The Music Theory Society at Florida State University

presents

The Thirty-Sixth Annual Music Theory Forum

January 19th, 2019
Longmire Room 201

Schedule of Events

9:00   **Registration and Light Breakfast (Beth Moore Lounge)**

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

    Prof. Evan Jones (Florida State University)

9:45   **Session 1: Sentences and Sequences**   **Ash Stemke, Chair**

    Joshua Tanis (Florida State University)
       Elaborations of Classical Model Sentences in Richard Strauss's Songs for Voice and Piano

    Jennifer Campbell (University of Kentucky)
       Nested Sequences and Meaningful Meandering: The Intermezzo from Balakirev's Piano Sonata in B-flat minor, Op. 102

10:45   **Coffee Break (Beth Moore Lounge)**

11:00   **Session 2: Late Romantic Approaches to Sonata Form**   **Jennifer Harding, Chair**

    Issa Aji (Temple University)
       A Non-Conventional Act of Heroism: the (mis)Placement of the Second Theme in the First Movement of Sibelius's Second Symphony

    Lindsay Warrenburg (Ohio State University)
       Signifiers of Transcendence in Moments of *Durchbruch* in Mahler Symphonies 1 and 2

12:00   **Lunch**
Restaurant suggestions are at the end of your program. Groups will depart from the Beth Moore Lounge to various locations.

1:30   **Session 3: Domains of Musical Perception**   **Sara Everson, Chair**

    Lindsey Reymore and Delwin Lindsey (Ohio State University)
       More than Metaphor: Mapping the Colors of Tone Color

    Lance Russell (University of North Texas)
       Expecting the Unexpected: Harmonic Process in a Schoenberg Lied

2:30   **Coffee Break (Beth Moore Lounge)**

2:45   **Session 4: Rhythmic and Motivic Processes**   **Lauren Hartburg, Chair**

    Joseph Sowa (Brandeis University)
       The Art of Transformation: The Heraclitian Form of Thomas Adès's *Tevot*

    Lina Tabak (Florida State University)
       Pulse Dissonance: A New Approach to Polymeter through Colombian *Currulao*

3:45   **Coffee Break (Beth Moore Lounge)**

4:00   **Keynote Address**

    Stephen Rodgers (University of Oregon)
       Fanny Hensel's Open Endings: Prolongational Closure in her Songs

6:00   **Dinner: Masa**
       Directions on back page

Keynote Address

Fanny Hensel's Open Endings:
Prolongational Closure in her Songs
Stephen Rodgers (University of Oregon)

Abstract

My presentation explores the novel ways that Fanny Hensel ends her songs. More than her brother, more than Schubert, more even than Robert Schumann, Hensel liked to leave her songs hanging; indeed, her approach to closure is so novel that it runs counter both to the established conventions of Classical-era music, where cadences appear with predictable regularity, and to the common practices of Romantic-era music, where composers routinely distorted the conventions of their Classical predecessors.

A case in point is her tendency to end songs not with authentic cadences but with what William Caplin has called *prolongational closure*—closure imparted not by a true cadence but rather by a "weaker" harmonic progression (such as viiº7–I). According to Caplin, prolongational closure in Classical and early-Romantic music happens at the level of the *theme*, almost never at the level of the *piece*. Hensel is an exception to this rule; in many cases she ends entire songs with prolongational closure, altogether avoiding authentic cadences. I outline three strategies that she uses to do this— substituting other chords for root-position V chords, inserting unexpected tonic pedals that obscure the function of otherwise cadential progressions, and equivocating between I and V/IV such that a song seems to end at once on a tonic and a dominant—and I examine a representative example of each strategy. Looking at these innovative songs reveals how Hensel (composing out of the limelight and largely for private purposes) challenged the orthodoxy of the cadential ending, and it provides a framework for understanding how later Romantic composers did likewise.

