

**THE MUSIC THEORY SOCIETY  
AT FLORIDA STATE UNIVERSITY**

*presents*

**THE 25TH ANNUAL  
MUSIC THEORY FORUM**

**FEBRUARY 2, 2008  
DOHNÁNYI RECITAL HALL**

## SCHEDULE OF EVENTS

**8:30 Light Breakfast**

**9:15 Opening Remarks**

**9:30 Schenker: Then and Now**

Sarah Sarver, Chair

Jennifer Auerbach (Austin College) - “The Late Revisions of Schenker's Der Freie Satz and the Unknown Omitted Material in the Vienna Collection”

Crystal Peebles (Florida State University) - “Editorial Decisions and their Analytical Implications in the *Corrente* from Bach's First Violin Partita”

David Castro (University of Texas, Arlington) - “Prolongation in the Music of Shostakovich”

**11:15 Mapping the Twentieth Century**

Alan Theisen, Chair

Neil Anderson-Himmelspach (Florida State University) - “Apples and Oranges or Tomāto and Tomāto: An Examination, Classification, and Exploration of the techniques used in Twentieth-Century Chaconnes and Passacaglias”

Jonathan De Souza (University of Chicago) - “Mapping the Unknown Landscape: A Theory of Indeterminate Music”

**12:15 Lunch**

**2:15 Film, Voice, and Process**

Sean Atkinson, Chair

Gene Williet (Trinity University) - "Music, Violence, and  
*Jouissance* From Orange to Blue"

S. Alexander Reed (University of Florida) - "A Spectrographic  
Approach to Negative Formant Space in the Voice"

Greg McCandless (Florida State University) - "Under a (Philip)  
Glass Moon: Additive Process and Phrase Structure in  
Dream Theater's 'Constant Motion'"

**3:45 Short Break**

**4:00 Keynote Address**

Judith Lochhead (Stony Brook University) - "Techne of  
Radiance: Kaija Saariaho's *Lomb* (1996)"

Please join us at 7:00pm for dinner following the Forum.

Torreya Grill  
2971 Apalachee Parkway

Directions from FSU - Turn left onto Tennessee St. and then left  
onto Monroe St. Turn right onto Apalachee Pkwy and after  
three miles, look for Torreya Grill on the right.

## ABSTRACTS

### “The Late Revisions of Schenker's *Der Freie Satz* and the Unknown Omitted Material in the Vienna Collection”

Jennifer Sadoff Auerbach  
Austin College

Heinrich Schenker's *Der Freie Satz* (Free Composition) is a seminal work in the field of music theory and Schenkerian analysis. The ideas, methodologies and musical analyses in the monograph have influenced trends in musical thought significantly in the twentieth century and today mostly thanks to the various German and English editions of the work. The original German edition was published by Universal Edition (Vienna) in 1935 shortly after Schenker's death, however an examination of the late manuscript materials reveals changed and omitted materials, which Schenker may or may not have been privy to.

This study investigates the differences between the late manuscript material and the 1935 German printed version of Schenker's *Der Freie Satz* in order to gain insight into the ordering of the text, and to reveal, translate and elucidate the omitted text and analyses. Furthermore, this presentation deals specifically with a select group of passages that demonstrate instances where a passage has been reworked (tracing the early manuscript in the New York Public Library, the late manuscript in the Austrian National Library, and the 1935 printed version). Also revealed are passages regarding late-level prolongations that were omitted entirely (including examples). This study shows the impact of these omitted and changed passages for the understanding not only of the genesis of Schenker's monograph, but also for creating a more complete understanding of his methodology.

### “Editorial Decisions and their Analytical Implications in the *Corrente* from Bach's First Violin Partita”

Crystal Peebles  
Florida State University

The complete set of Bach's Violin Sonatas and Partitas was published in the early nineteenth century. Since then, there has been no shortage of editions dating from the late-nineteenth and early-twentieth centuries. These scores often exhibit editorial liberties that largely fell out of favor in the era of the Urtext edition. Fingerings, bowings, and, sometimes, actual notes, vary between editions and can suggest alternative readings of these pieces. The ambiguous nature of the finer contrapuntal details lead to this wide range of interpretations. Implied voice-leading lines are freely woven in and

out of the texture, rarely maintaining registral integrity. In this paper, I will examine the *Corrente* from Bach's Partita No. 1, comparing my analysis with Schumann's violin and piano arrangement and three different solo violin editions by David (1843), Joachim-Moser (1908), and Galamian (1971). My reading will focus on the implications of editorial marks, or implicit performance objectives, as forms of analysis.

