

**Reconstructing the Edges and Surfaces of Musical Experience through Musical Spatial Frames:
An Approach to Analysis through a Narrative Space Model of Musical Perception**

by

Dorian A. Mueller

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Doctoral Committee:

Associate Professor René Rusch, Chair
Associate Professor Gabriela Cruz
Professor Patricia Hall
Professor Daniel Herwitz

Dorian A. Mueller

mdorian@umich.edu

ORCID iD: 0000-0001-9266-9497

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Abstract

Recent approaches to music theory and analysis have placed listeners' engagement with and experiences of music at the center of inquiry (Lewin 1986; Guck 1997, 1998, 2006; Lochhead 2010, 2016, 2019; Cox 2016). This dissertation builds upon this work as well as research in the fields of literary theory, aesthetics, and phenomenology by introducing "musical spatial frames" (MSFs), an analytical model that attends to the shifting contexts that inform the plurality of ways one might experience a musical work and that can serve as a tool for reconstructing experiences through a practice of analytical description. Drawing on Gabriel Zoran's (1984) conception of narrative space as a point of departure, I theorize an approach to capturing the shifting perspectives of listening to a musical work, situated within what I define to be "narrative musical-spaces"—imagined environments that guide how we direct our attention as we listen. In my account of musical experience, "surfaces" and "edges" (Casey 2017; Lochhead 2010) serve as metaphors for depicting how listeners might conceptualize the "musical surface." MSFs constitute analytical descriptions of individual scenes of encounters with edges at the musical surface that invite readers and listeners to reconstruct experiential environments of listening.

The dissertation comprises four chapters that collectively explore the following questions: (1) How might a model of musical perception capture the global organization of shifting perspectives that arise when we engage with a musical work? (2) How might such a model account for perspectives that may change over time through musical repetitions and returns, both within a work and through repeated listenings? (3) How might such a model take into account the performative and creative role of listeners, who may determine the boundaries of the shifting perceptual units, and the role of analysts, who may "perform" their analytical engagements? Chapter 1 introduces the reader to "surfaces" and "edges," and reflects on the plurality of meanings that the term "musical surface" has acquired in music theoretical discourse. I propose that what we conceive of as "the musical surface" could more productively be described as a *surface-reading*—an externalized organization of experience that is the product of the creative act of a listener/analyst. Accordingly, I adopt several approaches to surface-reading, derived from practices of reading literary texts (Best and Marcus 2009), that will inform how I employ MSF analysis. Chapter 2 then draws on

Zoran 1984 to develop a narrative space-based model of musical perception through MSF analysis. I demonstrate the components of this model through MSF renderings of excerpts from Chopin's Nocturne in F-sharp minor, op. 48, no. 2. In the remaining two chapters, I explore two ways one might apply MSFs. In chapter 3, I use MSFs to reconstruct how I experience the reoccurrence of the opening A section of Schubert's *Drei Klavierstücke*, D. 946, no. 2 differently. As I show, each contrasting section may alter how one perceives boundaries and interpretations of the MSFs of the A sections when they return. In chapter 4, I engage with three different performances of Mélanie Bonis's "Desdémona," op. 101, tracing how my characterization and location of different edges on the musical surface of each performance yield different renderings of narrative musical-space. Through this work, I hope to offer a new perspective on how listeners' experiences might continue to inform our analytical goals and practices.

Chapter 1. Conceptualizing the Musical Surface through its Edges

1.1 Prelude

Judith Lochhead describes her experience listening to composer Wolfgang Rihm's *Am Horizont* as "inhabit[ing] a sound world of edges," wherein the music "transports me as a listener through a sounding place characterized by ledges, precipices, and the possibility of falling."¹ When I'm listening to a piece of music, I, too, often experience the sounds and gestures as part of an imagined surface, wherein distinguishing features stand out in the form of various edges—cusps, ridges, gaps, and boundaries—that carve a path through musical space. For instance, I may hear a dissonant chord as a sharp edge of a peak that juts out from a smooth tonal expanse, trace the contour of a melodic line that edges out from an amorphous cluster of sound, or sense that I approach a boundary between two regions of the surface when I experience a noticeable change in texture. Music's edges may be perceived directly—the abrupt edges I experience between moments of silence and sound—or they may emerge more gradually in perception—the subtle edge I might perceive between different chords of a harmonic progression, phrase beginnings and endings, or those that retrospectively indicate arrival within a new key area or formal section. Some edges emerge only through a specific performance, such as those evoked by the relative sharpness in a performer's articulation of a phrase, their careful shaping of a motivic gesture, or a subtle increase in tempo that accentuates the steepness of an approaching climactic point in a phrase. At times, I may only sense musical edges rather than attribute them to distinct music elements, as is often the case when I perform a piece: for instance, when playing an extended accelerando passage, I might feel situated at an edge, careful not to speed up too quickly at the risk of revealing too soon to the listener what lies ahead.

¹ Judith Lochhead, "Logic of Edge: Wolfgang Rihm's *Am Horizont*," in *Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music*, ed. Brian Hulse and Nick Nesbitt (London: Routledge, 2010), 188, <https://doi-org.proxy.lib.umich.edu/10.4324/9781315609966>.

Musical edges are salient “musical things” that draw my attention to the here and now and that shape the immediate context of my experience.² Music’s edges are both heard and felt in their immediacy—I hear them occurring “now” as music is sounded in time, while simultaneously I experience them as situated “here” at its surface in space. Because much of what we experience in the world is defined in spatial terms—we understand the world through our being situated in place within it—in its sensory richness, I translate musical events that temporally unfold into presence in space. Like edges in the physical world—the sharp edge of a rock, the subtle edge that distinguishes between the sand and water on a beach, or the visible edge situated where the sky meets the horizon—music’s edges draw us in to experience music at its surface.

While we encounter things in the world through the distinct edges that define them at their surfaces, experience also extends beyond the present moment—beyond the “here” and “now” of the surface as we reflect back and imaginatively project forward in time. For instance, an abrupt break in the ongoing flow of musical material I’m listening to might come across as a steep edge, eliciting a sense of caution that I apply to my listening onward (perhaps then listening for more impending interruptions). In contrast, an edge I intuit between two elided phrases may elicit a sense of flow and ease that smooths over the surface, allowing me to ease up on my attentional focus. Further, I may encounter an edge that seems familiar—such as a theme or motive that reoccurs in a new context—or that reminds me of an earlier moment—perhaps recalling an earlier key, texture, or affect—and in my mind form an edge-relation between them over time.

As I listen, I follow along with prominent edges that emerge, holding them in memory as new edges continue to enter my awareness. In this way, edges enable me to familiarize myself with the musical terrain, while at the same time, to conceptualize the musical surface as it emerges. The experiential space I reconstruct as I listen is not unlike the narrative world that I piece together and imagine when reading a novel. In a sense, music becomes an experiential space of increasing dimensionality and vivacity as I listen, that, as I continue to engage with it, increases my sense of

² I borrow the term “musical things” from Lochhead, who writes: “The concept of a musical thing [...] allows more flexibility in analytical investigation for addressing how works present sounds as having musical sense. [...] With the concept of musical thing, I do not reject conventional concepts such as motive, melody, harmony, etc., but rather propose it as a more general and flexible mode of addressing musical phenomena. This concept of musical thing might also include such phenomena as an affect, a particular sense of embodiment, a musical shape or gesture, a sense of movement or directionality, a quality of sound, and a memory invoked. The range of possibilities is open-ended, the only constraint being that this is a sounding-thing—for instance a sound-affect, a sound-shape, etc.” *Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis* (New York: Routledge, 2016), 79.

immersion within its “world” of sound. In other words, I make sense of music through the sense of “what-it-is-likeness” of experience that it affords.

My immersion within music’s experiential space is amplified by the aesthetic images music’s edges compel me to imagine. For instance, as I attend to the salient musical things that enter my awareness, an unexpected chord or an interesting gesture might be rendered bold and in high resolution atop a blurred background, a sudden increase or decrease in dynamics might appear as a steep slope on an otherwise level surface, and a brightening of mood or character might project contrasting regions of darkness and light. While edges arise from actual sounds (I form impressions of the musical surface through *actual* sounds), my engagement with edges gives rise to sonic images of the surface rendered conceptually. In this way, edges not only provide an initial point of contact with the musical surface; they also serve as an impetus for creation.

As I engage with music’s edges over time, in making sense of experience I imagine a surface to which they adhere and to which I orient my sensory experience. This imagined surface is not given beforehand, but rather projected over time—gradually reconstructed from its multitude of dynamic edges. Just as a literary text gives instructions to the reader for reconstructing the narrative world in imagination, so, too, do musical edges that I attend to structure how I conceptualize and experience the musical surface. By affording such qualities as density, variety, complexity, dimensionality, smoothness, sharpness, height, and thickness, edges help to situate me in place at the surface. Once situated in place, I am attuned to notice shifting contexts elicited by movement and change at the surface that may also instigate a shift in perspective: an unexpected pitch or harmony can signal instability and thus point toward the possibility of change, an extended rest or abrupt shift in texture might indicate a dramatic point of arrival or transition to a new section, and modal mixture can effect a direct, immediate shift in mood.

Just as the musical surface is shaped and defined by its variety of edges, I propose that the listening experience is also structured by edges that define shifting frames of perception and imaginative engagement with the musical surface. Listening from the perspective of an edge, I obtain glimpses from new and changing perspectives. Salient edges highlight elements in the foreground that may at any moment dissolve into normalized patterns that recede from focus in an instant,

making way for new impressions to form as the surface presents itself over time.³ In this way, the musical surface is perpetually coming into being and likewise rendered anew each time I listen. It is the edges that organize listeners' experiences—in addition to the multitude of possible conceptualized surfaces that such edges give rise to—that this dissertation seeks to explore.

1.2 Introduction

This chapter sets up the framework and terminology that I will use throughout this dissertation for engaging with the musical surface through its multitude of defining edges.⁴ I adopt the terms “surfaces” and “edges” and the properties they entail as metaphors for discussing such imaginative relations that emerge in musical experience. While I sense that musical perception starts at its edges, how listeners organize experience—through part-whole and other relationships forged—extends beyond its edges to the imagined surfaces to which they belong.

My reflection on musical edges responds to questions regarding what we typically refer to as “the musical surface.” As such, that is where my discussion begins. In the first section of the chapter, I examine various ways that the term “musical surface” is commonly utilized and understood in the context of music theory. I then turn to perspectives in philosophy and literary theory, disambiguating between different possible meanings of “surface” in extra-musical contexts. I offer here a few brief examples that I will revisit in more detail. From a philosophical standpoint, Edward Casey defines the “surface,” in the general sense of the term as it applies to things in the phenomenal world, to be “just where things are open to perception.”⁵ In my understanding, this definition, and specifically its use of the term “where,” seems to suggest that the surface has a spatial

³ Others have described musical experience in a similar way. For instance, Jason Yust compares the experience of listening to music to the experience of taking a scenic walk in nature: Just as each turn around a corner offers new vantage points from which to perceive the scenic view, listeners' perspectives likewise shift over time as they attend to different features of the music. *Organized Time: Rhythm, Tonality, and Form* (New York: Oxford University Press, 2018), 1–5, <https://doi.org/10.1093/oso/9780190696481.001.0001>; Reybrouck discusses listening to music as a form of route description. “Deixis in Musical Narrative: Musical Sense-making Between Discrete Particulars and Synoptic Overview,” *Chinese Semiotic Studies* 11, no. 1 (2015): 85–86, <https://doi.org/10.1515/css-2015-0004>; and Danae Maria Stefanou describes experiencing music as landscape. “Placing the Musical Landscape: Spatiality, Performance and the Primacy of Experience,” (PhD diss., Royal Holloway, University of London, 2004).

⁴ My approach to using such terms is influenced by Lochhead's analysis of the materiality of listening in Rihm's *Am Horizont*. See Lochhead, “The Logic of Edge.”

⁵ Edward S. Casey, *The World on Edge* (Bloomington: Indiana University Press, 2017), 41.

presence—that it can be (theoretically) located—whether metaphorically or actually in space, a point that will become relevant to how I later conceptualize the musical surface.⁶

Offering a different meaning, Stephen Best and Sharon Marcus define the surface from a literary perspective. In a general sense, the surface of a text can be construed as “what is evident, perceptible, [or] apprehensible in a text.”⁷ In this sense, access to the surface (Casey’s “where”) is obtained through one’s *understanding*—what is perhaps obvious and clear, or at least grasped in some capacity. I consider the meaning of *understanding* in this sense to pertain to what is immediately given—that is, what requires little interpretation or cognitive distance.

Given this broad definition, Best and Marcus offer that a text’s “surface” isn’t a singular thing or fixed to any particular interpretive framework, as texts can be read and understood in a variety of ways. In other words, the surface of a text is determined by what you read it *as*. Drawing parallels between the concept of the “literary text” and music’s “sound content”—I offer that, like its literary counterpart, the musical surface is not any singular “thing” or concept, but rather, it is what we read *into* it and what we experience it *as*. In other words, what we may conceive of as the musical surface at any given time is only one of many possible readings of it. As such, I make the case that what we refer to as the musical surface is more accurately to be thought of as a *surface-reading*—an emergent organization of listeners’ experience.

That the musical surface isn’t fixed but, rather, resultant from our plurality of experiences makes it a powerful starting point for analytical engagement. In light of Best and Marcus’s work, I employ the practice of surface-reading to examine the experiential contexts that inform how listeners engage with music—beginning with its surface. Just as the “surface” of a text is conceived of in a variety of ways, as Best and Marcus discuss, the practice of “surface-reading” in literature likewise takes a variety of forms, some of which include: reading the surface as *materiality*, reading the surface as a *complex linguistic structure*, and reading the surface as an *affective and ethical stance*.⁸ In the second section of the chapter, I illustrate how these methods of surface-reading in literature resemble ways in which we already approach the musical surface in listening and analysis.

In the third section of the chapter, I discuss an initial way to read the surface—as materiality. I introduce “musical edges,” a concept I derive and adapt from Lochhead’s analysis of Rihm’s *Am*

⁶ The idea of the surface being “open” to perception (as Casey defines it) can also imply that perception is not fixed—that the surface can be many things—which speaks to the plurality of experience, a point I address in my discussion of David Lewin’s (1986) phenomenology article in chapter 2 of this dissertation.

⁷ Stephen Best and Sharon Marcus, “Surface Reading: An Introduction,” *Representations* 108, no. 1 (2009): 1–21, <https://doi.org/10.1525/rep.2009.108.1.1>.

⁸ Best and Marcus, “Surface Reading,” 9–11.

Horizont.⁹ Just as surfaces in the physical world are defined by their edges,¹⁰ I propose that we read the musical surface through its defining edges—the salient musical things listeners engage with in each present moment of music’s sounding. How I conceive of musical edges overlaps with Lochhead’s use of the term, however, differs in terms of how I extend the concept to include more abstract entities—edges that are conceptualized from the “sounds themselves” in imagination, and likewise those that emerge from larger groupings imposed onto music as we listen, such as edges of phrases and formal sections.¹¹ To explore this, I turn to Lochhead’s engagement with musical edges, illustrated through her analysis of Rihm’s *Am Horizont*, and also Casey, who has written extensively on the concept of edge philosophy and who, in collaboration with Lochhead, has applied this concept to music. Both Lochhead’s and Casey’s work engages with edges of music that can be perceived and sensed with respect to music’s material reality—its sound content—or, what I will refer to as its “presentational surface.”¹² Casey describes musical edges to be “what stand[s] out by their sonic shapes [...] inherent sound profiles, the audible configurations created by single notes or clusters of notes.”¹³ As I discuss, while tied to actual perception, these shapes aren’t intrinsic to the sounds themselves, but are rather only imagined as such by listeners—we hear them *as* particular shapes,¹⁴ a phenomenon that can be tied to the role of spatial metaphor in music cognition.¹⁵ Moreover, just as surfaces, according to Casey, are defined by the edges that enclose them, they are also structured and shaped by various limits, or idealized wholes, to which they reach out to and “play” against.¹⁶ To conclude my discussion of edges, I briefly consider the limits of these edges and how such limits factor into our reconstruction of the musical surface.

⁹ I explore these kinds of edges through the concept of aesthetic imagery.

¹⁰ Casey, *World on Edge*, 43. “Here, I am proposing that we conceive of the edge as that into which the surface of something (a thing, a place, even a psychical process) is projected—its local destiny, as it were.” As Casey notes: “its [the surface’s] phenomenal appearing requires edges as accomplishing its finitude in space and time,” 42.

¹¹ Casey refers to these latter kinds of edges as music’s temporal edges—those that parse the flow of music into starting, intermediary, and ending edges.

¹² “Presentational surface” (or “phenomenal surface”) is a term that Casey uses to refer to surfaces that “act to convey such things and places to our notice, bringing them under our look or to our touch,” 40.

¹³ Casey, 162.

¹⁴ For discussions on the concept of “hearing-as” see Joseph Dubiel, “Music Analysis and Kinds of Hearing-As,” *Music Theory and Analysis* 4, no. 11 (October 2017): 233–42, <https://doi.org/10.11116/MTA.4.2.4>; and Marion Guck, “Perceptions, Impressions: When is Hearing ‘Hearing-As?’,” *Music Theory and Analysis* 4, no. 11 (October 2017): 243–54, <https://doi.org/10.11116/MTA.4.2.5>.

¹⁵ My discussion on the role of spatial metaphor is in large part informed by Arnie Cox’s work, *Music and Embodied Cognition: Listening, Moving, Feeling, and Thinking* (Bloomington: Indiana University Press, 2016), <https://doi.org/10.2307/j.ctt200610s>.

¹⁶ Casey, *World on Edge*, 45–47.

From a different perspective, one can say that listeners read “shapes” and other aspects of space and spatiality *into* the surface.¹⁷ As I propose, reading the surface in this way effectively entails a confluence of time and space wherein, through spatial metaphor, we translate what is experienced *now* (“what is evident, perceptible, apprehensible”) into what we perceive as being situated *here* in space (“*where* it is open to perception”). To begin to address the role that temporality plays in reading the musical surface, in the fourth section of the chapter, I introduce a second perspective, one that entails reading the surface as an organization of musical edges, or what I refer to as the “conceptualized surface.” From this perspective, I conceive of the surface as a rendering in imagination—a surface-reading of the multitude of salient edges engaged with and organized over time conceptually. The dual perspective of a “presentational” and “conceptualized” surface acknowledges the performative and creative role of listeners in engaging with music. As such, I am interested not so much in what the musical surface *is* or means, but rather *how* listeners engage with it and how this engagement and acts of creation structure experience—in other words, *what* listeners do with it. I further expand on the role of the imagination in conceptualizing the musical surface. As I discuss, reading the conceptualized musical surface entails engaging with how the musical surface is reconstructed through spatial imagining: how it is imagined and experienced in space. In so doing, I attend to how music produces a sense of “what-it-is-likeness” of experience through its sensory content, rendered as aesthetic objects in imagination. I demonstrate this by drawing parallels to Elaine Scarry’s work, which examines how literary texts instruct readers to render imagined objects with nearly as much vivacity as perceptual objects.¹⁸

In the fifth section of the chapter I address how edges, through the sensory content and aesthetic images they give rise to, can serve to organize experience from the standpoint of musical analysis. Considering Lochhead’s analysis of Rihm’s *Am Horizont* as a case study, I suggest how musical edges inform Lochhead’s reconstruction of the musical surface of the piece. I also demonstrate how her graphic and descriptive analyses—as externalizations of her organization of experience—might influence readers’ own organization of experience and reconstruction of the

¹⁷ I will return to this point within my discussion of edges and the role of spatial metaphors in the third section of the chapter.

¹⁸ Elaine Scarry, *Dreaming by the Book* (Princeton, NJ: Princeton University Press, 2001; published by arrangement with Farrar, Straus and Giroux; originally published in 1999).

musical surface. This case study demonstrates that graphical and descriptive analyses overtly project a reconstruction of music’s conceptual surface, as it is organized in listening by the analyst.¹⁹

Throughout the chapter, I provide illustrative examples that explore some ways that edges can shape our conception and experience of the musical surface by drawing our attention to the contexts that frame our perceptions.

1.3 Why the Musical Surface

We take surface to mean what is evident, perceptible, apprehensible in texts; what is neither hidden nor hiding; what, in the geometrical sense, has length and breadth but no thickness, and therefore covers no depth. A surface is what insists on being looked *at* rather than what we must train ourselves to see *through*.

—Best and Marcus, “Surface Reading,” 9.

Things show themselves through their surfaces.

—Casey, *World on Edge*, 41.

The term “musical surface” is often used by music theorists to describe music as it is heard in its immediacy before any deeper levels of meaning are imposed. My impression of this is informed by two main factors. First is the frequency that the term “musical surface” appears in analytical writing without an explicit definition.²⁰ Second, I find that the term is most often used in the context of what the musical surface can provide or lead to, rather than as an entity of focus or interest in and of

¹⁹ Temporal and spatial organizational schemes determined by edges differ from approaches to musical form in that the latter offers an interpretation of the *music’s* structuring and organization—whether from a structuralist or processual standpoint—while the former offers a map of the organizational structure of *one’s experience*, which is apt to change from listening to listening. The former approach is influenced by a complex systems perspective on the organization and structuring of narratives, wherein: “Theories adopting this framework approach their object of study describing our processes of cognition, our aesthetic experiences and our construction of knowledge, i.e. our interactions with an ‘object,’ not the ‘structure of an object.’” Frederico Pianzola, “Looking at Narrative as a Complex System: The Proteus Principle,” in *Narrating Complexity*, ed. Dr. Richard Walsh and Susan Stepney (Springer International Publishing, 2018), 105, https://doi.org/10.1007/978-3-319-64714-2_10.

²⁰ A preliminary search of the keyword “musical surface” in the RILM database yields several articles which provide examples of this.

itself.²¹ In this sense, historical precedence has often promoted the assumption that engaging with elements at the surface is only an initial step to revealing a fundamental, “hidden” insight that can only be accessed through contemplation beyond the surface. This somewhat dismissive view, which treats the surface as only a means to an end, is reflective of attitudes toward the surface more generally conceived in intellectual thought, ingrained in our everyday language and idioms. For instance, in saying that something only appears as such “at the surface” or that an explanation only “gets at the surface” of a problem but does not penetrate deep enough to get at the heart of the issue, it is implied that the surface is at best an accessible starting point, at worst deemed trivial or an obstacle to unveiling what’s essential. This attitude has also found its way into different strands of music theoretical thought and practice.²² Perhaps this is most explicitly conveyed in some practices of Schenkerian analysis that take as their analytical goal to derive a deeper structure *from* elements situated at the foreground level, with less interest in considering those elements in and of themselves. Such practices attend to the musical surface as only a marker or trace of some underlying logic. As Robert Fink notes of Schenker’s theory:

The model of music as a skin-like surface stretched over hierarchically structured depths effectively determines the operation of our analytical methodologies. It demands that theories of musical structure be reductive, since analysts feel obligated to map out structural levels by systematically stripping away surface details.²³

The inclination to “strip away” details of the surface points to a more general anxiety toward the musical surface:

One might begin with the slightly tautological observation that by calling the surface a surface, we have already crystallized an anxiety. For by naming a surface, we conjure up a depth which is, at least at first, hardly more than a lack—an absence. Why is it that what we write down, what we play, what

²¹ For instance, Ray Jackendoff and Fred Lerdahl write that: “The musical surface, basically a sequence of notes, is only the first stage of musical cognition.” “The Capacity for Music: What is It, and What’s Special About It?” *Cognition* 100, no. 1 (May 2006): 37; as Charles O. Nussbaum remarks: “The musical surface functions as an informationally structured entity, that is, as a *carrier* or *vehicle* from which information can be extracted” [my emphasis]. *The Musical Representation: Meaning, Ontology, and Emotion* (Cambridge: The MIT press, 2007), 23; or, more subtly, as Samuel Gardener and Nicholas J. Shea write: “Broadly speaking, we regard surface-level elements as musical features that can be manipulated without disrupting a listener’s understanding of the musical work,” which diminishes any significance it may have toward one’s comprehension of a work. “Gestural Perspectives on Popular-Music Performance,” *Music Theory Online* 28, no. 3 (2022), 1.8, <https://mtosmt.org/issues/mto.22.28.3/mto.22.28.3.gardnershea.html>.

²² Robert Fink, “Going Flat: Post-Hierarchical Music Theory and the Musical Surface,” in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (New York: Oxford University Press, [1991] 2001), 102–37. “The distrust of the surface runs deep in structuralist music theory,” 104.

²³ Fink’s (106) use of the word “skin” is in reference to the analogy of surface to epidermis that, as Fink notes, Schenker uses in his own writing.

we hear, is somehow both too much and not enough? It does seem that there is a ‘fear of the surface’ running through much analytical work.²⁴

This anxiety, Fink acknowledges, arises from the complex and often “incoherent” nature of the musical surface. In its “untamed” state, there is discomfort in allowing the musical surface to stand on its own, and so it remains tethered to its hierarchical relationship to depth. Part of the job of musical analysis is to assuage this anxiety by uncovering hidden symbols or meanings at deeper structural levels that, in effect, tease out or altogether “strip away” this messiness.²⁵ Music theoretical approaches that seek deeper meaning beyond the musical surface are often done at the service of revealing an underlying unity. As Alan Street observes:

Just as Langer’s notion of ‘commanding form’ denotes wholeness, organic unity, self-sufficiency and individual reality, so Schenker’s theory of Fundamental Structure regards the unified masterpiece as an example of organic growth from background to foreground. Moreover, having been further elevated by virtue of its capacity to demonstrate tangible musical relations, analysis has in general retained an unswerving commitment to the cause of formal integration. And in this respect, both compositional intent and aesthetic prescription are held to exert a direct influence on analytical judgement.²⁶

Reflecting on the morally suspect reliance of analysts upon musical unity to “ensure the comprehensibility of musical thought,”²⁷ Street suggests that there is reason to doubt this unifying urge:

[F]ar from demonstrating its objectivity in every case, the same ideal constantly succeeds in exposing its own arbitrariness. By this reckoning, the championship of unity over diversity represents nothing other than a generalised state of false consciousness: illusion rather than reality.²⁸

Street thus problematizes music analytical perspectives that prioritize unity over disunity, and order over messiness indeterminacy, because such perspectives can diminish the individuality of a work

²⁴ Fink, “Going Flat,” 104.

²⁵ Fink, 104; see also Holly Watkins, *Metaphors of Depth in German Musical Thought: From E.T.A. Hoffman to Arnold Schoenberg* (New York: Cambridge University Press, 2011), <https://doi.org/10.1017/CBO9780511820496>. As Holly Watkins notes, this attitude toward the surface can be traced to the influence the musical depth metaphor played on musical thought beginning in the nineteenth century, wherein the idea of “depth” was associated with inwardness and symbolic meaning, traits valued over what only appears at the surface.

²⁶ Alan Street, “Superior Myths, Dogmatic Allegories: The Resistance to Musical Unity,” *Music Analysis* 1/2 (Mar.–Jul. 1989): 78–79, <https://doi.org/10.2307/854327>.

²⁷ Street, “The Resistance to Musical Unity,” 78.

²⁸ Street, 80.

and diverse listening practices.²⁹ In so doing, Street promotes the view that “the ‘unifying urge’ is thus not only analytically ill-advised but morally suspect. It responds to an unhealthy wish to hide the messy truth of art behind a lie of consistency and perfection [...].”³⁰ Such analytical aims often call for practices that try to make sense of or “justify” such instances that confuse or threaten unity and logic.

Symptomatic reading is one such practice that looks beyond the surface of the text in search of hidden or symbolic meanings that can only be revealed through “ideological demystification,” or critical analysis of “symptoms” indicative of the presence of some deeper truth absent in the text.³¹ Valorizing this deeper level of meaning, the surface is treated as superfluous, something not worthy of attention but an obstacle to move past. Best and Marcus discuss symptomatic reading in text-based disciplines in the introduction to a special issue of the journal *Representations* on “The Way We Read Now.”³² In their discussion, the authors observe “a recent trend away from ideological demystification”³³ of symptomatic reading as an interpretative practice in literary analysis, replaced by a shift toward surface-reading.

While the impulse to get past (and at times altogether avoid) the surface in favor of deeper structures is evident earlier on in the discipline of music theory and in other analytical and theoretical practices apart from Schenker’s,³⁴ that perspective, like its literary counterpart, has largely shifted in modern practice.³⁵ Morgan attributes this shift in part to the influence of postmodernism on the transformation of attitudes toward truth and knowledge, which reveal “texts [to be] products of particular historical forces and thus necessarily contingent, subject to the particular circumstances of their creation and interpretation.”³⁶ Further, as Morgan notes, (albeit from a negative standpoint) the notion that all language is metaphorical eliminates the possibility of an entirely objective account

²⁹ Robert P Morgan, “The Concept of Unity and Musical Analysis,” *Music Analysis* 22, no. 1/2 (Mar.–Ju. 2003): 7. Remarking on Street, 102, <https://doi.org/10.1111/j.0262-5245.2003.00175.x>.

³⁰ Morgan, “The Concept of Unity and Musical Analysis,” 7.

³¹ Best and Marcus, “Surface-Reading,” 4. Best and Marcus discuss this in context of the idea that texts have an unconscious (1). See also Michael Klein’s reading of Edward T. Cone’s “Schubert’s Promissory Note” through the lens of the Lacanian “symptom.” “Music and the Symptom,” in *Music and the Crises of the Modern Subject* (Bloomington: Indiana University Press, 2015), 7–39.

³² Best and Marcus, “Surface-Reading.”

³³ Best and Marcus, 1.

³⁴ An example can be found, as Fink references, in Allen Forte’s “multi-dimensional deep structure” for atonal music.

³⁵ See Morgan for a critical account of analytical perspectives of the following authors who problematize the concept of musical unity: Kofi Agawu, Daniel Chua, Joseph Dubiel, Kevin Korsyn, and Jonathan Kramer.

³⁶ Morgan draws upon recent philosophical thought (and in particular Jacques Derrida) to offer this explanation: “Works of art are not simply there (‘present’) as independent objects, but are in constant transformation, linked to the shifting cultural and historical conditions that shape them and our understanding of them,” 22.

of music.³⁷ This suggests that any endeavor to uncover “unity” in a musical work is done so in vain, as such “unity” is “subjectively posited solely by the analyst, with no more value than any other judgement.”³⁸ However, one must be conscious of what it is that we mean by unity. As Kevin Korsyn observes:

Considered historically, unity is by no means a unified, singular concept; there have been multiple and conflicting accounts of unity, of what it is and why it might be desirable.³⁹

In this vein, the problem with freely adopting the concept of “unity” in music-analytical discourse is that, as Fred Maus suggests, “we don’t always know what we mean by ‘musical unity.’”⁴⁰ Maus thus advocates for us to be more precise in our language in order to capture the specificity of the richly differentiated experiences music affords. Rather than attending to the “unity” of a musical work, Maus offers that it would be more effective to attend to *the unity of a listening experience*, or “the unity and distinctness of a particular experience of listening to a composition.”⁴¹

Perhaps a more reliable term for expressing what we strive for when we seek “unity” would be “coherence.” In my own analytical practices, I think of coherence not so much as a quality I reveal about a musical work but as something intrinsically tied to *experience*. That is, “coherence” is the sensation I experience by relating, merging, or connecting ideas—whether I sense that ideas come together on their own (with little conscious intervention on my part), or whether I am compelled by some subjective motivation to relate or compare them. Korsyn, speaking to the concept of coherence (although not explicitly defined in the way that I express), observes that “there may be other sources of coherence, that may cut across and subvert those we have been trained to recognize.”⁴² With this idea of “coherence,” interpretive possibilities remain open as to how and in what ways we can experience things coming together, and the role that we play in bringing things together in experience.

³⁷ Morgan, 23.

³⁸ Morgan, 23. “Unity no longer resides in the composition but is subjectively posited solely by the analyst, with no more value than any other judgement,” 23.

³⁹ Kevin Korsyn, “The Death of Musical Analysis? The Concept of Unity Revisited,” *Music Analysis* 23, no. 2 (Jul.–Oct. 2004): 338, <https://doi.org/10.1111/j.0262-5245.2004.00208.x>.

⁴⁰ Fred Maus, “Concepts of Musical Unity,” in *Rethinking Music*, ed. Nicholas Cook and Mark Everist, (New York: Oxford University Press, 2001), 171–92.

⁴¹ Maus, “Concepts of Musical Unity,” 179.

⁴² Korsyn, *Decentering Music: A Critique of Contemporary Music Research* (New York: Oxford University Press, 2008), 38. See also “The Death of Musical Analysis?” “The Concept of Unity Revisited,” 337–51.

Through my own analytical reflections on music, I've come to realize the value in the practice of surface-reading—that attending to and preserving what is immediately perceptible and *unhidden* from view can also be a valuable way to engage with a work. The surface offers us the most direct access to perception and experience. Analyses that engage with the connection between experience and the musical surface, like Lochhead's analysis of the Rihm piece, invite us to reflect on musical understanding through the immediate contexts that frame perception.⁴³ Through the musical surface we can critically attend to our sensations and experiences in the moment, while also gaining insight into the multitude of surfaces that may emerge through imaginative engagement. As such, I propose that in order to distill the authenticity of musical experience, we have to start by reading the musical surface.

1.4 How We Read the Musical Surface

As Casey notes, the surface is “where things are open to perception.”⁴⁴ In the physical world, we engage with things initially on the surface—that which is unhidden, accessible, and tangible. One might note similarities between ways of thinking about the musical surface and ways of thinking about the surfaces of literary texts. In reference to literature, Best and Marcus define the surface to be “what is evident, perceptible, apprehensible in texts.”⁴⁵ Just as the specific elements of a text that constitute its surface are open to interpretation,⁴⁶ the surface of a text likewise can be read in a variety of ways. The divergent ways in which music theorists conceive of the musical surface suggests that it, too, can be read in multiple ways, several of which resemble approaches to surface-reading that Best and Marcus describe in the context of literature.