Biography

Stephen Rodgers is Associate Professor of Music Theory and Musicianship at the University of Oregon. He writes about the relationship between music and poetry, focusing especially on the songs of nineteenth-century composers such as Franz Schubert, Fanny Hensel, Felix Mendelssohn, Robert Schumann, and Clara Schumann. His work has appeared in *Music Theory Spectrum*, *Music Analysis*, *Music Theory Online*, *SMT-V*, *Music Theory and Analysis*, *Current Musicology*, *Nineteenth-Century Music Review*, and the *Journal of Musicological Research*, as well as in several edited collections, most recently the newest volume of *Analytical Essays on Music by Women Composers*. He is currently editing a collection of essays on the songs of Fanny Hensel, which is forthcoming from Oxford University Press.

Abstracts

Elaborations of Classical Model Sentences
in Richard Strauss's Songs for Voice and Piano
Joshua Tanis (Florida State University)

Since the 1998 publication of William Caplin's *Classical Form*, there has been a noticeable resurgence of *Formenlehre* studies in the field of music theory. Among the many scholars who have developed, elaborated upon, and added to Caplin's form-function and theme-type approach to Classical form are Matthew BaileyShea (2002 & 2004), James Hepokoski and Warren Darcy (2006), Janet Schmalfeldt (2011), and Stephen Rodgers (2014 & 2017). However, before any of these studies were published, Janet Schmalfeldt (1991) proposed a hybrid approach to form analysis by pairing Schenkerian theory and Caplin's (1987) earliest manifestations of form-function theory. However, Schmalfeldt's proposition has yet to earn appreciable attention among scholars of both musical form and Schenkerian theory. In response, I argue that Caplinian and Schenkerian approaches complement each other, especially when used for analyzing Classical theme-types in Richard Strauss's songs for voice and piano. Specifically, I find in these songs an abundance of sentence and sentence-like structures, many of which adhere strictly to Caplin's harmonic and melodic-motivic parameters of Classical model sentences. In the instances where Caplin's theory of Classical form cannot account for Romantic elaborations of sentences, Schenkerian voice-leading analysis conveys the inherent melodic-motivic cohesion of the sentence paradigm.

In this paper I explore excerpts from four of Strauss's songs for voice and piano. Two of the songs ("Befreit" and "Ich trage meine Minne") serve as baseline demonstrations and adhere strictly to Caplin's parameters of Classical model sentences; the other two songs ("Wiegenliedchen" and "Winternacht") exemplify Strauss's elaborations of Classical model sentences, and their structure is best analyzed through a hybrid approach of Schenkerian *and* form-function analysis. The purpose of pairing these two analytical approaches is to show specifically through a Schenkerian lens that the underlying voice leading and melodic-motivic features in these songs reveal structures that fit within the expected proportions (1:1:2) and parameters of sentences, even if they do not adhere strictly to Caplin's Classical model sentence.

Nested Sequences and Meaningful Meandering: The Intermezzo from Balakirev's Piano Sonata in B-flat minor, Op. 102
Jennifer Campbell (University of Kentucky)

All too often Russian composer Miliy Alexeyevich Balakirev (1837–1910) and his music have been sidelined by musicologists and theorists alike. The composer, perhaps better known for his dictatorial guidance of the *moguchaya kuchka* than for his musical output, is often overshadowed by his countrymen; even those in his coterie of fellow musicians, specifically Modest Mussorgsky (1839–1881) and Nikolai Rimsky-Korsakov (1844–1908), have enjoyed more critical scholarly attention than Balakirev. I argue, however, that Balakirev's music deserves closer consideration, and that he and his oeuvre helped disseminate the harmonic language and syntax of contemporary late Romantic European composers within the Russian musical scene. In this paper I examine the third movement from Balakirev's Piano Sonata in B-flat minor, Op. 102 (1905), focusing on the role of harmonic and melodic sequences throughout the movement, and I posit that this work exemplifies Balakirev's assimilation and transformation of Liszt's compositional technique into his own distinct musical voice. This essay serves as case study that will ultimately be part of a much larger project—that of positioning Balakirev as a musical linchpin between Liszt and other Russian composers, notably Nikolai Rimsky-Korsakov, Alexander Scriabin, and Sergei Rachmaninoff.

