

Nearby restaurants for lunch

Walking distance:

Jimmy John's  
1080 West Tennessee Street

Pitaria  
631 West Tennessee Street

Little Athens  
666 West Tennessee Street

Spear It  
609 West Tennessee Street

Short drive:

Panera Bread  
800 Ocala Rd (Near Publix)

Chipotle  
1801 West Tennessee Street

Taco Republik  
1122-8 Thomasville Rd

4 Rivers  
1817 Thomasville Rd #100

*The Music Theory Society at  
Florida State University*

*presents*

*The Thirty-Fifth Annual  
Music Theory Forum*

**Please join us at 6:00 P.M. for dinner following Forum**

Masa  
1650 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 Masa parking lot after passing Golden Corral.

*January 13<sup>th</sup>, 2018  
Longmire Room 201*

## Schedule of Events

**9:00 Registration and Light Breakfast (Longmire 204)**

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**9:30 Opening Remarks (Longmire 201)**

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**Professor Jane Piper Clendinning (Florida State University)**

**9:45 Session 1: Considering Ligeti**

**Andrew Selle,  
Chair**

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**Jay Smith (University of North Texas)**

Transformation from Meter to Ameter in Ligeti's *Désordre*

**Demi Nicks (Florida State University)**

Disability and Narrative in the Music of György Ligeti

**10:45 Coffee Break**

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**11:00 Session 2: Closure, Pattern  
Completion, and Agency**

**Lewis Jeter,  
Chair**

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**Jacy Pederson (Texas Christian University)**

A Theory of Closure in the Late Works of Sergei Prokofiev

**Lauren Hartburg (Florida State University)**

Resultant Harmonies and Pattern Completion in Olivier  
Messiaen's "Amen de la Création"

**Jeremy Robins (Stetson University)**

Double-Tonic Complexes and Agency in Popular Music

**12:30 Lunch**

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Restaurant suggestions are at the end of your program. Groups will depart from Longmire 204 to various locations.

**2:30 Session 3: Sweetness, Salience, and  
Stability**

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**Joshua Tanis,  
Chair**

**Yiyi Gao (University of North Texas)**

Franchinus Gaffurius and the notion of Sweetness [*Suavitas*]  
in *Practica musicae* (1496)

**Rich Pellegrin (University of Florida)**

Modeling Salience and Stability: A New Approach to Neo-  
Riemannian Theory

**3:30 Coffee Break**

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**3:45 Keynote Address**

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**Seth Monahan (Eastman School of Music)**

"The Sweet Fragrance of Life": Mortality and Rebirth in  
Mahler's "Das Trinklied vom Jammer der Erde"

**6:00 Dinner: Masa**

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Directions on back page

## Keynote Address

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### “The Sweet Fragrance of Life”: Mortality and Rebirth in Mahler’s “Das Trinklied vom Jammer der Erde”

Seth Monahan (Eastman School of Music)

#### Abstract

Mahler’s *Das Lied von der Erde* opens with a starkly nihilistic image of human affairs. To the strains of a self-styled “drinking song,” a flushed, sybaritic narrator reminds us that life is short and happiness ephemeral—then urges us to grab a chalice and join the epicurean carnival. Drunkenness, he insists, is the only way to stave off the horrors of Earthly existence. This crassly cynical “drinking song” marks a radical departure from the creative vision of Mahler’s early and middle-period works, as does *Das Lied von der Erde* as a whole. Gone are the vaulting metaphysics and fairy-tale excursions, the Wagnerian heroics and triumphs wrested from catastrophe. In their place are cryptic vignettes on ancient Chinese poems, all of which dwell on the transience of beauty and joy.

