

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-Third Annual
Music Theory Forum*

Please join us at 6:30 P.M. for happy hour/dinner following Forum

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

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.



*January 30th, 2016
Longmire Room 201*

Schedule of Events

9:00 Registration and Light Breakfast (Longmire 204)

9:30 Opening Remarks (Longmire 201)

**9:45 Session 1: Pedagogy and Practice Daniel Thompson,
Chair**

Jeremy Robins (Florida State University)

Cadences in Coldplay: Classifying Closure in Post-Millennial Rock

Andrew Selle (Florida State University)

Bleeps and Bloops 101: Electroacoustic Music in the Undergraduate Theory Classroom

10:45 Coffee Break

**11:00 Session 2: Text, Song, and Form Daniel Tompkins,
Chair**

Yiyi Gao (University of North Texas)

The Interrelation Between a Pair of Songs, *Auf einer Burg* and *In der Fremde* in Schumann's Song Cycle *LiederKreis*, Op. 39

Becky Troyer (Florida State University)

How Text Generates Form in Programmatic Instrumental Works: *Six Metamorphoses after Ovid* by Benjamin Britten

12:00 Lunch

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

**1:30 Session 3: Meter and Melody Jose M. Garza Jr.,
Chair**

Jay Smith (North Texas University)

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

Rodney Garrison (SUNY Fredonia)

Schenker's Elucidations on Unfolding Compound Voices from *Der Tonwille 6* (1923) to *Der freie Satz* (1935)

2:30 Coffee Break

**2:45 Session 4: Theme Context and Richard Lee, Chair
Meaning**

Danielle Wulf (Florida State University)

Celestial Transformation: Signification in Remixes of the Star Theme in Super Mario

Cara Stroud (Florida State University)

Insidious Irony and Thematic Disintegration in the "Tarantella" from John Corigliano's Symphony No. 1

3:45 Coffee Break

4:00 Keynote Address

Michael Klein (Temple University)

Intertextuality and Subjectivity Revisited: The Case of Chopin's *Polonaise-Fantasia*

6:30 Happy Hour/Dinner: Siam Sushi

Directions on back page

Intertextuality and Subjectivity Revisited: The Case of Chopin's *Polonaise-Fantasia*

Michael Klein (Temple University)

Abstract:

This paper begins with a heuristic demonstration of a hermeneutic process, leading to a narrative reading of Chopin's *Polonaise-Fantasia*. As with many hermeneutic analyses, this one begins with a small but strange detail in Chopin's final large-scale work for the piano. From this detail, the analysis branches out to consider strangeness in the deployment of topics throughout the *polonaise*. After completing the first analysis, the paper turns to the most common definition of intertextuality as any crossing of texts and returns to Julia Kristeva's early work on that concept, which focused more on the typography of an individual text and less on the web of connections that text had with other texts. This reconsideration of intertextuality leads to a denial of a common model of the subject (person) as unified, insular, and unique. Instead, a Lacanian viewpoint considers the subject to be open and fragmented by the very culture that is formative. The paper concludes with an argument about how Chopin's *Polonaise-Fantasia* stages this more modern model of subjectivity.

Biography:

Michael Klein is Chair and Professor of Music Studies at Temple University. His latest book, *Music and the Crises of the Modern Subject* was recently published by Indiana University Press. He is also the author of *Intertextuality in Western Art Music*, and a co-editor of the collection *Music and Narrative since 1900*, both with IU Press. He has published on the topics of musical narrative, subjectivity, and the music of Chopin, Liszt, Debussy, and Lutosławski in a variety of journals, from *Music Theory Spectrum* to the *Journal of Music Theory* to *Nineteenth-Century Music*, and others. He is a past board member of the Society for Music Theory, and he currently serves as Associate Editor of the journal *Nineteenth-Century Music*. In 2005 he received a publication award from the Society for Music Theory for his article "Chopin's 4th Ballade as Musical Narrative" in *Music Theory Spectrum*.