Signifiers of Transcendence in Moments of *Durchbruch* in Mahler Symphonies 1 and 2
Lindsay Warrenburg (Ohio State University)

Musical moments that evoke transcendence have been a key focus in analytical and historical studies of Mahler's music. Indeed, the idea of *Durchbruch*—passages of "breakthrough"—has both intrigued and perplexed scholars in the last two decades (e.g. Darcy 2001; Kinderman 2006; Marvin 2009; Monahan 2011). Although the term is typically applied to highly emotional moments of music, the definitive features of *Durchbruch* passages (if any) have yet to be qualified. The current paper presents a musical analysis of *Durchbruch* passages. Additionally, the paper highlights how two recent psychological theories—the Suppressed Fear Theory (Huron 2006) and the Hive-Switch Theory (Haidt 2012)—can be used to explain why *Durchbruch* compositional strategies give rise to feelings of transcendence. By refining the parameters that are necessary to be labeled as *Durchbruch* moments, I demonstrate that the Mahler *Durchbruch* passages are intimately related to the success or failure of the sonata form (i.e. Hepokoski & Darcy 2006; Marvin 2009; Monahan 2015) and connect extramusical ideas across movements of a symphony. Powerful moments of music may have structural features consistent with those that lead to musical transcendence, but they can only be considered to be moments of *Durchbruch* if they include repercussions for the movement as a whole.

A Non-Conventional Act of Heroism: the (mis)Placement of the Second Theme in the First Movement of Sibelius's Second Symphony
Issa Aji (Temple University)

This paper is an analysis of Jean Sibelius's Second Symphony, op. 43 and the misplacement of the first movement's second theme. The symphony has received much attention due to its "fragmentary nature" and "organic unity" (Gray 1934). However, little has been written about the unusual design of the first movement. Borrowing analytical tools from Hepokoski and Darcy's *Sonata Theory*, the paper finds that the exposition's $S^{1.1}$ theme does not return in a conventional manner. The once vulnerable $S^{1.1}$ reemerges in the retransition of the development as the aftermath of the movement's climax but fails to return in the more conventional recapitulation. Sibelius's approach to sonata form has one foot in the 19th-century tradition and one in "a genuinely twentieth-century aspect of thought and feeling" (James 1983). Sibelius shows a commitment to the traditional norms of sonata form, in that most themes are intact, as well as the secondary key area being in the dominant key (A major). However, the premature return of $S^{1.1}$ in the retransition of the development threatens the nationalistic idyll. Not only do texture, orchestration, and dynamics serve the success of the $S^{1.1}$ theme's return, but its placement at the end of the retransition as a blaring tag-along to the climax of the movement signifies its transformational journey and represents the nationalistic freedom that Sibelius and his nation both wish to attain.

More than Metaphor: Mapping the Colors of Tone Color
Lindsey Reymore and Delwin Lindsey (Ohio State University)

In this paper, we explore an historical trend of color-sound mappings between color and timbre and report the results of an experiment on color-timbre mapping.

We argue that critical subtleties of the color-tone color metaphor have been masked by the way that early music science defined timbre as one of three separable dimensions of a tone, alongside pitch and loudness. We identify a more complex, historical perspective on tone color in which timbral changes related to register employ the language of color. For example, low sounds are "dark" while higher sounds are "bright" and "clear."

An essential, but previously unrecognized, aspect of the color-sound metaphor emerges. The compartmentalization of sound into pitch, loudness, and timbre obscures the complexity of how sound is cognitively processed. Similarly, although color can be broken down into lightness, saturation, and hue, modern science recognizes that these are complexly intertwined in everyday color cognition. Just as hue must take lightness into account, tone color must take pitch into account.

We report the results of a music cognition study about cross-sensory language in which instrument sounds rated as higher, brighter, smaller, and happier were

associated with lighter colors while sounds rated as lower, darker, bigger, and sadder were associated with darker colors. We interpret these results in light of historical considerations, with the conclusion that the metaphorical color-timbre language of Riemann and others may not simply be a convenient tool for explanation, but may be an accurate representation of cognition.

