

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-Second 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 17th, 2015
Longmire Room 201*

Schedule of Events

9:00 Registration and Light Breakfast (Longmire 204)

9:30 Opening Remarks (Longmire 201)

Evan Jones (Florida State University)

9:45 Session 1: Action and Subjectivity **Jeremy Robins, Chair**

Cora Palfy (Northwestern University)

Sound as Subjectivity: A Reconsideration of Gibsonian Affordances

Douglas Jurs (Abraham Baldwin Agricultural College)

The Musicianship Olympics: Enhancing Real Time Music Cognition Through Competitive Games

10:45 Coffee Break

11:00 Session 2: Striking Structures in Twentieth-Century Music **Gillian Robertson, Chair**

Kaja Lill (University of North Texas)

Serial Organization in Krzysztof Penderecki's *Threnody to the Victims of Hiroshima*: Rotation, Multiplication, and Contour

Daniel Tompkins (Florida State University)

Fretworks: Idiomatic Voice-Leading on the Guitar

12:00 Lunch

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

1:30 Session 3: Hallucination and Frustration **Rich Lee, Chair**

Micah Lomax (Florida State University)

My Diabolical Suggestion: Musical Form and "Shifting" in Prokofiev's "Suggestion Diabolique"

Brian Jarvis (Florida State University)

Large-Scale Dramatic Irony in Carter Burwell's Score to *Barton Fink*

2:30 Coffee Break

2:45 Session 4: Historical and Analytical Repositioning **Danielle Wulf, Chair**

Benjamin Graf (University of North Texas)

Before the "Heroic" E-flat: An Argument for Beethoven's Piano Sonata No. 4 in E-flat Major, Op. 7

Andrew Aziz (Florida State University)

Further Thoughts on the "EEC Deferred": Resetting the Formal Compass and the "Mozart Problem"

3:45 Coffee Break

4:00 Keynote Address

Byron Almén (University of Texas at Austin)

Whose Narrative? The Personal Equation in Musical Discourse

6:30 Happy Hour/Dinner: Siam Sushi

Directions on back page

Keynote Address

Whose Narrative? The Personal Equation in Musical Discourse

Byron Almén (University of Texas at Austin)

Abstract

In my book *A Theory of Musical Narrative*, I argued that narrativity in music can be productively understood according to the principle of *transvaluation* as defined by the semiotician James Jakób Liszka. An important feature of this principle—and hence of musical narrative—is what Liszka describes as “the teleology of the sign user”: that is to say, the fundamental role played by the interpreter’s cognitive, cultural, and ideological perspective in formulating and articulating an interpretation. In this paper, I foreground one aspect of this perspective by considering the application to musical discourse analysis of what recent historians of psychology have referred to as the “personal equation”—a term originating with late 18th-century practices in astronomical observation. This term later came to constellate a problematic nexus point in the late 1800s and early 1900s for psychologists attempting to situate their nascent discipline epistemologically—and paradoxically—as a science of the subjective. I suggest that its negotiation of subjectivity and objectivity, of “the individual and the universal,” culminated in the establishment in Jungian circles of a productive mediating perspective—with typology acting as an *orienting compass* in relation to vast amounts of analytical material—that can be productively applied to the clash of teleological perspectives in musical scholarship.

Biography

Byron Almén, Ph.D. is Associate Professor of Music Theory at the University of Texas at Austin, where he has worked since 1998. He is the author of *A Theory of Musical Narrative* (2008) and co-editor (with Edward Pearsall) of *Approaches to Meaning in Music* (2006), both published by Indiana University Press’s series *Musical Meaning and Interpretation*. His research interests include musical narrative, semiotics, Jungian approaches to music, film music, discourse analysis, and the music of Gustav Mahler. He is co-author (with Stefan Kostka and Dorothy Payne) of the undergraduate concepts textbook *Tonal Harmony*. He is the winner of numerous teaching awards, including the 2014 University of Texas Regents’ Outstanding Teaching Award. He is an accomplished pianist and organist and has been employed as a church organist for over 25 years. He has served as the Director of Graduate Studies for the Sarah and Ernest Butler School of Music since 2013. He is currently working on a book on C. G. Jung, personality, and artistic discourse.

Abstracts

Sound as Subjectivity: A Reconsideration of Gibsonian Affordances

Cora Palfy (Northwestern University)

The idea of a Gibsonian affordance (1966) has become commonplace in contemporary music theoretical writing, especially in reference to musical agency. Used to explore the intersection between music, psychology, and ultimately musical meaning (Clarke 2005, 2003; DeNora 2000), gesture and embodiment (Godøy 2010; Windsor 2012; Moore 2010), and semiotics (Robinson 2005; Smith 2007), ecological theories have yielded productive results when examining music as a sounding *object*. Musical agents are often characterized as objects on a sonic stage that can be described and controlled by a passive listener privy to their narrative progress. This phenomenon, which I refer to as *aural observation*, describes a passive state of listening assumed by both the audience and analyst. Analyses using object affordances to describe musical subjectivity assume that agents are passive, a supposition symptomatic of agential readings more broadly.