For instance, Ray Jackendoff considers the musical surface as referring to the “lowest level of representation that has musical significance,” likening this to the system of “available phonemes in a language.”⁴⁷ This way of reading the musical surface parallels the form of textual surface-reading

⁴³ Maus (177) emphasizes the importance of attending to the *connection* between experience and the surface, as opposed to attending solely to the musical surface. The reason Maus gives for this is that focusing solely on the musical surface positions the surface as a “ground of unity,” to which different interpretive schemes converge (not unlike what searching for a deeper underlying logic of a work yields). “Concepts of Musical Unity.”

⁴⁴ Casey, *World on Edge*, 41.

⁴⁵ Best and Marcus, 9.

⁴⁶ This seems to suggest that it is not so much *what* constitutes a text's surface that is important, but the fact that we engage with it *as* a surface.

⁴⁷ Emiliios Cambouropoulos, “The Musical Surface: Challenging Basic Assumptions,” Special issue, *Musicæ Scientiæ* (ESCOM European Society for the Cognitive Sciences of Music) 14, no. 2 (2010), 133, <https://doi.org/10.1177/10298649100140S209>.

that considers “the surface as *the intricate verbal structure of literary language*.”⁴⁸ To read a textual surface as a verbal structure of language is to extrapolate and examine a text’s “linguistic density” and “verbal complexity” by moving slowly from text to context, engaging with the structural attributes of a work as an approach to determining a text’s significance and possible meanings.⁴⁹ Such work is done, for instance, when one paraphrases a segment of the text in order to understand its verbal meaning. I suggest that this type of surface reading most closely aligns with how we commonly read the musical surface in structural approaches to music analysis. One example of this is how the surface is “read” through Schenkerian graphs, wherein the practice of musical reduction fulfills a similar function as paraphrasing does to a text. Aside from tonal and/or harmonic design, other ways we read the musical surface as a structure of language can include structuring through contrasts in texture or affect,⁵⁰ temporality (determined, for example, through formal functions⁵¹ or through interpretations of narrative and lyric time⁵²), rest-tension-resolution patterns,⁵³ narrative archetypes,⁵⁴ or any other ways that we might assign hierarchical or part-whole relationships.

Geraint Wiggins, who studies music cognition, considers the “musical surface” to represent “the level of musical notes as heard.”⁵⁵ In this way, the musical surface is read for its sound content—the collection of acoustic signals taken together and heard as music. This perspective resembles the type of surface-reading Best and Marcus describe as “*reading the surface as materiality*.”⁵⁶ Reading the surface as materiality can take two forms: either addressing the material history of the text’s physical form, for example by examining how a book is constructed from literal materials,⁵⁷ or addressing the cognitive act of reading, wherein materiality refers to the “workings of the brain” and

⁴⁸ Best and Marcus, 10.

⁴⁹ Best and Marcus, 10.

⁵⁰ See Robert Hatten, “On Narrativity in Music: Expressive Genres and Levels of Discourse in Beethoven,” *Indiana Theory Review* 12 (1991): 75–98.

⁵¹ One can infer structure through beginning, middle, and ending functions. See William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998); and Caplin, “What are Formal Functions?,” in *Musical Forms, Form, and Formenlehre: Three Methodological Reflections*, ed. Pieter Bergé, 21–40 (Leuven, BE: Leuven University Press, 2010).

⁵² See Michael L. Klein, “Chopin’s Fourth Ballade as Musical Narrative,” *Music Theory Spectrum* 26, no. 1 (2004): 23–56, <https://doi.org/10.1525/mts.2004.26.1.23>; and Raymond Monelle, *The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000).

⁵³ This is in reference to *Satz-Gang-Satz* in A.B. Marx’s paradigm for musical form. See Klein “Chopin’s Fourth Ballade,” 37; and Scott Burnham, “The Role of Sonata Form in A.B. Marx’s Theory of Form,” *Journal of Music Theory* 33, no. 2 (1989): 247–71.

⁵⁴ See Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008).

⁵⁵ Cambouropoulos, 325. Citing G. A. Wiggins, “Models of Musical Similarity,” *Musicae Scientiae* 11 (1_suppl. 2007): 315–38.

⁵⁶ Best and Marcus, 9.

⁵⁷ I soon discuss another approach to reading the surface as materiality in Lochhead’s work, wherein the materiality of sounds give rise to a particular experience of the musical surface through edges.

the mental images produced.⁵⁸ Adopting the first form of reading the musical surface as materiality might correlate with attending to music’s sound content as physical, acoustic phenomena. One way in which this may be approached is through what Sally Macarthur refers to as “immanent listening.”⁵⁹ Based on the philosophy of Gilles Deleuze, immanent listening positions the sounding phenomenon in relation to the listener such that “[sound] shap[es] the listener as much as the listener shapes the sound.”⁶⁰ Such an approach extends the primary focus on habituated forms of hearing to include “full sensory capacities of the body” in order to produce new knowledge.⁶¹ For instance, Lochhead’s work, which reconceives musical structure through the practice of productive musical analysis, attends to the musical surface through the materiality of listening by engaging with a full range of bodily sensations afforded by “the sounds themselves.”⁶² Other approaches to musical analysis that have overtly redirected critical attention to music’s surface as materiality include studies at the intersections of performance and analysis, music phenomenology, and especially those that examine the role that the body plays in listening.⁶³

⁵⁸ Best and Marcus, 9.

⁵⁹ Sally Macarthur, “Immanent Listening,” in *Music’s Immanent Future: The Deleuzian Turn in Music Studies*, ed. Sally Macarthur, Judith Irene Lochhead, and Jennifer Robin Shaw (London: Routledge, 2016), 171–78, <https://doi.org/10.4324/9781315597027>.

⁶⁰ Macarthur, 172. As Macarthur states: “Deleuzian immanent philosophy engages the materials of the world, ascribing causal force not only to humans but also to matter and other living creatures. This engagement with the complex interactions between human and non-human beings follows from Deleuze’s concern for how the new is produced.” MacArthur and Lochhead, “Introduction,” in *Music’s Immanent Future: The Deleuzian Turn in Music Studies*, ed. Sally Macarthur, Judith Irene Lochhead, and Jennifer Robin Shaw (London: Routledge, 2016), 7.

⁶¹ Macarthur and Lochhead, “Introduction,” 8. “The emphasis on matter and non-human beings in their reciprocal relation with human in Deleuze’s philosophy of immanence motivates a turn in music studies to the embodied sensations of listening, to the matter of instruments, to vibratory forces of sound, and the feelings that arise with sound—to name just a few potential pathways toward producing new thought about music,” 8.

⁶² See Lochhead, *Reconceiving Structure*; and “Logic of Edge.”

⁶³ See, for example: John Rink, ed., *The Practice of Performance: Studies in Musical Interpretation* (Cambridge, UK: Cambridge University Press, 1995); Robert C. Graybill, “Facilitative Agency in Performance,” *Music Theory Online* 24, no. 3 (September, 2018), <https://doi.org/10.30535/mt.24.3.9>; Cox, *Music and Embodied Cognition*; Suzanne Cusick, “Feminist Theory, Music Theory, and the Mind/Body Problem,” *Perspectives of New Music* 32, no. 1 (1994): 8–27, <https://doi.org/10.2307/833149>; Mariusz Kozak, *Enacting Musical Time: The Bodily Experience of New Music* (New York: Oxford University Press, 2020), <https://doi.org/10.1093/oso/9780190080204.001.0001>; Steve Larson, *Musical Forces: Motion, Metaphor, and Meaning in Music* (Bloomington: Indiana University Press, 2012); Andrew Mead, “Bodily Hearing: Physiological Metaphors and Musical Understanding,” *Journal of Music Theory* 43, no. 1 (1999): 1–19, <https://doi.org/10.2307/3090688>; and Alexandra Pierce, *Deepening Musical Performance Through Movement: The Theory and Practice of Embodied Interpretation* (Bloomington: Indiana University Press, 2007).

The second meaning aligns more closely with how music is perceived *from* sound—that is, in the sense of hearing sounds not just as acoustic phenomena, but *as* music.⁶⁴ Hearing sounds as music requires experience beyond direct perception, invoking the imagination.⁶⁵ Marion Guck explores this idea in her work through the concept of “metaphoric transference,” which refers to the phenomenon whereby “directly observable features of the image are correlated with directly observable features of the musical work.”⁶⁶ Music’s mimetic and eidetic qualities have likewise been explored in studies of musical aesthetics. For instance, in “Listening with Imagination: Is Music Representational?,” Kendall Walton describes how music induces fictional imaginings similar, yet with vastly different results, to how fictional worlds are imagined and constructed in literature.⁶⁷ Guck expands upon this idea in “Analytical Fictions,” wherein she discusses how analytical prose reveals one’s engagement with a work,⁶⁸ and likewise creates fictions that affect how listeners construe imaginary musical worlds.⁶⁹

This type of surface-reading that engages with the “workings of the brain” intersects with research on music theory and cognition.⁷⁰ In particular, Arnie Cox has applied studies in cognition to understand conceptual metaphors that are at play when we listen to music. For instance, when we describe a pitch as being “high” or “low,” we are mapping the conceptual domain of height in space

⁶⁴ Joseph Dubiel introduces this distinction in “Music Analysis and Kinds of Hearing-As,” derived from Wittgenstein’s notion of “seeing-as.” Guck furthers this discussion, writing: “Hearing music involves interpretation of the musical sounds as instances of familiar musical entities whose meanings have been learned through extensive experience. It seems like direct perception but is more specialized, interpretation-infused ‘music perception.’ Hearing-as melds perception with thought. One hears the musical events but also hears in them such attributes as psychological states, movement, intensities, and atmospheres.” “Perceptions, Impressions: When Is Hearing ‘Hearing-As?’,” 242.

⁶⁵ See Guck, “Two Types of Metaphoric Transference,” in *Music and Meaning*, ed. Jenefer Robinson, (Ithaca: Cornell University Press, 1997), 201–12. See especially Guck’s discussion on comparative and ascriptive metaphor: “An *ascriptive metaphor* [in music], like urgency, is more evocative, less clearly limited. It promises a greater wealth of transference; however, the transference is not feature by feature but more like urgency’s complex of interactive symptoms united in a single effect and requiring an imaginative leap to conjoin the image and the music. The heart of ascription is found in the fact that it is not perceivable features themselves but what they allude to that is transferred,” 210.

⁶⁶ Guck, “Two Types of Metaphoric Transference,” 208. As Guck continues: “Each feature may undergo metaphoric reinterpretation as even music-literal terms do, but each is directly perceivable in both domains,” 208.

⁶⁷ Kendall Walton, “Listening with Imagination: Is Music Representational?,” in *Music and Meaning*, ed. Jenefer Robinson, (Ithaca: Cornell University Press, 1997), 59–60, <https://doi.org/10.7591/9781501729737-005>.

⁶⁸ For instance, as Guck notes: “Cone’s account is explicitly of involvement with another human being; Forte’s incorporates an examination of an inanimate object with a Schenker-influenced account of musical agency; Schachter’s Schenkerian account entwines several threads that tend toward a story of intrinsic, emotional involvement,” 218. Guck, “Analytical Fictions,” in *Music/Ideology: Resisting the Aesthetic*, ed. Adam Krims (Amsterdam: G & B Arts International, 1998), 157–77; “Analysis as Interpretation: Interaction, Intentionality, Invention,” *Music Theory Spectrum* 28, no. 2 (Fall 2006): 191–209, <https://doi.org/10.1525/mts.2006.28.2.191>.

⁶⁹ Guck, “Analytical Fictions.”

⁷⁰ See Cox, *Music and Embodied Cognition*; Janna Saslaw, “Forces, Containers, and Paths: The Role of Body-Derived Image Schemas in the Conceptualization of Music,” *Journal of Music Theory* 40, no. 2 (Autumn 1996): 217–43, <https://doi.org/10.2307/843889>; and Lawrence M. Zbikowski, *Conceptualizing Music: Cognitive Structure, Theory, and Analysis* (New York: Oxford University Press, 2002), <https://doi.org/10.1093/acprof:oso/9780195140231.001.0001>.

onto that of duration in sound. When we do this conceptual mapping, we make use of our knowledge of something concrete—our sensing of space directly embodied in our everyday experience of the world—to better understand something less tangible and often abstract—sound waves. Moreover, Cox contends that much of how we listen entails fictional audibility. For instance, when we say a chord “wants” to resolve, it isn’t the actual chord that “wants” to resolve, but the listeners’ desire for it to do so.⁷¹ Further supporting this finding from a cognitive standpoint, Mark Reybrouck observes that “listeners have to rely upon music both at the level of actual sounding and representation.”⁷² That is, perception of music, and thereby the musical surface, requires the extra step of cognitive processing and imagination. As Reybrouck writes:

Music, in fact, is not just a concatenation of *now-moments*. It has structure as well and calls forth mechanisms of sense-making that go beyond the mere perception of small temporal windows in order to grasp the overall impression of relational continuity. As such, there is a basic tension between the successivity of discrete particulars and the more global synoptic overview.⁷³

This suggests that while listeners encounter music through discrete, actual sounds, their hearing them *as* music is owed to how those sounds are imaginatively configured and organized in memory. Thus, when we speak of a “musical surface” we refer to some level of conceptualization or imagining, and not to the level of music’s “actual” sounding.⁷⁴

These few examples illustrate how the musical surface can be read in remarkably similar ways to surface-readings of texts. An additional form of surface-reading that Best and Marcus discuss is to *embrace the surface as an affective and ethical stance*. This approach pertains to preserving the fidelity of the text by accepting texts just as they are. Surface-reading in this sense entails “deferring to them instead of mastering them or using them as objects.”⁷⁵ With this approach, one attends to

⁷¹ Cox, *Music and Embodied Cognition*, 222–23; notes shared by the author from “The Audible and Inaudible in Music,” Carrigan lecture, School of Music, Theater & Dance at the University of Michigan, January 27, 2022.

⁷² Mark Reybrouck, “Deixis in Musical Narrative: Musical Sense-making Between Discrete Particulars and Synoptic Overview,” *Chinese Semiotic Studies* 11, no. 1 (2015), <https://doi.org/10.1515/css-2015-0004>. Reybrouck adds that “[while] the smaller windows are proceeding in real time and are actually sounding, the larger windows are processed partly outside-of-time at a mental level of virtual experience and need a conscious act of reconstruction in imagery,” 80.

⁷³ Reybrouck, “Deixis in Musical Narrative,” 80.

⁷⁴ By this, I mean that even calling something a “surface” introduces a degree of abstraction from the actual “thing” itself. Some might argue that it is more accurate to say that we don’t hear music as much as we hear sounds *as* music—a representation of what we take the sounds to mean. Further, I contend that any type of reflection on these “phenomenal things” beyond the present—any type of interpretation, naming or labeling, or act of “hearing as”—renders only a conceptualization of the surface.

⁷⁵ Best and Marcus, 10. This approach to surface-reading is influenced by Susan Sontag’s concept of an “erotics of art.” “Against Interpretation,” in *Against Interpretation and Other Essays* (New York, 1966), 6, 5, 14.

the immediate affects and sensations afforded by the text without looking for deeper meaning. As Best and Marcus note, this form of surface-reading “can take the form of attending to the text, or to one’s affective responses to it.”⁷⁶ Some music theorists that adopt this perspective in their work, in addition to Lochhead, include Guck, Suzanne Cusick, and Maus, among others.⁷⁷

In addition to reading the surface as materiality, as a structure of language, and embracing the surface as an affective and ethical stance, Best and Marcus suggest that readers may attend to the surface *as a practice of critical description*.⁷⁸ This form of surface-reading presumes that whatever we seek to find out about a text—whether it be its form, structure, or meaning—is already present within it. In other words, theoretical intervention does not reveal anything more about a text than what the text already expresses—texts mediate themselves.⁷⁹ The goal of reading the surface as a practice of critical description would thus be to indicate what the text already has to say about itself.⁸⁰ As the authors write:

Here, depth is not to be found outside the text or beneath its surface (as its context, horizon, unconscious, or history); rather, depth is continuous with surface and is thus an effect of immanence.⁸¹

What might a musical “text” have to say about itself? Because of the role that the imagination plays in our comprehension of music, I suggest that perhaps it is not so much that music has anything to say about itself but that it serves as the impetus for *experiences* that “speak” for themselves. In this case, critical description serves a different purpose: rather than reveal what the musical text has to say about itself, critical description, as a mediation of our encounters, puts us in touch with what our experiences reveal about how we engage with a musical work. So then, what might our experiences have to “say” about themselves? Perhaps one answer can be found in embracing the mode of immanent listening. Adopting a Deleuzian perspective, Sally Macarthur discusses how listening shifts between modes of representation and modes of immanence. Modes of representation are invoked

⁷⁶ As I soon discuss in the chapter, Lochhead’s analysis of Wolfgang Rihm’s *Am Horizont* demonstrates this approach to reading a musical surface.

⁷⁷ See also Vivian Luong’s critique of ethics in music theory. “Rethinking Music Loving,” *Music Theory Online* 23, no. 2 (2017), <https://doi.org/10.30535/mto.23.2.4>.

⁷⁸ Best and Marcus, 11–12.

⁷⁹ On the self-referentiality of texts, see, for instance, the work of: Claude Lévi-Strauss; Roland Barthes; Jacques Lacan; Michel Foucault; Jacques Derrida; Gilles Deleuze; and Julia Kristeva. New World Encyclopedia contributors, “Post-structuralism,” *New World Encyclopedia*, <https://www.newworldencyclopedia.org/p/index.php?title=Post-structuralism&oldid=1090209>, accessed May 10, 2023.

⁸⁰ Best and Marcus, 11. “This focus assumes that texts can reveal their own truths because texts mediate themselves; what we think theory brings to texts (form, structure, meaning) is already present in them. [...] The purpose of criticism is thus a relatively modest one: to indicate what the text says about itself,” 11.

⁸¹ Best and Marcus, 11.

when we hear sounds that we recognize as music. Hearing familiar sounds, we treat music as an object, and in effect “reproduce an existing model of ‘what sound is’—thus representing that which is prescribed by, for instance, musical notation or theoretical systems of musical organization.”⁸² In contrast, when we treat the sonic objects we encounter in listening as immanence, these objects of perception cannot be represented, they can only be sensed.⁸³

In a mode of immanence, listening makes perceptible what is as yet imperceptible. From a Deleuzian perspective, such listening oscillates between the real and the possible, and the actual and the virtual.⁸⁴

The distinction between treating sound as object (as is done through the mode of representation) and treating sound as immanence is that in the former, the musical object is taken as something already in place whereas with the latter, the musical object comes into being through listening. In this sense, the listener is a performer as well as a co-creator of knowledge.

Along similar lines, Lochhead considers art as an expression of affective logic. She observes:

If art is a mode of thinking the world through its materials—of sound, of colour, of line, and so on—then those who experience it think along and generate their own forms of thinking the world, through art, concepts, formulas, or perhaps all together.⁸⁵

To revisit the question of attending to what our experiences of music have to say, I propose that instead of engaging with music as a determinate object with hidden structures and meanings, we might instead focus on the things we imagine and create from engaging with it. That is, to examine the structures of the experiences that arise in listening.⁸⁶ I believe that this in part entails making our creative involvement, as listeners and analysts, transparent: disentangling music’s sound content from the interpretive layers that our engagement with music’s sound content gives rise to.⁸⁷

⁸² Macarthur, “Immanent Listening,” 171. “When listening treats sound as an object of recognition, to draw on O’Sullivan, it ‘is a representation of something always already in place,’” 171. Referencing Simon O’Sullivan, *Art Encounters: Deleuze and Guattari’s Thought beyond Representation* (Houndmills, Basingstoke: Palgrave Macmillan, 2006), 1.

⁸³ “As Deleuze writes of the encounter with any object, ‘it forces us to think. This something is an object not of recognition but of a fundamental encounter [...] its primary characteristic is that it can only be sensed.’” Macarthur, 172. Citing Deleuze, *Difference and Repetition*, trans. Paul Patton (New York: Columbia University Press, 1994), 139.

⁸⁴ Macarthur, 55.

⁸⁵ Lochhead, “Applied Aesthetics,” 122.

⁸⁶ Through critical description I do not seek to reveal the “truth” of the text, but rather to produce a distillation of my experience engaging with it. Accordingly, I adopt critical description to reflect on what my engagement with the musical text has to reveal about itself.

⁸⁷ Rather than seeking depth beyond the musical surface, we can engage with our encounters of the musical surface as an impetus for creating new experiences and modes of analysis.

Through a practice of critical description that attends to the *interaction* between the listener and music's sound content, we can read the surface as the product of the performative and creative aspect of musical listening. I propose that through such a practice of critical description, we can also incorporate multiple ways of reading the surface. In so doing, critical description takes the form of an assemblage:

Assemblages, as conceived of by Deleuze and Guattari, are complex constellations of objects, bodies, expressions, qualities, and territories that come together for varying periods of time to ideally create new ways of functioning. The result of a productive assemblage is a new means of expression, a new territorial/spatial organisation, a new institution, a new behaviour, or a new realisation. The assemblage is destined to produce a new reality, by making numerous, often unexpected, connections.⁸⁸

Performing different readings of the musical surface allows one to examine the surface from different perspectives, and thus forge new connections from which experience can be reconstructed. Reading the surface *as materiality* gets us to engage with sounds through the sensations and affective images they give rise to,⁸⁹ while reading the musical surface *as a structure of language*—as Jackendoff's interpretation of the musical surface seems to suggest—brings us in close proximity with music's structuring, enabling us to think about how its organization shapes the kinds and qualities of images we may form. Further, by requiring a “willed, sustained proximity to the text,”⁹⁰ reading the surface in this way reveals the interwoven connections between music and listener.

One might also observe that reading the surface as a practice of critical description is in many ways similar to the practice that Lochhead refers to as applied aesthetics:

Rather than mirroring existing things or practices, applied aesthetics implies an *intra-active* relation between creation and thought, between sensation and concept. The term captures the dynamic relation between doing and knowing as an embodied and productive mode of thinking the world. It dissolves distinctions of theory and practice, form and content, mind and body, and other such oppositional formations.⁹¹

Through critical description I become aware of my own habits of listening that inform how I organize experience, while at the same time I create something new. Further, it is important to note

⁸⁸ Graham Livesey, “Assemblage,” in *The Deleuze Dictionary*, ed. Adrian Parr, rev. ed. (Edinburgh: Edinburgh University Press, 2005), 18–19.

⁸⁹ In effect, producing knowledge through embodiment (or an embodied mode of thinking).

⁹⁰ Best and Marcus, 9. Here, as further explained in chapter 2, I consider the “musical text” to be equivalent to music's “presentational surface.”

⁹¹ Lochhead, “Applied Aesthetics,” in *Music's Immanent Future: The Deleuzian Turn in Music Studies*, ed. Sally Macarthur, Judith Irene Lochhead, and Jennifer Robin Shaw (Burlington: Ashgate, 2016), 117.

that in the context of music analysis, in *re*-presenting our reconstructions of the musical surface to the reader, our immediate reactions are often mediated through some kind of language which exhibits its own structure, and so in this sense language offers further insight into expressing how we organize our experiences.

For each of the analyses I present in the final chapters of the dissertation, I employ different kinds of surface-reading—reading the musical surface as materiality, as a structure of language, and as a narrative musical-space—brought together and externalized through the creative performance of critical description. Throughout each analysis, I simultaneously aim to maintain a mode of reading the surface *as an ethical and as an affective stance*, in the sense that I read the musical “text” (music’s “presentational surface”) through my affective and imaginative responses to it—in other words, through the images the text compels me to imagine—and not through a predetermined scheme.⁹² Thus, from knowledge obtained through an assemblage of various stages of surface-reading brought together and re-enacted through critical description, I propose that we can explore the imaginative constructions music’s sensory content gives rise to. In the section that follows, I take the reader through the first mode of surface-reading, reading the surface as materiality, beginning with engaging with musical edges.

1.5 Reading the Musical Surface as Materiality through its Edges

A defining feature of musical experience is its affective immediacy in the present. As listeners, we hear music as being presented directly to *us* (as its communicatee) through the immediate sensation of sound. To read the musical surface as materiality is to attend to music’s actual level of sounding—to account for the “phenomenal things” of experience not as we conceive of them, but directly through how they engage our senses in each moment. I will refer to the musical surface read in this way as its “presentational surface.” The presentational surface comprises “the sounds themselves”—the collection of phenomenal “musical things” (or sensory content) that listeners attend to in each now moment of perception.

Experiencing music’s presentational surface entails initially attending to its immediate sensory content.⁹³ I will refer to phenomena that we immediately encounter as “edges” of the

⁹² I accomplish this through reading the surface at the “textual” level, a concept I introduce and define in chapter 2. By this, I don’t intend to interpret the music as much as examine my affective response to it.

⁹³ See Scarry, *Dreaming by the Book*, 6.

musical surface (both presentational and conceptual). Just as edges adhere to and define surfaces in the physical world—rough edges define and mark out details of the surface of a rock ledge, smooth outer edges define the pristine surface of a drop of water, and shifting edges of the shoreline define where the surface of the ocean meets the beach—I propose that the perception of the musical surface, too, requires edges that define its delineation in space and time, and thus grant us access to engaging with it.⁹⁴ Casey observes that, generally speaking, surfaces “show themselves through their edges,” which render them finite in space and time.⁹⁵

1.5.1 Musical Edges

The edges are where things happen.⁹⁶

—John Luther Adams

In music or otherwise, edges account for what can be seen, heard, felt, or in any way perceived directly before us—at the surface of things. Casey describes edges of sounds in music to be “the sounds themselves” that “define the distinctive acoustic shapes of individual notes or single chords,”⁹⁷ while *musical edges* are the “inherent sound profiles, [...] audible configurations created by single notes or clusters of notes.”⁹⁸ I take this slight distinction to mean that edges of *sound* refer to an edge’s immediate felt presence at the surface—reading the surface as materiality in the first sense (referring to its physical form), whereas *musical edges* are the perceived shapes “the sounds themselves” produce in listeners’ imaginations—reading the surface as materiality in the second sense (referring to its mental form). As edges of sound are tied to immediate sensation, they contribute to our perception of music in space—they are tangibly felt, sensed “here” in their present sounding.

As discussed earlier, spatial metaphors abound in musical thought and discourse. The ubiquity of such language speaks to the fact that much of the way we experience and understand

⁹⁴ Casey, 39.

⁹⁵ Casey, 40. Casey continues: “A surface is something whose inherent delimitation in space and time is marked by the edges that realize its closure,” 42–43. That the musical surface is finite, as it is confined to the limits of human space and time, suggests that it too requires edges to realize its closure.

⁹⁶ John Luther Adams, “Music in the Anthropocene,” a lecture at University of California, Santa Barbara, sponsored by the Interdisciplinary Humanities Center, Santa Barbara, June 4, 2015. Quoted in Casey, 159.

⁹⁷ Casey, 161.

⁹⁸ Casey, 159. By describing music’s “sonic shapes” and “sound profiles,” Casey contends that “sounds do have acoustic mass and force, and as such they possess shapes and contours,” and further, musical edges are “what stand out by their sonic shapes as such [...],” 159.

music is based on how we orient ourselves in the world—in *space*. According to studies in cognition, human beings employ spatial metaphors as a way of understanding abstract concepts, such as temporal duration, in terms of embodied motion in space, a phenomenon familiar to us in our everyday lives.⁹⁹ This is evident, for instance, in our understanding of events that happen *before* or *after* one another, of time *approaching* or a sense of moving *through* time, and, notably in the Western framework, of time moving *forward* from left to right, in horizontal space.¹⁰⁰ This phenomenon is explained by the cognitive process of cross-domain mapping, wherein temporal experience is conceptualized in terms of motion in space.

Cox and others have examined the use of spatial metaphors in musical understanding, based on the shared conceptual domains between temporal and spatial understanding. In *Music and Embodied Cognition*, Cox utilizes the finding that conceptual domains between musical motion and temporal motion are shared to conclude that listeners similarly map spatial understanding onto musical understanding. In other words, while music itself is not intrinsically spatial, listeners may experience music as such through the translation of the perception of music occurring in time—specifically, either *of* time or as moving *through* time—to perception of musical motion in space.¹⁰¹ Cox discusses two metaphors at play regarding how we perceive music in space: the CHANGE is MOTION metaphor, and the STATE is LOCATION metaphor.¹⁰² The first metaphor pertains to how listeners interpret change in music as a type of motion in space. For instance, changes in pitch are often associated with the forward “motion” of a melodic line, even though a melody doesn’t actually move.¹⁰³ Another example is the sensation one might obtain of moving through music, wherein listeners perceive events yet to happen as being located “ahead,” as if moving toward them, and events that have already occurred as “behind.”

While music—an entity expressed in time—is not intrinsically spatial, the relations between sounds and the meanings we impose via spatial metaphors compel us to experience it as such.¹⁰⁴ It is also important to note that musical edges take shape only through their sounding—that is, musical

⁹⁹ See Cox, *Music and Embodied Cognition*; see also George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: The University of Chicago Press, 2003); Saslaw, “Forces, Containers, and Paths”; and Zbikowski, *Conceptualizing Music*.

¹⁰⁰ Cox, 115.

¹⁰¹ Cox, “Temporal Motion and Musical Motion,” in *Music and Embodied Cognition*.

¹⁰² Cox, *Music and Embodied Cognition*, 115.

¹⁰³ Rather, one discrete pitch is replaced by another.

¹⁰⁴ While music is comprised of sound waves that take up acoustic space, what we experience as “music” (and as “the musical surface”), is not inherently spatial. We translate temporal durations into entities existing in space.

edges require listeners to engage with them over time.¹⁰⁵ As Casey describes, music is experienced as “a flow of continually unfolding phases, each of which possesses its own *temporal* edges: a starting, ending, and series of intermediate edges.”¹⁰⁶ In this way, *temporal* edges effectively organize music’s “flow of continually unfolding phases.”¹⁰⁷ We might turn to William Caplin’s theory of formal functions to think about how music’s temporal edges might be conceived.¹⁰⁸ As Caplin writes:

Musical form directly engages our temporal experience of a work inasmuch as its constituent time-spans have the capacity to express their own location within musical time.¹⁰⁹

According to this theory, particular elements of music have temporal functions that allow us to perceive music as having beginnings, middles, and ends. In this way, we might hear music’s temporal edges expressed, for instance, through such things as cadences and tonal gestures that mark endings of phrases; breaks between segments of music created by rests or abrupt changes in texture, whether between sections or movements of a multi-movement work, that mark new beginnings; or transitions and modulations that may be heard as intermediary states situated between different key areas, or that can likewise serve to mark endings or prompt new beginnings.¹¹⁰ We might conceive of the presence of intermediary edges in moments where time seems to stand still.

As proposed, when we speak of a “musical surface”—that is, when we reflect on and externalize what we deem to be or experience as the musical surface—we refer to a level of conceptualization, and not to music’s presentational surface. Further, while we may perceive acoustic shapes from the sounds that we hear, these shapes have no actual physical presence; we only hear and sense them as such in imagination.¹¹¹ One might say that we *read* edges into music’s presentational surface, or, alternatively, that to perceive musical edges is to read the surface in such a

¹⁰⁵ Casey describes “edges of sounds in music” to be “those of *sounds temporalized*” that “accrue to entire acoustic clusters, whole stretches of musical composition, and finally the full piece,” 161.

¹⁰⁶ Casey 161–62 [my emphasis]. “Given how thoroughly music is at one with time and is heard in time, its edges will reflect those of temporal flow itself. To put it otherwise, if there can be edges in temporal flow, then there will be edges in music, in view of its being coeval and at one with that flow. More strongly put, there *must be* such edges. At the very least, the three generic kinds of temporal edges just mentioned (starting, ending, intermediate) are found as immanent structures in any music to which we listen—however disparately they are presented in a given instance,” 161–62.

¹⁰⁷ Casey 161–62.

¹⁰⁸ Caplin, *Classical Form*.

¹⁰⁹ Caplin, “What are Formal Functions?,” 23.

¹¹⁰ Caplin notes that transitions, having “interthematic” function, express a “middle” temporality, but may also have their own beginnings, middles, and endings (“intrathematic” functions). “Transition,” in *Classical Form*, 125–38.

¹¹¹ This is exemplified in the phenomenon whereby we perceive discrete pitches as comprising a continuous melodic line. See Guck, “Two Types of Metaphoric Transference,” 203; see also Dubiel, “Music Analysis and Kinds of Hearing-As.”

way that renders sounds as edges. Building on these ideas, I propose that both spatial and temporal experience afforded by edges influence the process of conceptualizing a musical surface.¹¹²

1.5.2 *Edge as Perspective, Limits of Edges*

Not only do we perceive surfaces from the edges we encounter and impose, but also always from particular perspectives—or the edges—from which we “stand.”¹¹³ From an edge, I am inclined to “listen for” particular things. As such, edges are not fixed in that they, “in contrast [to limits], are inherently capable of alteration, and often call for this expressly.”¹¹⁴ As with edges in a natural landscape, musical edges can change depending on the vantage point from which they’re perceived. Likewise, our perspectives are framed by unique vantage points that are continually subject to change. Further, listeners often rely on previous epistemological frameworks that inform what it is that they may listen for—ideas about form, styles, previous musical background, or even what one may have just heard in the piece. These preconceived factors act as *limits* that play a role in shaping how edges organize the musical surface.¹¹⁵ While such factors can be restricting in that they limit what we may deem to be relevant, they can also invite us to compare what we already know to what seems unfamiliar, and therefore encourage us to imagine new possibilities and ways to engage with music.