## “Prolongation in the Music of Shostakovich”

David Castro

University of Texas, Arlington

Thorough analyses dealing primarily with pitch structure in the music of Dmitri Shostakovich are relatively rare. One of the reasons for this may be that there still exists something of an analytical conundrum with regard to how best to understand so-called centric music. Orthodox Schenkerian scholars deny the plausibility of prolongation in centric music, but the systems that have been developed for the analysis of post-tonal music don't adequately reflect the way that I hear and experience centric music. The current study proceeds from a basic question posed by James Baker in his article, “Schenkerian Analysis and Post-Tonal Music,” in which he proposes the question, “In what way is this piece tonal?” as the starting point for a potentially problematic prolongational analysis.

I examine the first two Preludes from Shostakovich's Preludes and Fugues, Op. 87, and the first movement of his Ninth Symphony, showing that although strict adherence to the *Ursatz* model is at times impossible, genuine prolongation exists on several levels of structure. In addition to demonstrating the potential of Schenkerian analytical practice to foster a deeper understanding of Shostakovich's music, I scrutinize the nature of centricity, tonality, and prolongation itself, paying particular attention to the analytical value of the concept of centricity.

## “Apples and Oranges or Tomāto and Tomāto: An Examination, Classification, and Exploration of the techniques used in Twentieth-Century Chaconnes and Passacaglias”

Neil Anderson-Himmelpach

Florida State University

Musically speaking the twenty-first century has been witness to the recrudescence of two basso ostinato forms of the seventeenth and eighteenth centuries: the chaconne and passacaglia. Except for isolated examples in the nineteenth century a hiatus of approximately 180 years has occurred since the forms fell to abandon in the middle of

the eighteenth century. Today, however, even cursory cross sections of the chaconnes and passacaglias written during the latter half of the twentieth-century would yield numerous examples. The chaconnes and passacaglias of the twentieth and twenty first centuries do not exhibit as many differences between the forms as they did in the sixteenth and eighteenth centuries. I have grouped both forms under the title chaconne. The ground bass will always be present in a chaconne form as long as the process of the chaconne is carefully followed. Examining the similarities between the chaconne and passacaglia I have categorized each piece into three distinctive categories; Lamento, Affective, and Literal chaconnes. Through the classification of the form, the information imbued can be used as a reference for the new hybrid form of the twentieth century; the combining of the chaconne and passacaglia into one formal structure.

## “Mapping the Unknown Landscape: A Theory of Indeterminate Music”

Jonathan De Souza  
University of Chicago

Music with indeterminate performance, also known as aleatory or aleatoric music, is far from prominent in contemporary music theoretical discourse. Because of its variability from performance to performance and its lack of organic coherence, some scholars have claimed that indeterminate music is not susceptible to analysis. Meanwhile, those who have engaged in analysis of indeterminate works have done so on an *ad hoc* basis, often focusing on the idiosyncrasies of a single composer and working without an explicit theoretical foundation. This paper attempts to address this gap, formulating a general theory of indeterminacy in post-war composition.

Following a brief survey of existing attempts to categorize different kinds or degrees of indeterminacy, I propose a bipartite framework that separates indeterminacy of components or “content” from indeterminacy of construction or “form,” specifying parameters that contribute to each domain. Analytically, I suggest a strategy of working from determinate to indeterminate elements, incorporating and modifying existing methodologies where appropriate. This is put into practice in analyses of “Parenthèse” from *Trope*, the second movement of Pierre Boulez’s Third Piano Sonata and Morton Feldman’s graph piece for orchestra, *In Search of an Orchestration*.

Ultimately, my goal is to open indeterminate music to analysis by reconceptualizing it in a clearer and more satisfying way. My new theoretical perspective, distanced from the vague or misused terminology commonly associated with this music, enables precise description and comparison of the ways in which indeterminate compositions vary. It, therefore, demonstrates the potentiality of music theory and analysis, extending our understanding and perception of this engaging and challenging repertory.

## “Music, Violence, and *Jouissance* From Orange to Blue”

Gene Willet

Trinity University

David Lynch once made the statement that nearly every one of Stanley Kubrick's films is in his top ten. While Lynch never specifically identifies *A Clockwork Orange* (1971) as a direct influence on *Blue Velvet* (1986), the marked similarities between the two films suggests a subliminal link, if not a direct one. These similarities begin in the very first frame of each film, where the opening credits for both are projected onto their title colors: *A Clockwork Orange* has a bright reddish-orange screen, *Blue Velvet* a sea of blue. Both films depict dystopian worlds that contain unbridled violence, rape, and mind control. Both films make use of extreme violence and graphic sexuality. Beyond these visual, thematic, and critical similarities, *A Clockwork Orange* and *Blue Velvet* also share a distinctive musical style.

