodologies may not capture.

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*This event was made possible by funding from:
The Congress of Graduate Students
The University Musical Associates
The Music Theory Society at Florida State University*

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