1.6 Imagining Music’s Conceptualized Surface

I propose not just that we perceive music through the multitude of edges we perceive at its presentational surface, but that we also imaginatively reconstruct a conceptualized surface as a way of organizing experience as we listen. As we already examined, conceptual metaphors—and in particularly spatial metaphors—play a significant role in music comprehension. Additionally, studies in cognition have demonstrated that listening and comprehension of music requires spatial

¹¹² Casey, 161. Casey further notes: “[M]usical edges exist in temporal terms. The widely held view that edges properly belong to static physical things in space is countermanded by the incontestable experience of edges of music as it unfolds in time. [...] [M]usic not only occurs *in time*—that is, takes a certain amount of time to unfold—it is *of time*: it belongs to it and is made from it,” 161.

¹¹³ See Casey, “A Concluding Point: Not to Put Too Fine an Edge on Things,” in *World on Edge*.

¹¹⁴ Casey, 48.

¹¹⁵ The physical limits of memory when listening also affect perception, as one often can only attend to a single aspect or perspective at a time.

imagining.¹¹⁶ For instance, the perception of a musical gesture is in part grounded by how listeners perceive that gesture acted out in space.¹¹⁷ Thus, when stating that “a pitch ascends,” “a passage closes,” “a melody strives,” to more poetic descriptions such as a melody “whispers,” “soars,” or “sighs,” one also imagines a felt sense of ascending, striving, or whispering.¹¹⁸ As Jerrold Levison states, “one cannot recognize the applicability of such descriptions without possessing an image of the action literally denoted,” and in order to possess such an image, one must also possess an image of the space in which the action acts.¹¹⁹ In “Listening with Imagination: Is Music Representational?” Kendall Walton takes this idea further, positing how music also induces fictional imaginings that draw us in to intimately engage with a musical work, similar to how fictional worlds are imagined and constructed in literature.¹²⁰

Whether or not we imagine entire worlds, music does invite us to engage our imaginations and involve ourselves in the process of listening. As previously noted, Marion Guck proposes that analysts even project this sense of involvement, whether consciously or not, through their analytical prose—that “analyses typically-necessarily-tell stories of the analyst's involvement with the work she or he analyzes.”¹²¹ I contend that not only should analysts be conscious of their own imaginative participation, but that we should employ writing with intention as a tool for externalizing our creative involvement. Description, in particular, is useful because, as a verbal medium, it is instructive—it shapes how we imagine. Different from music, verbal language makes use of mimetic content to produce images and also render them vivid in imagination.¹²² As Scarry observes,

The verbal arts [...] are often associated with immateriality because they are ‘counterfactual’ and ask us to picture what does not exist, but they are also

¹¹⁶ Spatial imagining is a process that involves the ability to form beliefs about the sources of the sounds heard (e.g., the spatial location relative to both the hearer and to the nature of the source perceived in terms of parameters such as size, shape, movement, orientation, etc.). See Jerrold Levinson, “Music” in *Contemplating Art: Essays in Aesthetics*, 77–328 (New York: Oxford University Press, 2006), 79.

¹¹⁷ This principle holds whether we infer the gesture as being performed on a particular instrument, imagine ourselves performing the gesture, or simply imagine the gesture itself as behaving in a certain way.

¹¹⁸ See Cox, “Music and the External Senses,” in *Music and Embodied Cognition*.

¹¹⁹ Such images enable us to form conceptual maps between concepts grounded in what we are most familiar with (typically those related to our own bodies) to more abstract or elusive concepts we encounter in the environment that are more unfamiliar to us. See Cox, “Metaphor and Related Means of Reasoning,” in *Music and Embodied Cognition*.

¹²⁰ Walton, “Listening with Imagination,” 59–60.

¹²¹ Guck, “Analytical Fictions,” 218.

¹²² One factor that supports this is that music is comprised of “immediate” sensory content. As Scarry describes, arts such as painting, music, and film are apt to evoke vivid responses as their medium matches the perceiver’s sensory response to it: for example, art is a visual medium that spectators engage with visually, music is a sonic medium that listeners engage with aurally, and film is audio-visual and auditors likewise engage with film through auditory and visual senses. This is contrasted with “delayed sensory content,” which Scarry describes as content that provides “instruction for the production of actual sensory content,” and “mimetic content,” which lacks sensory content. *Dreaming by the Book*, 6.

significantly “counterfactual,” because they infuse our ordinarily pallid imaginings with vivacity.¹²³

Description not only provides a means of understanding and helps us clearly express our thoughts, but also allows us to communicate about such things in an evocative way through the specificity of language. By employing affective imagery intentionally through our writing, we invite readers/listeners¹²⁴ to likewise imaginatively attend to and share our listening experiences.

As Casey suggests: “description, in particular ‘free variation in imagination’ gets us beyond the factual and into the eidetic.”¹²⁵ Analytical writing that employs descriptive imagery—illuminating sensory content “at” the surface—invites readers to vividly reconstruct musical experience in their own imaginations. Description not only invokes images, but also puts us in touch with our imaginations: the act of describing can itself be seen as an act of imagining—of calling to mind and externalizing the things we imagine. One way that written text, especially in literary fiction, accomplishes this is through aesthetic imagery.

1.6.1 Aesthetic Imagery

In *Dreaming by the Book*, Elaine Scarry proposes that literary texts instruct readers to imagine objects with a vivacity close to that obtained through perception.¹²⁶ As Scarry notes, the verbal medium is able to elicit such vivacity in readers’ imaginations, in part, due to its denotative nature—it “tells” us what to imagine. In this sense, the verbal medium limits the volition of the reader by instructing what is to be imagined and often also suggesting *how* we are to imagine.¹²⁷ Of course, imagining isn’t completely controlled by the text, as the reader necessarily draws from experience to reconstruct the details and other qualities of imagined objects; however, the verbal medium has various tools at its disposal for increasing the vivacity of the objects we render in imagination.

¹²³ Best and Marcus, 10. Referencing Scarry, 38.

¹²⁴ Musical surface-reading involves aspects of both reading and listening. Throughout this dissertation, I will use the terms “readers” and “listeners” interchangeably, depending on which type of engagement is foregrounded in the given context. However, with either term the role “reader/listener” is to some degree implied.

¹²⁵ Casey, “Literary Description and Phenomenological Method,” *Yale French Studies* 61 (1981): 182.

¹²⁶ Scarry, *Dreaming by the Book*. See also Lucas Thompson, “Flights of Fancy,” *Australasian Journal of American Studies* 38, no. 2 (December 2019): 51–60.

¹²⁷ Because written texts provide specific instructions to the reader on what they are to imagine, images rendered from written text more closely resemble “perceptual images” (those formed from directly perceiving an object), as opposed to “imagined objects” where images are formed indirectly (called forth in the mind apart from directly perceiving something), 10. As the author notes: “Key is suppressing one’s own sense of agency, crucial for achieving vivacity,” 244.

Scarry discusses several principles that increase the vivacity of text-derived images, illustrated through examples of descriptive passages taken from different literary works. The author notes that the effectiveness of these principles can predominantly be attributed to the enhancement of an object's sense of solidity and/or to its projection of movement in readers' minds. Since solidity is tied to the sensation of touch,¹²⁸ Scarry suggests that increasing an object's solidity in imagination strengthens its affordance of tactile or haptic sensation that we associate with what we experience in reality.¹²⁹ That is, if we can imagine something as being solid, we can imagine how that object might actually feel. Similarly, if we can imagine an object in motion, we can also imagine ourselves tracing that movement or even participating in that movement ourselves.¹³⁰

I propose that in music, we can observe similar principles at play that likewise enhance musical imagining. Perhaps the clearest examples of this can be found in programmatic works that directly set out to depict visual imagery through sound. For instance, in Debussy's "La cathédrale engloutie" (The Sunken Cathedral), I hear several devices at play. Blocks of sound, shifting parallel octaves, and extremes in register call to mind the monumental structure of a cathedral; the incremental rising and falling contour give the effect of being submerged underwater. Similarly, sounds in higher registers, in addition to triplets and faster note values, give the impression of glimmering water. While programmatic works make convincing use of principles of aesthetic imagery, I suggest that we can hear similar principles at play in non-programmatic works as well, as demonstrated in several of the examples that follow.

Introducing Physical Boundaries

Scarry proposes that introducing physical boundaries increases an imagined object's solidity by grounding it in physical space.¹³¹ For instance, in a passage describing how a shadow passes over a wall in the house, the wall provides support for the shadow to pass over, which likewise aids in our

¹²⁸ "Solidity [...] is the key experience for percipient creatures; solidity relies on touch to provide access not to just material surfaces but to deep haptic experience as well," 14. As Scarry (14) further notes: "solidity is difficult to reproduce in the imagination because it entails touch, the sense whose operation is most remote to us in imagining [...] the very difficulty of achieving in the imaginary realm tactilely or haptically confirmed solidity is matched by the importance of doing so."

¹²⁹ Here Scarry refers to mimetic perception: "We shall find that imaginary vivacity comes about by reproducing the deep structure of perception. On one level this is wholly unsurprising: if imagining is a mimesis of perception then successful imagining will of course come about through the accuracy or acuity of the mimesis," 9.

¹³⁰ This is an example of mimetic participation. On this, see also Walton, "Listening with Imagination"; and Cox, *Music and Embodied Cognition*.

¹³¹ Scarry, 13. Scarry attributes the first two properties to "kinetic occlusion," wherein "if one surface passes in front of another surface [...] the movement of the object 'progressively covers and uncovers the physical texture of [the object] behind it,'" 13.

ability to produce the image of a shadow.¹³² Moreover, when objects described are given boundaries, we tend to be able to imagine more details as the focus becomes narrower. For instance, a description limited to a single room is easier to vividly imagine than a description of an entire city. Similar bounding or grounding principles might likewise be portrayed in music. As shown in Example 1-1, I hear a “physical” boundary produced by the sound of “Bells”—B-flat octaves sounded at regular temporal intervals—that persists, entirely unchanged throughout the entire piece. With this sonic boundary “fixed” in place, it acts like a solid ground over which other sonic gestures and shapes—emergent edges of the surface—enter and pass by.

The image shows a musical score for Ravel's "Le Gibet" from *Gaspard de la nuit*, measures 1-11. The score is in 4/4 time, marked "Très lent" and "PIANO". It features a steady bass line of B-flat octaves. Handwritten blue annotations include "Fixed boundary" under the bass line, "un peu marqué" above the right hand, "layering" with arrows pointing to the right hand's texture, "p expressif" above the right hand, "increase solidity" above the right hand, and "expressif" above the right hand. A note at the bottom reads "Sourdine durant toute la pièce".

Example 1-1: Aesthetic principles projected in Ravel’s “Le Gibet” from *Gaspard de la nuit* (mm. 1–11).

These other sonic gestures and shapes demonstrate a second principle—the layering of objects.

Layering, Juxtaposing, or Positioning Objects in Quick Succession

According to Scarry, layering, juxtaposing, or positioning objects in quick succession with respect to

¹³² A shadow would also be considered an object of “rarity,” another principle that Scarry discusses.

one another can also have the effect of increasing an imagined object's solidity by giving the impression of it being situated within a three-dimensional space.¹³³ As shown in Example 1-1, new layers of sound enter at different moments throughout the piece. As these layers enter at different pitch levels—at both lower and higher registers than that of the persistent “Bells” theme—they not only enhance the audible impression of solidity through increased texture (a density solidified further as the same theme from mm. 6–7 returns in mm. 10–11 harmonized in thirds), but likewise enhance my sense of space expanding “outward” in perceived “vertical” space.

Gradually and Precisely Constructing Objects and Manipulating Objects

Another principle that enhances imaginability is demonstrated by descriptions that gradually and precisely construct objects.¹³⁴ As Scarry writes:

The display of the material antecedents provides the imagination with a sequence of coherent steps for constructing the image. It is certainly the case that writers known for their sensory vivacity explicitly build objects within their pages, with the result that we are shown a discrete path along which to build them in our own minds.¹³⁵

Showing us “a discrete path along which to build” objects in our minds suggests that readers perhaps feel more involved in the construction of the image—as if the text effectively constructs the image alongside readers’ imaginative renderings of it. Example 1-2 provides an illustration of this principle at play in my hearing of the opening eight measures of Lili Boulenger’s *Prelude in D-flat*. The annotations in the example depict how I hear the shape of a melody being incrementally constructed: fragments of musical material are introduced, overlapping with one another as the beginning or middle portion of a fragment is repeated and aligned against the one that sounded before. This gives the impression of retracing steps up until a high point is reached in measure 8—as if the shape of the melodic line is being built—brick-by-brick (fragment-by-fragment) —from the ground up.

¹³³ Scarry, 13.

¹³⁴ Guck discusses the role of imagery in analytical descriptions, noting in reference to her use of the image of an “arch” to describe a musical shape, that “the arch skeleton must be fleshed out in precise and vivid terms in order to depict convincingly a particular musical context: if anything, it must be much more thoroughly figurative in order to describe exactly, the structure of a particular musical work.” “Two Types of Metaphoric Transference,” 211.

¹³⁵ Scarry, 20.

Prélude en Ré^b

Lili Boulanger 1911

Example 1-2: Aesthetic principles projected in Lili Boulanger’s Prelude in D-flat (mm. 1–8).

This example also demonstrates a third principle: manipulating objects by describing actions such as stretching or folding. As shown in Example 1-2, there are moments when I hear slight variations between sounded fragments—the contour of a previous fragment (1) is altered through added embellishments (2), augmentation of intervals or stretching of duration (3, 4), or by their relative durations (shorter fragments in relation to longer fragments)—that gives the tactile impression of “folding” or “stretching.” Both the principle of incremental construction and of manipulation increases the imagined object’s vivacity by inviting readers to mimetically participate in an image’s forming.¹³⁶

Objects in Motion, Radiant Ignition, and “Rarity”

Descriptions that portray objects in motion likewise increase imaginability through readers’ mimetic involvement:

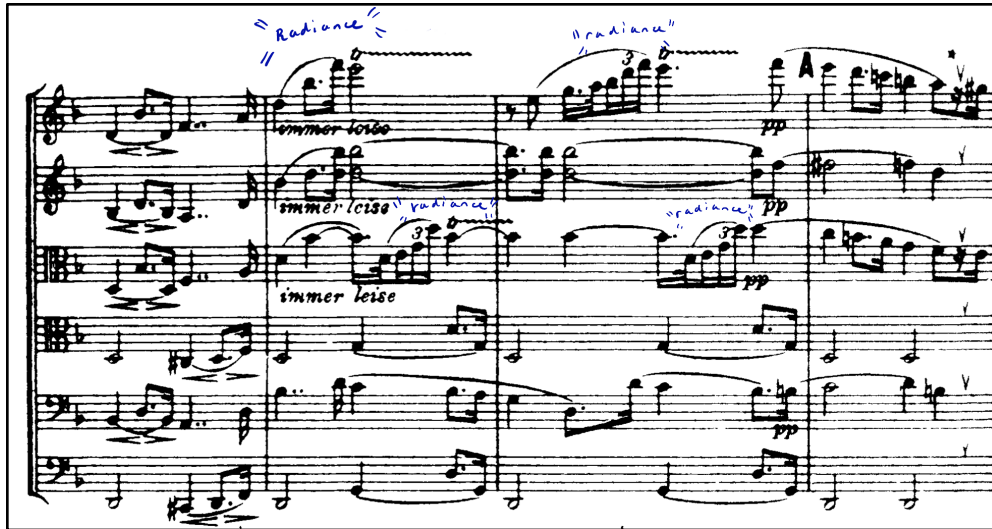
Key to making pictures move is the act of recomposition, which has many different forms. It may be that a writer explicitly asks us to suppose imagining something before asking us actually to imagine it. Or we may be asked to imagine something and then to remember imagining it, in the course of which we must recompose it.¹³⁷

I often imagine movement in the context of music exhibited through the principles of radiant ignition and “rarity.” The principle of “radiant ignition” refers to descriptions of things that light up dark spaces or that make objects glow or shine. In music, radiant ignition might be evoked by

¹³⁶ Scarry, 49.

¹³⁷ Scarry, 242.

timbres (or even key areas¹³⁸) that are often associated with “brightness,” or by glissandos and other flourishing gestures, or by markedly high pitches or registers. For example, as shown in Example 1-3, I hear “radiant ignition” in Schoenberg’s *Verklärte Nacht*, op. 4. projected by the trills (mm. 11–12) that draw my attention to a shimmering object emerging from the stirring darkness of the night.



Example 1-3: The principle of “radiant ignition” projected in Schoenberg’s *Verklärte Nacht*, op. 4 (mm. 11–12).

I also hear radiant ignition projected by trills sounded in the second movement of Ravel’s String Quartet, M. 35 (see Example 1-4). As shown in Example 1-4, individual sounds passed back and forth among the different string voices give both the impression of buoyancy (an image comes to mind of air molecules endlessly bouncing off of one another in a confined space), while at the same time also give the impression of light refracting off of a prism in different directions.¹³⁹ Out of this environment emerge a series of trills (mm. 9–12), from which I imagine a concentration of light that leads to a point of arrival.

I additionally hear in this piece a projection of the principle that Scarry refers to as “rarity.” The principle of rarity maintains that objects in the phenomenal world that have attributes of transparency or “filminess” (or as Scarry also describes, are “gauzy”), and likewise objects that project radiance, such as beams or glimmers of light, can be rendered more vividly in the

¹³⁸ See Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, 2nd ed. (New York: Rochester University Press, 2002).

¹³⁹ I attribute this to the foregrounding of different voices, chosen seemingly at random, that project an acoustic dimensionality that I map onto the three-dimensional object of a prism.

imagination than more substantial objects.¹⁴⁰ The reason the author gives for this is that both qualities increase an object's sense of movement. As Scarry writes:

Sprays of light [in reference to radiant ignition] can bear their own weight or lift something heavy; they can, like a golden envelope, surround an object or, like a glistening worm, move inside it. Rarity [...] is a property belonging to weightless things, such as shadows and reflections, or to things that are nearly weightless [...] Despite their fragility or filminess, objects with rarity can move in the mind with direction and force [...] or can steer forward and back with highly distinct signatures [...].¹⁴¹

The property of rarity can also serve to enhance the solidity of an object when juxtaposed with a solid background. For instance, if an author were to describe how a shadow passes over a wall in the house, the wall is rendered more solid against the filmy shadow.¹⁴² On this, Scarry remarks:

It is not that we need attend to the solidity of the walls—quite the reverse: we simply assume them and, unimpressed by our miraculous hold on their solidity, go on to the seemingly more philosophic and psychologically complex issue of habit. [...] The transparency of one somehow works to verify the density of the other.¹⁴³

In the Ravel quartet, I hear the concentration of light elicited by the trills as also establishing an entryway for the expressive melody to arrive—soaring above the accompanimental texture. I attribute this sense of soaring not to any one feature of the music, but rather, arising from out of the confluence of everything occurring at once. In this sense, this projection of “soaring” that edges out from the conceptualized musical surface demonstrates the principle of rarity.

¹⁴⁰ Scarry takes this term from Aristotle, referring to the lack of materiality or “thinness” of plants. As Scarry notes: “He [Aristotle] conceives of rarity not as an essence of something but as a positive possession; the plant ‘has rarity,’” 60.

¹⁴¹ Scarry, 239.

¹⁴² A shadow would also be considered an object of “rarity.”

¹⁴³ Scarry, 11–12.

II

Bounce, compound melody (disjunct) → airy, bouyant (support for theme to soar above)

Assez vif - Très rythmé (♩. = 92)

Intensifying ...

radiant

Ararety floating

pp bien chanté

ppp

pp effect of perpetual current holds theme in air

ppp

pp bien chanté

Example 1-4: Aesthetic principles projected in Ravel's String Quartet, M. 35, II (mm. 1-14).

One potential short-coming of Scarry's work, as William Kumbier observes, is the consideration of a text's ability or inability to project things that cannot be represented in

imagination. As Kumbier notes: “No matter how intricately writers work their images, the images always seem to refer to something that can be seen or, more precisely, that one can imagine seeing.”¹⁴⁴ In particular, Kumbier argues that this work leaves one wanting for “exploring the resources of language that play alongside or beyond referentiality, beyond imaging”¹⁴⁵—that is, taking into account the text’s poetic function.¹⁴⁶ While these are valid points, I still find Scarry’s principles to be illuminating in my reflection on imagery and immediate sensations afforded by encountering musical edges.¹⁴⁷ Further, in agreement with those who argue that music is not a representational art,¹⁴⁸ I find that the text’s ability to produce images through delayed sensory content helps me to better understand sensations that arise apart from the sounds themselves.¹⁴⁹

In sum, I propose that the first step to engaging with the musical surface as materiality is through the immediacy of the “sounds themselves” encountered in perception. This entails first identifying edges that draw our attention and then attending to our affective responses to them. The examples explored in this section of the chapter demonstrate just a few ways that attributes of edges can enhance musical imagining, similarly to how literary texts produce vivid imagery. Likewise, I propose that we, as listeners and analysts, can also effectively employ such principles in our analytical descriptions. From our affectual responses we can then surmise how edges “instruct” or direct us to reconstruct a surface in imagination, and overtly project that experience through description. I will discuss more of these principles as they arise in the context of the analyses that I present in the final chapter of this dissertation.

I will now explore how musical surface-reading can be traced in Lochhead’s analysis of Wolfgang Rihm’s *Am Horizont*. In her analysis, Lochhead reconstructs her experience of *Am Horizont* through musical edges that she encounters and imagines. These edges are situated within a “sound world of edges”—a conceptualized surface characterized by “ledges, precipices, and the possibility

¹⁴⁴ William Kumbier, “Review of *Dreaming by the Book*, by Elaine Scarry,” *Comparative Literature* 54, no. 1 (Winter 2002): 74.

¹⁴⁵ Kumbier, “Review of *Dreaming by the Book*,” 75. “As for exploring the resources of language that play alongside or beyond referentiality, beyond imaging—that move us from mimesis to metamimesis, to the medium’s self-consciousness and its irrepressible tendency to reflect on itself—*Dreaming by the Book* leaves something frustratingly, tantalizingly to be desired,” 75.

¹⁴⁶ “An obvious limitation of this orientation is that it leads one away from what the text presents that *cannot* be pictured, and one might argue that it is exactly what cannot be pictured when reading that matters most: the play and interplay of the words, what Jakobson referred to as the words’ *poetic function*.” Kumbier, 74.

¹⁴⁷ One might make the case that what most readily comes to mind are the things that can be imagined. Even if music evokes senses and affects that cannot be imagined, my focus here is on things that do arise in the imagination and that can in some way be externalized.

¹⁴⁸ On music as representation, see Walton, “Listening with Imagination”; and also Levinson, “Music.”

¹⁴⁹ In chapter 2 I briefly address music’s “poetic function,” through a second type of surface-reading: reading the surface as a structure of language.

of falling.”¹⁵⁰ Through graphs and descriptive accounts, Lochhead projects her reconstruction of the surface, influenced by both the spatial and temporal experiences that her engagement with edges affords. As such, I propose that her analysis demonstrates an externalization of how she organizes experience. At the same time, Lochhead’s analysis (both her graphs and descriptive texts) also influences how I engage with the piece, providing instructions as to how I might shape emergent edges in imagination as I read the musical surface.

As a case study, I consider how Lochhead’s analysis demonstrates a reconstruction of the musical surface. Identifying aesthetic imagery afforded by her descriptions of musical edges, I trace different modes of surface-reading that in effect narrativize her experience, inviting me as a reader and listener to likewise participate in creative imagining.¹⁵¹

1.7 Case Study: Edges and the Conceptualized Surface Projected in Time and Space in Lochhead’s Analysis of *Am Horizont*

1.7.1 Projecting Music’s Edges through Aesthetic Imagery

As briefly discussed in the beginning of this chapter, Lochhead describes the phenomenal experience of encountering and sensing various musical edges in *Am Horizont* as “inhabit[ing] a sound world of edges,” wherein the music “transports me as a listener through a sounding place characterized by ledges, precipices, and the possibility of falling.”¹⁵² Accordingly, Lochhead engages with edges of the piece through embodied sensations—such as “edginess” or “a fear of falling”—which she attributes to the “sounds themselves.” Through the materiality of listening—that is, by reading the surface as materiality and engaging with sensations afforded by music’s edges¹⁵³—Lochhead translates what sounds *now* in time to what is felt *here* in physical space. In this way, Lochhead reconstructs the musical surface from acoustic shapes given rise to by material edges (or “musical things”) she encounters.

¹⁵⁰ Lochhead, “Logic of Edge,” 188.

¹⁵¹ Lochhead, 181–97. I use the term “narrativize” to refer to a process by which one makes sense of experience by presenting events in some type of logical arrangement.

¹⁵² Lochhead, 188.

¹⁵³ Conceptual metaphor (in particular, spatial metaphors) accounts for her embodying sensations that such shapes afford. One might nuance this perspective by also considering how edges of sound meet the edges of the listener’s body through the senses of hearing and touch (such as felt vibration). See Casey, “At the Edges of My Body,” in *World on Edge*.

Lochhead describes various edges in *Am Horizont* from a first-person perspective and begins her analysis by attending to sensations that the “sounds themselves” give rise to.¹⁵⁴ She writes:

At its beginning, *Am Horizont* produces the sensation of being on a precipice, a feeling that begins somewhat tenuously but grows stronger as the music sounds out a sense of immense distances and makes palpable in sound what presents itself visually as the horizontal junction of earth and sky.¹⁵⁵

Lochhead’s account is initially focused on the immediate surrounding space situated in the present, as she describes how the piece produces the “sensation of being on a precipice.” Reading the above description, I imagine an individual standing on the edge of a physical surface, perhaps a cliff. Due to the precariousness of the potential for falling, I imagine the individual standing still, situated in place. At the same time, I myself feel situated in place—“here” at the edge—focalized through the perspective of the individual gazing outward. Attending to the immediate space around me, I soon imagine space beginning to extend outward, as Lochhead describes how “the music sounds out a sense of immense distances” (see Table 1-1 below, [1]). A sense of expanded distance or breadth in space is further strengthened and solidified by the image that Lochhead’s words evoke of “the horizontal junction of earth and sky” [2], which gradually shifts my attention to a more externalized perspective wherein I envision the now distant observer in relation to the more global context of looking out at the horizon.

While music’s edges can give the impression of extension in space, edges can also characterize different qualities of spaces defined. After establishing for the reader the sense of space that her listening affords, Lochhead identifies specific features of the edges that fill out this space:

The violin, cello, and accordion play straight sounds that are thin and austere, inhabiting a medium and high register. The string players use mutes and various techniques—such as harmonics, *senza vibrato*, *sul tasto*, *sul ponticello*, and *flautando*—all of which contribute to edgy, piercing sounds.¹⁵⁶

Through her description of specific features of edges, I am given a more detailed picture as I listen: “straight,” “thin,” and “austere” [3] sounds produced by the strings and accordion imbue the sounds with spatial qualities and instruct me to imagine them as such: in this instance, I imagine them as single, pointed beams of light that shine through at different angles of the cliff I imagined

¹⁵⁴ Lochhead, 188–89. “The sensation of edge is reinforced by the quality of the sounds themselves, which feel ‘edgy,’” 188–89.

¹⁵⁵ Lochhead, 188.

¹⁵⁶ Lochhead, 189.

from before. The different string techniques employed give a sense of the heterogeneity and dimensionality of space giving the impression that new elements enter [4] into this space from different directions all around. Lochhead’s description of these sounds as “inhabiting a medium and high register” projects boundaries [5] onto space by limiting them within a general range, while also attributing the qualities of weightlessness and height to sounds that hover above. Further, the various string techniques that Lochhead describes as producing “edgy” and “piercing” [6] sounds compel me to imagine thin and sharp edges that jut out from ridges on different sides of a cliff face and of rock formations “below.”

From just this brief passage, I can identify several devices employed in the description that influence how I reconstruct the surface through both metaphoric transference (MT) and aesthetic imagery (AI), as shown in Table 1-1.

[1]	<i>“The music sounds out a sense of immense distances”</i> Through use of the active voice, this statement gives direct instructions to imagine “immense distances,” forging an analogy (MT) between expansion in sound (“sounding out”) and expansion in space.
[2]	<i>“horizontal junction of earth and sky”</i> Through use of a familiar and evocative image in the physical world, “earth and sky” are readily imagined (MT) and thus serve as a template (AI) upon which to imagine musical edges.
[3]	<i>“straight,” “thin,” “austere” sounds</i> Descriptors have geometric or dimensional qualities, slightly differentiated from one-another, that instruct me to associate qualities of sound with imagined lines in space (MT): “thinness” calls to mind the quality of “rarity” (AI) that, when layered with the more solid quality associated with the descriptor “austere,” enhances its vivacity. ¹⁵⁷
[4]	<i>“new elements enter”</i> Active use of the word “enter” sets the musical figure in motion (AI), while also conveying the effect of layering (AI), as “new elements” (plural) “enter.”
[5]	<i>“inhabiting a medium and high register”</i> The context of register establishes a boundary that helps to further ground and solidify edges described (AI).
[6]	<i>“edgy” and “piercing” sounds</i> These descriptors evoke tactile sensations (AI) that for me are amplified by the hard sound “dg,” produced in the word “edgy,” and likewise “p,” produced in the word “piercing.” Also, imagining the act of “piercing” (in its connoted violence) enhances a felt sense of embodiment.

Table 1-1: Instances of metaphoric transference (MT) and aesthetic imagery (AI) employed in Lochhead’s description of *Am Horizont*.

¹⁵⁷ Recall that, as Scarry (89–99) contends, objects of rarity—those that are less solid, “gauzy”—are easier to imagine, especially when juxtaposed against solid objects such as those that might be described as “austere.”

1.7.2 Projecting Music's Edges through Visual Maps

Alongside her description of the various edges she encounters in the piece, Lochhead provides a map (Figure 1-1) projecting “how [the music’s] sonic materials render the non-sonorous in musical sensation.”¹⁵⁸ As she notes, “my mapping of the edges of Rihm’s music visualizes, to paraphrase the philosopher Edward Casey, ‘how it feels and [sounds] to be on or in [a musical] land, being part of it, groping through it [...]’.”¹⁵⁹ In her analytical map, visual symbols correspond with qualities of sounds: “the thin, straight lines evoke the sonic edges and the various bulges indicate dynamic swells.”¹⁶⁰ Just as “sonic gestures in *Am Horizont* [...] make edges and precipices *hearable* [my emphasis],” Lochhead’s representation of “non-sonorous” sensations using visual symbols makes her conceptualization *visible* to the reader. By this, the sounds persist in my memory as tangible “things,” anchored to the way in which they are both described and graphically rendered as edges in space.

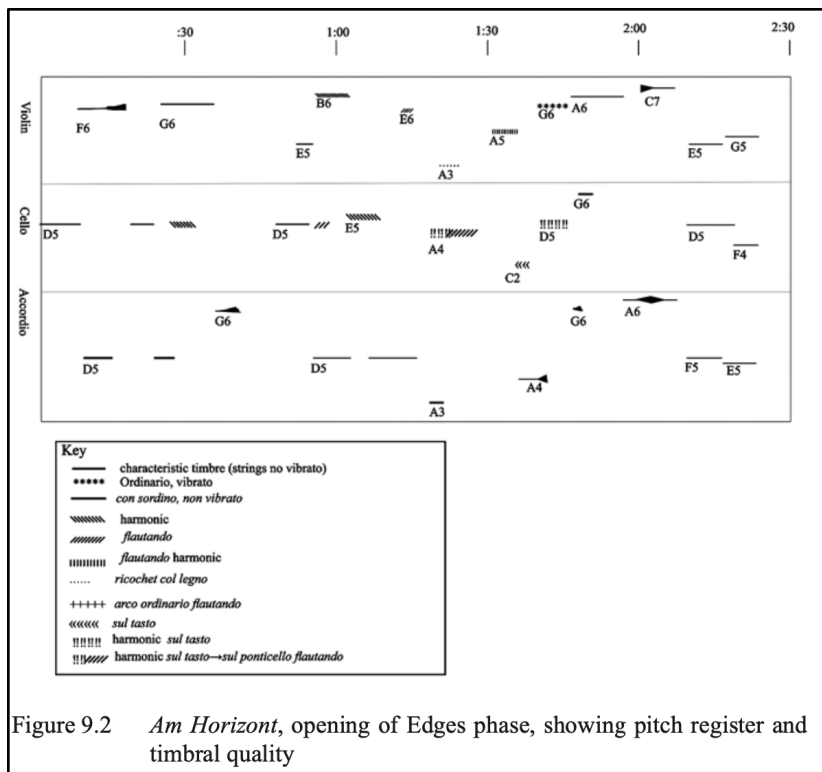


Figure 9.2 *Am Horizont*, opening of Edges phase, showing pitch register and timbral quality

Figure 1-1: Reproduction of Figure 9.2 (Lochhead, 190).

¹⁵⁸ Lochhead, 188.

¹⁵⁹ Lochhead, 188.

¹⁶⁰ Lochhead, 188–89.