Expecting the Unexpected: Harmonic Process in a Schoenberg Lied
Lance Russell (University of North Texas)

This paper offers a phenomenological analysis of harmonic development in Schoenberg's "Erwartung," Op. 2, No. 1. Following Edmund Husserl, the aim of the analysis is to capture the conscious experience of the listener as the piece unfolds temporally, presupposing the ability to reflect on various experiences and discern their structures. This requires engaging with the listener's capacity for retention and protention, two Husserlian concepts which describe the ability to retain contextual information of the past in the present "now- phase" and the ability to use that information to make predictions about future events. Husserl comments on these events in the context of experiencing a melody, but the concept, this author argues, can be extended to the experience of harmonic progression. Using an analytical model adapted from Christopher Hasty's Theory of Projection, this author illustrates moments of prepared harmonic expectations, through retention, and the process of becoming by which those expectations are realized or denied realization. Then the author describes how the multiplicity of meanings and contradictory perceptions at different durational events create a harmonic structure in conflict with itself, casting the Lied into ambiguity.

The Art of Transformation: The Heraclitian Form of Thomas Adès's *Tevot*
Joseph Sowa (Brandeis University)

Although *Asyla* (1997) is arguably Thomas Adès's most famous composition, his seventh orchestral work, *Tevot* (2007), has also had a distinguished history of performances and awards. Despite this reception, *Tevot* has received little analytical attention. In echoing Adès's desire to create "this sense of a massive flood," the piece's construction embodies Heraclitus's maxim "everything is in flux."

A closer application of Heraclitian thought elucidates *Tevot*'s metaphors and musical argument. The flow of *Tevot*'s materials through different developmental waypoints mirrors the flood imagery Adès said inspired the piece. Per Heraclitus, "On those stepping into rivers"—or, at any given time during *Tevot*—"other and other waters flow"—a different iteration of *Tevot*'s rhythmic cells and interval cycles manifests itself. If such Heraclitian flux describes *Tevot*'s motivic iterations, Heraclitus's larger "unity of opposites" idea explains how Adès uses them to construct local passages and large-scale form. On both scales, Adès maps his motives to four key behaviors: imitation, mirroring, rebalancing, and re-timing.

These behaviors reflect Heraclitian unity of opposites, because they all consist of "one thing changing around to another," thereby revealing their essential unity.

The convergence of all these features, *Tevot*'s concluding canon represents the apotheosis of both the piece and its Heraclitian aspects. An analysis of *Tevot*'s pitch domain shows the motivic iterations that prepare this passage and the imitation, mirroring, rebalancing, and re-timing that shape it locally and formally. I also show how the transformation of tempo in *Tevot* connects directly to its transformation of rhythm and how both these developmental trajectories likewise find their apotheosis in *Tevot*'s concluding canon.

Pulse Dissonance: A New Approach to Polymeter through Colombian *Currulao*
Lina Tabak (Florida State University)

Afro-Colombian *currulao* is the most popular dance music of the Pacific region of Colombia. As a percussion-heavy practice featuring polymeter and a multitude of complex rhythmic ostinatos and improvisations, it is a particularly fruitful genre for music-theoretical study. This talk will explore some of those rhythmic patterns, which feature extreme metrical dissonances beyond those considered by Harald Krebs in "Fantasy Pieces." Not only does *currulao* feature both displacement and grouping dissonances simultaneously, but the polymeter involved between two of the metrical layers requires the addition of a *pulse dissonance* model to account for the prevalence of contrasting pulses.

The case study piece, "Adios Guapi" performed by Grupo Naidy in their album *Arriba Suena Marimba!*, contains rhythmic and microtiming elements representative of *currulao*. This presentation will use metrical dissonance models and extensions to explain some of the rhythmic intricacies in "Adios Guapi." It will also propose additional methods of analysis appropriate for the genre, including various rhythmic, groove, and perception models by Toussaint, Keil, and London. Combining all of these analytical perspectives in the study of *currulao* is necessary in order to adequately represent the genre in its full metrical complexity.

Program Committee
Alan Elkins
Jennifer Harding
Lauren Hartburg
Professor Joseph Kraus
Jordan Lenchitz
Ash Stemke

Music Theory Society Executive Board
Jennifer Harding, President
Sara Everson, Vice President
Joshua Tanis, Treasurer
Lauren Hartburg, Secretary

Forum Co-Chairs
Alan Elkins
Stanley Fink

Faculty Advisor
Professor Jane Piper Clendinning

Nearby restaurants for lunch

Walking distance:

Jimmy John's
1080 West Tennessee Street

OG Subs
444 West College Ave #112

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

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.