

Nearby restaurants for lunch

Walking distance:

Short drive:

Subway
679 West Tennessee Street

Cabo's Island Grill and Bar
1221 Apalachee Parkway

Pitaria
631 West Tennessee Street

Mr. Roboto
1350 West Tennessee Street

Little Athens
666 West Tennessee Street

El Tapatio
1002 North Monroe Street

*The Music Theory Society at
Florida State University*

presents

*The Thirty-First Annual
Music Theory Forum*



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

Siam Sushi
1700 N. Monroe St.
Tallahassee, FL
32303

*January 18th, 2014
Longmire Room 201*

Directions from FSU:

Turn right (East) on Tennessee Street, then left (North) onto North Monroe Street. Continue just past Seventh Avenue until you see Lake Ella on your right. Turn left into the Publix plaza. Siam Sushi is located on the left side of Publix.

Schedule of Events

9:00 Registration and Light Breakfast (Longmire 204)

9:30 Opening Remarks (Longmire 201)

College of Music Dean, Dr. Patricia Flowers (Florida State University)

9:45 Session 1: Popular Music Analysis Cara Stroud, Chair

Christopher Endrinal (Florida Gulf Coast University)

Declaration of (In)Dependents: Using Two-Part Intervenses to Reconsider the Function of Returning Material in Popular Music

Jeffrey Ensign (University of North Texas)

Hybrid Forms in Top 40/EDM Songs

10:45 Coffee Break

11:00 Session 2: Late Romanticism Kaleb Delk, Chair

Barbora Gregusova (University of New Mexico)

Analyzing Wagner's "*Der Engel*:" Questions and Hypotheses Posed for Some Recent Transformational Theories

Micah Lomax (Florida State University)

Prokofiev's 'Haydn'skiy' Symphony: accounting for both Western and Russian musical features in analysis

12:00 Lunch

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

1:30 Session 3: Historical Considerations Rich Lee, Chair

Abigail Shupe (University of Western Ontario)

Rameau, Voltaire, and the Impact of Public Image on Enlightenment Music Theory

Joshua William Mills (Florida State University)

Partimenti, Imitatio, and Exempla: Exploring (and Applying) the Pedagogical Parallels between Rhetoric and Composition

2:30 Coffee Break

2:45 Session 4: Brahms and Variation Jordan Klein, Chair

Joanna Pepple (Florida State University)

Tradition and Fantasy: Polyphonic Variations in Brahms's Sextet in G major, Op. 36

Gillian Robertson (Florida State University)

Brahms's Emergent Identity: A Narrative Interpretation of *Variations on a Theme by Paganini* Op. 35, Book I

3:45 Coffee Break

4:00 Keynote Address

David Neumeyer (University of Texas at Austin)

Bach Preludes as Topic and Trope: On the Dialectic of Sound and Image in Film

6:30 Dinner: Siam Sushi

Direction on back page

Keynote Address

Bach Preludes as Topic and Trope: On the Dialectic of Sound and Image in Film

David Neumeyer (University of Texas at Austin)

Abstract

The study of narrative sound film is concerned with the two components of the film (sound and image) and their interplay with narrative; music is one component of the sound track. For purposes of analysis and interpretation, the distinction between music *for* film (understood semi-autonomously) and music *in* film (understood as an element of the sound track) is central. From the latter it follows that any music used in a film is film music: the music track has an omnivorous appetite. Another way to state this is that, in the cinema, musical styles and topics are functionally equivalent, as we all know intuitively from the experience of film viewing. In this paper I explore analytical and interpretive issues surrounding one common type of music *in* film: historical musics treated as topics and subjected to troping (or the creative juxtaposition of topics). The audiovisual combination inevitably involves a troping effect on pre-existing music—since any film will change the music it incorporates simply by combining it with images—but the degree and quality of troping varies greatly. The C Major Prelude from *The Well-Tempered Clavier*, Book I, and the Prelude from the G Major Cello Suite by J. S. Bach provide the aural material, and the films in which they are embedded are from the last thirty years.