Lochhead’s mapping of edges reinforces impressions afforded by her descriptions, while also spatially renders how she experiences them in time.¹⁶¹ She additionally provides detailed maps of more localized moments within the piece. For instance, the map reproduced in Figure 1-2 (Lochhead’s Figure 9.5) depicts the different simultaneous layers of sounds that she hears—“edges,” “cottony,” and silences—through graphic symbols strategically placed in vertical space. The intensity of sound (in terms of relative pitch height) is indicated by the vertical placement of symbols on the map, and the temporal location of where such edges emerge is shown on a horizontal timeline.¹⁶²

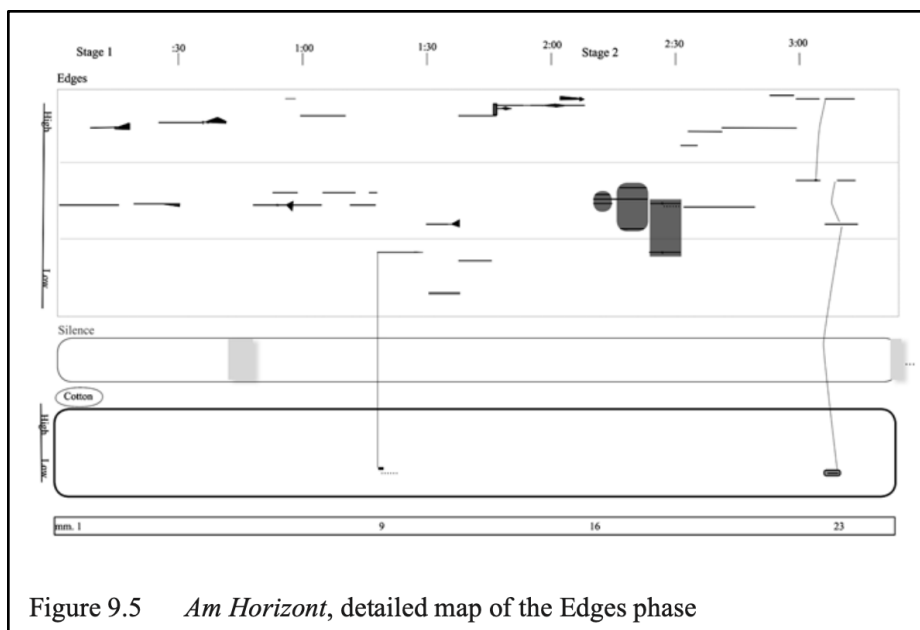


Figure 9.5 *Am Horizont*, detailed map of the Edges phase

Figure 1-2: Reproduction of Figure 9.5 (Lochhead, 192).

In addition to depicting the various layers of edges and showing how she organizes them in relation to one-another, Lochhead’s map also reveals more imaginative constructions that her engagement with these edges subtly give rise to. As she explains:

The vertical lines toward the end of the Edges phase (after 3:00) indicate the grouping of pitches that span low and high registers. This spanning gesture has a multivalent sense. It alludes to the vertical distances implied

¹⁶¹ As Reybrouck further notes, these maps “can be constructed in two ways: a primary plan involves the localization of a starting point and can be built in advance or step by step (advance or stepwise planning). It is a first condition for each successful route description. A secondary plan, on the contrary, has as organizing principle the idea of an imaginary journey through the primary plan from starting point to destination with certain focal points of the primary plan being selected and marked.” “Deixis in Musical Narrative,” 86.

¹⁶² Lochhead, 191.

by precipice, driving home the feeling of danger, but the sense of connection across distance implies a kind of bonding that soothes.¹⁶³

As Lochhead describes, the spanning gesture overtly expresses what she reads into the surface—the connections she makes between the sounds, between music’s edges, rendered vertically in space, as well as the sensations she attaches to such connections (“a kind of bonding that soothes”). Recall, as Scarry contends, that the verbal arts “ask us to picture what does not exist.” Through her verbal description and mapping, Lochhead *performs* a kind of metaphoric transference that, externalized through graphic symbols, becomes more vivid in my imagination as a reader.

Scarry adds that “crucial to this process [of picturing what does not exist] are objects, such as flowers, that we can easily envision and that thus become the tissue of the mental images themselves—not the thing pictured, but the [mental] surfaces on which the images will get made.”¹⁶⁴ Likewise, in music, we often imagine and experience things that are not there, but through visual graphs and descriptions of things more readily available to the imagination, we can better come to terms with our experiences, and likewise render them in ways that others can engage with.

1.7.3 Spatial and Temporal Relations among Music’s Temporal Edges¹⁶⁵

In addition to affording a sense of space, musical edges can also project a sense of time through their evocation of motion and change at the surface. The edges Lochhead experiences also evoke a sense of motion in time, or temporal flow, projected in how a “felt sense of edge emerges over time.”¹⁶⁶ As Lochhead describes,

Hearing across the map from left to right in order to replicate the passage of time, one may observe the slow emergence of edginess through the initial stage of the Edges phase (Stage 1: 0–2:10; measures 1–15).¹⁶⁷

In particular, Lochhead observes a temporal flow projected through three different “phases” of *Am Horizont*, shaped by “the choreography of the two types of sound character—edges and cotton.”¹⁶⁸

¹⁶³ Lochhead, 192.

¹⁶⁴ Best and Marcus, 10. Citing Scarry, 48.

¹⁶⁵ Reybrouck contends that “the ability to retrace route-descriptions of different kinds is related to the concept of narrative or narratology,” 84. Referencing David Herman, *Basic Elements of Narrative* (Hoboken: Wiley, 2009).

¹⁶⁶ Lochhead, 188.

¹⁶⁷ Lochhead, 191.

¹⁶⁸ Lochhead, 190. Continuing: “A more detailed consideration of both types of sound character within the three phases will lead us into a closer listening of this ‘logic of edge,’” 190.

Lochhead maps out these phases as “territories of sound,”¹⁶⁹ each defined by the kinds of edges that emerge within their temporal boundaries. Figure 1-3 reproduces this schematic mapping. As shown, the three different phases of the piece are mapped out as they occur chronologically, visually rendered from left to right above a timeline with notches marking the specific recording times as well as specific beats of the measures at which each phase begins.

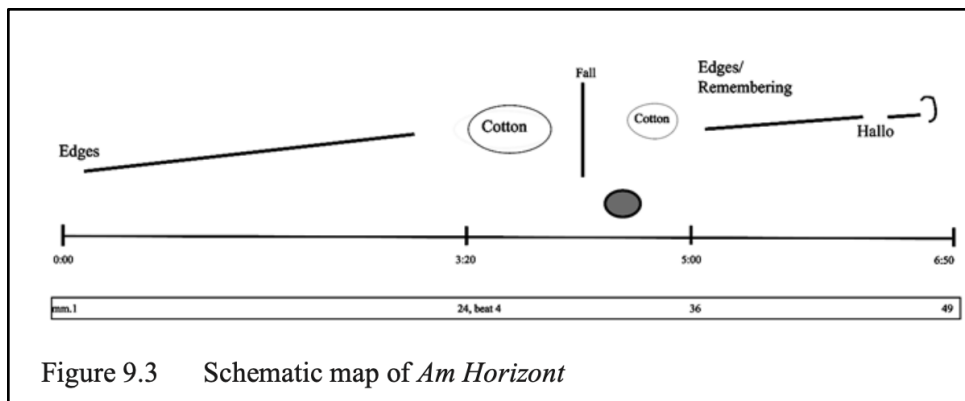


Figure 1-3: Reproduction of Figure 9.3 (Lochhead, 190).

Just as Lochhead’s analytical graphs project the “locations” of various musical edges in conceptualized space, they also project movement and change by locating “temporal” edges.¹⁷⁰ In the map, the large circle with the inscribed word “Cotton” locates a temporal edge indicating where the second phase of the piece begins. Between the second and third phase, a horizontal line with the label “Fall” locates another temporal edge that, while serving as a boundary between the two phases, also expresses the perception of an interruption in the overall flow of the continuing build of edges. A further temporal edge is shown depicting the increasing build of a “sense of edge” that Lochhead obtains by listening, represented by the ascending slanted line, labeled “Edges.”

Temporal edges may also articulate moments directed away from the present, compelling listeners to reflect forward or backward in time. For instance, the return of familiar material might impel listeners to reflect on the past. In *Am Horizont*, “cottony” edges that Lochhead hears early on in the second phase reoccur in the approach to the final Edges/Remembering phase. The sounding

¹⁶⁹ Lochhead, 187. “Typically, critical accounts of music rely on verbal description and linguistic concepts in conjunction with the visual symbols of notation or other graphic depictions as tools for comprehending the sense of musical sound. My analysis similarly employs these tools, but I have chosen to develop more fully graphic modes of depiction in the form of musical maps which chart out a territory of sound,” 187.

¹⁷⁰ Recall “temporal edges” are edges that organize music’s “flow of continually unfolding phases.” Casey, *World on Edge*, 161–62.

of familiar “cottony” edges here serves as a cue, directing Lochhead to reflect back on the past where the “cottony” edges first occurred. This moment of recollection is depicted by a small “Cotton” circle and serves as a temporal edge that Lochhead imposes onto her reconstruction of the musical surface.

While this map shows a large-scale schematic organization of how the piece unfolds over time, more detailed maps that Lochhead provides of each of the three phases depict movement and change at a more local scale (see Figure 1-4). In these maps we get a more acute sense of the rate at which change occurs: the maps show the different kinds of edges encountered at different time markers, how frequently the edges occur, and which edges they appear together with as the musical texture thickens or thins. The map also shows how the perceived dimensionality and quality of space changes—how quickly or gradually edges accumulate and how much “space” they take up, both in terms of registral span and the quantity and variety of different kinds of edges that occur—as well as the kinds of shapes that emerge and factors, such as relative “edginess,” which enhance or diminish their perceived intensity.¹⁷¹

As we zoom into the map shown in Figure 1-4, we see more detailed qualities of these edges, just as contour maps will show more fine-tuned ridges, cusps, and levels of elevation of a geographic region. Zooming out, we might notice edges that serve as boundaries of larger regions. From this perspective, I am able to situate various edges Lochhead describes in the context of the larger processes and phases in which they occur.

¹⁷¹ The complexity of space, or the relative activity of different events happening simultaneously or within quick succession, might also impact how time is experienced in any given moment. For example, time might seem to pass more quickly if there’s more activity perceived and more slowly if there is less activity. On the distinction between objective and qualitative time see, for instance, Henri Bergson, *Bergson: Key Writings*, eds. Keith Ansell Pearson and John Mullarkey (London: Continuum, 2002); and Gilles Deleuze, *Cinema 1: The Movement Image* (London and New York: The Athlone Press, 1989), 5. One may also relate this to lyric and narrative time, whereby lyric time (often evoking an extended present or reflection on the past) may be perceived to pass by more slowly compared with narrative time. See Raymond Monelle, *Sense of Music*, 115.

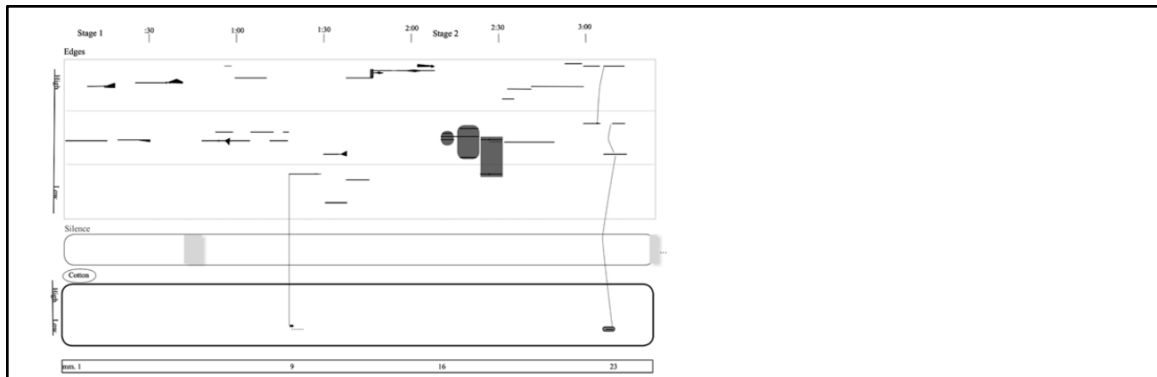


Figure 9.5 *Am Horizont*, detailed map of the Edges phase

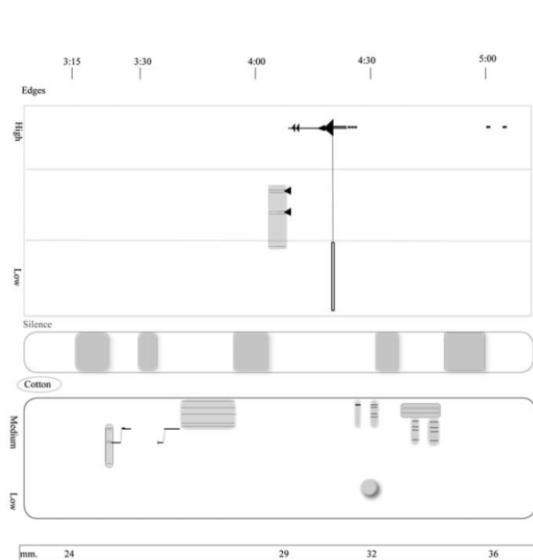


Figure 9.6 *Am Horizont*, detailed map of Cotton phase

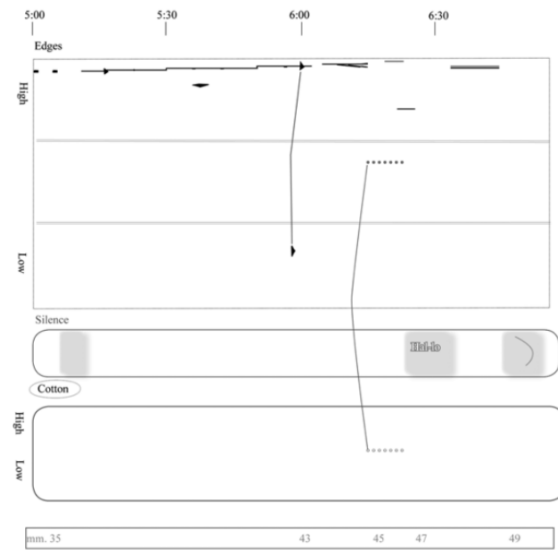


Figure 9.8 *Am Horizont*, detailed map of the Edges/Remembering phase

Figure 1-4: Detailed maps of phases in *Am Horizont*. Reproduction of Figures 9.5, 9.6, and 9.8 (Lochhead, 192, 193, 195).

While these maps are informative, depicting the music's various temporal edges and how they change over time, these are still only static representations. That is, they do not themselves embody motion and change *as* Lochhead experiences change in the moment. Such a map, if it were possible to be represented, might tell us, for instance: When and how does she notice change taking place (is it slightly before or after an edge appears)? How does she feel about such changes taking place (is it expected, unexpected, surprising, etc.)? How much detail does she attend to at a given time? Does her attention shift unpredictably or is there a pattern of or regularity to shifting perspectives? What instigates a shift in perspective? Is the shift sudden or more gradual? How do

these shifts affect more global impressions and interpretations of the piece? Questions such as these get at the underlying dynamic and creative aspect of listening.

I propose that what more effectively captures Lochhead's engagement in the moment and reconstruction of experience over time are her descriptive accounts of the piece. While descriptive writing is useful for depicting a sense of space, as we have seen in the discussions on aesthetic imagery, description also embodies a sense of time—as it takes time to describe something, the mode of description reveals the process of one's coming to know and understand experience. Thus, we might look to analytic description to recover the trace of one's "coming to know" and explore how one might emplot, or assemble into a logical and meaningful arrangement, a series of musical edges.¹⁷² I propose that in this way, we might consider analytic description as a form of emplotment in the sense that an analyst considers a chronology of musical events, assigns temporal motifs (beginning, middle, and ending functions) to them in such a way to tell a story, and through examining the organization schemes that result, we can discern the *kinds* of experience projected through such stories.¹⁷³ That is, similar to how historical accounts, through their formal structure, can reveal how perceivers organize their experience of events and likewise the meanings they impose on such events, music analytical descriptions can likewise reveal similar blueprints of experience.¹⁷⁴ Moreover, by providing the scope of information attended to, the amount of detail taken into account, and the perspective from which the observer is situated, description can also reveal how impressions in the moment affect subsequent impressions and interpretations. In this way, the mode of description not only reveals what is experienced, but *how* things are experienced and how we organize experience over time.¹⁷⁵

¹⁷² This process can be seen in many ways analogous to Hayden White's conception of "emplotment." See *Metahistory: The Historical Imagination in Nineteenth-Century Europe*, E-book (Baltimore: Johns Hopkins University Press, 1973), "Introduction."

¹⁷³ In his work on meta-history, White discusses the role that perceivers play in the production of different structures of historical knowledge by considering how individualized experiences give rise to different interpretations of history. In so doing, he distinguishes between different levels of conceptualization of the historical work, wherein the first two levels—"chronicle" and "story"—represent "processes of selection and arrangement from the unprocessed historical record" aimed toward a particular kind of audience (4). From a chronicle of events, given in the order that they happen, a story assigns them temporal motifs of "beginning," "middle," and "end": "When a given set of events has been motifically encoded, the reader has been provided with a story; the chronicle of events has been transformed into a completed diachronic process, about which one can then ask questions as if he were dealing with a synchronic structure of relationships," 6. Thus, as White points out, in contrast with chronicles (that are open-ended), stories have a discernible form. From chronicle and story, "emplotment" accounts for the "meaning" or kind of story being told—its explanation (7).

¹⁷⁴ On a similar perspective, see René Rusch, "Biography, Music Analysis, and the Narrative Impulse," in *Schubert's Instrumental Music and Poetics of Interpretation* (Bloomington: Indiana University Press, 2023), 126–58.

¹⁷⁵ Further, as demonstrated in Guck's work, metaphorical comparisons can serve as a lens that helps reveal and express how we are experiencing something. See "Two Types of Metaphoric Transference."

In sum, just as story-telling from chronology imposes temporal motifs onto perceived events, temporal edges likewise account for the temporal functions we assign to musical events that shape a piece's temporal flow as we listen. Temporal edges might be expressed by such things as: the initiation of new phases; abrupt and/or stark changes in texture, density, timbre, or other elements of contrast; or ways in which a listener might experience a change or shift in the *felt* passing of time.

To examine these implications, let's consider the following passages from Lochhead's analysis of *Am Horizont*:

Passage 1:

- (a.) “[The map] shows that most of the sounds of this phase are edgy, but that some cottony sounds **begin to insinuate themselves early on.**”
- (b.) “[...] one may observe the **slow emergence** of edginess through the initial stage of the Edges phase.”¹⁷⁶

Through the description of “cottony sounds that begin to insinuate themselves early on” I form an image of sound edges (both cottony and edgy) gradually accumulating in space. The vivacity of this image is strengthened by my imagining it as being gradually constructed—a “slow emergence”—as opposed to given all at once. Further, the active voice of the sentence attributes agency to the “cottony edge,” that gives the impression of urgency, further influencing the pace at which I shape that image in my mind. Contrasting Passage 1, which gives a more general overview of how sound edges fill out the space across the Edges phase, Passage 2 narrows focus to a single moment within that phase.

Passage 2:

- (a.) “First, the event at 1:15 **alludes to** the sensation of cotton with the low sound of the accordion (A3) and the ensuing *ricochet col legno* of the violin.”
- (b.) “Second, in a moment of **anticipation of the Cotton phase**, the accordion plays a low and airy sound at 3:06.”
- (c.) “The concluding phase of *Am Horizont* **remembers the sounds of edges and their sensation of precariousness** from the opening phase.”¹⁷⁷

¹⁷⁶ Lochhead, 191 [my emphasis].

¹⁷⁷ Lochhead, 191 [my emphasis].

In Passage 2, Lochhead describes the sound produced by the low accordion and bowing technique of the violin as alluding to the sensation of “cotton.” Reading this description alongside listening to the piece, I don’t immediately make the connection between the sound and the sensation of cotton. I try to imagine what cotton feels like. I form an image in my mind of thin, wispy threads that make up cotton, connecting this to what I hear as a wispy tapering out of the sound of the accordion (after about 11 seconds in the recording).¹⁷⁸ The *ricochet col legno* bow technique produces a hollow, wooden sound, light and airy (evoking “rarity”) as it bounces and then subsides into stillness. I hear this sound as miming the way cotton might move about, haphazardly bouncing in the wind, only gradually and gently falling to the ground. I also think about how the warm, low register of the sound of the accordion contrasts with the thin, high-pitched sounds of the strings heard up until this point. This juxtaposition influences my hearing the cotton as a response to the edginess—as a softening of the harsh sounds (which Lochhead likewise later references). While I likely wouldn’t have connected this sound to cotton on my own, Lochhead’s descriptive text compels me to stop and try to hear this sound *as* cottony, and as such influences how I more vividly render this sound in imagination.

Tying the sound produced in this moment to the sensation of cotton both ascribes it the status of a musical edge (hearing it as a salient component of the surface) as well as secures it in memory through the combined senses of hearing and feeling. This sound is further integrated in memory by the extra cognitive effort expended to think about what a cottony sound might feel like. When a similar sound comes back later (at 3:06 as described in Passage 2(b.)) as the final phase “remembers the sounds of edges and their sensation of precariousness” of the first phase, I likewise recall the sensation afforded by the earlier instance of the cotton sound.

Compared to Passage 1, wherein Lochhead’s text instructed me to follow the emergence of edginess of the piece over time according to her experience of it, Passage 2 invites me to engage with my own process of piecing things together more directly: hearing the sounds as “cottony,” while also, by securing my subjectively constructed sensation of “cottony” sounds in memory, I organize experience temporally as I reflect back in time.

¹⁷⁸ This can also be considered an instance of metaphoric transference. See Guck, “Two Types of Metaphoric Transference.”

While the “cottony” sensation afforded by the sounds described in Passage 2 came about more subtly, the effect of events described in Passage 3 has a more acute impact.

Passage 3:

(a.) “A second stage of the Edges phase (from 2:10 to 3:15; measures 16–24) **increases a sense of** apprehension through an alternation of less and more edgy sounds.”¹⁷⁹

(b.) “An edgy tension **re-imposes itself** from 2:30 to 3:15, creating a sense of vertigo with the extremely thin and high sounds. The Edge phase **concludes** with events that underscore apprehension, yet hint at comfort of the cottony sounds.”¹⁸⁰

Passage 3 enacts how movement and change is projected from the piece’s temporal flow. The description of the music as “increase[ing] a sense of apprehension,” serves as a backdrop to how I imagine the “alternation of less and more edgy sounds” come together to reconstruct the surface: the term “increases” imposes a sense of continuity, if constructing change incrementally, while the term “alteration” animates edges at the surface, which begins to dynamically fill out space with more and more edges accumulating. All the while, the conciseness of the description evokes an indecisiveness, never quite settling in as less and more edgy sounds replace one-another in somewhat quick and frequent succession. As the edgy tension “reimposes itself” I imagine edges that weave in and out of a continuously flowing surface. I also get a sense of change across time through a pattern of affective relations the description expresses through comparing present and past sensations: 1.) a sense of “vertigo” in the present, compared to a sense of “danger” sensed earlier on; and 2.) “extremely” high and thin sounds in the present, compared with “medium to high” and “thin” “austere” sounds presented earlier on. Moreover, senses of “vertigo” and “danger,” tied perhaps more acutely to the vulnerability of bodily experience, increase one’s immersion within the space depicted, while the shift in register from “medium to high,” compared with “extremely high,” serves

¹⁷⁹ Lochhead, 191 [my emphasis].

¹⁸⁰ Lochhead, 192 [my emphasis].

to heighten the degree of change—as if edges are pushed to their affective and expressive extremes.¹⁸¹

In addition to influencing how we imagine edges and the musical surface through aesthetic imagery, analytical descriptions can also project different scopes and perspectives that influence the contexts that frame new perceptions and our organization of them over time, as exemplified in Passage 4.

Passage 4:

(a.) “The edginess of the opening music and its sensations of precipice are **set off and dramatized by a subsequent phase** of *Am Horizont*. This second phase begins with an airy, cottony music which is interrupted by an edgy, falling gesture. A final third phase remembers the edges of the initial phase.”¹⁸²

(b.) “...but that sensation is mitigated by the **memory** of the cushioned fall.”¹⁸³

Passage 4(a.) juxtaposes perspectives of two different phases: the opening music (phase 1) and the sensations it affords “set off and dramatized” by the subsequent phase (phase 2). Lochhead perceives a pattern in how phase 1 is organized in a similar way as phase 2, revealed through the comparison of edgy sounds in the first phase infiltrated by cottony sounds, and “airy, cottony” music in the second phase that is interrupted by “an edgy, falling gesture.” In other words, phase 1 has mostly edgy sounds that are interrupted by cottony sounds, whereas conversely, phase 2 has mostly cottony sounds that are interrupted by edgy sounds. This structural pattern of “rhyming” suggests that Lochhead perhaps hears the second phase through the lens of the first phase.¹⁸⁴ In other words, her comparison reveals to the reader *how* she reconstructs experience, and thereby externalizes her process of reading edges at the surface.¹⁸⁵

¹⁸¹ While temporality can often serve as a qualitative feature (e.g. a sense of pastness, sensing time moving quickly or more slowly, or a feeling of being situated in the present), it can be seen as a more fundamental component of the structuring of the piece. As demonstrated in these three passages, phrases such as “edges that insinuate themselves early on” or events that “allude to” or “remember” other phases reveal a temporal organization of the reconstructed musical surface.

¹⁸² Lochhead, 189 [my emphasis].

¹⁸³ Lochhead, 193 [my emphasis].

¹⁸⁴ Such recall demonstrates “retention,” a concept David Lewin adopts from Husserlian phenomenology in his model of musical perception. “Music Theory, Phenomenology, and Modes of Perception,” *Music Perception* 3, no. 4 (1986): 327–92; This pattern also invokes Scarry’s principle of using a template as a guide for imagining, 49.

¹⁸⁵ One might relate this to a palimpsest which preserves visible traces of earlier forms.

Moreover, by shifting between a perception of the current phase in the present (phase 2) to a reflection on and comparison with the phase that occurred in the past (phase 1), Lochhead demonstrates how she organizes her experience temporally. A temporal perspective is strengthened further—and even enacted through the agency of the music itself—as she discusses a final third phase that “remembers” the edges of the initial phase, and (in Passage 4(b.)) a sensation that is “mitigated by the memory of the cushioned fall” that occurred in the second phase.

Figure 1-5 shows a summary of Lochhead’s descriptions of each of the stages of the Edges Phase in *Am Horizont*, which I’ve categorized as implying either a sense of temporal or spatial perspectives. Italics have been added to the quoted text for emphasis.

Stage	Spatial-relations	Temporal-relations
1	<p>“comprised of <i>mostly edgy sounds, some cottony sounds</i> ... that “begin to insinuate themselves early on.” (quality of space) Passage 1(a.)</p>	<p>a “<i>slow emergence</i> of edginess.” (movement across space) Passage 1(b.)</p>
2	<p>“extremely thin and high sounds.” “...creating a <i>sense of vertigo</i>...” (spatial dimension) Passage 3(b.)</p> <p>“The Edge phase <i>concludes</i> with events that underscore apprehension...” (spatial bounding) Passage 3(b.)</p>	<p>“<i>increases</i> a sense of apprehension through an <i>alternation</i> of less and more edgy sounds.” (action) Passage 3(a.)</p> <p>“...yet <i>hint at</i> comfort of the cottony sounds” (future-oriented, looking ahead) Passage 3(b.)</p> <p>“The Edge phase <i>concludes</i> with events that underscore apprehension...” (temporal bounding) Passage 3(b.)</p>

Figure 1-5: Spatial and temporal boundaries that emerge from Lochhead’s description of the two stages that comprise the Edges phase of *Am Horizont*.

As Lochhead’s analysis demonstrates, the character of the edges in *Am Horizont* define both temporal and spatial qualities of each of the phases, which extend to how I, as a listener and reader, experience the musical surface as an immersive “sound-world of edges.”

As the piece unfolds over a series of phases, Lochhead’s description of her experience of *Am Horizont* directly embodies the dynamic and fluctuating “sense” of progression over time, thus

projecting a temporal organization of her encounter.¹⁸⁶ Likewise, readers get a better sense of the piece's temporal flow, because the act of describing is itself temporal. In addition to tracing the temporal flow of the piece, the analytical description encourages me to shift perspectives, imagining the surface in different ways and from different angles: from salient edges to imagined surfaces and then to embodied, experiential aspects of space and time.

Moreover, by rendering a vivid realization of the musical surface of *Am Horizont*, Lochhead's analytical account projects a narrative a map of her experience. As Reybrouck observes:

Narrative maps are spatial visualizations that map one's comprehension of a **narrative experience** to visual representations. As such, they can provide a lasting trace of the structuring activity that organizes sequences of events into patterns of a larger design.¹⁸⁷

Just as Lochhead experiences the piece through the edges that she encounters at the musical surface, I as a reader can use Lochhead's analytical map as a guide for navigating new perspectives I form of the musical surface as I listen. Further, Lochhead emphasizes the import of the mapping process itself, writing that "through its visual sense a map takes as its goal the production of some of the possibilities of musical hearing."¹⁸⁸ The purpose of Lochhead's map, however, is not to produce a final representation of the piece's structuring, but rather, is intended to be used by the listener as a guide for generating new paths of experience. In other words, an analytical graph isn't a rendering of how a piece "goes," but a representation of one of many latent possibilities of experience—an invitation to listen through a particular lens.

¹⁸⁶ At this juncture, I should acknowledge that in my describing the organization of music's conceptual surface in terms of spatial or temporal edges, and in general, discussing the role of edges in conceiving of music in terms of part-whole relationships, I am essentially presenting a different approach to conceiving of musical form. Indeed, specific parallels can be made between spatial organization of edges at the musical surface and the conception of "form as container" (a perspective prescribed, for instance by James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* [New York: Oxford University Press, 2006]), and likewise between temporal organization of edges at the musical surface and the conception of "form as process" (a perspective taken by Janet Schmalfeldt, *In the Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music* [New York: Oxford University Press, 2011]). However, I don't intend for this model to replace current conceptions of musical form, but rather to work alongside theories of form, incorporating listener agency and the specificity of individual performances and soundings into the analytical process, and likewise allowing us to account for impressions and interpretations that may change.

¹⁸⁷ Reybrouck, 85 [my emphasis].

¹⁸⁸ Lochhead, 188.

Conclusion

The tendency of descriptions, literary and phenomenological alike, to dwell at or on surfaces where the ‘this’ is most prominently presented is not an anti-essentialist move. [...] The depths are very much on the surface, and they are there in the form of the essential features of things.¹⁸⁹

This chapter has focused on reading the musical surface through its edges—attending to immediate sensory content afforded by “the sounds themselves” and the aesthetic images they give rise to in listening. As we have explored, reading the surface as materiality offers a starting point by inviting us to engage with music’s edges. In chapter 2, I attend to the surface as a practice of critical description through what I introduce as “Musical Spatial Frames.” Just as the visual maps and descriptive accounts Lochhead presents of *Am Horizont* afford the reader a sense of what it is like to inhabit a sound world of edges, through the construct of “Musical Spatial Frames,” I set out to render shifting perspectives of the musical surface through the lens of a narrative space model of musical perception.

¹⁸⁹ Casey, “Literary Description and Phenomenological Method,” 199.

Chapter 2. Musical Spatial Frames (MSFs) and Edges of Musical Experience

2.1 Prelude

The tendency of descriptions, literary and phenomenological alike, to dwell at or on surfaces where the ‘this’ is most prominently presented is not an anti-essentialist move [...] The depths are very much on the surface, and they are there in the form of the essential features of things.¹⁹⁰

As we explored in the previous chapter, reading the musical surface as a practice of critical description allows one to consciously attend to the immediacy of experience through edges that capture listeners’ attention in music’s present sounding. Through edges, one can examine shifting perspectives and also reflect on the spatial and temporal relations that organize musical experience. Description, in its capacity to project aesthetic imagery, serves as an effective means of externalizing the surfaces we imaginatively reconstruct. In this way, description also narrativizes how we experience music by evoking a sense of “what-it-is-likeness” in both time and space. Consider the following description of a brief moment from Chopin’s Nocturne in F-sharp minor, op. 48, no. 2:

A low C-sharp sounds in the bass register of the piano, subdued and somewhat hesitant. Above this, I trace out the shape of the right-hand melody two octaves higher—a stepwise rising soprano line outlining the span from C-sharp to F-sharp in the middle register of the piano. My elbow slightly raises as I articulate the arc of this ascending line with my own movement—reaching up to the mediant, A, pausing for a fraction of a second before my arm relaxes downward, a brief sigh, descending with the resolution of the appoggiatura to the F-sharp tonic. I guide the contour of this ascending gesture with supportive sixths added by the left hand’s tandem ascent upward; a slight force of momentum is elicited by the crescendo-decrescendo dynamic that gives substance to and pronounces this motion further.

I pause. In the present moment I become aware of a vast distance between the unassuming bass pitch, C-sharp, and the ascending gesture precariously hovering “above”—an impression I obtain from the lingering resonance of

¹⁹⁰ Edward S. Casey, “Literary Description and Phenomenological Method,” *Yale French Studies* 61 (1981): 199.

the bass pedal that establishes a sustained and hollow depth. In this brief moment, I obtain a glance from the surface's edge into the imagined chasm below.

Just as beginnings of narratives often function as a prompt for world creation,¹⁹¹ for me, the first two measures of the solo piano work described above serve as such a prompt. As I envision myself playing this short opening passage, I am drawn into the experiential space of the piece. My description projects to the reader my encounter with this passage from the perspective of playing through it in the present. The various things I describe—the “vast distance,” “hollow depth,” “lingering resonance,” and the sense of “hovering above”—tied to distances between pitch intervals, register, and resonances of the pitches sounded—produce images of a conceptualized surface, and likewise a narrative space that I invite the reader to also imagine.¹⁹² Given that listening to music, like reading, is a temporal process, this narrative-conceptual space isn't experienced all at once. Rather, it comes into being through individual moments of contact with music's presentational surface—through the multitude of phenomenal edges I engage with in the present and reconstruct as spatial and temporal patterns in imagination. For instance, the sound of a low C-sharp produces an edge that draws me in to imagine and engage with the musical surface. This edge is rendered spatially, given solidity as a grounding pitch “above” which others are added, while it is also rendered temporally in my describing it as “hesitant”—the impetus and initiation of musical motion. Likewise rendered spatially is the emergent edge of the melody that I trace as an abstract line situated in space “at” the middle register of the piano, as is the F-sharp tonic that serves as a point of arrival—marking a “location” on the musical surface. Looking back, I might render this edge temporally as I hear it bringing about closure to the ongoing tonal motion. Shifting between spatial and temporal renderings of edges speaks to how perceptions can change depending on the musical context and listening situations that change over time.