In this paper, I reconsider the idea of musical agency as an active, social process, and in so doing address a recent development in ecological psychology: the social affordance, which has been the subject of discussion within the psychological community since 1980 (Neisser 1980; Baron and Bordeau 1983; McArthur and Baron 1983; Loveland 1991; Valenti and Gold 1991; Greeno 1994; Costall 1995; Good 2007; Vinciarelli et al. 2009). Social affordances rely on behavioral cues and intersubjective behavioral attunement (Pantic et al. 2011), two elements that music can uniquely prompt through metrical patterning. A consideration of these active, social affordances inherently alters the engaged subject position, placing a distinct focus on the active body as the locus of agential emergence. By spotlighting the embodied nature of agency as well as broader issues of listener and analyst control, this paper addresses the epistemology of agential emergence and its treatment in music theoretical literature.

The Musicianship Olympics: Enhancing Real Time Music Cognition Through Competitive Games

Douglas Jurs (Abraham Baldwin Agricultural College)

The “Ploger Method” is a pedagogical approach to music cognition developed by Marianne Ploger that emphasizes coordination of the musical ear, eye, and body to accurately perceive music and what it communicates in real time.

Using Professor Ploger’s groundbreaking pedagogies as a launching pad, the “Musicianship Olympics” were developed primarily as a tool to motivate students to earnestly work on the challenging task of cultivating deeper music perception. I decided to experiment with competitive games in the classroom after finding last year that my students were showing signs of aural skills “burnout” as the school year progressed to the latter half of each semester: improvement in student skill slowed and often was replaced with skill regression. I have found that giving students the goal of preparing for the Musicianship Olympics has largely mitigated the burnout effects I encountered last year.

In this presentation, often interactive in nature, I will first articulate some of the general philosophies behind the Ploger Method, giving special emphasis to its multi-modal (aural, visual, and kinesthetic) model of music cognition. From there, I will actively lead participants through one of the games featured in the Musicianship Olympics, a rhythm game using René Longy’s system of beat subdivision that both novices and experts will find fun and challenging. Finally, I will briefly demonstrate other games ranging from the serious to the silly: examples include the “Boulanger Chord Relay,” inspired by a chord exercise Nadia Boulanger would make all of her musicianship students master, to “Dichord Hopscotch,” a rather comical and bonkers approach to embodying pitch space in an entirely new way. Each game is designed to coordinate multiple modalities used in music cognition.

Serial Organization in Krzysztof Penderecki’s *Threnody to the Victims of Hiroshima*: Rotation, Multiplication, and Contour

Kaja Lill (University of North Texas)

Krzysztof Penderecki’s *Threnody to the Victims of Hiroshima* (1960) is often considered separately from, or as an alternative to, serialism. Most scholars focus on texture or density in this work, without mention of the texture’s serial organization. Those that do consider serialism in *Threnody* focus on the serial organization of specific pitch classes, like the twelve-tone canon in the second half of the work. I will demonstrate the serial organization of elements besides pitch classes in the first half of Penderecki’s *Threnody* to inform our understanding of the

piece as an experiment in mixing serialism and texture-based composition. Serial organization in this piece includes relationships among contour segments and sets of percussive elements based on the operators of retrograde, multiplication, rotation, and transposition.

Fretworks: Idiomatic Voice-Leading on the Guitar

Daniel Tompkins (Florida State University)

The harmonic space of a guitar’s fretboard poses some challenging set-theoretical issues related to segmentation and transformation. Analyzing much of the highly-idiomatic 20th century classical guitar repertoire can therefore become problematic. A transformational network that is modeled according to the guitar’s physical pitch space may show transformations with greater clarity. Klumpenhouwer networks (K-nets) offer some promise in its reliance on graphic isomorphism (isography) and its ability to relate harmonies of changing set-classes. However, the relational (promiscuity) of pitch placement on K-net graphs have drawn considerable published criticism. Guitar tablature, which has a rich history of mapping pitches onto the guitar’s physical pitch space, can also be a useful tool for segmentation decisions. However, pitch information on tablature is not easily readable unless one knows the pitch of every string/fret combination on the guitar. This paper presents a synthesis of tablature and K-nets by assigning each node on a K-net-like graph to a single string in a tablature-like layout—hence the name “fretworks.” Two famous classical guitar excerpts will be analyzed using fretworks: Heitor Villa-lobos’s *Etude 1*, 1929 and Elliott Carter’s *Changes for Solo Guitar*, 1983. The fretworks show the transformations between idiomatic finger shapes and point towards the overall structure of idiomatic gestures within each piece’s larger context.