Cadences in Coldplay: Classifying Closure in Post-Millennial Rock

Jeremy Robins (Florida State University)

Harmonic syntax and cadential function are contentious topics in the study of popular music, specifically rock music. Walter Everett (2004) and Drew Nobile (2015) view the majority of rock music as tonal and analyze it using Schenkerian techniques. At the other extreme, harmonic syntax can be viewed as completely distinct from "classical" syntax and therefore does not permit cadences, either because of a changed harmonic syntax or persistent harmonic looping. In the middle are scholars such as Nicole Biamonte (2010), David Temperley (2011 and 2013), and Ken Stephenson (2002) who recognize the similarities and differences between "classical" and rock syntax, do not require cadences in every song, and still allow for cadences in specific situations. This paper argues that cadences do occur in rock music, and provides specific parameters for identifying where they occur and how to identify them. The framework I present here is based on post-millennial rock, and specifically the recorded output of the British band Coldplay. The cadential functions are grouped in two large categories — closed and open — which are determined by the coordination of formal articulations provided by lyrics, melody, formal divisions, timbre, meter, hypermeter, and post-cadential material. Additionally, a third category of non-cadences is also presented. By providing functional labels for formal boundaries, this research informs efforts to classify harmonic syntax. Additionally, this methodology can be applied to a wide range of popular music, allowing for comparison of formal units among artists and genres.

Bleeps and Bloops 101:

Electroacoustic Music in the Undergraduate Theory Classroom

Andrew Selle (Florida State University)

Though electroacoustic music has been and remains a prolific branch of music composition, it is a genre that has been critically underrepresented and undervalued in the core theory curriculum. While there are many possible causes, there are two salient reasons one could point to for this discrepancy. The first of these is that there is simply too much material to cover in the undergraduate theory sequence as it is, and the electroacoustic genre would be difficult to integrate into the existing curriculum. The second reason might simply be that there is a less codified

approach to discussing and analyzing electronic music in the first place (especially as compared to tonal acoustic music), and that the process of analyzing electroacoustic music would require a completely separate set of skills from what is taught in undergraduate theory and aural skills.

In this paper, I argue that not only can students (and everyone) analyze electronic music effectively with existing skills that are learned in the core curriculum, but also that the process of analyzing electroacoustic music in parallel with acoustic music has real, tangible pedagogical benefits. Aside from the clear benefit of increasing a student's familiarity with music literature, the analysis of electronic music refines, reinforces, and broadens the aural and written skills (especially in regard to form and formal listening) that students develop through the undergraduate theory curriculum. To illustrate this point, I provide a methodological framework for analysis via works by composers such as Jonty Harrison, György Ligeti, and Elaine Lillios.

The Interrelation Between a Pair of Songs, *Auf einer Burg* and *In der Fremde* in Schumann's Song Cycle *Liederkreis*, Op. 39

Yiyi Gao (University of North Texas)

This paper explains the large-scale tonal plan of the two songs and shows how this plan interacts with the poems' unified narrative plot. I argue that the seventh and the eighth songs from Schumann's *Liederkreis* op. 39 may be understood as a single poetic and musical entity. The poem of *Auf einer Burg* is enigmatically incomplete, as well as its *Ursatz*. The entire song is structured over a background V of A minor, and thus the *Ursatz* is prolonged throughout the song. However, the *Kopftón* C-natural and *Ursatz* $\hat{1}$, missing from *Auf einer Burg*, are provided by *In der Fremde*. I propose that in *In der Fremde*, the *Kopftón* C-natural is associated with the narrator's memory of the tragic death of the female protagonist, which is foreshadowed in *Auf einer Burg* in m. 21, and, possibly, through the tonic that is suppressed in an imagined musical space (m. 0) that precedes the first song. This missing tonic in a time-space that must be imagined before the first song begins, may represent the missing part of the story intimated by the combination of poems. The E-G-sharp-B sonority in m. 17, 33 and 36 in *In der Fremde*, which is reminiscent of the unresolved V at the end of *Auf einer Burg*, provides yet another significant musical link to convince us that the two songs are closely related.

How Text Generates Form in Programmatic Instrumental Works: *Six Metamorphoses after Ovid* by Benjamin Britten

Becky Troyer (Florida State University)

In analyzing vocal works, text is an essential component for making formal considerations. In programmatic works of the twentieth century, text is often used as inspiration for instrumental works, but its role in determining form is not often considered, due to its absence from the score as a vocal line. This paper seeks to examine how text plays a significant role in determining the form of *Six Metamorphoses After Ovid* by Benjamin Britten. In the piece, Britten drew inspiration from six stories found in Ovid's *Metamorphoses* and set them as a series of character pieces for solo oboe. Each movement tells a story with transformation as the focal point. I will conduct an analysis of both original stories and music, demonstrating how an unseen text generates forms, the variety of methods Britten uses to portray physical transformations, and the manner in which these transformations impact those forms.

The analysis will focus on three movements: *II. Phaeton*, *IV. Bacchus*, and *VI. Arethusa*. The forms of each movement are intrinsically linked to the form of the text. For example, in *Phaeton*, the moment of transformation from life to death is portrayed by an abrupt silence. In *Bacchus*, the Daughters of Minyas are transformed into bats, which is portrayed by four lines of running sixteenth notes. In *Arethusa*, her transformation into a fountain is portrayed through a gradual, cadenza-like motion, which is completed in the final phrase of the piece. These transformations demonstrate diverse compositional choices and play a tremendous role in generating the forms.