This description, moreover, projects senses of movement and change, both tied to my own bodily motions—my arm rising and falling, reaching or pausing—as well as to the conceptualized musical edges themselves—a line that ascends, the resolution of an *appoggiatura* that descends.¹⁹³ Further, the tension produced by the *appoggiatura*, an impetus that drives this sense of motion

¹⁹¹ David Herman, *Basic Elements of Narrative* (West Sussex, UK: Wiley-Blackwell, 2009), 109.

¹⁹² By suggesting that this produces a “narrative space” I mean that these musical things evoke a sense of experience analogous to how narrative spaces in stories immerse readers within the narrative story world.

¹⁹³ See Marion Guck's discussion on the reliance upon spatial metaphor and the use of music-literal terms in music theoretical discourse. “Two Type of Metaphoric Transference,” in *Music and Meaning*, ed. Jenefer Robinson (Ithaca: Cornell University Press, 1997), 201–2.

forward, and likewise the increased momentum afforded by the crescendo-decrescendo dynamics, are rendered as temporal edges in my imagination. My experience of temporal flow is also affected by a more global sense of movement, projected by what I describe happens next in measure 3:

Here, the melody rises up an octave from the tonic, F-sharp 4, on the downbeat to a high F-sharp on the second beat of the measure, an exerted force that I hear as initiating a series of descents and ascents over the next eight measures: four measures of “attempted” descents followed by four responding measures of ascent.

My skewed perception of weak and strong beats, afforded by the perpetual triplets of the accompaniment in precarious alignment with the elongated duple-meter melody, is propelled by the momentum of forward-driven harmonies and elided cadences that produce a sense of perpetual driving motion up until the downbeat of measure 23.

This description projects not only musical motion, but also invites the reader to experience motion—as it “produces a sense of perpetual driving motion”—along a dynamic edge to which this musical motion adheres, an image projected by my describing it as an “elongated” melody. My sense of involvement is reinforced by the perpetual movement of the triplet accompaniment, which emphasizes the physicality of this motion.

At certain moments the distinction between the musical edge itself and the sensation I embody can become blurred: in my own listening, I embody the large-scale motion projected, while at the same time, I attribute motion to the line itself that I perceive as moving throughout the passage. Further, just as I directly embody a sense of resolve when the appoggiatura descends, at the same time I imagine the appoggiatura itself as an entity that resolves, and more specifically in this piece as a musical evocation of a sigh. In addition to emphasizing embodied motion, the things I describe also project a dimensionality or filling out of space that I, at times, become immersed within—for instance, as I imagine a registral distance between the “ascending gesture” and the C-sharp pitch in the bass as opening up a “vast chasm” that I glance out from. The description further emphasizes my orientation to the musical surface through the following shifts in perspective: initially, depicting how I observe the sighing gesture from an observant and curious stance, to becoming increasingly immersed within the piece as I embody musical movement and change, and then to reflecting on the gesture and the overall scene from a distance.

Phenomenal descriptions,¹⁹⁴ such as those of edges I encountered in this solo piano work, offer a distillation of the dynamic experience of listening, projected through individual snapshots of the musical surface. Similar to how descriptive passages in literary works invite readers to imaginatively reconstruct narrative story worlds, I propose that descriptions of musical edges invite readers to imaginatively reconstruct the musical surface. In this chapter, I introduce an analytical framework that attends to these shifting perspectives through the lens of musical spatial frames.

2.2 Introduction

The previous chapter introduced a way of conceiving the musical surface as an emergent reconstruction of musical experience through its defining edges.¹⁹⁵ In this way, we might conceive of the musical surface as arising from our creative and imaginative involvement, expressing how we organize part-whole relationships in time and space, as we listen. Further, I proposed that what one might conceive of as a “musical surface” is more accurately to be thought of as a *surface-reading*. As discussed, musical edges constitute a first point of contact with music’s sounding material and serve as the impetus for imagining—hearing and likewise reading—the music *as* a surface. Accordingly, I discussed several different approaches to surface-reading in literary theory that parallel ways that theorists and analysis “read” the musical surface, which included: reading the surface as materiality, reading the surface as a complex structure of language, reading the surface as an affective and ethical stance, and reading the surface as a practice of critical description. In so doing, I explored how engaging with musical edges—attending to the sensations and affective imagery such edges afford and the organizational structures they give rise to—offers one way that we can access the musical surface. Lastly, I proposed adopting an assemblage of surface-reading practices to engage with musical edges as a productive way of understanding the variety of contexts that influence perception and that inform how we reconstruct the musical surface.

In this chapter, I offer a way of modeling listeners’ encounters and engagement with various edges of music’s presentational surface, organized through the lens of narrative space. Such an

¹⁹⁴ One might also consider this to be a practice of “applied aesthetics.” See discussion in chapter 1, 20.

¹⁹⁵ Recall, in chapter 1, my adoption of the terms “edge” and “surface” as metaphors for describing emergent organizational structures of listening. My use of these terms is influenced by (while extends beyond) the work of Lochhead and Casey. See Lochhead, “The Logic of Edge: Wolfgang Rihm’s *Am Horizont*,” in *Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music*, ed. Brian Hulse and Nick Nesbitt (Surrey England, Ashgate, 2010), 181–97; and Casey, *A World on Edge* (Bloomington: Indiana University Press, 2017).

approach attends to the shifting contexts that influence and guide a listeners' perceptions, and organizes experience—by modeling how we get from edges, to surfaces, and to experiential space-time—through what I introduce in this chapter as “Musical Spatial Frames” (MSFs). Derived from a construct in literary theory used to describe how readers experience fictional worlds in literary narratives, I define MSFs in a general sense to be contextual frames that project encounters with music's presentational surface, reconstructed in imagination by listeners in close correspondence with the ongoing sounding of a musical work.¹⁹⁶ As I propose, the collection of MSFs experienced when listening to music can serve as an illustration of how we might make sense of the musical surface as we navigate its various edges through shifting contexts over time.¹⁹⁷ In this chapter, I suggest that listeners can externalize experience by re-producing these contextual frames through a critical reading of the musical surface. While I propose that MSF analyses work in accordance with any approach that expresses creative and thoughtful engagement with a musical work—from graphical accounts, re-compositions or transcriptions of a piece, composing a new piece or creative project, to individual performances of a work—this dissertation focuses on engaging with the musical surface through critical description. I propose that the value of such intentional acts of creation lies in their ability to produce experiential maps that distill one's formation of knowledge and understanding of a musical work. In this sense, an analysis through MSFs and the broader context of a narrative musical-space serves as just one mechanism through which to harness and express this experientiality.

In the first section of the chapter, I motivate an approach to modeling musical perception and experience through the lens of narrative space by first revisiting an extant model of musical perception, David Lewin's p-model.¹⁹⁸ I discuss some questions that arise from scholarly engagement with this model, first addressing Lewin's own question of whether it is even possible to capture true perception through a model that employs any type of theoretical language.¹⁹⁹ I then

¹⁹⁶ By “reconstruct,” I mean that the images listeners form emerge from engagement with elements of the music. MSFs project a conceptualized arrangement/organization of what is imagined to be present all along. This idea is informed by a theory that I will soon introduce on how narrative space is created (reconstructed) in the minds of readers who engage with fictional story worlds.

¹⁹⁷ There is precedent for narrative comprehension in musical listening. For instance, see Mark Reybrouck, “Deixis in Musical Narrative: Musical Sense-making between Discrete Particulars and Synoptic Overview,” *Chinese Semiotic Studies* 11, no. 1 (2015): 79–90; and Vincent Meelberg, who discusses how the notion of sounds “telling” stories helps listeners make sense of musical events. “Imagining Sonic Stories,” *The Oxford Handbook of Sound and Imagination*, vol. 1, ed. Mark Grimshaw-Aagaard, et al. (New York: Oxford University Press, 2019), 443–58.

¹⁹⁸ David Lewin, “Music Theory, Phenomenology, and Modes of Perception,” *Music Perception: An Interdisciplinary Journal* 3, no. 4 (Summer, 1986): 327–92.

¹⁹⁹ Lewin, “Phenomenology,” 375, 377; see also Maryam A. Moshaver, “Telos and Temporality: Phenomenology and the Experience of Time in Lewin's Study of Perception,” *Journal of the American Musicological Society* 65, no. 1 (2012): 182.

discuss an important question the p-model (and perhaps any general reflection on musical perception) raises, namely regarding the creative and performative role of the listener.²⁰⁰ From this, I raise new questions:

- (1) How might a model of musical perception capture the global organization of shifting perspectives that arise when we engage with a musical work?
- (2) How might such a model account for perspectives that may change over time through musical repetitions and returns, both within a work and through repeated listenings?
- (3) How might such a model take into account the performative and creative role of listeners, who may determine the boundaries of the shifting perceptual units, and the role of analysts, who may “perform” their analytical engagements?

With these (and other) questions in mind, I set out to address the above critiques by modeling musical experience through the lens of MSFs. Derived from a construct in theories of narrative space in literary studies, I introduce MSFs as a way to express the organizational structures of experience emergent in listening, and externalize such experiences through a practice of analytical description. In the context of narratives, “spatial frames” represent “shifting scenes of action” through which the narrative takes place, situated within more global conceptualizations of the narrative world that a reader reconstructs from the text.²⁰¹ I make the case that musical experience can similarly be modelled through the various spatial frames—units of conceptual space—that listeners reconstruct from their encounters with music’s presentational surface.

Following this motivation, in the second section of the chapter, I propose a definition of the musical spatial frame modeled after ways that some literary theorists suggest readers imaginatively reconstruct story worlds in fictional narratives. For this, I turn to a model of narrative space proposed by literary theorist Gabriel Zoran.²⁰² Attending to the principle that narratives—temporal by their definition—require time to unfold, Zoran’s model captures the intrinsic relationship

²⁰⁰ Lewin (377) contends that perception of any performative art can only be modeled through other acts of performance; see also Brain Kane, “Excavating Lewin’s Phenomenology,” *Music Theory Spectrum* 33, no. 1 (Spring 2011): 27–36. As Kane notes: “Lewin’s essay [...] argu[es] that music theories can be ‘goats to musical action,’ a view which requires a step beyond a theory of musical perception alone toward an active, or creative, musical theory. [...] Thus, Lewin asks the reader to rethink the role of perception in music-theoretical discourse and makes a gesture toward the necessity of developing music theories that link perception with creation,” 27.

²⁰¹ Ryan, Marie-Laure, “Space,” in *The Living Handbook of Narratology*, ed. Peter Hühn, et al. (Hamburg: Hamburg University, 2012, rev. April 2014), par. 6, <http://www.lhn.uni-hamburg.de/article/space>.

²⁰² Gabriel Zoran, “Towards a Theory of Space in Narrative,” *Poetics Today* 5, no. 2 (1984): 309–35.

between time and space in narrative. According to this model, narrative space is conveyed to the reader over time through different levels that a reader reconstructs from the text: the “topographic” level, essentially a static map of locations referred to or shown by the narrative and organized by spatial and oppositional relations; the “chronotopic” level, organized by movement and change defined by the narrative; and the “textual” level, which organizes the narrative world according to how things and events are stylized, structured, and presented by the text.²⁰³ These different levels represent a “vertical” structuring of narrative space, meaning that they are assumed to be present all along in the narrative world that readers reconstruct. However, as reading is a temporal process, readers cannot perceive the narrative world all at once. Rather, readers piece the narrative world together through the “horizontalization” of these levels—from units of space projected by the text in the present time of reading—reflected through individual perspectives of the world referred to as “spatial frames.” Considering Zoran’s theory, I propose how we might similarly model the horizontalization of musical experience through MSFs—individual perspectives of the musical surface experienced over the course of listening to a musical work. For the remainder of this section, I provide illustrative examples of MSFs, using moments from Chopin’s Nocturne in F-sharp minor, Op. 48, no. 1 as a case study, in dialogue with properties of spatial frames outlined in Zoran’s theory.

In the third section of the chapter, I introduce three different levels of narrative musical-space—topographical, chronotopic, and textual—based on Zoran’s vertical levels of narrative space. While I attend to both the topographical and chronotopic levels, I devote the majority of my discussion to the textual level which, as I demonstrate, aligns with the three different proposed ways of reading the musical surface. Accordingly, this level will serve as the foundation upon which I will base MSF analysis. Throughout the chapter, I incorporate terminology (surfaces and edges) introduced in chapter 1 to express and examine the reconstruction of the conceptualized surface through the lens of a narrative musical-space model of perception. Serving dually as an introduction to a proposed theory of narrative musical-space, the primary focus in this chapter is directed toward more general principles. In the final section of the chapter, I look ahead to ideas that will be explored in chapters 3 and 4 regarding how such a theory might be applied in the context of musical analysis.

²⁰³ Zoran, “Space in Narrative,” 315.

Before I begin, I note that while the construct of the “spatial frame” has its origins within the domain of narrative theory, musical works examined through this lens do not themselves need to exhibit narrativity. Rather, I offer that experience of any musical work can be modelled through musical spatial frames.²⁰⁴ In other words, even though my approach relies on a framework derived from narrative theory, I consider the model that I present to be a *narrative model of perception*, not solely a method for formulating a narrative interpretation of a musical work.

2.3 Motivations for A Narrative Space Model of Musical Perception

2.3.1 David Lewin’s P-model

Actually, I am not very sure what a “theory of music” might be, or even a “theory of modern Western art-music,” but so far as I can imagine (of either) that includes a theory of musical perception, I imagine it including the broader study of what we call people’s “musical behavior,” a category that includes competent listening to be sure, but also competent production and performance.²⁰⁵

But it is just the “problems” in the perceptual situation that we find characteristic and interesting, worthy of extended analysis; our linguistic expedient has turned the interesting phenomenon into a humdrum affair.²⁰⁶

David Lewin’s influential article “Music Theory, Phenomenology, and Modes of Perception” has drawn interest from a variety of scholars, both for Lewin’s ingenuity in engaging with musical perception through the model he introduces, as well as for the insights and questions this work brings to light. Using the language of artificial intelligence, the p-model attends to the perception of musical events considered within different temporal frames, referred to as percepts, the boundaries

²⁰⁴ Nonetheless, narrativity does inform how I situate the relationship between listener and music in the sense that narrative is a powerful tool for expressing human experience. For more on this, see Monika Fludernik, *Towards a ‘Natural’ Narratology* (London: Routledge, 1996); and “Natural Narratology and Cognitive Parameters,” in *Narrative Theory and the Cognitive Sciences*, ed. David Herman (Stanford: CSLI Publications, 2003), 243–70. As Fludernik (2003) notes, “*Towards a ‘Natural’ Narratology* constitutes narrativity not (as is traditionally the case) in reference to *plot* or *story*, but in reference to what I have called *experientiality*. [...] By introducing the concept of experientiality, I was concerned to characterize the purpose and function of the storytelling as a process that captures the narrator’s past experience, reproduces it in vivid manner, and then evaluates and resolves it in terms of the protagonist’s reactions and of the narrator’s often explicit linking of the meaning of this experience with the current discourse context,” 245.

²⁰⁵ Lewin, “Phenomenology,” 377.

²⁰⁶ Lewin, 371.

of which are determined by an external parser. The contextual background of these frames informs meanings imposed on these events experienced in the present, influenced by past perceptions (“retentions”) that are brought into reflection in the present context, while also guided by expectations formed from future perceptions (“protensions”).²⁰⁷ Much of the nuance of Lewin’s model lies in its acknowledgement that a single musical event may be open to multiple interpretations, depending on the variety of contexts from which it can be perceived.

One important question that arises from engaging with the p-model, that Lewin himself raises, is whether the model is capable of capturing authentic musical experience. More explicitly, Lewin expresses the concern that any model that employs a theoretical language suppresses the “always provisional and changing quality of musical perceptions” and is thus inadequate for capturing perception in an authentic way.²⁰⁸ For this reason, Lewin concludes that the perception of any art that is performed can only be modelled through other acts of performance²⁰⁹—that “the making of an analysis can be an act of perception, in this view, to the extent—and only to the extent—that the analytic report which traces the deed of perception is itself ‘another poem.’”²¹⁰ From a related perspective, as Maryam Moshaver observes, theoretical language is never completely neutral, as there are always preconceptions that inform and guide which theoretical terms we choose to apply and in what ways.²¹¹ Thus, Mosher considers the p-model to be less a representation of musical perception, and more a representation of the mental processes undertaken in the act of perception. Further, and despite Lewin’s own reservations, Moshaver contends that the p-model, by capturing the mental *processes* of a listener’s coming to know a piece, is indeed an effective “vehicle for demonstrating the irreducible plurality of perception.”²¹²

I suggest a correlation between Moshaver’s interpretation of Lewin’s p-model and how we might conceptually reconstruct the musical surface in listening and analysis. Given that the musical surface is emergent in perception, it is open to a multitude of possible reconstructions, depending on the variety of edges that influence the structuring and organization of experience. I propose that musical surface-reading externalizes one’s mental representation of the musical surface, projecting

²⁰⁷ As mentioned in chapter 1, Lewin adopts the terms “retention” and “protension” from Husserlian phenomenology.

²⁰⁸ Maryam A. Moshaver, “Telos and Temporality: Phenomenology and the Experience of Time in Lewin’s Study of Perception,” *Journal of the American Musicological Society* 65, no. 1 (Spring 2012): 179.

²⁰⁹ Lewin, “Phenomenology,” 380. “Naturally one cannot simple-mindedly divorce constructive creation from perceptive understanding, as if the one can occur without the other, or at least without some experience of the other,” 380.

²¹⁰ Lewin, 382.

²¹¹ Moshaver, “Telos and Temporality,” 182.

²¹² Moshaver, 180.

one's understanding of a musical work in the form of a *reconstructed* surface. Surface-reading, thus, can be thought of as an act of perception in the sense that it gives rise to “another poem”—a reconstructed surface. In other words, through surface-reading (and in particular, by reading the surface as a practice of critical description), we externalize our acts of perception and, in so doing, project new surfaces to engage with.

Moreover, I suggest that theoretical language, rather than being a hindrance, can even play a pronounced role in perception itself, and may even productively contribute to the performative and creative aspect of listening. In one sense, theoretical language, in its specificity, can help us to figure out what it is that we're perceiving; by nominalizing a musical phenomenon encountered—calling something a chord or a melody or a phrase, and likewise by adopting such terminology as “edges” and “surfaces”—theoretical language lessens our cognitive burden, establishing a context that allows a listener to notice and attend to new details that might emerge from each listening. In another sense, theoretical language also brings us in touch with what we already understand and what we already bring to listening. Establishing the limits of our knowledge and capacities allows us to direct focus on the kinds of experience we generate from our current contexts and situations, freeing us to create new knowledge. Further, rather than suppressing the “always provisional and changing quality of musical perceptions,” I contend that theoretical language opens up additional possibilities for imaginative and creative engagement by allowing us to communicate from a shared understanding. In this respect, it is essential that we examine and reflect on *how* we employ theoretical language and the aims with which we do so—in the case of examining musical perception, at the service of creating knowledge and inviting new ways of engaging and imagining.²¹³ In this vein, musical metaphors are invaluable tools for understanding and communicating our embodied experiences of music; through cross-domain mapping, musical metaphors engage with the cognitive processes that enable us to conceptualize musical phenomena, and in so doing, offer direct insight into how we're perceiving and *experiencing* music.

An additional factor that may inhibit the p-model from entirely capturing “authentic” experience is that the boundaries of these perceptual frames are determined by an external parser, seeming to be situated outside of the listener's conscious attention. In this way, the model does not

²¹³ One must also acknowledge the potentially alienating restrictions theoretical language can pose to those who do not speak “the language.” However, theoretical language is only one context through which musical experience can be framed and expressed. As we have explored, there are multiple ways of reading the surface and thus multiple perspectives from which the surface might be perceived.

explicitly take into account the role that the listener (or the performer or analyst for that matter) might play in which percepts, features within percepts, or contexts are selected, nor does it consider the boundaries of perception we ourselves may impose.²¹⁴ Further, a related critique can be made that Lewin’s model does not account for how the boundaries of percepts may change, depending on the circumstances of a specific listener or listening situation. I set out to address these points through a narrative space-based model of perception that assigns agency to the listener, who selects and attends to edges that emerge at the surface, and that captures (through MSFs) how edges can change over time.

Lewin’s model also invites us to consider what global interpretations might be inferred from percepts taken as a totality—that is, the resultant “meaning” of more global maps of conceptual spaces formed from the shifting relations these boundaries create.²¹⁵ This omission within Lewin’s model of perception stems in part, I believe, from Lewin’s contention that any theory that seeks to uncover some sense of unity—something predetermined that is disparate from music’s becoming (acted out through composition, performance, perception)—goes against the nature of perceptual experience itself; as Lewin asserts: “music is something you *do*, and not just something you *perceive* (as a given).”²¹⁶ Further, Lewin might argue that seeking unity through an interpretation of global meaning threatens to erase or “correct” impressions obtained along the way—impressions, even contradictory at times, that help to form and guide perception. For instance, consider Lewin’s analysis of Schubert’s “Morgenruß” from *Die schöne Müllerin*, D. 795. Lewin describes how his perception of a G-minor six-three chord (m. 12) changes depending on the context in which he perceives it. In the context of measures 9–12, the chord is heard as a “confusing” minor dominant of C major; but given the broader context of measures 9–13, this chord is reinterpreted as a subdominant of D minor, which is tonicized in measures 12–13:

Upon listening to measures 12–13 in the context of measures 9–13, we might also state, ‘Aha! So the g minor six chord is not a confusing minor

²¹⁴ This perspective is in agreement with but also slightly nuanced from the more general critiques of Lewin’s model. See Lewin 1986; Moshaver 2012; Kane 2011; and Hyunree Cho, “Music Analysis as Poetry,” *Perspectives of New Music*. 53, no. 1 (Winter 2015): 143–87.

²¹⁵ See Jessica Wiskus, “Reassessing Lewin on the Promise of Husserl’s Phenomenology of Time-Consciousness,” *Music Theory & Analysis* 7, no. 2 (October 2020): 350–81. Wiskus (352) poses a related critique through her observation that by limiting perception to only what is in the present—wherein past and future percepts are brought into present reflection, but not represented as part of a continuous flow of time—the model doesn’t account for how listeners may perceive succession over time.

²¹⁶ Lewin, 377.

dominant of C major; it is rather iv-of-ii in a C-major progression that tonicizes ii.²¹⁷

An example such as this justifies an apprehension toward the ideal that threatens to essentialize experience—reducing the cognitive process of “coming to know” by erasing percepts that do not fit “nicely” within a unified interpretation—to accommodate a more elegant representation of perception.

This reservation notwithstanding, perhaps the inclination toward seeking unity might be seen in a more productive light if (as suggested in chapter 1) we are to reconceive of unity in terms of coherence. Just as Lewin’s p-model can be viewed as approximating mental processes undertaken by listeners in perception, one can realize coherence through the mental process of seeking to understand²¹⁸—to make connections among multiple perceptions of a singular event, as a means of forming a bigger picture. The act of seeking to understand does not need to lead to a definitive solution or outcome; one can gain a deep sense of understanding in just reflecting on the process itself—of observing how in listening we shift between “tapping the moment-to-moment history of the musical unfolding” and experiencing “the simultaneous grasping of the whole network of relations in imagery.”²¹⁹ In so doing, as Mark Reybrouck observes, musical understanding becomes a kind of *narrative comprehension*.²²⁰ Considering listening as a form of narrative comprehension gets us to attend to the contexts that inform shifting perspectives, and, as I suggest, consequently reveals the imaginative structures of experience—the narrative spaces—that such experience gives rise to.

2.3.2 From Lewin’s P-model to a Narrative Space Model of Perception

Narrative space, in the context of literary theory, is generally defined as “the physically existing environment in which characters live and move.”²²¹ I propose that we might likewise conceive of narrative spaces in music as the conceptually-rendered experiential environments that

²¹⁷ Lewin, 349.

²¹⁸ Along these lines, Moshaver (180) considers Lewin’s model as a heuristic for tracking the cognitive process of understanding, examining implications of this model taken as a metaphorical representation of the mind.

²¹⁹ Reybrouck, “Deixis in Musical Narrative,” 80.

²²⁰ Reybrouck, 80. “Perception, then, has to be complemented with memory and anticipation to provide the transition from time-bound presentational immediacy—the perceived sounds—to the simultaneous apprehension in consciousness of the music as a global structure,” 80.

²²¹ Narrative space refers to the settings, locations, places, and spatial features of a narrative work. Spatial frames are one of several constructs that are part of a system of reconstructed narrative levels, each of which pertains to a different perspective of narrative space. Marie-Laure Ryan, “Space,” in *Handbook of Narratology*, ed. Peter Hühn, John Pier, Wolf Schmid, and Jörg Schönert (Berlin: De Gruyter, 2009), 420–33.

listeners engage with when listening to music, which can take a variety of forms. For instance, we might consider the “virtual worlds of sounding” that Judith Lochhead describes in reference to her experience of Wolfgang Rihm’s *Am Horizont* to be narrative musical-spaces, or likewise, environments evoked through more general practices of imagining, as explored in Kendal Walton and Marion Guck’s work.²²² I define Narrative musical-spaces as the conceptually-rendered environments we import and to some extent situate ourselves within—whether through cross-domain mapping, metaphor, fictional imagining or otherwise—that inform how we might perceive and experience music spatially. This can be thought of similarly to how readers conceptually render fictional story worlds—virtually relocating there—as part of engaging with and becoming immersed in the narrative.²²³

Obtaining a sense of what it is like to be situated within a virtual world is a large part of what makes reading fiction compelling. In his research in narrative phenomenology, Marco Caracciolo discusses readers’ imaginative projection into fictional worlds, and the role this plays in reconstructing narrative space:²²⁴

[...] The comprehension of a narrative text grants us virtual access to the fictional world it constructs; but given the structural resemblance between our virtual access to the real world and our virtual access to fictional worlds, our reconstruction of narrative space will be mediated by the same cognitive strategies we adopt to apprehend real space.²²⁵

Thus, that readers can obtain a sense of what it is like to be situated within the fictional world is in large part due to the fact that our cognition of the actual world informs our cognition of reconstructing a fictional world. Given the role fictional imagining plays in music perception and comprehension,²²⁶ we might similarly argue that as we listen, we project ourselves imaginatively into

²²² As referenced in chapter 1, see Kendall Walton, “Listening with Imagination: Is Music Representational?,” in *Music and Meaning*, ed. Jenefer Robinson (Ithaca: Cornell University Press, 1997), 57–82; and Guck, “Analytical Fictions,” in *Music/Ideology: Resisting the Aesthetic*, ed. Adam Krims (Amsterdam: G & B Arts International, 1998), 157–77.

²²³ On “fictional recentering” see Marie-Laure Ryan, “Fiction, Non-Factuals, and the Principle of Minimal Departure,” *Poetics* 9 (1980): 403–22; and Ryan, *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media* (Baltimore: Johns Hopkins University Press, 2001). On the related concept “deictic shift,” see David Herman, *Story Logic: Problems and Possibilities of Narrative* (Lincoln and London: University of Nebraska Press, 2002), 271–74. See also Marco Caracciolo, “The Reader’s Virtual Body: Narrative Space and its Reconstruction,” *Storyworlds: A Journal of Narrative Studies* 3 (2011): 117–38.

²²⁴ Caracciolo, “The Reader’s Virtual Body,” 118. Caracciolo theorizes that readers send a virtual body (a “counterpart of their real bodies”) into fictional worlds to reconstruct fictional space.

²²⁵ Caracciolo, 120.

²²⁶ Recall the discussion on spatial metaphor and imagining in chapter 1, 22–23. See also Arnie Cox, *Music and Embodied Cognition: Listening, Moving, Feeling, and Thinking* (Bloomington: Indiana University Press, 2016); Guck, “Analytical Fictions”; and Walton, “Listening with Imagination.”

virtual musical worlds, wherein a sense of what-it-is-likeness can be attributed to sensations afforded by an actual physical, acoustic environment as well as from sensations of immersion within the imagined virtual musical-space.

How might the process by which readers conceptualize and experience fictional worlds relate to our perception of the musical surface? In the previous chapter, I proposed that perception of a musical surface is the result of reconstructing relations in time and space from encounters with music's phenomenal edges. As such, the musical surface is not given beforehand, but rather emerges as a malleable context that continually informs listening—a surface-*reading* of musical edges encountered, organized as a way of making sense of experience. In this way, I propose that conceptualizing musical surfaces might be thought of in a similar way to how story worlds are conceptualized from piecing together elements of a text. David Herman defines story worlds to be “global mental representations enabling interpreters to frame inferences about the situations, characters, and occurrences either explicitly mentioned in or implied by a narrative text or discourse.”²²⁷ Readers come to understand situations projected in the narrative through the story worlds they reconstruct. Likewise, as we listen, we make sense of our surroundings through the contexts—that we infer and imagine—that frame how we reconstruct the musical surface.

While musical understanding doesn't necessarily require extrapolating stories from the music or determining how the music gives the impression of presenting a narrative (as would be the aim in narrative interpretations of music), listening, like reading a literary narrative, does involve engaging with various emotions elicited by the “text” and coming to terms with more global implications that such emotions have on rendering experience. Vincent Meelburg notes in his chapter “Imagining Sound Stories” that “often, emotional connotations play an important role in the interpretation, narrative or otherwise, of phenomena, including sounds,”²²⁸ and further, “trying to come to terms with the emotional feelings associated with events is one of the main reasons human subjects try to turn these events into a narrative.”²²⁹ That is, readers construct narratives (organize events into a story) as a way of making sense of emotions tied to projected events. In these instances, narrative

²²⁷ David Herman, “The Third Element; or, How to Build a Storyworld,” in *Basic Elements of Narrative* (Hoboken, NJ: Wiley, 2009), 106.

²²⁸ Meelburg, “Imagining Sonic Stories,” 444.

²²⁹ Meelburg, 444. “Sound, as a medium that is capable of triggering strong emotions, might thus play a crucial role in the narrative interpretation of phenomena,” 444.

space functions to enhance readers' engagement and guide their responses to the text.²³⁰ As Caracciolo also observes:

Rather than being a mere container, narrative space becomes, in these cases, a site of negotiation of the lived, experiential qualities conveyed by a story.²³¹

Likewise, I propose that we can think of the musical surfaces we conceptualize as a narrativization of musical space—a collection of sites situating the plurality of perspectives and experiences we obtain as we listen that enhance and guide our responses to music's edges—and narrative musical-space to be a representation of musical experience reconstructed by listeners through different levels of projection and engagement with the musical surface.

2.3.3 Reconstructing the Musical Surface in Narrative Space through Critical Description

If we are to think of the musical surface as a narrativization of our encounters with music's edges, I propose that we attend to these experiential sites by reading the musical surface as a narrative musical-space. Such an approach entails attending to the “what-it-is-likeness” of experience by examining the immediate contexts that frame perception and reconstructing them as experiential environments of listening through critical description. Casey notes similarities between description employed in fictional story-telling and description as a phenomenological tool.²³² Much of the power in description lies in its ability to position readers within a subjective context: to produce affective frames which imbue readers with a sense of what it is like to experience the narrative *from* the standpoint of feeling situated within the fictional world. Similar to fictional description, phenomenological description also serves to depict “*what it is essentially like* to undergo [...] an experience.”²³³ The difference between them, as Casey points out, is that with fictional description,

²³⁰ Caracciolo, “The Reader’s Virtual Body,” 425. “Narrative space does take on an added importance, guiding readers’ responses by ‘tingeing’ emotionally and evaluatively their engagement with the narrative text,” 425.

²³¹ Caracciolo, 425.

²³² Casey, “Literary Description and Phenomenological Method,” *Yale French Studies* 61 (1981): 184. Further, Casey notes: “This difference begins to render less paradoxical the fact that phenomenology despite its search for the eidetic hard-core of things, employs ‘fiction’ centrally in its methodology,” 186.

²³³ Examining a phenomenological description by Merleau-Ponty, Casey observes that Merleau-Ponty doesn’t describe a specifiable event that actually happened, but rather provides an account of what such an experience would be like. “The phenomenological description is a description of an exemplary-suppositional case of co-perceiving a commonly beheld landscape; the description is of *what it is essentially like* to undergo such an experience.” “Literary Description,” 197 [my emphasis].

the reader is asked to suspend disbelief in order to experience an account as “fictionally true” or true in the fictional world:

In short, a scene as described in literature carries with it an ambiance of avowal. Commitment is made to it by the describer to the exact extent that he or she avows having been there at its occurrence, whether this occurrence itself ever really took place or not.²³⁴

In contrast, with phenomenal description, “the reality is a posited reality, a quasi-reality strictly correlated with the act of describing.”²³⁵ As such, phenomenal description represents a suppositional case “as if it were actually to happen” as opposed to an assumption of a fictional reality wherein the reader accepts the “fact” that the narrator (or other telling agent) believes the things recounted to be true. The similarity between fictional and phenomenal description, as Casey points out, is that “in each [kind of] description there is thus the sense of being ushered into an experience that is not fictive.”²³⁶

There are parallels to such descriptive accounts—both fictional and phenomenal—in musical analysis. As we explored in chapter 1, Guck contends that musical analyses indeed “tell stories of the analyst’s involvement with the work.”²³⁷ These stories “make true” the things analysts believe to be “true” within an imagined musical world. Musical analyses, while informed by actual events attended to in the music, are extensions of the analyst’s reflective thoughts about those experiences, and thus contain aspects of the conceptual. Thus, I suggest that analytical fictions are not solely representations of the experiences themselves, but rather the projection of meanings and interpretations we impose onto such experiences.