My Diabolical Suggestion: Musical Form and “Shifting” in Prokofiev’s “Suggestion Diabolique”

Micah Lomax (Florida State University)

When Sergei Prokofiev premiered his *Suggestion Diabolique* (Op. 4, no. 4 “*Nevazhdeniye*”) in 1908, he was met with a variety of reactions. Timofeyev, the editor of the journal *Rech*, stated that the composer was undoubtedly talented, but that his harmonies overstepped the bounds of beauty and featured numerous bizarre qualities. Yet, it is the original Russian title *Nevazhdeniye* (*hallucination*) that has yet to be considered in any analytical commentary addressing Prokofiev’s Op. 4, no. 4.

Theorists like Konrad Harley have suggested that latent intervallic cycles provide formal unity throughout the work. In contrast, I will

demonstrate that unity in *Suggestion Diabolique* is motivic. Addressing the way Prokofiev simultaneously shifts the motive vertically through triadic space and horizontally along a line of fifths in order to avoid tonal gravity will shed light on the structural and formal importance of the resulting disparate musical layers.

Finally, this analysis will examine the musical surface through the lens of Prokofiev's original Russian title *Nevazhdeniye*. Prokofiev mimics a hallucination musically by pairing a tonally suggestive motive with a harmonic accompaniment that entirely undermines any sense of tonal gravitation. The outcome is a distorted, dissonant musical landscape whose features, when highlighted rather than dismissed, reveal Prokofiev's clever compositional process and provide additional methods for approaching similar works in his oeuvre.

Large-Scale Dramatic Irony in Carter Burwell's Score to *Barton Fink*

Brian Jarvis (Florida State University)

The notoriously problematic narrative of Joel and Ethan Coen's *Barton Fink* has inspired numerous interpretations that attempt to synthesize the film's rich web of symbolism. The most common approaches reject the film's literal meaning and instead filter the work's events through one of three hermeneutic lenses: (1) a commentary on Barton's ever-worsening delusional state; (2) a satirical perspective of Hollywood parasitic treatment of artists; (3) a critique on the Cartesian notion of creation within a contextual vacuum. Though these lenses enrich filmic interpretation, they neglect the importance of Carter Burwell's sparse score, which reveals the work's narrative understructure.

While Burwell's underscoring includes less than 20 minutes of music, it charts a single course through Barton's tortured creative process in the face of a debilitating case of writer's block. To illustrate, I will showcase the use of music across the film's complete structure using a narrative/dramatic structure diagram (a synthesis of concepts from Seymour Chatman and Gustav Freytag). Across the film, for instance, Burwell highlights Barton's inability to complete his manuscript by accompanying each failed attempt with emphatic half cadences. It is only when Barton has accomplished his primary goal of finishing his screenplay that this pent-up frustration finds resolution through Burwell's authentic cadences.

Contrary to existing readings of the film I demonstrate that Burwell's score provides an alternate and sympathetic understanding of Barton's struggle to create a screenplay that meets his uncompromising standard of artistic integrity.

Before the "Heroic" E-flat: An Argument for Beethoven's Piano Sonata No. 4 in E-flat Major, Op. 7

Benjamin Graf (University of North Texas)

This paper challenges the current periodization of Beethoven's career by assessing salient features of the Op. 7 Piano Sonata in E-flat major. James Webster's table of current periodizations of Beethoven's career provides a point of departure for a discussion of two style features evident in the Op. 7 that have traditionally been linked to his "Heroic" period. By outlining the emergence of "transcendence" through the E-flat to E voice-leading paradigm and delving into the significance of the title and dedication of the sonata, this paper concludes that Beethoven's "Heroic" period emerges earlier than current scholarship proposes and that our existing portrayal of Beethoven's style periods requires qualification.

Further Thoughts on the "EEC Deferred": Resetting the Formal Compass and the "Mozart Problem"

Andrew Aziz (Florida State University)

In previous work, I defined "resetting the formal compass" as a new formal function to describe the "memoryless" quality of *fin-de-siècle* French music. Specifically, it is a neutral function that models the tendency for music to become "lost" or "confused": in Caplin's terms, it fails to enunciate a role as a "beginning," "middle" or "end." In works such as Ravel's *Jeux d'eau*, the famous octatonic flourish represents the music "losing its bearings," following an errantly supposed bass note at the beginning of the work's recapitulation. As a result, the music uses the RFC—initiated by the octatonic scale—to "break free" of this mischievous event in the music.

RFC can be contextualized in the common practice era (divorcing its French scalar context), providing a specific solution to a frequent problem for not only novice analysts but also professional music theorists: the placement of the EEC (in Hepokoski and Darcy's terms), or more generally, the onset of the true "closing theme" group. Due to Mozart's penchant for providing a series of PACs within the secondary key area of an exposition, I call the particular problem of labeling the boundaries of "S" and "C" quite simply the "Mozart Problem" (this, of course, need not be limited to Mozart). This becomes particularly duplicitous when what appears to be a strong cadential arrival is, in some way, "overruled," in favor of a more conclusive cadence; Hepokoski and Darcy refer to this phenomenon as "EEC deferred." I posit that—between these two EEC candidates—there is often a "memoryless" point (the RFC) where the music resets itself, allowing for the listener to reposition his/her formal hearing and thus become open to hearing a more conclusive cadential gesture.

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