In this talk, I’ll explore Mahler’s “Drinking Song of the Sorrows of the Earth” in detail, asking how its musical construction both responds to and amplifies its poetic themes. I begin with a thoroughgoing look at the song’s form, which emerges from rotational or cyclical processes taking place on multiple scales at once and achieving a level of complexity unseen in Mahler’s earlier work. I then take special interest in the song’s third strophe, which pivots away from the prevailing dualism—sensuous gratification versus nonexistence—to contemplate two cyclical images: the infinite regeneration of the natural world, and the ticking countdown clock of human mortality. For it is at this point that the song reaches beyond its own horizon, to link up with the core themes of the work’s epic song-finale, “Der Abschied,” and ask whether humankind can find comfort in nature’s eternal rebirth. What we’ll find is that Mahler’s seemingly trivial changes to Hans Bethge’s original poetic texts have far-reaching consequences for both the musical setting itself and the transsymphonic unity of *Das Lied von der Erde* as a whole.

#### Biography

Seth Monahan’s research focuses on issues of musical meaning, interpretation, and epistemology. His graduate work (Yale Ph.D., 2008) addressed the intersection of form and narrative design in the symphonies of Gustav Mahler; that project gave rise to essays in *Music Theory Spectrum*, *JAMS*, *19<sup>th</sup>-Century Music*, and *Intégral*, and culminated with the book *Mahler’s Symphonic Sonatas* (Oxford University Press, 2015). More recently, his interests have turned to the rhetoric of music analysis itself, with a special focus on agency ascription and anthropomorphic metaphor. The project’s first significant essay, “Action and Agency Revisited,” appeared in the *Journal of Music Theory* in late 2013. (For these publications, Seth has twice earned the Society for Music Theory’s Emerging Scholar Award—first in 2015 and then again in 2017.) His other research interests include harmony and voice-leading in Wagner’s late style, musical energetics, embodiment studies, and form in classical/Romantic instrumental music.

Seth is also deeply involved with the pedagogy of music theory. In addition to mentoring new teachers in Eastman’s two-semester Music Theory Pedagogy sequence, he has published several essays on undergraduate theory teaching (in the *Journal of Music Theory Pedagogy* and the upcoming *Norton Guide to Teaching Music Theory*) and is currently developing a series of instructional videos for undergraduate music theory, all of which are posted to his YouTube channel. These and other initiatives have earned him numerous distinctions for his teaching, including the University of Rochester’s Edward Peck Curtis Award for Excellence in undergraduate Teaching (2017) and Yale’s Prize Teaching Fellowship (2007).

### **Transformation from Meter to Ameter in Ligeti's *Désordre***

Jay Smith (University of North Texas)

Ligeti's Piano Etude, No. 1, *Désordre*, features what Ligeti calls an "irregular distribution of accents [leading] to seemingly chaotic configurations." He wisely chose the word "seemingly" as *Désordre* includes a carefully constructed transformation from the metric A section to an ametric B section. Although previous authors have discussed temporal processes in the Etude (Haapamäki, Batchelor, and Isgitt), there are no discussions of the effect of those processes on the transformation from meter to ameter. This paper employs my Composite Downbeat Attack Point (CDAP) methodology, discussed below, to trace the transformation from meter to ameter in Ligeti's *Désordre*, highlighting the temporal processes that contribute to the metric disintegration. Particularly, the conflicting right-hand and left-hand melodies participate in a quasi-phasing process, generating a composite palindrome of metrical downbeats that becomes increasingly unintelligible towards the end of the A section.

Among those meter-destroying temporal processes is metric diminution in both melodies which transforms meter into beat; the deconstruction of an established composite palindromic pattern; increasingly dissonant internal grouping structures throughout the section; and non-coinciding phrase-group lengths between the soprano and bass melodies, which drift further and further apart throughout the section. Ligeti's "seemingly chaotic configurations" of accents constitute numerous processes that transform meter to ameter.