Biography

David Neumeyer is Marlene and Morton Meyerson Professor of Music and Professor of Music Theory in the Sarah and Ernest Butler School of Music, The University of Texas at Austin. His research interests include tonal theory, twentieth-century music, and music in film sound. He is the author of *The Music of Paul Hindemith* (Yale, 1986), the co-author, with Nathan Platte, of *Franz Waxman's Rebecca: A Film Score Guide* (Scarecrow, 2012), and co-author, with James Buhler and Robert Deemer, of the textbook *Hearing the Movies: Music and Sound in Film History* (Oxford 2010). He is co-editor, with James Buhler and Caryl Flinn, of *Music and Cinema* (Wesleyan, 2000) and editor of *The Oxford Handbook of Film Music Studies* (2013). *Meaning and Interpretation of Music in Cinema*, from which today's keynote address is derived, is under contract to Indiana University Press for the series edited by Robert Hatten.

Abstracts

Declaration of (In)Dependents: Using Two-Part Interveses to Reconsider the Function of Returning Material in Popular Music

Christopher Endrinal (Florida Gulf Coast University)

The interverse section in popular songs is typically characterized by contrasting material. Frequently, this part of the song features new lyrics combined with stark changes in texture, instrumentation, and harmony. Christopher Endrinal classifies these as “independent” interverses. The relationship of independent interverses to the other song sections is usually readily apparent. Some songs, however, use an interverse that borrows material from other sections and does not contrast; Endrinal calls these “dependent.” The relationship of dependent interverses to the rest of the song, however, is not as clearly defined as that of independent sections, particularly when the borrowed material is the vocal melody and lyrics from a previous section. Using a wide range of popular examples by U2, Lady Gaga, Linkin Park, NSync, Sarah McLachlan, Goo Goo Dolls, Katy Perry, and Train, this paper examines songs with two-part interverses. It addresses the function of returning material and the criteria used to designate that material. Finally, the paper explores the analytical implications of a two-part interverse, specifically how the section as a whole functions in relation to the rest of the song.

“Work Bitch”: Hybrid Forms in Top 40/EDM Songs

Jeffrey Ensign (University of North Texas)

“Work Bitch” is the most recent single performed by Britney Spears and demonstrates the impact that electronic dance music (EDM) has had on mainstream, Top-40 songs in the past few years. To date, however, only two studies have addressed EDM from a theoretical-analytical perspective. Mark Butler argued that formal organization is modular and open-ended, stating that repeating entities function as building blocks, which can be combined with flexibility. Devin Iler cataloged specific techniques used to create these building blocks of “breakdown,” “buildup,” and “anthem” sections in house and trance music. These terms point to the nature of this music, which creates a sense of energy, expectation, and arrival. How these building blocks are arranged and interact with popular song forms has yet to be explored, however. Through an investigation of “Work Bitch” (#12 in 2013), “Firework” performed by Katy Perry (#1 in 2010), “Good Feeling” performed by Flo Rida (#3 in 2011), “Hold

it Against Me” performed by Britney Spears (#1 in 2011), and “We Found Love” performed by Rihanna (#1 2012), my paper will demonstrate that the breakdown-buildup-anthem devices work both with and against traditional popular song forms, creating hybrid forms where the sense of energy and the expectations of listeners and dancers are manipulated.

Analyzing Wagner’s “Der Engel:” Questions and Hypotheses Posed for Some Recent Transformational Theories

Barbora Gregusova (University of New Mexico)

What results can recent transformational theories generate in a detailed analysis of an entire piece from the New German School music? What strengths and what avenues for further development are revealed when such an analysis is applied to pieces these theories were originally designed for?

I examine Wagner’s “Der Engel” from *Wesendonck Lieder* using Cohn’s monist (*Audacious Euphony*, 2012) and Hook’s dualist (“Uniform Triadic Transformations”, 2002) perspectives. The essay considers both the trichordal, dissonance reducing model and the seventh-chord inclusive model (in Cohn’s case, as adapted from Douthett/Steinbach 4-Cube Trio and Hook’s Group representation of chord successions and cross-type analysis as a method of moving between areas of trichords and seventh chords), while paying special attention to the transformations’ bearing on the large scale global and formal structure, as modeled by both methodologies.