Moreover, both phenomenal descriptions and analytical fictions invite readers to engage their imaginations. What readers might imagine when engaging with analytical prose are reconstructions of the events described; although shaped by the analytical account, these reconstructions constitute new conceptualizations and imaginings. I demonstrated this in my engagement with Lochhead’s analytical descriptions of Rihm’s *Am Horizont* in chapter 1. In practice, when reading an analytical account of a particular moment in a piece of music, I might imagine a kind of musical world similar to how I envision the fictional world in my imagination when I’m reading a novel: reconstructed bit by bit from the individual scenes portrayed by the text. I consider

²³⁴ Casey, 183.

²³⁵ Casey, 184.

²³⁶ Casey, 198. Casey (198) further points out that fiction is employed centrally to methods in phenomenology.

²³⁷ Guck, “Analytical Fictions,” *Music Theory Spectrum* 16, no. 2 (Autumn 1994): 218.

my own analytical descriptions to be situated between phenomenal description and analytical fiction—each a reflection of my own experience of a musical work, as well as an invitation for readers to reconstruct a narrative musical-space of their own, informed by one sense of what it *might* be like to experience it. That is to say, while the sense of “what-it-is-likeness” I project in my analytical descriptions is derivative of my own listening experiences, from these descriptions readers are invited to create experiences that are uniquely their own.

In the analyses that I present throughout this dissertation, I employ description in the form of imaginative and self-reflective (meta-)analytical prose. As I perceive music at its surface, I describe musical edges that I encounter in terms of the sensations, aesthetic images, and spatial and temporal relations that I experience in their sounding. Further, through the experiential stories that I tell, I create narrative spaces for readers to engage with. In this way, critical description—as a mechanism of *thinking* through writing—externalizes my reconstruction of the surface by *re*-producing for the reader this “what-it-is-likeness” of experience.

In contrast with examining music through the lens of a narrative interpretation, wherein the goal is to discover some sense of closure through a fixed interpretation of the structuring of a narrative text, I propose that narrative space functions as both a way of organizing and expressing one’s experience of a work and as an impetus for creating new experiences.²³⁸ In my own music-analytical engagements, I reconstruct the musical surface as an organization of edges I encounter in perception. In some instances, I might imagine edges in the form of contrasting shapes and textures, while in other instances, I might render edges within a vivid world in which I experience music as the “locus for a mental journey” that I navigate through.²³⁹ As I listen, I create and trace new routes from which I obtain evolving perspectives of the surface.

More generally speaking, by recounting our experiences to others through analytical description, we produce knowledge that affords new possibilities for engagement. The approach to modeling musical perception that I propose—through narrative musical-space and MSFs—attends to the organizational structure of listeners’ experiences through the immediate points of access to the musical surface—through its edges. Through this lens, I model listeners’ encounters with music via the analogy of reconstructing narrative space in a story: aligning the ways we perceive and

²³⁸ This can be realized, for instance through “emplotment,” wherein the events of a story or historical account are assembled into a logical ordering (a plot). Once this ordering is determined, our interpretive work is done. On “emplotment,” see Hayden White, *Metahistory: The Historical Imagination in Nineteenth-Century Europe*, E-book (Baltimore: Johns Hopkins University Press, 1973), “Introduction.”

²³⁹ See discussion in chapter 1 on Reybrouck’s (2015) concept of musical deixis.

reconstruct the musical surface in terms of spatial and temporal organization of edges to spatial and temporal levels readers contend with when reconstructing a believable story world.²⁴⁰

The concept of narrative musical-space can be seen as a mechanism bridging music's presentational surface with its conceptualized surface—a reconstructed site of immersion. Accordingly, I liken music's presentational surface (i.e., its sound content) to “texts,” and narrative space to be the global affective space that emerges when reconstructing a conceptualized surface.²⁴¹

2.3.4 Spatial Frames and Narrative Space in Literary Narratives

How might we then model our imaginative reconstructions of the musical surface through the lens of narrative space? For this, I turn to extant models of narrative space in literary theory. To account for how narrative space is conceptualized by readers, literary theorist Marie-Laure Ryan proposes a model that comprises various levels or laminations of reconstruction that articulate the distinction between “individual locations in which narratively significant events take place from the total space implied by these events.”²⁴² The first four laminations Ryan discusses refer to different ways spatio-temporal properties of narrative space are projected by the text. These four laminations include: (1) the setting, which refers to historical and geographical information about where/when the story takes place; (2) the story space, which refers to all of the events and actions that take place in the narrative; (3) the narrative world, which refers to the impression of a complete and convincing fictional realm in which the story takes place; and (4) the narrative universe, which refers to the world presented as actual by the text, plus all counterfactual worlds constructed by characters' dreams, fantasies, thoughts, and so on. The fifth lamination Ryan discusses, “spatial frames,” refers to individual units of space situated within one of several levels that comprise a story's narrative

²⁴⁰ I do not claim that this model captures properties “inherent” in the music itself, but rather, that these properties emerge through its application.

²⁴¹ In this context, I define “text” according to Seymour Chatman's designation as “any communication that *temporally* controls its reception by the audience.” *Coming to Terms: The Rhetoric of Narrative in Fiction and Film* (Ithaca: Cornell University Press, 1990), 7. In this way, I consider the “musical text” to be the projection of its sound content (i.e., its presentational surface)—in other words, any performance or sounding (or descriptive account of one's experience of any performance or sounding) of a work constitutes “the musical text.”

²⁴² Marie-Laure Ryan, “Space,” paragraph 5, in *The Living Handbook of Narratology*, ed. Peter Hühn, et al. (Hamburg: Hamburg University, 2012, rev. April 2014), <http://www.lhn.uni-hamburg.de/article/space>. Referencing Ruth Ronen, “Space in Fiction,” *Poetics Today* 7 (1986): 421–38.

space.²⁴³ Spatial frames grant readers access to information presented in these first four levels—in other words, the ways in which this information is conveyed by the text and imagined on a moment-by-moment basis.²⁴⁴ Within this framework, the spatial frame can be thought of as a focalized unit of perception tied to the present tense experience of a story or narrative unfolding.²⁴⁵ In the context of music, we might liken these “individual locations” to musical edges, and the “total space implied” to the reconstructed surfaces they give rise to. As musical edges shift and change with experience, we would also need a way to account for how perception in the present informs a reconstruction of “the total space implied.” Thus, just as “spatial frames” in literary narratives refer to the shifting “scenes” through which the narrative world of a story is projected and reconstructed in readers’ imaginations, I propose that Musical Spatial Frames (MSFs) represent listeners’ shifting focus in the present, which, when taken together, constitute an organization of experience that we might call a narrative musical-space.

One might note resemblances between literary spatial frames and Lewin’s percepts. Both project units of perception in the present—single snapshots in time from a particular perspective. Moreover, while instigated by textual cues (or edges of music’s presentational surface), literary spatial frames emerge in the act of reading, and what is perceived or depicted is dependent on the situation—which is to say that the narrative world is recreated in the minds of readers anew each time the text is encountered.²⁴⁶ Diverging from Lewin’s percepts, however, spatial frames arise from readers’ imaginative and creative engagements with the musical things of perception—they project what listeners reconstruct *from* engagement with the music’s presentational surface—and are thus not intended to be construed as a model of the things of perception. In other words, spatial frames project an organization of the readers’ experience of the story, and not the story itself. Further, as I come to show, MSFs differ from Lewin’s percepts in how they can project perceptions that might

²⁴³ Narrative space refers the settings, locations, places, and spatial features of a narrative work. Spatial frames are one of several constructs that are part of a system of reconstructed narrative levels, each of which pertains to a different perspective of narrative space. Ryan, “Space,” in *Handbook of Narratology*, ed. Peter Hühn, John Pier, Wolf Schmid, and Jörg Schönert (Berlin: De Gruyter, 2009), 420–33.

²⁴⁴ See Ryan, “Space,” 2009.

²⁴⁵ Manfred Jahn and Sabine Buchholz, “Space in Narrative,” in *Routledge Encyclopedia of Narrative Theory*, ed. David Herman, Manfred Jahn, and Marie-Laure Ryan (London: Routledge, 2005): 551–55. As Ryan notes, spatial frames project “the immediate surroundings of actual events, the various locations shown by the narrative discourse or by the image, [...] shifting scenes of action,” Ryan, “Space,” 2012, par. 6.

²⁴⁶ While as readers we might revisit narrative worlds that seem familiar each time, recalling similar aspects and features imagined in previous encounters, our act of imagining is still enacted anew each time. In this way, even familiar features (envisioned from the same cues in the text), may be revised by shifting contexts and circumstances (our moods, thoughts, health, acquired knowledge, etc.).

change in reoccurring passages and across different listenings, contexts that Lewin's p-model does not explicitly address.

While my adoption of the term "spatial frame" in the context of music draws from Ryan's conception of narrative space, I refine my definition of MSFs based on a similar construct defined by literary theorist Gabriel Zoran in his theory of narrative space.²⁴⁷ Zoran defines spatial frames, or as he calls them, "fields of vision," to be units of reconstructed space that lie at the intersection between the text and the reconstructed story world.²⁴⁸ Zoran's construct "fields of vision" foregrounds the relationship between literary spatial frames and the reader, as well as between time and space. Because of its emphasis on spatio-temporal properties and a processual approach of narrative space, I find this model to be better suited than Ryan's for modelling musical experience. I choose to retain Ryan's term "spatial frame" because it captures a more general sense of spatial perception than does Zoran's term, "field of vision," which favors visual perception. However, the properties pertaining to "musical spatial frames" are modelled after Zoran's theory.

2.4 MSFs and A Proposed Theory of Narrative Musical-Space

In chapter 1, I motivated an approach to analysis wherein we apply an assemblage of modes of surface-readings to express the organizational structures of experience that emerge from edges. I propose that we might model further dimensions of these structures through levels of reconstruction similar to those that structure narrative space. Thus, let us consider listeners' reconstruction of the musical surface through the lens of narrative space, wherein music's presentational surface assumes the role of the text²⁴⁹ and its conceptualized surface, the imagined spatial and temporal relations that emerge as one engages with the text.

²⁴⁷ Zoran, "Theory of Space in Narrative," 309–35.

²⁴⁸ Zoran, 324.

²⁴⁹ In addition to Chatman's definition, one might also consider how Mieke Bal describes a text: "A text is a finite, structured whole composed of signs. These can be linguistic units, such as words and sentences, but they can also be different signs, such as cinematic shots and sequences, or painted dots, lines, and blots. The finite ensemble of signs does not mean that the text itself is finite, for its meanings, effects, functions, and background are not. It only means that there is a first and a last word to be identified; a first and a last image of a film; a frame of a painting, even if those boundaries, as we will see, are provisional and porous." *Narratology: Introduction to the Theory of Narrative*, 4th ed. (Toronto: University of Toronto Press, 2017), 5.

2.4.1 Brief Overview of Zoran's Model of Narrative Space

In his theory of narrative space, Gabriel Zoran defines narrative space in terms of “patterns of organization imposed on the reconstructed world.” Zoran proposes a model that consists of three levels of structuring: (1) “topographical” structure, (2) “chronotopic” structure, and (3) “textual” structure. Projection of narrative space at the topographical level can be thought of as a map of all existents of the story world—a bird’s-eye view of all locations situated in the narrative world—based on series of oppositions: inside-outside, center-periphery, and near-far. The topographical level is considered by Zoran to be static, distinct from the events and situations that take place in the narrative. In contrast, the “chronotopic” level accounts for the ways in which time influences the structuring of narrative space.²⁵⁰ In particular, Zoran defines structuring at the chronotopic level to be “the structure imposed on space by events and movements [...] comprised of axes and powers that determine defined directions in space.”²⁵¹ The chronotopic level can be thought of as an activation of the static locations, places, and spatial relations defined at the topographic level, projecting how events and situations provide further structuring of the narrative world. Lastly, the “textual level” refers to “the structure imposed on space by the fact that it is signified within the verbal text...an organization of the reconstructed world.”²⁵² The textual level structures narrative space according to *how* the text presents material to the reader—that is, by both *what* the text describes as well as *how* the content of the text is organized and presented.

While reconstruction at the textual level of narrative space most closely corresponds with the structuring of the text (selection, ordering, and perspective of information given) at the time of telling, the other two levels correspond with levels of reconstruction that increase in abstraction and temporal distance from information supplied by the text.²⁵³ Zoran likens the three levels of narrative space to “diapositive slides” that a reader continually moves through as they piece together the structuring of the narrative world.²⁵⁴ In this way, their differentiation from one another, as Zoran

²⁵⁰ The term literary *chronotope*, or “space-time,” originates from Mikhail Bakhtin’s explication of genre. However, Zoran (318) conceives of the chronotopic level more in line with the notion of “space-time” as conceived in Einstein’s theory of relativity.

²⁵¹ Zoran, 315.

²⁵² Zoran, 319–20.

²⁵³ The textual level results from the direct correspondence between the text and the reader who reconstructs the world according to the moment-to-moment telling, whereas the chronotopic and topographical levels of structuring entail further imagining and piecing together of information that extends beyond the text itself to discerning more global relationships in space and time (which require conceptualizing relationships beyond what is perceived directly in the “here” and “now”).

²⁵⁴ Zoran, 316.

describes, is mostly “vertical,” in that they project different perspectives of the same narrative world, existing simultaneously as the reader experiences them in time. Further, while these levels are distinct, they are experienced by the reader all at once, forming an image of the narrative world as a whole. Given that these levels “exist” simultaneously, readers only have complete access to the world through one level of structuring at a time, obtained through what Zoran refers to as a “horizontal” perspective of narrative space. The horizontalization of narrative space, according to Zoran, pertains to the various scopes—or “spatial frames”—through which readers access narrative space. These individualized units of space projected by the text in the present can be thought of as the intersection between the story world and the text—the “here” of narrative space and the “now” of telling.²⁵⁵

Through the lens of a narrative musical-space model of perception, we might consider how both listening and analytical accounts (particular kinds of surface-reading) might render the surface at similar levels of reconstruction. At the topographical level, our surface-readings would reveal spatial relationships between edges, rendered at different “locations” perceived at the surface, projecting the different musical places imagined and explored. At the chronotopic level, our surface-readings would render the conceptualized surface according to the dimensions of events and changes that occur over time, projecting the surface’s temporal structuring. Lastly, reading the surface at the textual level would invite us to consider how structures of language—both musico-poetic and analytical-descriptive—inform how we imaginatively render and experience edges in their sounding at the conceptualized surface.

My exploration begins at the intersection of the musical “text” and the reconstructed musical surface, with an examination of the horizontalization of narrative musical-space through musical spatial frames (hereafter, MSFs).

2.4.2 Horizontalization of Narrative Musical-Space through MSFs

The collection of spatial units experienced on a moment-to-moment basis throughout a narrative comprise what Zoran refers to as a “horizontal” perspective of narrative space. From the horizontal perspective, readers access the narrative world through individual spatial units (“scenes”) that project different scopes of space situated at each of the levels introduced above.²⁵⁶ These spatial units

²⁵⁵ Zoran, 327.

²⁵⁶ Zoran, 322.

correspond to different perspectives of narrative space accordingly: “place” at the topographical level, “field of action” at the chronotopic level, and “field of vision” (hereafter, “spatial frame”) at the textual level.²⁵⁷ In this section of the chapter, I explore how we might experience and describe these units of space in the context of music.

In written narratives, spatial frames constitute segments of text—such as scenic descriptions, dialogues, essays, or summaries—that correspond to the units of narrative space experienced in the present moment of reading.²⁵⁸ As Zoran notes, a spatial frame “is a unit of reconstructed space which has a correlative in the verbal text: it may be identified both within the text and within the world.”²⁵⁹ Situated at the intersection between the “now” of the text and the “here” of the story world, spatial frames mediate between readers’ immediate perception of events described and the conceptualized space in which these events are imagined to take place. Moreover, it is through these individual spatial units that more abstract levels of structuring (topographical and chronotopic) are revealed.²⁶⁰

Like literary spatial frames, I propose that MSFs mediate between music’s presentational surface and the conceptualized surface, organized according to perceived relations in space and time that emerge in listening. As such, MSFs are not equivalent to music’s sounding phenomena but are rather reconstructed scenes emergent from engaging with them. Aligning with listeners’ moment-to-moment encounters with music’s edges in the present, MSFs project the contexts that frame the perception of salient edges of music’s presentational surface. To illustrate this, let us return to the short description of the solo piano work presented in the prelude to this chapter (copied below in Figure 2-1).

²⁵⁷ Zoran, 322–26.

²⁵⁸ Zoran, 325.

²⁵⁹ Zoran, 327.

²⁶⁰ Zoran, 323–24.

A low C-sharp sounds in the bass register of the piano, subdued and somewhat hesitant. Above this, I trace out the shape of the right-hand melody two octaves higher—a stepwise rising soprano line outlining the span from C-sharp to F-sharp in the middle register of the piano. My elbow slightly raises as I articulate the arc of this ascending line with my own movement—reaching up to the mediant, A, pausing for a fraction of a second before my arm relaxes downward, a brief sigh, descending with the *resolution* of the appoggiatura to the F-sharp tonic. I guide the contour of this ascending gesture with supportive sixths added by the left hand’s tandem ascent upward; a slight force of momentum is elicited by the crescendo-decrescendo dynamic that gives substance to and pronounces this motion further.

I pause. In the present moment I become aware of a vast distance between the unassuming bass pitch, C-sharp, and the ascending gesture precariously hovering “above”—an impression I obtain from the lingering resonance of the bass pedal that establishes a sustained and hollow depth. In this brief moment, I obtain a glance from the

Figure 2-1: Excerpt of an analytical description of Chopin’s Nocturne in F-sharp minor, op. 48, no. 2.

The description above pertains to my experience playing through the first two measures of a solo piano work—Chopin’s Nocturne in F-sharp minor, op. 48, no. 2 (one may refer to the score in Example 2-1). Within this short span, I make several observations pertaining to different musical elements I attend to. In the first paragraph, I attend to the shape of the melodic line, an element of added texture (sixths) that supports the melodic line, the motion of my arm as I play through the passage, tonal and gravitational tension afforded by the appoggiatura, as well as a relative sense of space spanning approximately three octaves. This paragraph projects a unit of musical space encompassing a relatively narrow span as it only focuses on two measures of the piece. The boundary of this unit is determined by a shift in perspective imposed by a break in the text, implying a literal pause before the new paragraph begins with the words: “I pause.” This next paragraph describes the same two measures of the piece but from a different perspective as I, in playing through the passage, become aware of a sense of distance and of a “sustained and hollow depth” afforded by the pedal and likewise informed by how I begin to situate and contextualize musical elements within the “scene” as I experience it.

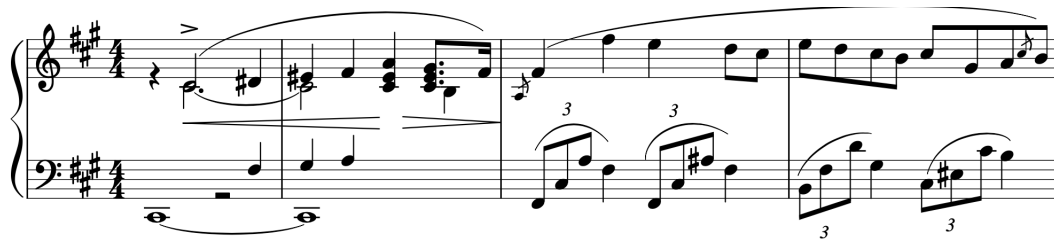
Each of the two paragraphs above projects an individual MSF of narrative musical-space reflective of, but not equivalent to, MSFs directly experienced. That is, the analytical prose externalizes one's subjective *experience* of the music but does not identically re-produce that experience. However, by narrativizing encounters with musical edges, analytical descriptions project MSFs that can serve to mediate between analysts' and readers' imaginative reconstructions of the musical surface. Just as MSFs express my shifting perspectives of encountering the musical surface as I listen, I can likewise take a step back and examine the spatial frames I create via analytical description from a critical lens, and in so doing, obtain a nuanced understanding of the organizational structure of my experience. This requires examining not only the content and boundaries of the MSFs I create, but also the shifts in perspective they reflect.

Shifting perspectives of MSFs

As Zoran notes, only one type of scene or spatial unit can be experienced at once, and so throughout the course of the narrative, readers experience shifts between different spatial frames situated at the textual level. There are several ways in which shifts can occur, some of which include: (1) a break in the text, (2) widening or narrowing of scope, (3) gradual movement, and (4) change in projection.

(1) Break in the Text

Perhaps the most common type of shift, and that which is most easily recognized, is a shift that occurs through a literal break in the text, such as the start of a new chapter, section, or even blank space on the page. Likewise, when listening to music, we can perceive similar kinds of breaks, such as between different movements of a piece, between different formal sections (one example being a medial caesura), key areas, textures, or even mood or affect, depending on how prominent the change is. I perceive a break, following the two measures of the musical excerpt described above, afforded by a marked increase in texture and movement imposed by the active triplet accompaniment that enters in measure 3. This break is further supported by the "closing off" of material in the first two measures of the piece enacted by a combination of the following: the completion of the symmetrical arc shape of the melodic passage, resolution of the appoggiatura, and most prominently, a perfect authentic cadence (PAC) that confirms harmonic closure (see Example 2-1).



Example 2-1: Excerpt from the opening of Chopin’s Nocturne in F-sharp minor, op. 48, no. 2 (mm. 1–4).

I also consider there to be a “break in the text” later on in this piece (m. 56), separating larger formal sections,²⁶¹ afforded by various edges: the introduction of the unexpected pitch, E4, on beat 3 of measure 56; the augmented triad that results from the E alongside the pitches G-sharp and B-sharp; and the dense, harmonic D-flat (C-sharp) major chord that sounds *forte* in measure 57, which brings about the arrival of an unexpected change in mode as well as an abrupt shift in texture. As shown in Example 2-2, a “break in the text” is also visually signaled in the score by the double bar line in measure 56, a change in key and time signatures, a change in visual contour and density, as well as by the instructional text, “Piú lento,” that appears in measure 57.



Example 2-2: Example of a “break in the text” in Chopin’s Nocturne in F-sharp minor, op. 48, no. 2 (mm. 53–57).

(2) Widening or Narrowing of Scope

The second type of shift Zoran discusses is a widening or narrowing of scope. One example of how a widening of scope can be projected in music is through repetition. Repetition can have the effect

²⁶¹ I will later describe these as two different “places,” A and B, projected in narrative musical-space.

of widening focus for the reason that as a listener gains familiarity with a passage, there is less new material for the listener to attend to and so they are able to hold a larger span of time in memory.²⁶² In contrast, novelty in music can have the effect of narrowing the scope projected, as listeners are drawn to attend more closely to something new that occurs. Novelty can occur via the introduction of new themes, unexpected key changes, interruptions, or other salient elements that may be surprising or interesting to the listener. In this sense, novelty draws the listener's attention to a local moment of focus in the present.²⁶³ A narrowing of focus is exemplified in my above description of the opening two measures of the nocturne.

To give an example of other ways narrowing or widening of scope might be projected, I perceive a widening of scope approaching the closing boundary of the opening section (place A) of the nocturne: A large-scale cadence (withheld until this point) fixes my attention on the large structural unfolding that shifts my attention away from the *local* phrase sounding in the present to the more *global* perspective of the phrase situated within the section (place A) as a whole. In contrast, as I will later describe, the passage in measures 20–23 of the piece projects a narrowing of focus that fixes my attention on the present moment, wherein I experience time slowing, and I reflect on a sense of strangeness evoked by the present context (see Example 2-3).

²⁶²As Elizabeth Margulis (2014) notes, “repeated exposures trigger an attentional shift from more local to more global levels of musical organization. Repetition, thus, can be understood to affect a listener’s orientation toward the music; the horizon of involvement widens with additional exposures, so that the music doesn’t seem to be coming at the listener in small bits, but rather laying out broader spans for consideration.” *On Repeat: How Music Plays the Mind* (New York: Oxford University Press, 2014), 9.

²⁶³ Margulis, *On Repeat: How Music Plays the Mind*, 9.

Example 2-3: Example of “widening of scope” in Chopin’s Nocturne in F-sharp minor, op. 48, no. 2 (mm. 18–25).

(3) Gradual Movement

The third way in which spatial frames can shift is through gradual movement. As Zoran describes, gradual movement can be projected by a spatial frame that traces a character’s movement from place to place or can refer to a shift that occurs more subtly—for instance, when the reader doesn’t immediately realize that a shift has occurred. In music, one way in which we can trace gradual movement is through thematic development: recognizing the same motivic idea presented in new contexts. For example, in the nocturne I trace instances of the “sighing” gesture throughout both the opening and contrasting sections (Places A and B) of the piece (see Figure 2-2). One might also note a shift in perspective when the theme is presented in the key of the dominant, C-sharp (Figure 2-2c).

The figure displays several musical excerpts from Chopin's Nocturne in F-sharp minor, op. 48, no. 2, illustrating the 'singing gesture' in different contexts:

- a)** mm. 3-7: 'singing gesture inverted (ascending)'. The melody features a descending line that is inverted to ascend.
- b)** mm. 7-9: 'singing gesture inverted (ascending)'. Similar to (a), showing the inverted gesture.
- c)** mm. 11-12: 'singing gesture and theme transposed to the dominant'. The gesture is transposed to a higher pitch level.
- d)** mm. 41-43: 'octave doubling of theme'. The gesture is repeated an octave higher.
- e)** mm. 45-47: 'octave doubling of theme'. Another instance of octave doubling.
- f)** mm. 57-58: 'singing gesture inverted, given harmonic weight'. Includes annotations for 'chromatic and rhythmic alteration'.
- g)** mm. 65-68: 'stepwise descent of singing gesture reinterpreted as large-scale shift in pitch level'. Shows a descending line that shifts to a lower register.
- h)** m. 102: 'return of singing gesture'. The original gesture returns.
- i)** mm. 121-123: 'large-scale descent, augmentation of singing gesture'. The gesture is significantly lowered and lengthened.
- j)** mm. 132-133: 'singing gesture'. A final appearance of the gesture.

At the bottom of the page, a diagram shows the relationship between the 'A (+ A repeated)' and 'B' motifs:

A (+ A repeated) \longrightarrow B \longrightarrow A'

Figure 2-2: Appearances of the singing gesture throughout Chopin's Nocturne in F-sharp minor, op. 48, no. 2.

However, due to phrase elisions and the sense of driving motion attributed to the elongated ascending and descending lines and reinforcing triplet accompaniment, I do not immediately notice the key change (as I might have in a more overt transition section, wherein the introduction of the new key coincides with the introduction of a new theme). The shift occurs subtly, outside of my immediate awareness, as if I had “arrived” at a different location but didn’t notice this change in perspective until after I’d done so.

(4) Change in Projection

The final type of shift that Zoran discusses is a change in projection. With this type of shift, one perspective of space is projected outward from another. For example, in a single scene, the text might start out by describing a situation from the perspective of an omniscient observer, and then describe the same situation from the perspective a character situated within the scene. Another example of this would be when the thoughts or dreams of a character are projected: in this sense, we are given a perspective of a different scene—that which the character imagines—focalized through the lens of that character.

While this type of shift might be more elusive to pinpoint in musical discourse, I propose that one way this may be exemplified is when a particular edge of the musical surface captures a listener’s attention, compelling them in that moment to reflect back on a scene that has already occurred or to look ahead to a scene anticipated or imagined to occur.²⁶⁴ In the nocturne, for instance, the edge I perceive in measures 23–28 instigates a shift in perspective: from “here” and now to a sense of “there” (the possibility of a different “outside” place). To my ear, this sense is evoked by a feeling of timelessness, projected by the static G-sharp pedal played by the LH, and distance, projected by the theme’s positioning within a higher register as well as its tonal distance (G-sharp) from the tonic key of F-sharp minor.

I propose that a similar kind of shift can be found in Ian Gerg’s analysis of the nocturne.²⁶⁵ Gerg interprets the A and B sections as representing “distinct planes of consciousness belonging to a unified virtual subjectivity” that play out “a psychological drama of oppositional thoughts and emotions.”²⁶⁶ Accordingly, he describes the B section of the piece as projecting “an altered state of

²⁶⁴ This is similar to the *retension* and *protension* of percepts in Lewin’s (1986) p-model.

²⁶⁵ Ian Gerg, “Quasi una Fantasia: Virtual Agency in a Chopin Nocturne,” in *Musical Waves: West Coast Perspectives of Pitch, Narrative, and Form*, ed. Andrew Aziz and Jack Boss (Newcastle: Cambridge Scholars, 2020).

²⁶⁶ Gerg, “Virtual Agency in a Chopin Nocturne,” 180.

the virtual agent's consciousness," wherein characteristic elements of the A section are projected through the lens of this altered consciousness:

The compound meter of the A section's accompaniment set with the 4/4 time signature comes to the surface within the B section. The opposition between duple and triple from the A section is here recast as an opposition *between* the A and B sections, with the previously-subordinate triple grouping being adopted as the prevailing meter.²⁶⁷

Gerg, moreover, describes this "scene" arising following an abrupt shift, writing:

The stark contrast of the B section creates an interruption in the ongoing musical narrative, causing what Robert Hatten (2004, 47) calls a 'shift in the level of discourse.' [...] However, the nature of the disruption here, with outwardly unrelated musical content, does not suggest that the discourse turns back on itself in the way a narrator comments on the previous events of a story; instead, the discursive shift is to a new realm of the virtual agent's consciousness.²⁶⁸

I would consider this to be a shift in projection: the A section of the piece conveys a scene projected from the perspective of one "plane of consciousness"; then, from the abrupt shift arises a new scene that presents a different projection from the perspective of the second "plane of consciousness."

Shifting Perspectives and Arrangement in Space

In addition to the kinds of shifts that take place between different MSFs, we can also reflect on how shifts come about by considering their arrangement in narrative space. As Zoran notes, spatial frames may be arranged according to organization at the topographic level, chronotopic level, or in terms of other spatial patterns and relationships, which include: *foreground-background relations*, where a "scene" situated in the foreground is replaced with a scene previously situated in the background; *substitution*, where one scene replaces another; and *projection*, wherein one scene arises outward from another. I explore these types of arrangements as they arise in my analyses in chapters 3 and 4.

2.5 MSFs and the Three Levels of Reconstruction of Narrative Musical-Space

According to Zoran's theory, spatial frames can be situated at any of the topographical, chronotopic, or textual levels of reconstruction, wherein at each level they present a different scope of

²⁶⁷ Gerg, 185.

²⁶⁸ Gerg, 186.

information: *places* at the topographical level, *fields of action* at the chronotopic level, and *fields of vision* at the textual level. Likewise, I propose that MSFs project different perspectives of narrative musical-space based on how listeners perceive spatial and temporal relations at the musical surface through each of these levels, to which I now turn.

2.5.1 Musical Places and the Topographical Level of Reconstruction

Zoran defines the level of the topographical structure of narrative space to be a reconstruction of all locations and places of the story world mentioned or implied by the text. How might we conceive of music's topographical structure? Let us first consider how we might imagine "locations" at the musical surface. In chapter 1 we explored how we can experience "locations" in music through conceptual metaphor and cross-domain mapping; by translating temporal duration into spatial extension, listeners may embody musical motion in space.²⁶⁹ I propose that listeners might then come to conceive of a topographical level of structuring in music through similar spatial orientations and by mapping other kinds of spatial relations onto musical locations encountered.

The relation "inside-outside" can be expressed, for instance, in one's locating a musical event "within" a larger section of the piece, similarly to how we would locate the sighing gesture within the larger A section of the nocturne. A listener might likewise hear the relation "inside-outside" expressed via situatedness within or outside a key or tonal center: in the nocturne, the theme presented in G-sharp major at the closing of the A section (mm. 23–27) is situated outside of the tonic key of F-sharp minor. The relation "center-periphery" might be expressed by the temporal location of a musical event or section in the context of a larger section: one might say that the B section of the nocturne occurs at the "center" of the piece, while the introduction (mm. 1–3) and coda (mm. 129–35) are situated at the periphery. We might also interpret more salient or recurring themes—such as the theme formed by the sighing gesture in the nocturne—as central to the piece, whereas a modulating or transitional passage might be relegated to the periphery. Alternatively, we might conceive of the relation "center-periphery" in terms of edges that are foregrounded in attention—thus centered at the musical surface—and edges that are less pronounced, and that may serve as part of a harmonic or textural background, as situated at the periphery of listeners' attentional focus.

²⁶⁹ Recall the discussion in chapter 1, 22–23; and also see Cox, *Music and Embodied Cognition*.