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### **Disability and Narrative in the Music of György Ligeti**

Demi Nicks (Florida State University)

Until now, current research in the recently flourishing field of Music and Disability has not explored the compositions of György Ligeti from the perspective of disability studies. Using Joseph Straus' work as a foundation, this paper establishes the music of Ligeti as a fruitful repertoire for exploration in the field of Music and Disability Studies. This is evidenced by biographical information and compositional traits that lend themselves to disability metaphors. Specifically, I examine the second movement of Ligeti's String Quartet No. 2, which I argue contains a perceptible disability narrative of chaos turned acceptance. I utilize traditional set theory, with consideration for other contextual factors, to establish foundational elements of construction and draw large-scale connections within the movement. In conjunction with the musical analysis, I discuss the physicality of performing this work to demonstrate the presence of a disability narrative.

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### **A Theory of Closure in the Late Works of Sergei Prokofiev**

Jacy Pederson (Texas Christian University)

Cadences act as punctuation to musical phrases and bring closure to formal structures at both large and small scales. Theorists such as William Caplin (1998, 2004, 2013) and William Rothstein (1989, 1991, 1994) have written in extensive detail about the strength of tonal cadences and their pivotal role in the structure of the music before and after their occurrences. In the music of the 20<sup>th</sup> century, Deborah Rifkin (2006) and Kristy Ann Bryden (2001) discuss elements of closure in context with deviation from local norms via motion and chromaticism in post-tonal contexts. As Rifkin notes, chromatic alteration at points of closure can *obscure* arrivals in tonal-leaning 20<sup>th</sup>-century works (Rifkin 2006), but in the music of Sergei Prokofiev, the alteration is uniquely used as a key element in *creating* closure.

In Prokofiev's music, the strength of any given moment of closure can be gauged on a spectrum. Most cadential arrivals have tonal-like bass movement from dominant to tonic, along with the melodic movement that achieves tonic. This is further strengthened by the presence of two distinct features: direct chromatic motion into the cadence, and temporal displacement between voices. The degree to which these features are present determines the strength of closure. This presentation will show how chromatic alterations can affect the strength of cadence-like closure by delving into two of Prokofiev's late works: his Piano Sonata No. 9, Op. 103, and Cello Sonata in C Major, Op. 113.

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### **Resultant Harmonies and Pattern Completion in Olivier Messiaen's "Amen de la Création"**

Lauren Hartburg (Florida State University)

The first movement of Olivier Messiaen's 1943 *Visions de L'amen*, "Amen de la Création" is analytically appealing to Bruhn, Balmer, and Szwyd due to its isorhythmic structure and Christian numerology. Published analyses focus on rhythm and the independent pitch content of Pianos 1 and 2, leaving the harmonic interaction of the two instruments unexplored. While the predictability of the alignment of color and *talea* onsets within and between isorhythmic parts will be addressed, this analysis focuses primarily on 1) the limited harmonic possibilities of the work, 2) the location of the initial presentation of each sonority, and 3) how the harmonic arrivals are influenced by the isorhythm and by Messiaen's interjection of free composition.

The Piano 1's two distinct three-trichord colors interact to yield nine possible composite harmonies. Meanwhile, Piano 2 cycles through a 21-chord creation theme containing eight consonant triads that can combine with any of Piano 1's nine harmonies, resulting in 72 possible sonorities. The method of introduction or exclusion of each of the nine Piano 1 harmonies over each Piano 2 triad can be divided into four categories: 1) the realization of all nine possibilities within a single presentation of the creation theme, 2) the introduction of all nine harmonies over the course of the three presentations of the creation theme, 3) the realization of less than

nine harmonic possibilities throughout the movement, and 4) the realization of all nine harmonies over the course of the entire 39 measure movement. Examination of Piano 2's break away from the creation theme highlights the delayed completion of all nine harmonic possibilities involving the only category 4 harmony and the formal, harmonic, rhythmic, and metric significance of this arrival.