Considering the conclusions from the analysis, I develop a list of uncovered issues, not accounted for in the respective theories, and identify areas for future research. Finally, I present some possible interpretations and ways of explaining these phenomena and model ways, in which tools traditionally used for explaining local chord successions can uncover structural cohesion of an entire work.

Prokofiev’s ‘Haydn’skiy’ Symphony: accounting for both Western and Russian musical features in analysis

Micah Lomax (Florida State University)

“If Haydn had lived to our day, he would have retained his own style. This is the kind of symphony I wanted to write: a symphony in classical style.” It was this motivation in 1917 that prompted Sergei Prokofiev to title his first symphony “Classical Symphony.” While this title carries with it implicit harmonic and formal expectations associated with a multi-

movement work, an analytical investigation reveals the presence of many features discordant with these expectations.

Various theorists including Rifkin, Harter, and Bass have produced analyses attempting to explain these non-normative features in Prokofiev’s music as surface-level alterations of disguised diatonic structures. Their analyses dismiss many of these deviations in an attempt to show that the expected formal or harmonic structures exist underneath the chromatic surface. But if it can be shown that these deviations are actually Prokofiev’s Russianization of Haydn-esque musical techniques, then analytically accounting for them can reveal significant musical relationships overlooked in previous analyses.

In this paper I will contend that the use of Russian analytical tools alongside Western models results in a more nuanced, musically sensitive reading of Prokofiev’s Symphony No. 1, accounting for both these unique Russian musical features and the Western models that appear to support them. By using Hepokoski and Darcy’s sonata principles, Schenkerian voice-leading graphs, and the theories of Rimsky-Korsakov, it will be demonstrated that certain musical features previously dismissed in analysis are structurally significant and stylistically normative for Russian music. Because accounting for both Western and Russian musical features produces a significant additional layer of depth and understanding, my analysis may also serve as a preliminary model encouraging what I term an “East-West” approach to subsequent analyses of Russian music.

Rameau, Voltaire, and the Impact of Public Image on Enlightenment Music Theory

Abigail Shupe (University of Western Ontario)

Rameau’s collaborations with Voltaire are well known, however, the impact of the philosopher’s ideas on Rameau’s harmonic theory is less well understood. Through a close reading of Rameau’s *Génération Harmonique* (1737) and Voltaire’s *Lettres Philosophiques* (1734) I argue that Rameau and Voltaire mutually impacted each other: Rameau routinely employed Voltaire’s rhetorical devices in his own writing, and Voltaire sought to exploit his relationship with Rameau for his personal agenda. By reading the works of these two figures as in dialogue with each other, we can see how music theory figures into cultural history more broadly.

This paper has two parts. First, I argue that Rameau was likely attracted to Voltaire’s use of Newton’s work to demonstrate his own scientific competence without dense jargon. Drawing on J. B. Shank’s work (Shank, 2008), I argue that Rameau followed Voltaire’s example by using Newtonianism and certain rhetorical techniques to create a public image for himself as a *philosophe*, capable of commenting on scientific and

philosophical matters despite his lack of institutional affiliation. Second, I discuss Voltaire's public defense of Rameau's work from Castel, an avid Cartesian who had previously advised Rameau, but who soured on Rameau's theories after he perceived a change in Rameau's philosophical orientation. In 1738, Voltaire responded to their ongoing debate over Rameau's recent work by harshly criticizing Castel. I demonstrate that Voltaire clearly saw this debate as an opportunity to condemn Castel for rejecting Newton's ideas while also defending Rameau. In doing so, Voltaire furthered Rameau's image as a Newtonian. Reading these works in terms of each other illustrates that both Rameau and Voltaire intended to capitalize on each other's ideas in order to craft public images as intellectual, independent thinkers of the Enlightenment.