This paper explores that musical style in detail beginning with an examination of the way each film associates pre-existing, diegetic music with violence. It is typical to read the juxtapositions between the positive messages traditionally associated with the pre-existing music, such as joy or love, and the violent images of these films as ironic. I argue on the contrary, that this typical reading significantly distorts the effect these juxtapositions have in the films. Instead, I read them not as ironic, but as eruptions of the Lacanian Real, showing how music functions as object *a*, providing access to *jouissance*. Finally, this paper suggests that the typical reading of these juxtapositions as ironic actually creates, a situation more horrible than the dystopian worlds depicted in each of the films: that is, an attitude that *jouissance* is impossible. A reading of music as object *a* eliminates this horror, reassuring the subject that somewhere, full, enjoyment exists.

## “A Spectrographic Approach to Negative Formant Space in the Voice”

S. Alexander Reed

University of Florida

Many traditional methods of music analysis are ill-fitted to the task of addressing music as it is heard, rather than as it is written. As Jakobson and Nattiez suggest, timbre is an important semiotic aspect of music that too often goes ignored by analysis. This paper focuses on vocal timbre in particular, asserting that the process of its meaning-making in music is, at heart, a subtractive one in which the method and the contents of timbre's interpretation are determined at least as much by the frequencies not present in the voice from moment to moment as by those that are.

In such a poststructuralist approach to timbral meaning, we must be able to articulate the precise ways in which pure sounds relate to one another. Linguistic ap-

proaches such as notation of timbre via the International Phonetic Alphabet fail to demonstrate quantitatively the relations between speech sounds, and so acoustic analysis is required. Using Robert Cogan's extensive work in spectrographic musical analysis as a starting point, this paper's spectral reading of Laurie Anderson's 1982 hit "O Superman" illustrates the seed of this approach, though its purpose is less to reveal insights about the song by way of spectrography and semiotics than to use the song as a demonstration of insights about voice and the process of meaning.

Through both considering the physiological human speech apparatus and in this case, by spectrally looking at vowel sounds processed through a vocoder as well as those undistorted, we can understand the voice as a source/filter instrument that differentiates between timbres - and hence creates meaning - through its filtering process that lays bare the space between formants.

## "Under a (Philip) Glass Moon: Additive Process and Phrase Structure in Dream Theater's 'Constant Motion'"

Greg McCandless  
Florida State University

While scholarly inquiry into the popular genres of progressive rock and heavy metal is a relatively new trend, there are nonetheless contributions from Covach, Stephenson, Walser and others which serve as precedents in the field. Discussions of the progressive metal subgenre, however, are rare. Jonathan Pieslak's recent article on the music of Meshuggah appropriately describes the importance of rhythm and meter to the subgenre of progressive metal. Notwithstanding these scholarly efforts, the analysis of progressive metal is still in its infancy. Dream Theater, one of the most visible and commercially successful progressive metal bands, has received little, if any, scholarly attention to this point. The aim of this paper is to describe Dream Theater's unique metrical articulation of phrase structure in their 2007 song "Constant Motion," which can be understood as a structural reference to minimalist additive process. This description will identify the reconciliation between linear additive process and a traditional rock phrase structure (ABAC) in the introduction and conclusion of the song, using Wes York's analysis of Philip Glass's *Two Pages* as a model. In addition, the existence of what might be dubbed a "promissory meter" is observed, which is created by an initial frustration of the large-scale additive structure. Through an integrated analysis of process and phrase structure, I hope to illustrate one way in which Dream Theater creates its own unique sonic signature through rhythmic and metrical means.

Keynote Address:

“Techne of Radiance: Kaija Saariaho's *Lomb* (1996)”

Judith Lochhead

Stony Brook University

Saariaho's *Lomb* sets poetry of the 12th century troubadour Jaufrè Rudel, for soprano and electronics. In the language of Occitan (Old Provençal), the poetry recounts the troubadour's longing for an idealized and unobtainable love. Saariaho's music romanticizes this pre-modern world of uncomplicated longing and desire with the sounds and sonorities of radiance.

The analysis delineates and traces the variety of sounds and sonorities that create the sense of shimmering radiance over the course of *Lomb*, attending when appropriate to the electronic procedures that are used to enhance the quality of sound. Not concerned simply with the technological projection of radiance as a particular quality of sound, the analysis demonstrates how radiance serves as the motif by which the pre-modern world of the troubadour's longing is refracted through the lens of postmodern culture. Saariaho's subtle masking of the high degree of technological manipulation and of the gender inversion of the singing voice give the sheer beauty of *Lomb* a critical edge.

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