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

Jay 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*.

Schenker's Elucidations on Unfolding Compound Voices from *Der Tonwille 6 (1923)* to *Der freie Satz (1935)*

Rodney Garrison (SUNY Fredonia)

Some of Schenker's most enlightening descriptions of compound voices do not involve words we might translate as "compound voice;" some involve "*Ausfaltung*" (unfolding). From *Der Tonwille 6* on, nearly 50 descriptions and sketches of compound voices involve an "unfolding" word that indicates a four-pitch symbol, and in five instances, a two-pitch symbol within a larger four-pitch symbol. The two-pitch symbol, known for its diagonal beam, is called the "unfolding," *Ausfaltung*, and saw-tooth symbol. Much to their credit, Cadwallader and Gagné are the first textbook authors to acknowledge the four-pitch symbol as an "unfolding;" however, they do so only in light of *Der freie Satz*, they avoid linking "unfolding" with any German word, and they use the symbol in only one unidentified, musical graph. The lingering pedagogical issues of disconnected history, incomplete discussion, and insufficient use are addressed through the elucidation of these compound voice descriptions and sketches from *Der Tonwille 6* to *Der freie Satz*, including another pivotal one from the Oster Collection. Several descriptions of four-pitch unfoldings in musical graphs refer to one of two theoretical graphs. Consistencies between interrelated musical and theoretical graphs show us how the four-pitch unfolding conveys compound voices and how to employ the unfolding in graphs. Additionally, how two- and four-pitch unfoldings relate to each other is gleaned through the study of the instances where they are paired and function collaboratively.

Celestial Transformation:

Signification in Remixes of the Star Theme in Super Mario

Danielle Wulf (Florida State University)

In many video games, sound is an integral component of a player's experience. For instance, a shift in music away from a specific level's song relays information to the player about a change in the game environment. Following Karen Collins's (2013) conception of kinesonic synchresis, wherein sounds gain meaning by association with an action in a game, I argue that after a player's initial exposure to the star theme in Nintendo's *Super Mario Bros.* in conjunction with gaining invincibility, that player comes to associate

the music with the event that occurred in the game – a change in state. This mechanism of aurally signifying such a transformation is not unique to the Super Mario series. However, in each of these cases the music is treated differently; in *Pacman*, the sounds correspond to the movement of the ghosts and not to Pacman himself. In *Sonic the Hedgehog* and *Sonic the Hedgehog 2*, the music for the invincibility theme is different, though the composer for the games is the same. Thus, the recurring star theme of *Super Mario Bros.* offers a compelling example of musical signification of a change in state, which can be explored in detail through the remixes of the song across various Super Mario games.

I suggest that powerups in the Super Mario series fall into two categories based on the music that accompanies them. Those granting invincibility, however partial, involve a change of state for Mario. He becomes invulnerable and only returns to his original state after an allotted period of time. Beyond the distinction between powers and change-of-state, I examine various remixes of the star theme from later games and demonstrate music's ability to signify a transformation to an invulnerable state, and to communicate nuanced meaning to game players.

Insidious Irony and Thematic Disintegration in the "Tarantella" from John Corigliano's Symphony No. 1

Cara Stroud (Florida State University)

The finale to Corigliano's *Gazebo Dances*, a boisterous tarantella, at first seems an unlikely choice for a symphonic theme in a movement that depicts the tragic loss of a friend to AIDS. The tarantella quotation in the second movement of Corigliano's Symphony No. 1, with its bouncy leaps, rambunctious dance rhythms, and its tonal emphasis on C major, contrasts sharply with the somber and expressive mood established in the first movement of the symphony. Ultimately, the tarantella theme is torn apart—destroyed by musical disruptions that gradually distort and remove original features of the theme.

In my analysis, thematic disintegration the gradual process that points to incipient transgressions against the "orderly" tarantella theme. The ironic narrative archetype points to musical ironies that I hear in Corigliano's symphonic tarantella: idealized pastoral timbres of solo woodwinds are revealed to be too weak to be sustainable; a dance tempo loses the predictive power of entrainment through extreme fluctuations; and C Major becomes trite and overly simplistic in a piece can begin and end in different tonal centers, or has no clear tonal center at all. I also explore ironies in the biographical and cultural context of this piece.

Program Committee

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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*

*Lunch catered by:
Moe's Southwest Grill*