Just as the topographical level of narrative space in a literary work encompasses readers' imagined spatial configurations of all places encountered or mentioned in the text, music's topographical level may be defined as a projection of the spatial configurations imagined from engagement with music's surface edges. Some relations may be expressed through qualitative aspects of space. For instance, one may perceive the relation "high-low," comparing pitches or spacings of edges projected in different registers in vertical space, and accordingly assign "locations" to musical events depending on which register they are situated within (similar to how we hear compound melodies). Further, we may obtain a sense of one musical edge, such as a voice or texture, being in front of or behind the other (in a figure-ground relationship), depending on dynamics or on how they are articulated in performance.²⁷⁰

However, most locational relations in music rely upon some aspect of temporality—comparing events that occur at different moments in time and mapping onto them a conceived location in space. For instance, the relation "near-far" might be inferred from the perceived distance between an event currently happening in relation to an event that has passed or has not happened yet. Likewise, one might experience extension in space between two locations through a musical passage's "length" in time (duration), attributing a sense of a relatively wide or narrow breadth between locations, which gives the impression of taking up more or less "horizontal space." Accordingly, I propose that the perception of different "places" in music relies upon temporality in order for listeners to experience them *as* locations they can arrive at, depart from, and return to. For example, the A–B–A' structure of the nocturne projects a large-scale departure and return from material presented in the opening section of the piece. As such, one might say that we experience the A and B sections of the piece as different "places" situated at two distinct locations at the musical surface, differentiated from one another by contrasts in texture, key, mode, and other distinctive features. In this sense, we might experience the A' section as a return—having undergone transformation and development—to the "place" of A.

While locationality, sense of relative space, and quality of space are important to reconstructing places at the topographical level, places are more than just locations in space. Places are often associated with functions, values, and symbolic meanings, which is why they play such pivotal roles in stories and in storytelling. Take, for example, the story world of the Harry Potter (1997–2007) series which weaves together fantasy and reality in the form of two distinct realms: the

²⁷⁰ In examples such as these, there needs to be some element of contrast for comparison to determine, for instance, what constitutes "high" versus "low" or "in front of" versus "behind" in musical space.

wizarding world and the ordinary (Muggle) world.²⁷¹ Some important places established in the wizarding world include: the campus of the Hogwarts School of Witchcraft and Wizardry, which includes the castle, quidditch field, the train that transports students to and from Hogwarts, the Forbidden Forest, and Hogsmeade Village; and Diagon Alley, the city of London that exists in this world, and the rest of the Muggle world (that is presumed to resemble the reader's own).²⁷² These places not only situate characters and events in the story, but provide contexts that allow us to vividly imagine the events that take place there. For instance, Hogwarts is often considered a comforting home for many students—a place of belonging—whereas the Muggle world is often characterized as being a place for outsiders who do not fit into the special wizarding world. Readers get to know these places not only through their spatial-relational properties, but also through the kinds of events and functions taking place within them, as well as the kinds of characters that inhabit them.

If not castles, forests, cities, and so forth, what kinds of places might music evoke? As a start, we might consider the different ways that we often assign meaning and value to particular “locations” at the musical surface as we listen. For instance, we assign value to certain formal junctures—beginnings and endings, returns, introduction of new themes, and transitions between sections—as determined by the kinds of events that happen there. For example, in a sonata form work, the exposition is where the key is established (which we often associate with a sense of “home”), important themes are introduced, and a modulation occurs (which we often associate with tonal “distance”); the development section is where instability and change is amplified through the fragmentation of themes and sequential progressions; and the recapitulation is a place of return and where conflict (tonal, thematic) is resolved.²⁷³

However, form is not the only means by which musical locations are attributed meaning and value. In a related sense, we can also encounter and experience “places” in music through what

²⁷¹ J.K. Rowling, *Harry Potter*, book series (New York: Scholastic, 1999–2007). Although Rowling's work has become controversial in recent years, due to damaging comments that she has publicly made about the trans community, the Harry Potter series offers several illustrative examples which may be familiar to many readers. Further, I find that the series' mixture of fantasy and reality produces an immersive fictional world that is effective for conveying the reconstruction and imaginative engagement with elements of narrative space.

²⁷² I use Rowling's style of capitalization for “wizarding world” and “Muggle world.” In the Harry Potter series, “Muggle” is a term used to refer to non-Wizards.

²⁷³ Eero Tarasti discusses similar affects produced through modalities of “being” and “doing” in the context what he refers to as “kinetic spaces” in music. See *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994), 77–97.

Judith Lochhead refers to as “placial imagining.”²⁷⁴ Lochhead’s concept of a musical place refers to the “lived experience of musical listening [...] [that] transports its listener to an imaginative sonic place that is characterized by feelings, emotions, and expectations.”²⁷⁵ This is exemplified in Lochhead’s analysis of Rihm’s *Am Horizont* (discussed in chapter 1); recall, as Lochhead describes, the piece enacts a virtual world through its edges.²⁷⁶ I propose that we can likewise think about the concept of musical place through how music’s sounds can actively place listeners in environments that afford sensations of being *in* place.²⁷⁷ Listening in the moment, we might experience a particular affect or sensation attending to a salient edge that we hold onto in memory. In this respect, sensations we feel become attached to the “location” where we’ve experienced them so that when a similar event or sensation is experienced later, we recall that original location—we in a sense go “there” in memory. Through encountering a series of such moments, I propose that we form a *sense* of place—that is, we render various *places* encountered at the reconstructed musical surface through the affects and sensations we hold onto in memory. As I listen to a piece for the first time, I hold salient edges in memory and map onto them such relations as before-after, here-there, inside-outside. Through such relations, I begin to form a sense of place. Additionally, I form a map in my mind that guides how I continue to listen. From such a map I am able to conceptually imagine the locations at which salient events—tied to memory through affect and imagery—occur.

Returning to the nocturne, I begin to form a sense of place from salient edges I encounter as I listen. The first edge I hear is formed from my perception of a sighing gesture (mm. 1–3) that I reconstruct in imagination: first, the sounds themselves, in their materiality, evoke spatial extension, forming the shape of an arc in my imagination; then, through the affects and sensations this edge affords—a sense of opening and closing, tension and release, hovering above an open chasm—I situate this edge in place, *here* at the beginning of a temporal process about to unfold. I also embody the sighing gesture through the expression of tension and release that resembles a physical sigh, and in so doing, hold onto it in memory. This edge increases in vivacity as I continue to read its shape into other locations at the musical surface—noticing how the sigh becomes stretched through augmentation, increases in density through harmonic support, or folded through its inversion or

²⁷⁴ Lochhead, “Music Places: Imaginative Transports of Listening,” in *The Oxford Handbook of Sound and the Imagination*, vol. 1, ed. Grimshaw-Aagaard, Mark, Mads Walther-Hansen, and Martin Knakkegaard (New York: Oxford University Press, 2019), 683–700.

²⁷⁵ Lochhead, “Music Places,” 683–84. Lochhead further contends that “music imaginatively enacts the sensations of placial experience through sound, creating virtual places that have an eventful character,” 691.

²⁷⁶ Lochhead, “Logic of Edge.”

²⁷⁷ Lochhead, “Music Places,” 691.

through added embellishments, in different contexts (see Figure 2-3). Through these iterations, the sigh gradually transforms into fully formed musical phrases and larger segments. By tracing this edge as it appears in different contexts, I obtain glimpses of the surface from different angles and cast in different lights. Experiencing these different perspectives, I feel as though I become situated and immersed *in place*.

There are also moments in the piece when I feel situated out of place. For instance, at the beginning of the B section of the piece (m. 57), my attention is drawn to unfamiliar edges and an overall different quality of the space: I hear dense chords, in contrast with the relatively thin texture of the thematic material in the A section; rising gestures instead of falling ones; short, fragmented passages in call-and-response to one another, compared with longer, extended passages that just seem to flow out from one another; major mode in contrast with minor mode; and a general sense of repose, as opposed to perpetual movement. While I notice hints of the edges that I first encountered in the opening section of the piece—for instance, an allusion to the sighing gesture (Figure 2-3)—these hints are only subtle and, in effect, render these edges unfamiliar in this new context, displacing me from the once familiar environment. When measure 101 recalls the F-sharp tonic key, a thinner texture, and the original spacing and voicings of the sighing theme as presented in the A section, I am drawn back into place through a sense of the familiar—a feeling of returning home (see Figure 2-4).



Figure 2-3: Subtle appearances of the sighing gesture in the B section of the nocturne (mm. 57–68).

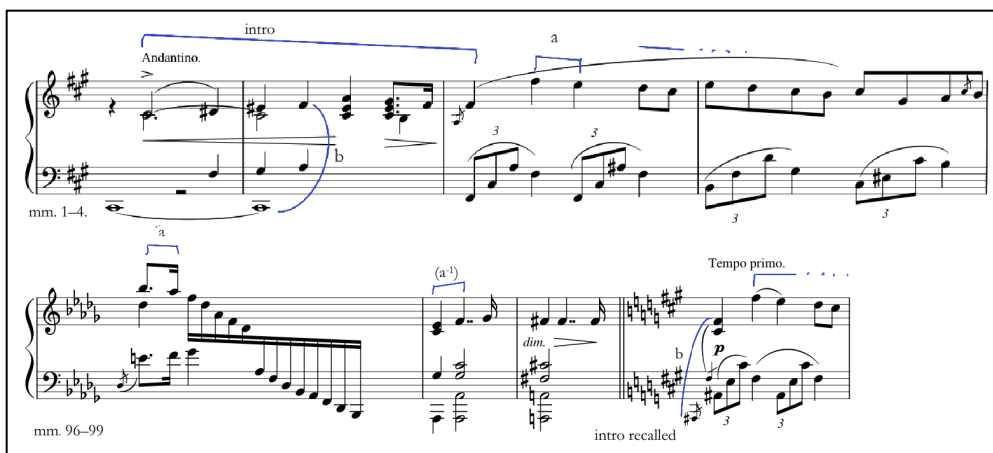


Figure 2-4: Sense of return evoked in mm. 96–99 of the nocturne.

Familiarity and stability are affects we regularly experience in music, expressed, perhaps, most directly through repetition and return. Through repetition, we become familiar with the environment, and through a sense of return, we once again feel grounded and settled in place.²⁷⁸

I define music’s topographical level of reconstruction to be the mental maps that listeners reconstruct and utilize to navigate different musical “places” encountered in listening.²⁷⁹ Given that such maps are reconstructed during the process of listening, how might they change upon further listenings? Having heard the Nocturne in F-sharp minor, op. 48, no. 2 several times, I bring to future listenings knowledge of the variety of surface details and places in the piece that guide how I might attend in the moment: familiarity with the overall formal structure of the piece, its main themes, motives, and prominent events; cadences, key changes, melodic and harmonic climaxes, textural and dynamic changes, and so on. However, while I may have an idea of the “places” encountered in a piece that I’ve already heard several times, my *senses* of those places are re-enacted each time I listen. That is, the “what-it-is-likeness” of experience instilled by being *in* place can only be obtained through encountering edges of the musical surface by attending in the moment.

I propose that what distinguishes a sense of place from experiencing space more generally in music is the *lived* aspect of place—the particular events and experiences that attribute a specificity of

²⁷⁸ See Elizabeth Margulis, “The Puzzle of Musical Repetition,” in *On Repeat: How Music Plays the Mind* (New York: Oxford University Press, 2013).

²⁷⁹ Reybrouck describes musical listening as a mental journey that listeners take guided by cognitive maps. “Music Cognition and Real-Time Listening: Denotation, Cue Abstraction, Route Description and Cognitive Maps,” Special issue, *Musicae Scientiae* 14, no. 2 (2010): 187–202, <https://doi.org/10.1177/10298649100140S211>.

what we might recognize as *this* place.²⁸⁰ The particularity of place, more generally conceived, is defined by the affects and emotions tied to our experiences, held onto in memory.²⁸¹ The more we experience a place, the deeper the sense of place it acquires.²⁸² According to philosopher Edward Relph: “The deepest sense of place seems to be associated with being at home.”²⁸³ Being at home entails familiarity, a sense of stability that it is a place we can reliably return to. As Dylan Trigg notes:

What is it to register a sense of place? It is, in large, to comport oneself to the world in a particular way. Upon closing my door to the world, the home greets me in a familiar and constant fashion. In response, I exhale at finally being at home, before freeing my body of the burden of the world. Exhaling, I perceive the home for what it is: an environment that can be depended upon and which I am relieved to return to.²⁸⁴

Through “placial imagining,” MSFs grant us access to the topographical level of reconstruction by attributing to the musical surface “senses of place.”²⁸⁵ I propose that analytical descriptions, such as those of the musical places projected by the nocturne, can likewise evoke senses of place—that musical edges become place as listeners render and experience them in imagination.²⁸⁶ Through the sequence of edges I describe, I invite readers to vividly render their own senses of place.

In the context of literary narratives, places help readers to obtain a sense of what it is like to be situated within the narrative world.²⁸⁷ Readers get to know these places and strengthen their

²⁸⁰ Space is an abstract concept, whereas place is tied to actual, lived experience. This is a view expressed by several philosophers, including: Casey, Jeff Malpas, Dylan Trigg, Yi-Fu Tuan, and others. See, for instance Casey, “Between Geography and Philosophy: What Does it Mean to Be in the Place-World?,” *Annals of the Association of American Geographers* 91, no. 4 (2001): 683–93; Malpas *Place and Experience: A Philosophical Topography*, 2nd ed. (New York: Routledge, 2018); Trigg, “Place and Non-Place: A Phenomenological Perspective,” in *Place, Space and Hermeneutics*, ed. Bruce B. Janz (Cham, CH: Springer International Publishing AG, 2017; corrected publication 2018), 127–39; and Tuan “Humanist Geography,” *Annals of the Association of American Geographers* 66, no. 2 (1976): 266–76.

²⁸¹ On “place,” see for instance Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 2001).

²⁸² See for instance, Jeff Malpas, “Finding Place: Spatiality, Locality and Subjectivity,” in *Philosophies of Place, Philosophy and Geography III*, ed. Light A. and Smith J. M. (Lanham: Rowman and Littlefield, 1998), 21–44.

²⁸³ Edward Relph, “A Pragmatic Sense of Place,” *Environmental & Architectural Phenomenology* 20 (2009): 26.

²⁸⁴ Dylan Trigg, “Place and Non-Place,” 136.

²⁸⁵ Given that the topographic level is most abstracted from the sound content itself (as a mental map), the concept of musical places establishes a connection between a conceptualization of space and occupation in space—a sense of *being* situated within space, in (and attached to) place.

²⁸⁶ “The particularities of place make it more “an event than a thing. [...] Places not only are, they happen [and] lend themselves so well to narration.” Casey, “How to Get from Space to Place in a Fairly Short Stretch of Time: Phenomenological Prolegomena,” in *Senses of Place*, ed. Steven Feld and Keith H. Basso (Santa Fe: School of American Research Press; Distributed by the University of Washington Press, 1996), 26–27. Cited in Lochhead, “Logic of Edge,” 686. As Lochhead further notes, “Music similarly engages listeners as a happening, as an event within the flow of our sonic experience,” 286.

²⁸⁷ See Alexander Neil, “Senses of Place,” in *The Routledge Handbook of Literature and Space*, ed. Robert T. Talley, Jr. (London and New York: Routledge, 2017), 39–49; and Irwin Altman and Setha M. Low, *Place Attachment* (New York and London: Plenum Press, 1992), <https://doi.org/10.1007/978-1-4684-8753-4>.

senses of place through salient events that occur. Such events impact how narrative space is structured at the chronotopic level of narrative space.

2.5.2 Music's Chronotopic Level of Structuring

While the topographical level is a static representation of locations and places in the narrative world, Zoran defines the chronotopic level as “the structure imposed on space by events and movements defined by the narrative”²⁸⁸—an activation of the static locations and relations defined at the topographical level.²⁸⁹ In other words, the chronotopic level accounts for how time structures our conceptions of the narrative world. In the context of music, if we are to take the topographical level to be a map of the various places conceptualized from engagement with music’s surface edges, the chronotopic level would then pertain to how the various places of the musical surface are “activated” through music’s sounding.²⁹⁰ However, music’s topographical structuring is not static in the same sense as is the topographical structuring of literary narrative worlds. As discussed, music’s topographical level requires that we engage with music over time—each time attending to salient edges and experiencing senses of departure and return—in order to discern music’s different locations and places. How, then, might we distinguish between music’s chronotopic and topographical levels of structuring?

As Zoran describes, the chronotopic level of reconstructed space projects regions of relative motion and rest,²⁹¹ wherein rest refers to the state of being bound to a single spatial context and movement correlates with the ability to switch between spatial contexts.²⁹² In the context of music, I propose that the chronotopic level projects movement and change perceived within and across different places defined at the surface. Further, according to Zoran, relative “motion” and “rest” across narrative space is determined by two types of relations: synchronic and diachronic. Synchronic relations are projected by the movement of events confined to a single spatial context, while diachronic relations project movement through events that occur in different spatial contexts. That is, synchronic relations are confined to a single place, whereas diachronic relations occur

²⁸⁸ Zoran, 315.

²⁸⁹ According to Zoran, at the chronotopic level, movement “ceases to be potential; it is fully realized in space,” 319.

²⁹⁰ In a sense, I consider this to be an act, performed by listeners, of narrativizing the musical surface.

²⁹¹ Zoran, 318.

²⁹² “Rest is the state of being bound to a given spatial context, while movement is the ability to cut oneself off from spatial context and to switch over to different contexts.” Zoran, 318.

through movement across different places.²⁹³ In chapter 1, we explored how we experience musical motion through cross domain-mapping.²⁹⁴ We can categorize these experiences as instances of synchronic movement as they refer to movement we experience in the present, situated *in* place. I propose that we can also identify instances of diachronic movement in music by examining how listeners might characterize different places in terms of perceived goals and directions of movement—as sites of departure, return, stability, or other such designations.

To begin to explore this, let us return to the nocturne. Recall that I imagined two different places situated at the topographical level: the first projected by the opening A section of the piece, or Place A (mm. 1–56), that then returns at the end of the piece as A' (mm. 99–129), and a contrasting B section, or Place B (mm. 57–98), that temporarily situates me “out of place” from A. Within these places, I experience relative senses of motion and rest. For instance, I hear synchronic movement projected by the “sighing” gesture as an edge I trace throughout Place A in the form of a forward-driving linear, melodic line, while edges introduced in Place B project a relative sense of rest (compared to place A), evoked by the slower, disjunct movement of dense chords. Given that the thematic material initially introduced in Place A is recalled again in the return of the A section (A'), and especially given that this material develops and changes over time (via subtle hints within Place B), I consider this to be an example of *diachronic* movement (see Figure 2-5).

A surface-reading of the piece at the chronotopic level reveals both synchronic and diachronic movement occurring through the varied appearances of the sighing gesture: first (Figure 2-5a.) in its reiteration beginning on beat 2 of measure 5, with the addition of a chromatic inflection (E-sharp) and a descending stepwise triplet leading to the tonic on the downbeat of measure 7 (replacing the earlier upward motion and subsequent skip from A to F-sharp on the second half of the downbeat of m. 5); then (Figure 2-5b.) in the gesture's subsequent iterations—in inversion, expressed by the rising eighth-note gesture of the elided answering phrase that begins in measure 7, or perhaps more convincingly (Figure 2-5c.), in the phrase that begins in measure 11—in this instance, a near exact transposition of the original gesture as well as its continuation and expansion at the dominant. As this sense of movement is experienced all within Place A, this demonstrates synchronic movement.

²⁹³ Zoran, 318.

²⁹⁴ See Cox, *Music and Embodied Cognition*.


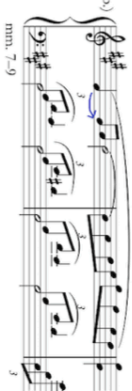

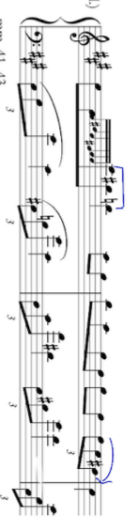


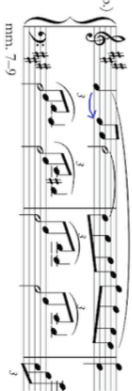

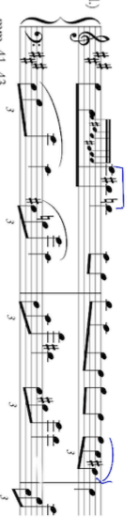






Diachronic movement	----->	Synchronic movement	----->	Synchronic movement
<p>a)  mm. 3-7</p> <p>b)  mm. 7-9</p> <p>c)  mm. 11-12</p> <p>d)  mm. 41-43</p> <p>e)  mm. 45-47</p>		<p>a)  mm. 3-7</p> <p>b)  mm. 7-9</p> <p>c)  mm. 11-12</p> <p>d)  mm. 41-43</p> <p>e)  mm. 45-47</p>		<p>b)  m. 102</p> <p>i)  mm. 121-123</p> <p>j)  mm. 132-133</p>
		<p>f)  mm. 57-58</p> <p>g)  mm. 65-68</p>		
		<p>octave doubling of theme</p>		
		<p>signing gesture and theme transposed to the dominant</p>		
		<p>signing gesture inverted, given harmonic weight, chromatic and rhythmic alteration</p>		
		<p>return of signing gesture</p>		
		<p>large-scale descent, augmentation of signing gesture</p>		
		<p>strips descent of signing gesture reinterpreted as large-scale shift in pitch level</p>		
		<p>signing gesture</p>		



Figure 2-5: Synchronic and diachronic movement of the “signing” gesture in Chopin’s Nocturne in F-sharp minor, op. 48, no. 2.

From a different perspective, if we are to trace the gesture's transformed appearances—from Place A to Place B and back to Place A (in the A' section)—we would refer to this as diachronic movement. One can observe such instances demonstrated by the gesture's subtle appearance in inversion and supported by dense harmonies in the B section (mm. 57–98; Figure 2-5f.), in addition to its augmentation in both the B section (Figure 2-5g.) and in A' (Figure 2-5h., i., j.). Diachronic movement further organizes the reconstructed world by inscribing directionality, expressed through what Zoran refers to as *axes of movement*.²⁹⁵

Structuring at the Chronotopic Level through Axes of Movement

In addition to activating places projected at the topographical level of structuring, the chronotopic level also determines the directions that structure narrative space. Zoran states that directional axes are often determined by common rules or expectations governing particular genres. One such rule might be that within a certain kind of narrative, a character may move from point A to point B but not vice versa (such as what might be prescribed by an adventure story or hero's journey), or another rule might prescribe that some characters are confined to a single place while others are free to roam and explore other places.²⁹⁶ Moreover, as Zoran notes, axes are determined by what actually takes place in the narrative—at the chronotopic level, “movement ceases to be potential; it is fully realized”²⁹⁷—and places are designated as either points of departure or return.

How might directional axes be experienced in music? Returning to the nocturne, I hear Place B as a place of departure and Place A as a place of return, as we begin at Place A and then return to it (as A') at the end. Directional axes can also be projected in music based on rules prescribed by different compositional practices, genres, and even more general theoretical assumptions. For instance, directional axes might be imposed through harmonic syntax, where tonic–predominant–dominant–tonic (T–PD–D–T) is the foundational scheme followed. Thus, certain harmonies are often “bound” to these harmonic regions (although divergences occur and are intentionally employed effectively in this way). Further, axes might be imposed by consonance and dissonance treatment: in tonal music, consonance can (typically) occur in any context, whereas dissonances are usually bound to certain contexts and procedures as they usually require resolution. For example, in measure 22 of the nocturne (see again Example 2-3), there is an expectation that the suspension on the first beat of the measure (G-sharp, “4”) will resolve down by step (F-double sharp, “3”),

²⁹⁵ Zoran, 315.

²⁹⁶ Zoran, 315.

²⁹⁷ Zoran, 319.

altogether forming a 4-3 suspension figure. Directional axes might also be imposed by modulation between different key areas. For example, in the nocturne there is a modulation from the tonic key, F-sharp minor, to the dominant, C-sharp major, one possibility in common practice. Finally, the conventional treatment of melodic variation can also define a directional axis: the simplified version of a theme will usually be presented before its elaboration, which we can hear by comparing the extended theme introduced in the A section of the nocturne with its reoccurrences within both the repetition of A (which immediately follows in mm. 31–56) and within the returning A' section.

However, directional axes might also be defined uniquely for each individual work. For instance, it's somewhat common for a piece in a minor key to end in the parallel major key (as does the F-sharp minor Nocturne, op. 48, no. 2). However, it is rare for the opposite to occur. Such a shift happens in Chopin's Nocturne in B major, op. 32, no. 1, which ends in the parallel minor mode. To give another example, in the Nocturne in F-sharp minor, op. 48, no. 2, the opening section of the piece ends in G-sharp major, a distant and unusual key relation from the tonic, F-sharp minor. However, one might justify this modulation in the context of the more global trajectory of the piece beginning in F-sharp minor and ending in F-sharp major—interpreting the unusual modulation as a foreshadowing of events to come.²⁹⁸

More generally, directional axes might be demonstrated in the context of music by common tonal or formal idioms such as large-scale movement to and from the tonic, or of a rest–tension–rest trajectory. Alternatively, one might interpret directionality in a more local sense: for instance, that a melodic line can ascend or descend, but cannot turn left or right; or that a passage can progress in time, but not move backwards in time.

In addition to axes of direction, the chronotopic level is also comprised of axes of power—wants, desires, abilities—that are of a definitive character and that account for the perception of intentionality within a text. While it is easier to discern the wants and desires of characters in a story, much of the language used to describe music suggests that we perceive music as projecting similar senses of intentionality. For instance, one may say that music *strives* towards some state or goal, or that a passage *evades* closure. Arnie Cox describes this phenomenon as fictional audibility, wherein a listener translates their own wants and desires onto the music itself.²⁹⁹ We may liken this to common expressions such as saying that a dominant chord *wants* to resolve, or even in a more general sense, that music in a state of tension strives toward a state of resolution. For instance, throughout the A

²⁹⁸ Another possibility would be to interpret G-sharp major as V/V in F-sharp, which foreshadows the large-scale arrival to the key of the dominant (C-sharp major, enharmonically spelled as D-flat major) in the B section of the piece (m. 57). This would impose a slightly different directional axis at the chronotopic level.

²⁹⁹ Cox, *Music and Embodied Cognition*, 222–23; and notes shared by the author from “The Audible and Inaudible in Music,” Carrigan lecture, School of Music, Theater & Dance at the University of Michigan, January 27, 2022.

section of the nocturne, one might sense that the music *strives* towards some goal state—in both the continual forward drive of the triplet accompaniment as well as in the “flow” or sense of “endless melody” attributed to various instances of metric displacement and alternating emphasis on beats two and three within the measures.³⁰⁰ Moreover, one may also sense heightened tension beginning at the climax on F-sharp in measure 18—hearing the music as *wanting* to resolve, both in terms of returning (via descent, gravity) to the original register, as well as harmonically—as resolution is withheld by the tonicizations of different harmonies leading up to this point, the deceptive cadence in measure 20, the 4–3 suspension in measure 22, as well as the lack of melodic closure (shown in Example 2-3).

Axes of movement direct our focus in particular ways to the musical surface and can be imposed by listeners as a means of making sense of (or narrativizing) affects afforded by perceived patterns of movement and change. For the final level of reconstruction discussed in this chapter, we will examine how the style and presentation of the musical “text”—and accordingly, analytical texts—can shape both listeners’ and readers’ reconstructions of the musical surface.

2.5.3 Music’s Textual Level of Structuring

According to Zoran’s theory, the “textual level” of structuring pertains to the spatial organization of the world as shaped by the linguistic nature of the text—by *how* information is presented.³⁰¹ Zoran discusses several structural properties of the text that influence the ways that we conceptualize story worlds. I suggest that we might identify properties of music’s presentational surface—music’s moment-to-moment “telling”—that similarly shape the spatial organization of narrative musical-space. Zoran proposes that organization of narrative space at the textual level is conditioned by three main properties: (1) *selectivity of language*, (2) *linearity of the text*, and (3) *perspectival structure*.³⁰² I will examine these properties in the context of what I propose to be the textual level of music’s reconstructed surface, demonstrated through analytical descriptions of the nocturne.³⁰³

³⁰⁰ Alison Hood, “Shared Compositional Strategies in Chopin’s Nocturnes op. 48,” in *Interpreting Chopin: Analysis and Performance* (Surrey, UK; Burlington: Ashgate, 2014), 146–47. Referencing William Rothstein, “Chopin: Nocturnes, Mazurkas and Études,” in *Phrase Rhythm in Tonal Music* (New York: Schirmer, 1989), 239–42.

³⁰¹ Zoran, 319.

³⁰² Zoran, 319–22.

³⁰³ Recall that I consider analytical descriptions to be externalizations (or externalized performances) of our experiences.

(1) Selectivity of Language

The first property of the textual level that Zoran presents, *selectivity*, refers to the notion that the means by which a story is presented will inevitably disclose or leave out certain information. As Zoran notes:

[T]he fact that language cannot express all aspects of space results in a certain measure of selectivity. It may express some things in a concrete way, others in a vague or general way, and may ignore still others altogether.³⁰⁴

Where there are “gaps” in the text, it is up to the reader to imaginatively fill in any information left out by the author (or narrator), by making assumptions based on reality or based on the context of the passage.³⁰⁵ The extent of indeterminacy of a text often has to do with the amount or specificity of detail used to describe a particular place, event, or situation.

In the case of music, I propose that perceived specificity and clarity of musical “information” can likewise impact how listeners might select and attend to salient moments—through edges—as we listen. Selectivity is in fact an essential part of listening, a feature Reybrouck explores through the concept of musical deixis. Given that listeners are unable to process all that is occurring in the music at once, as studies in cognition have demonstrated, they must “choose” particular features to focus on.³⁰⁶ Thus, Reybrouck contends that listeners employ deictic pointing—attending to perceptual elements in terms of “salience, value, valence, and semantical weight—as a way of making sense of the music as they listen.”³⁰⁷ An example of deictic pointing is demonstrated, for example, in my analytical description of the nocturne by how the text focuses on the “sighing” gesture—of all other possible edges of the surface—that attracted, sustained, and at times redirected my attention throughout the opening section of the piece.

³⁰⁴ Zoran, 320.

³⁰⁵ Zoran, 320. Also relevant in understanding factors that may influence how readers fill in informational gaps is Ryan’s “principle of minimal departure,” which states that “whenever we interpret a message concerning an alternate world, we reconstrue this world as being the closest possible to the reality we know.” “Fiction, Non-Factuals, and the Principle of Minimal Departure,” *Poetics* 9 (1980): 403.

³⁰⁶ Reybrouck suggests that music can be thought of as a deictic space, wherein experience is rendered through the selection of focal points within individual “now” moments of attention, and that in this way, music, as a deictic space, can be the locus for a mental journey with the listener going from one place to another. “Deixis in Musical Narrative: Musical Sense-making between Discrete Particulars and Synoptic Overview.” *Chinese Semiotic Studies* 11, no. 1 (2015): 80–82, 83, <https://doi.org/10.1515/css-2015-0004>.

³⁰⁷ Reybrouck, “Deixis in Musical Narrative,” 81.

Similarly, I propose that the selection of information and the amount of detail included in one's analytical framing of a musical work, reflective of edges that analysts deem to be salient and that are prioritized in the analysis, shapes the scope and resolution of the mental images that the reader might form. For example, my description of the opening of the nocturne, localized to only the first two measures of the piece, is centered on an experience of a single moment within those measures, which enables me to give a more detailed account than if I were to focus on a larger excerpt. This narrow focus not only provides a close-up framing of the musical things that occur within this relatively short span of time, but also gives semantic weight to them; given this limited scope, my selection of these specific events marks them as important. In this way, I propose that this narrow focus invites the reader to also examine this moment close-up, sharing in my experience, albeit through their own perceptual lenses.

The amount of detail that I give in my descriptive account likewise affects the specificity and clarity of the “image” projected, which may limit the extent to which readers may fill in “informational” gaps. In my description of the piece, I start, simply, by describing the sound of a single pitch, increasing in detail as I gradually shift from describing what I hear as a “melody,” then a “line,” then an “ascending line,” and then an “ascending gesture.” I also shift from using more general terms—describing pitches and sounds produced by the piano—to employing more technical terms such as: “mediant,” “appoggiatura,” “sixths,” and “crescendo–decrescendo.”³⁰⁸ By increasing the amount of detail I include in my description, I increase the resolution of the image that I project for the reader. At the same time, I also limit readers' creative and imaginative capacity, leaving less room for them to fill in any gaps: at best, I capture readers' attention, directing their focus toward the specific features I aim to highlight; at worst, I might alienate some readers who are less familiar with the more technical terms that I use.

(2) Linearity: Sequence and Ordering of the Text

The second property of the textual level that Zoran discusses is *linearity*, which pertains to how events of a story are presented over a temporal continuum. The ordering in which a text presents events will affect both how a reader experiences and interprets them, and how readers organize them within narrative space.³⁰⁹ For example, events of a story can be told in chronological order, or

³⁰⁸ Guck distinguishes between structural and fictional accounts of music through analysts' use of “technical,” “conventional,” and “novel” language. “Analytical Fictions,” 218–19.

³⁰⁹ This might be likened to arranging events of a story into a plot.

they can be told out of order, often for rhetorical, dramatic, or emotional effect.³¹⁰ Such ordering can also alter readers' experience of time: flash-backs or flash-forwards can have the effect of either suspending or expanding readers' sense of passing time, pausing to reflect either on the past or the potential future, while frequent changes between different moments in time might effectively shorten the perceived duration of passing time.³¹¹

Music, like language, also presents information over a temporal span, and while music (in typical circumstances) does not tell explicit stories, the ordering of musical events can nonetheless affect how listeners interpret passages as well as how they organize the more global contexts within which musical events are perceived. From one perspective, there are often pre-determined scripts for how musical elements are expected to be ordered, as prescribed by specific genres. For example, for pieces that adhere to Classical formal idioms, such patterns include: common tonal harmonic progressions that generally follow the syntax pattern tonic–pre-dominant–dominant–tonic (T–PD–D–T); phrase groups or themes that abide by a hierarchy of cadences, wherein “strong” cadences follow “weaker” ones; formal patterns (such as sonata or ternary forms) that prescribe the repetition and return of formal sections in a particular order, and so on. Likewise, the subversion or deviations of assumed ordering principles, such as those prescribed by William Caplin's theory of formal functions³¹²—deceptive cadences, unexpected key areas, false recapitulations, new material introduced in unstable or developmental sections—can be particularly effective in influencing listeners' experiences by contributing to feelings suspense and surprise, and by affecting the perception of time.³¹³

Aside from pre-determined formal scripts, how musical events are ordered may also compel listeners to infer cause-effect relations: musical ideas that are presented consecutively in time are often perceived as being more closely related, and so one might infer or imagine that one event

³¹⁰ See discussion in chapter 1 on “emplotment” and Hayden White, “The Value of Narrativity in the Representation of Reality,” in *On Narrative*, ed. W.J.T. Mitchell (Chicago: The University of Chicago Press, 1981), 1–23.