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## Double-Tonic Complexes and Agency in Popular Music

Jeremy Robins (Stetson University)

Tonal ambiguity in popular/rock music is currently receiving a lot of scholarly attention in recent books, articles, and presentations. Tonal ambiguity allows for engaging analytical readings of popular music, particularly as it relates to text setting and musical meaning. Given there is no published scholarship on double-tonic complexes in popular music, this presentation represents an initial step in formulating paradigmatic expressive characteristics in popular music invoking a double-tonic complex. Specifically, I will show how lyrical meaning can be nuanced or blatantly reinforced through melodic interaction with supporting harmony in songs about romantic relationships. The singers/protagonists in these songs represent varying degrees of agency by their efforts to choose either the Ionian or Aeolian melodic rotation, and their efforts to alter harmonic hypermetric structures of the song to support their preferred melodic focus.

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## Franchinus Gaffurius and the notion of Sweetness [*Suavitas*] in *Practica musicae* (1496)

Yiyi Gao (University of North Texas)

Scholars, such as Rob Wegman and Christopher Page, have written about the notion of *suavitas* in Tinctoris' treatises. The expression invokes the beauty of music by Binchois Dufay, and other composers. However, historians have not fully explored the concept of *suavitas* in Franchinus Gaffurius' writings. I propose that in his *Practica musicae* (1496), Gaffurius views *suavitas* as an essential aesthetic in guiding construction of consonant three-pitch sonorities that are pleasing to the ear. In my paper, I explain how Gaffurius considers *suavitas* from a compositional perspective. He mainly aims at proper arrangements of concords and good voice leading, which create the sense of pleasing *sweetness*. Besides octaves and perfect fifths, Gaffurius advocates the frequent usage of thirds and major sixths because they are agreeable to the ear. As opposed to other theorists in the century, he explicitly claims that the *harmonic* instead of *arithmetic* mean applied to the octave producing a very pleasing [*gratiorem*] and sweet [*suaviorem*] sonority of a fifth-octave chord; a five-three triadic sonority in the diatonic genus imitates the harmonic division, and thus it sounds sweet as well. (Blackburn remarks that the only theorist before Zarlino who expressed this opinion is Gaffurius.) Also, he introduces the *suavitas quartae* ("agreeable sweetness of the fourth") in the style of *fauçbourdon*. In summary, Gaffurius' aesthetic idea of *sweetness* strives for cultivating the

most pleasing sonority and tone color in counterpoint—mostly associated with appropriate arrangements of three-pitch harmony and voice-leading. Through his aesthetic and the musical examples in *Practica musicae*, we are able to achieve a further understanding of what "sweet" counterpoint sounded like in his time.

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## Modeling Salience and Stability: A New Approach to Neo-Riemannian Theory

Rich Pellegrin (University of Florida)

In neo-Riemannian theory as it has been practiced thus far, an operation such as PL models one progression – that of the triads themselves. Triads, however, may function as (partial) voicings for many different harmonies, which indicates some of the many other possibilities inherent in the PL/LP cycles—any chord in any column may progress to any chord in any other column using zero-sum voice leading. The presentation will demonstrate how conceiving of simple chord shapes in the abstracted way leverages neo-Riemannian theory to model a vastly expanded repertoire of progressions. Furthermore, my approach addresses the relationship between underlying and actual voice leading, an important consideration in music where the structural significance of salience and stability fluctuates.

After exploring functionally tonal progressions generated from PL and LP cycles, I model different types of ic4 cycles, leading to a realization of Coltrane's "Giant Steps" using two different zero-sum cycles. The two cycles, representing salience and stability, work in tandem. The stable layer provides meaning to the salient layer, while the salient layer enriches the stable layer. This is no different than the way that salience and stability operate in Schenkerian contexts, where tonal closure and resolution ultimately give meaning to events of various scale which are salient but unstable.

Seventh-chord and ninth-chord modeling is also explored, again using chord shapes as voicings for different harmonies. Ninth chords are considered as supersets of 016 and 027 trichords as well. As a final demonstration I will map a "cantus firmus" of voicings on-screen using Waters and William's (2010) *Tonnetz*, and then leverage this series of transformations by counterpointing it in five contrasting ways.

**Program Committee**

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