***Partimenti, Imitatio, and Exempla: Exploring
(and Applying) the Pedagogical Parallels
between Rhetoric and Composition***

Joshua William Mills (Florida State University)

Although discussions of the partimento tradition can have the effect of framing it as a characteristically southern European "practical theory" that contrasts starkly with the more "theoretical" approaches characteristic of German pedagogies, a crucial element it shares with other historical schools of compositional training is a reliance upon *exempla*—models worthy to be imitated. Similarly, the emphasis on *exempla* and on *imitatio* (imitation) is a cornerstone of rhetorical pedagogy, and the parallels between historical compositional training and rhetorical pedagogy are striking. According to classical rhetorical pedagogy, oratorical skills are acquired by three means: theory, imitation, and practice. Imitation involves four components as the student studies and seeks to emulate the various *exempla*: 1) memorization of the texts; 2) verbatim copying of the texts; 3) paraphrasing a passage or sentence for the purpose of conveying a different meaning, frequently in as many ways as possible, and often by utilizing different *figures* of speech; and 4) the translation of a text from one language to another. Aspects of each of these can be found in different techniques of seventeenth- through nineteenth-century compositional pedagogy, e.g.: translation in Bach's arrangement of Italian violin concerti for clavier; paraphrase in Niedt's generation of an entire dance suite from a single figured bass, or in Czerny's advice for learning to write sonatas; copying in the collection and cataloging of *exempla*; and memorization and practice with musical "figures" in the realization and performance of partimenti using standard schemata. Viewing these different pedagogical approaches in light of their shared tradition of rhetorical pedagogy and its discipline of *imitatio* can provide an additional perspective

on their interrelationships, utilities, and potential applications, both historical and contemporary.

Tradition and Fantasy: Polyphonic Variations in Brahms's Sextet in G major, Op. 36

Joanna Pepple (Florida State University)

Brahms's slow movement to his Opus 36 Sextet in G major shows loyalty to the formal principles of theme and variation as well as a free treatment of motivic material. The success of merging an older historical tradition and a newer fantasy variation technique is due in large part to the polyphonic composition of this particular theme. Ambiguity in the theme allows Brahms to experiment with the concept of multiple layers which can be manipulated and altered to collectively introduce new strands of polyphony in subsequent variations.

Building upon the scholarship of Friedrich Wilhelm Marpurg, Elaine Sisman, and Mark Evan Bonds, I reveal the complexity of Brahms's theme and variation technique. By approaching the theme as a polyphonic statement, the free exchange of independent voices allows both motivic and structural features to coexist while the composer simultaneously presents an innovative variation technique. Brahms's progressive approach to motivic strands reinterpreted as polyphonic lines allows his set of variations to manifest both structural and thematic unity while pushing the limits of tradition.

Brahms's Emergent Identity: A Narrative Interpretation of Variations on a Theme by Paganini Op. 35, Book I

Gillian Robertson (Florida State University)

In recent years scholars have adopted theories of musical narrative in order to interpret large-scale trajectories in various genres of common-practice piano music, including an assortment of character pieces, first movements of sonatas, and other forms from multi-movement works. Despite this growing literature they have refrained from tracing narrative trajectories across theme and variations. Does the recursive nature of the genre render narrative analysis moot?

In this paper I seek to address this question through a narrative analysis of Brahms's *Variations on a Theme by Paganini* Op. 35, Book I for solo piano. My interpretation relies on an eclectic methodological approach, one that draws primarily on Byron Almén's theory of musical narrative (Almén, 2008) and Heinrich Schenker's theory of tonal structures. Details of agency (Monahan, 2013), musical borrowing (Burkholder, 1994), topics, and voice-

leading supplement my analysis. Rather than discussing each variation in succession, my analysis focuses on tracing a number of marked events across a selection of the variations.

Brahms borrows the theme from Paganini's Caprice in A minor Op. 1, No. 24 for his Op. 35 variations. The pronounced association of this borrowed theme with its original composer and his image as a virtuoso violinist effectively initiates a narrative conflict between two "fictional composers:" "Paganini" (representing order) and "Brahms" (representing transgression). My examination of Brahms's variations reveals a comic archetype featuring emergence as a discursive strategy, in which Brahms's persona (the transgressive element) grows in importance across the set, acquiring a higher rank value over Paganini's virtual presence.

Program Committee

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Kaleb Delk
Brian Jarvis
Jeremy Robins
Cara Stroud
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