³¹¹ On internal and external time and other perspectives of time perception in music, see Kristina Knowles, “Music as Time, Music as Timeless,” in *The Oxford Handbook of Time in Music*, ed. Mark Doffman, Emily Payne, and Toby Young, 57–76 (New York: Oxford University Press, 2021), <https://doi.org.proxy.lib.umich.edu/10.1093/oxfordhb/9780190947279.013.3>.

³¹² For instance, see Jonathan D. Kramer, “Multiple and Non-Linear Time in Beethoven's Opus 135,” *Perspectives of New Music* 11 (1973): 122–45.

³¹³ See *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998); and “Cadential Deviations and Framing Functions,” in *Analyzing Classical Form: An Approach to the Classroom* (New York: Oxford University Press, 2013): 123–64.

“leads” to another.³¹⁴ There are also exceptions to this, depending on the context and on the relative similarity—in terms of melodic, rhythmic, and harmonic content—between consecutive events. For instance, consider the concluding phrase of the A section (mm. 53–56) in the F-sharp minor nocturne, op. 48, no. 2 compared with the B section (mm. 57–64). Because these two phrases differ drastically from one another (in terms of texture, rhythm, meter, key, melodic continuity, etc.), it is less likely that one would infer a “cause-effect” relation between them. However, because these phrases (events) occur consecutively, listeners may intuit or forge a connection regardless of their divergences. In this case, the drastic contrast between the two events introduces a layer of complexity to listeners’ conceptual renderings of narrative musical-space. Similarly, when there is a longer span of time separating contrasting events it is less likely that listeners will establish as strong of a relationship between them.³¹⁵ However, in such instances where events are separated in time but are perceived as being related in some other capacity—such as by familiar themes or motives that return (such as with the A’ section of the nocturne), or even by key, register, texture, mood—listeners might be inclined to imagine (or narrativize) a stronger connection between them. One example of this might be to interpret earlier occurrences of such events as being situated in the past.³¹⁶

Even when there isn’t a cause-effect or other direct kind of relationship perceived between musical events, the ordering in which musical information is conveyed can contribute to a perception of saliency and what is held onto in memory. For instance, what occurs at the beginning or ending of a passage will likely be more memorable than what occurs in between. Moreover, a particular affect or mood instilled by a passage of music—for example, the connotation of darkness or melancholy often tied to the minor mode—can impact passages that follow, tinging them with a

³¹⁴ On expectancy in listening, see Eugene Narmour, *The Analysis and Cognition of Basic Melodic Structures: The Implication-Realization Model* (Chicago: The University of Chicago Press, 1990); and David Huron, *Sweet Anticipation: Music and the Psychology of Expectation* (Cambridge, MA: The MIT Press, 2006), <https://doi.org/10.7551/mitpress/6575.001.0001>.

³¹⁵ Reybrouck (79–80) discusses how musical events are retained through “temporal windows” as we listen, and that beyond these windows listeners rely on memory (that may fade over time). “Deixis in Musical Narrative.”

³¹⁶ On music and temporality and the perception of music projecting a past tense, see: Robert Hatten, “The Troping of Temporality in Music,” in *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Bloomington: Indiana University Press, 2017), <https://doi.org/10.2307/j.ctt2005zts>; Michael Klein, “Chopin’s Fourth Ballade as Musical Narrative,” *Music Theory Spectrum* 26, no. 1 (2004): 23–56, <https://doi.org/10.1525/mts.2004.26.1.23>; and Raymond Monelle, “Temporal Image,” in *The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000); Also, as Margulis observes: “Musical repetitions, [...], can be viewed as a kind of re-presenting, a kind of prosthetic memory, whereby past events are put once more before the ears,” 22.

similar affect or causing the listener to reflect on events through the affective lens of what was just heard due to their proximity.³¹⁷

In a musical analysis, the ordering of musical events an analyst chooses to focus on can likewise affect how a reader experiences and reconstructs the music's conceptual surface in imagination. To give an example, let's return to my description of the nocturne (refer to Figure 2-1). Although my description mostly follows the chronological order in which I hear musical events, I do not initially provide any further context for the reader: in the prelude to this chapter, I begin by simply saying that "a low C-sharp sounds." By opening the descriptive prose this way, I begin *in media res* of the event taking place, situating the opening pitch that I hear at a distance from both the author (myself) and the reader, giving the impression that I happened upon the pitch in the moment of listening rather than produced the sound myself. Further distancing is conveyed, subtly, through the phrasing: "*it* sounds," as opposed to "I hear it sound."

Moreover, it also matters that the very first event that I mention in my description is the sounding of the low C-sharp in the bass. While it makes sense for the analysis to start here, as it is the first sound that occurs in the piece, I could have chosen to begin by focusing on a different aspect of the passage, or I could have chosen to begin from a more global perspective—for instance, at the topographical level, by describing the overall form of the piece. Alternatively, I could have begun my analysis at a different "location" in the piece—for example, at the small codetta in the final measures, where my analysis might draw attention to how the piece concludes in F-sharp major rather than F-sharp minor. Instead, my choice of where and how to start was rhetorically motivated: my description of the low C-sharp remains in the background as I gradually form an increasingly detailed image of the rest of the conceptualized musical surface. As I initially describe the bass pitch as being "subdued" and "somewhat hesitant," these qualities provide a context that colors other musical elements, juxtaposed against this C-sharp, that I describe next. This establishes a comparative framing for the reader: the low C-sharp bass against the melody in a higher register, a single pitch against a group of pitches, and the sustained pedal of the C-sharp against the increased sense of motion that ensues through the evolving "sighing" gesture.

While focused mainly on the present, there are moments where I briefly reflect back to reveal additional details. In the first paragraph, I describe "the supportive sixths" that give substance

³¹⁷ By this, I suggest that a listener will carry over emotions they are experiencing in the present to events they attend to in the proximate future. One could also consider a more direct instance of this, for example, in the case of leitmotifs in opera, which function to invoke specific emotions associated with recurring characters and themes.

to the opening gesture, and in the second paragraph, I reflect back on the moment as a whole, describing it as a “chasm opened up.” Through these techniques, the text can also serve to expand the present moment: I begin with the locality of a single pitch, leading to a gesture that starts to edge out from this moment, finally zooming out to give an impression of the whole; all the while, my description stays within the opening two measures of the piece. In this way, I influence readers’ experience of time, engaging with the musical text in a way that parallels my own experience of time slowing down as I play through the passage.³¹⁸

According to Zoran’s theory, there are two things to consider regarding the ordering of the text: (1) determining the segmentation of spatial units determined by how the text passes from one unit to the next; and (2) reflecting on the effects this ordering has on “the image of space and the way it is reconstructed” as well as the meanings we tie on to them in experience.³¹⁹ Regarding (1), spatial units, in the context of literary theory, may move from one unit to the next in a variety of ways. For instance, spatial units may trace the movement of a character or object, and thus be based on the chronotopic level of structuring, or they may move from one object to the another situated within the same place, and thus be based on structuring at the topographical level. Alternatively, spatial units may also be segmented by and shift according to other kinds of relationships that aren’t intrinsically spatial, such as ontological, categorical, or functional relationships.³²⁰

In the context of music, units of space (or part-whole relationships) can likewise be segmented in a variety of ways. Perhaps most intuitively, segmentation of units can be expressed through the perception of formal or structural boundaries, such as beginnings and endings of phrases, key changes, drastic changes in texture or meter, introduction of a new theme, and so on. In a more general sense, I propose that musical spatial units can be delineated by any type of shift in perspective, whether it be a change in material aspects of the surface, an isolated event foregrounded in attention (perhaps through how a passage is articulated in performance), or any other factor that contributes to perceived saliency and that elicits an attentional shift. Further, as with the example of chronotopic structuring in the context of music, we might “follow” the movement of a musical gesture or edge over time, and in so doing, trace different appearances of a motive or gesture in different contexts (as with the nocturne, recall Figure 2-5). Likewise, our attention can also shift to

³¹⁸ I should note here the relevance of the fact that this isn’t my first time playing through the piece; as I play through it, I’m drawing upon past experiences and also a predetermined idea of how I intend for the passage to sound (and what I want to get across to the reader/listener). That is to say that an analysis will inevitably frame the past according to the analyst’s/listener’s priorities.

³¹⁹ Zoran, 321.

³²⁰ Zoran, 321.

different musical edges through deictic pointing, wherein we single out different musical elements of focus situated within the same place.³²¹

As is the case with spatial frames in literary narratives, the ordering of information projected by analytical descriptions can also impact how readers might segment units of narrative musical-space. For instance, in the description shown in Figure 2-1, the ordering of information presented parallels the passing of time in the present: as I continue to follow a linear trajectory of the events that I hear, described in the order that I hear them, I construct an aural “scene” that sets up the context for events that follow, while also bringing the reader more closely into the act of listening to the piece alongside me. Had my analysis begun with the B section of the piece, my description might have presented new questions for the reader to think about as I explore earlier moments, leaving the reader to keep in the back of their mind “where” we are headed, predicting possible steps to be taken along the way.

The first paragraph of my analytical description of the nocturne itself also expresses a structural characteristic of the musical spatial frame it conveys: its boundaries are delineated by an arch shape, an aesthetic image that features prominently throughout this opening section of the piece. Starting out with minimal detail and shorter sentences, the description projects more detail through sentences of increasing length before receding back to providing less detail through shorter sentences. This arch mirrors both the arching contour of the “sighing gesture” to which I later turn my focus, but also the global trajectory of different temporal edges that emerge: the increasing then decreasing sense of motion elicited by the elongated melody in the A section of the piece,³²² an increasing and subsiding tension produced by the large-scale cadence, and even the arch-like shape of the overall form of the piece (Place A; Place B; Place A’). In these ways, the description itself reenacts the shapes and contours of the conceptualized musical surface. While features such as the increasing sense of movement and overall arch-like shaping of themes and formal sectioning of the piece are not yet disclosed in the musical excerpt that the description pertains to, the structuring of the opening paragraph sets the ground (acting as a template) for these observations to be made of the musical surface later on and to be projected more vividly over time.

Considering the various ways in which edges organize the musical surface, we can begin to imagine the plurality of sequential possibilities that can emerge. For instance, if we consider

³²¹ Recall Reybrouck, “Deixis in Musical Narrative.”

³²² The sense of momentum and forward movement I obtain can be attributed to phrase elision, in addition to shifts to higher registers, a high point achieved at the approach to the cadence, intensity of dynamics, expression, etc.

segmentation defined tonally, we can perceive relationships between different keys and their distances from a tonal center, as well as discern harmonic motion and directionality accordingly. For example, in the nocturne, global segmentation occurs through two main key areas: F-sharp minor (A and A' sections) and D-flat (C-sharp) major (B). One might attribute a sense of distance to the closing passage of the A section, which modulates to and cadences in G-sharp minor (with an added Picardy third)—a key that is considered to be distant from F-sharp minor. One might likewise perceive distance in the shift from a sharp key to a flat key—F-sharp minor compared with D-flat major—however, discern closeness by reinterpreting D-flat major as its enharmonic equivalent, C-sharp, thereby clarifying the role of the G-sharp minor cadence with the Picardy third as the dominant of C-sharp major.

In contrast, if we consider segmentation defined by changes in texture or melodic contour, we might perceive relationships between areas of differing degrees of spatial “density,” registral “height,” or thematic complexity or activity. For instance, the A section of the nocturne contains an elongated melodic line comprised of eighth-notes over an animated triplet accompaniment and gradually shifting dynamics—projecting a relatively thin texture, increased activity through faster note values, and an increasingly wide registral span. In comparison, the B section contains dense chords consisting of slower note values that articulate shorter, fragmentary statements (as opposed to a smooth linear theme), and sudden shifts in dynamics—projecting a thicker homophonic texture and slow, incremental forward progression within a narrower registral span. When the A section (Place A) returns (A'), the thematic material seems to take on some of the textural characteristics of the B section (Place B)—added embellishments and octave doublings that project a denser atmosphere, and more frequent shifts in dynamics. This might lend an interpretation of the A' section being more closely tied to the B section, and hence eliminating or diminishing the imposed boundary between them (in other words, grouping the two sections together). Alternatively, the imposition of sectional boundaries might remain the same, wherein the similarities between A' and B revealed through spatial characteristics (as opposed to key relationships) still provide insights that inform interpretation: for instance, offering an explanation of why the piece ends in the major mode (due to A's textural and dramatic similarity to B). In other instances, sectional boundaries imposed by key relationships might differ more drastically from those imposed by spatial characteristics. With any piece (and across different listenings), multiple approaches to segmentation are possible.

(3) Perspectival Structure

The third property that Zoran discusses at the textual level is *perspectival structure*, which refers to the point of view imposed onto reconstructed space—the position or source from which information is conveyed.³²³ For instance, a dialogue between two characters can be presented by the narrator from an omniscient, third person perspective; from a first-person perspective, wherein the narrator takes part in the conversation; or it may be told from the perspective of either of the characters involved in the conversation. Likewise, the perspectival structure might alternate between different points of view. In a general sense, the perspectival structure refers to the positioning of the source of information with respect to the narrative world. This is accomplished by the text through portrayals of “here-there” relationships that occur either between the act of narration and the world or between different entities situated within the world. In the latter case, “here-there” relationships are often expressed in terms of foreground-background relations.³²⁴

Likewise, the structure of analytical descriptions can project different perspectives on the conceptualized musical surface. For instance, after I describe the opening pitch of the nocturne, a shift in perspective is subtly cued by the words: “Above this,” wherein I go on to describe a new event—the right-hand (RH) melody—that I perceive at a different “location” in musical space. Not only does this transition shift the reader’s focus to a different event, it also projects the widening of scope of the space that I perceive. In the statement “I trace out the shape of the RH melody two octaves higher,” the specification “two octaves higher” projects a sense of measured distance between the melody and the bass pitch. This and other new information provided (what I perceive in the next moment) can also produce a *shift* in perspective, while the revelation of more detail about the same event—such as when I describe the sixths that support the melody—invites the reader to imagine this moment more vividly, which helps to secure that moment in memory. The varied lengths of sentences can further have an impact on how the space is rendered: the increased lengths of sentences in my description produce a momentum and flow that might help to bind shifting perspectives seamlessly over time. Just as the different kinds of shifts between spatial frames in a literary text compel readers to imagine the narrative world in particular ways, shifts between MSFs—projected both by music’s presentational surface and through analytical writing—also affect the particular ways that listeners might conceptualize and experience music.

³²³ Zoran, 322.

³²⁴ Zoran, 322.

Conclusion

This chapter has introduced a new framework for reading the musical surface through the lens of MSFs. Similar to how readers imaginatively reconstruct fictional worlds in the process of reading, I model musical listening as a process by which listeners reconstruct the musical surface through individual frames of perception, MSFs, imagined within musical narrative-spaces. According to this model, MSFs mediate between music's presentational surface and the conceptualized surface and reflect perspectives of narrative musical-space situated at three different levels: the topographical, chronotopic, and textual level of reconstruction. As demonstrated through examples in this chapter, analytical descriptions externalize one's engagement with and narrativization of edges at the presentational surface, and in so doing project MSFs at the textual level of reconstruction. Through the selectivity of information, sequential ordering, and perspectival structure of our analytical descriptions we establish conditions for readers to likewise experience narrative musical-space through their own reconstructions of the musical surface. In chapters 3 and 4, I offer two different approaches to how we might apply this framework, analyzing two musical works through the lens of MSFs.

Chapter 3. MSF Analysis of Schubert's *Drei Klavierstücke*, D. 946, no. 2

3.1 Introduction

Analytical story

As I listen to Mitsuko Uchida's performance of Schubert's *Drei Klavierstücke*, D. 946, no. 2,³²⁵ I reconstruct the musical surface from salient edges I attend to and situate in place. Through vivid imagery evoked by musical edges, impressions of a musical scene (A Scene 1) gradually begin to take shape in the opening section of the piece that I reflect on through analytical MSF descriptions. Through repetition, familiar edges give rise to a feeling of being situated in place, projecting a sense of lyric time³²⁶ as I become immersed within the scene. This sense of place strengthens over time through moments of departure and return as I hear the opening scene reoccur twice, following two intervening contrasting sections (B and C Narratives) that project narrative time through movement and change.³²⁷ In my analysis, I demonstrate how each context—intervening contrasting B and C Narratives—alters my experience of the opening scene each time it reoccurs (A Scene 2, A Scene 3), recast through shifting MSFs that influence new perspectives formed.

I begin (stage 1) by reading the musical surface as materiality, describing musical edges I encounter in the opening section (A scene 1) of the piece and rendering visible the aesthetic imagery such edges give rise to through illustrative drawings (see Table 3-1 for a review of Scarry's principles). I then read the surface as a structure of language (stage 2) by examining textual level features of my descriptive prose: (1) I first identify boundaries of MSFs rendered by the text, determining which level of narrative space they project—"place" at the topographical level, "field of

³²⁵ Mitsuko Uchida, "Klavierstück D. 946, II," *Schubert: Piano Sonata D. 960; 3 Klavierstücke D. 946*. Philips.

³²⁶ By "lyric" time, I refer to Raymond Monelle's application of lyric and narrative literary modes to describe the projection of different senses of time in music. The lyric mode refers to an expression of the "extended present," often depicted through evocation or description. See "The Temporal Image," in *The Sense of Music: Semiotic Essays* (Princeton, NJ: Princeton University Press), 81–114.

³²⁷ "Narrative time" refers to time that is progressing and is depicted through action. See "The Temporal Image," in *The Sense of Music*, 81–114. As Michael Klein observes of Monelle's application of lyric and narrative time: "Lyric time is signified in those presentational sections in which melody comes to the fore, and in which harmonic and phrase structures are relatively stable. Narrative time is signified in those sections in which harmonic and phrase structures become more complex, and in which there is generally an increase in rhythmic activity. Such sections often correspond to transitions." "Chopin's Fourth Ballade as Musical Narrative," *Music Theory Spectrum* 26, no. 1 (2004): 39.

action” at the chronotopic level, and “field of vision,” for MSFs that evoke a narrating “voice” or perspective at a higher narrative register. Lastly, (2) I identify the kinds of shifts I experience taking place between each MSF.³²⁸

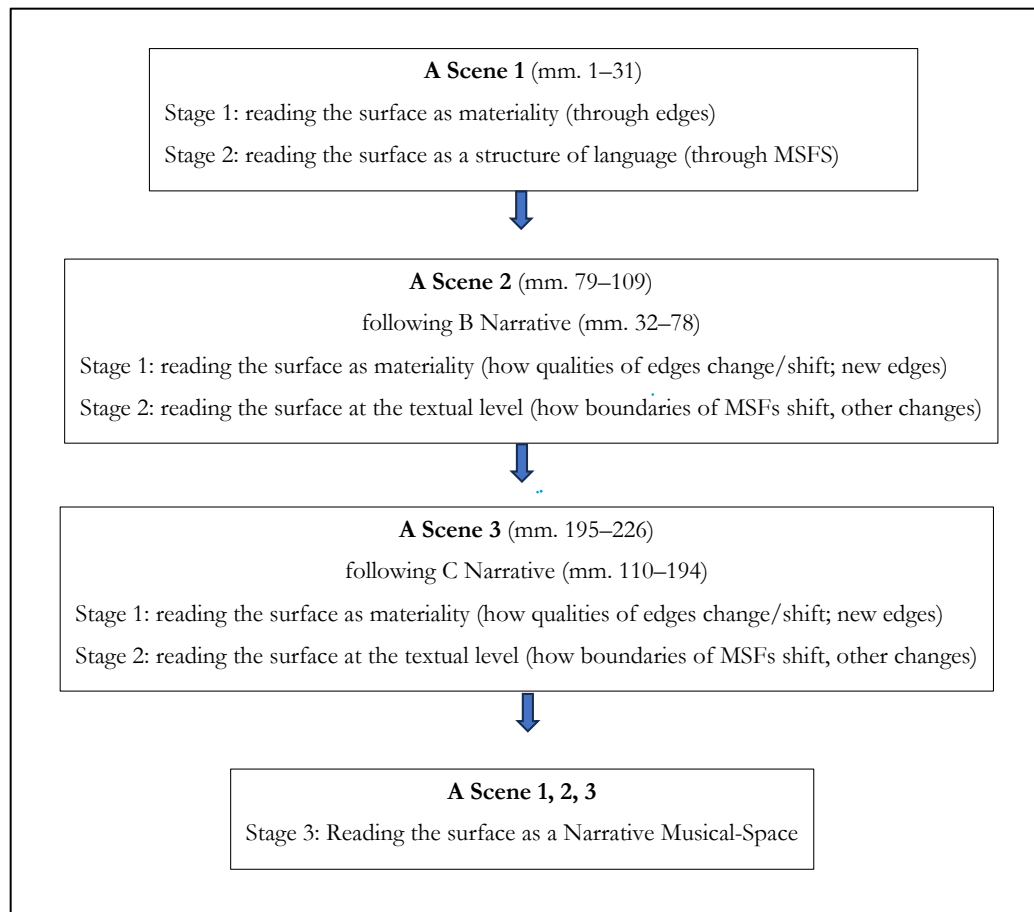


Figure 3-1: Stages of surface-reading through MSF analysis of Schubert’s *Drei Klavierstücke*, D. 946, no. 2.

As I hear the large contrasting sections (B Narrative and C Narrative) of the piece as projecting narrative time—movement and change of the musical discourse—I examine how experiencing these sections alters my perception and sense of place each time the A Scene returns (A Scene 2 and A Scene 3). Identifying correspondences between familiar edges across A Scenes and each of the B and C Narratives, I edit my descriptions produced in A Scene 1 to reflect how my

³²⁸ At times, my perception of features identified in (1) and (2) occur simultaneously as I listen, while at other times, I perceive such features separately. While the analysis presented in this chapter does not reflect this distinction, future work would benefit from attending to this observation: especially analyses that compare different listenings or recordings of the piece.

experience has changed (including how boundaries of MSFs change) in A Scenes 2 and 3, respectively, which I then read at the textual level (stage 2).

After applying stages 1 and 2 surface readings for each occurrence of the A section, in stage 3, I read the musical surface as a narrative musical-space. In this final stage, I reflect on global patterns and implications that emerge from my analysis. I first compare textual level features of MSFs projected in A Scenes 1–3: selectivity of information, linear ordering, and perspectival structure. From these observations, I trace how the topographical level is reconstructed over time through shifting perspectives and senses of place afforded by my experiences of the A Scene.

Scarry's Aesthetic Principles		Other qualitative effects
Increases solidity	Projects movement	[m] <i>Sense of space/ depth</i>
[a] <i>Grounding</i> ; [b] <i>boundary</i>	[g] <i>Object in motion</i>	[n] <i>Metaphoric transference</i>
[c] <i>Template</i>	[h] <i>Objects moving over one-another/ layering</i>	[o] <i>Shift in perspective</i>
[d] <i>Gradual construction/ incremental building</i>	[i] <i>Objects in quick succession</i> ; [j] <i>juxtaposition</i>	[p] <i>Novelty</i>
[e] <i>Manipulation of object (folding, stretching)</i>	[k] "Rarity"	[q] <i>Force/ weight/ density</i>
[f] <i>Localization</i>	[l] <i>Radiance</i>	[r] <i>Agency/ projects dialogue</i>

Table 3-1: Review of Scarry's aesthetic principles in addition to other possible qualitative effects.

3.2 A Scene 1

§

(mm. 1–31; 00:00–01:59)

3.2.1 Stage 1: Reading the Musical Surface as Materiality through Edges

As the piece opens, I am immediately drawn to an *edge* in the foreground: an ***expressive melody***³²⁹ in the major mode, situated within a middle to high register that affords a sense of gentle calm and

³²⁹ Throughout this chapter, I used bold italicized text to indicate the first time a new edge occurs and use plain italicized text to indicate where edges reoccur.

ease. As I continue to listen, I attend to the varied contour of the melody [1],³³⁰ symmetrical with balanced ascents and descents,



and notice an additional *edge* underlying that elicited by the emergent melody [2]:



a *lilting triplet accompaniment* that produces a feeling of swaying back and forth [3]



and that at the same time projects a general sense of moving forward in time [4].

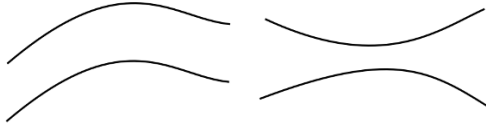


While the *melodic* and *accompanimental edges* are initially situated within a somewhat confined registral span (predominantly between B-flat 3 and E-flat 5), I nonetheless feel the quality of space between the left hand (LH) and right (RH) becoming more open and airier as the passage continues—a sense of space that gradually widens as the ambitus expands [5].



Slight alterations of the direction of the LH accompanimental triplet pattern (m. 4; 00:09–00:10) reinforces the underlying movement of the RH melody, acting out a playful interaction between the two edges [6].

³³⁰ Numbers embedded within the analytical descriptions refer to the temporal ordering as they occur in my listening of the piece.



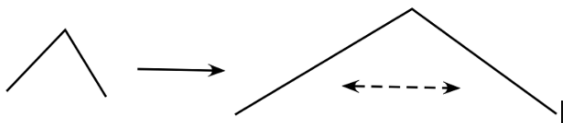
Another *edge* emerges as a salient focal point (mm. 5–6; 00:11–00:14) where I notice a shift in the familiar 2-measure repeating pattern [7]—a change attributed to the E-natural and subsequent applied chord that subtly introduces novelty, situated outside of the current tonal space.



This shift is pronounced further as the bass line dips down to a *low F* (the lowest pitch so far), projecting an expansion of registral space [8] that carries a subtle modulation to the dominant key and affording the impression of a new realization [9].



I notice an additional *edge* that emerges from the back-and-forth swaying motion given by the oscillating melodic contour and pronounced further by strong beats articulated by the LH arpeggiations—a *neighboring gesture* (D–E-flat–D). I hear this gesture both as a point of arrival in time [10], an impression highlighted by the crescendo and decrescendo (mm. 7–8; 00:14–00:17), and as a focal point in space, emphasized and expanded through augmentation [11].



Soon after, I anticipate approaching a culminating point at the surface: I hear a slight, yet sudden softening of volume (*piano*) alongside a slowing of tempo that directs toward a point of rest at a *cadence* in B-flat major [12]. I experience the feeling of subsiding in multiple dimensions—tempo, volume, resolution of tonal tension elicited by the triple suspension ($\hat{9}-\hat{8}$, $\hat{7}-\hat{8}$, $\hat{4}-\hat{3}$), and melodic tension ($\hat{2}$ resolving to $\hat{1}$) in the upper voice—which reinforces the sense of closure brought about by the cadence. This impression of closure is emphasized further as I hear the familiar *melodic edge* recalled (mm. 8–9; 00:17–00:20), signaling a *return* to the opening of the piece, where I infer a sectional boundary [13].



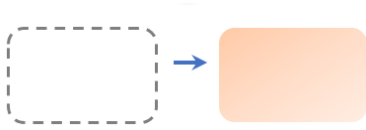
- [1] m; n *Sense of space* (through contour shape); *metaphoric transference*
- [2] h; a *Layering* of melody over accompaniment produces a solid *ground*; depth
- [3] g *Object set in motion*
- [4] g *Object set in motion*
- [5] m *Sense of space* (*expands*)
- [6] h *Objects moving over one-another, layering*
- [7] p *Novelty*
- [8] m *Sense of space, expanded* (more revealed)
- [9] p *Novelty*
- [10] d *Gradual and incremental building up* to point of arrival
- [11] e; m *Image stretching; Sense of space, expanded* (more revealed)
- [12] b *Boundary*
- [13] b *Boundary*
- [14] c *Template* ([1]–[13])
- [15] o *Shift in perspective*

Table 3-2: Aesthetic images of edges in mm. 1–9 of Schubert’s *Drei Klavierstücke*, D. 946, no. 2.³³¹

These opening measures then repeat. As I listen, I recognize familiar edges in the present and anticipate subsequent ones ahead [14]. Hearing this material presented again (mm. 1–9; 00:21–00:37), I also get a sense of larger groupings and patterns as my focus gradually shifts to a more

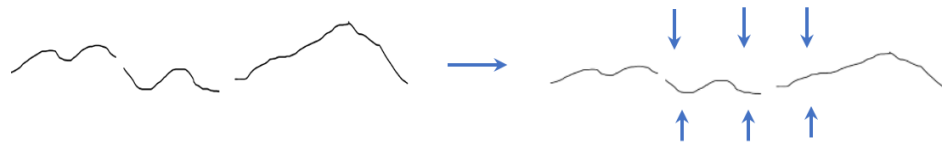
³³¹ Letters refer to those listed in Table 3-1.

global perspective [15]. The repeated material also prompts me to hear new material contextualized by *affects* afforded by my experience of the opening of the piece. In this way, the surface conceptualized so far serves as a template [16] against which I render new edges that I become aware of as I listen.

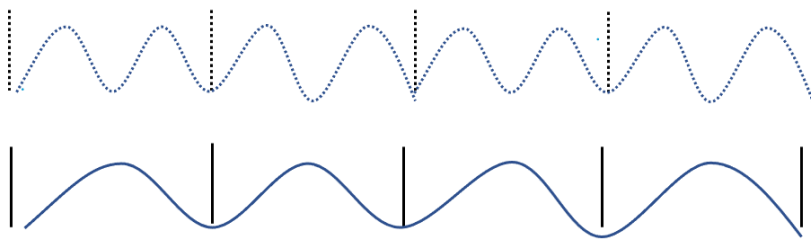


As before, I hear an abrupt softening of volume (*piano*) alongside a slowing of tempo (mm. 8–9), indicating closure confirmed by the perfect authentic *cadence* in B-flat major.

Following the cadence, the familiar *melodic edge* initiates again (m. 10). I initially attend to the *melodic line*, and from here—over a standing-on-the-dominant passage—continue to trace familiar *edges*. Because material from the opening had been repeated, I can readily identify *edges* that begin to change. For instance, while I still experience the same sense of back-and-forth motion produced by the *melody*, here it is more confined, restricted by a narrower registral space [17].



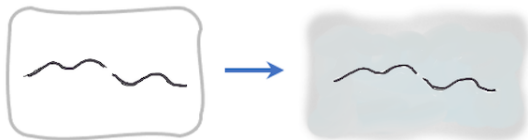
I also hear a slight change in the LH *accompaniment* which here doesn't assimilate to the melody, but instead keeps an unconscious sense of motion going, seeming repetitive and monotonous. Further, the *arpeggiations* that comprise this edge project a wider space through expanded beat groupings—marked by changes in direction and agogic accents—that span the entire measure (twice that as before) [18]. While more expansive, however, I get the impression that the sense of movement elicited by the arpeggiations is likewise more mechanical and therefore unconscious of or indifferent to the melodic line.



A sudden minor inflection brought about by the chromatic pitch, C-flat (lowered $\hat{6}$), in the melody seems to increase the gravitational weight of this edge as I am more strongly inclined to hear the half-step dissonance as “wanting” to resolve [19].



The C-flat instigates a shift to the minor mode that casts a darkened perspective of the theme as it is presented in this different context [20].³³²



As if in response to the previous weighted, downward motion, I hear at this moment an agential force rising up, emphasized by *an orchestral doubling* of the melodic line [21],



reaching the highest pitch sounded so far in the piece—A-flat—and culminating with a *rising third gesture* (landing on $\hat{2}$, the 5th of the dominant of E-flat) occurring at the end of the phrase.

Resembling a rising vocal intonation, the upward inflection of the *rising third* evokes a “question” [22].

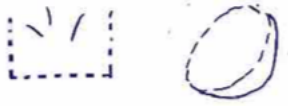


The fermata permits this question to linger, and along with a slowing of tempo, fixes my attention to pause and reflect on the present moment [23].



³³² The minor mode can elicit a metaphoric sense of darkness due to its association with melancholy and “tragic” emotions (in contrast with the unmarked major mode, often characterized as more up-lifting and connotative of “the heroic,” “pastoral,” etc.). See Robert Hatten, “Correlation, Interpretation, and the Markedness of Oppositions,” in *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*, foreword by David Lidov (Bloomington: Indiana University Press, 2004), 36.

The relatively thin texture—octaves, in the place of full harmonies—elicits a sense of hollowness, marked further by *pianissimo* dynamics, while modal mixture renders the atmosphere somewhat strange and unfamiliar [24].



- [16] c *Template*
- [17] m; e *Space; manipulation of object: compression* (vertical “space” confined)
- [18] g; e *Increased movement; sense of space*
- [19] q *Force/weight*
- [20] o; l *Shift in perspective; radiance projected through juxtaposition of dark and light*
- [21] k *Rarety* (rising up, lessening a sense of being weighted down)
- [22] r; n *Agency/ dialogue* (questioning); *metaphoric transference*
- [23] f *Localization*
- [24] k; e *Rarety; sense of space* “thinning”
- [25] o *Shift in perspective*

Table 3-3: Aesthetic images of edges in mm. 10–17 of Schubert’s *Drei Klavierstücke*, D. 946, no. 2.

A somewhat abrupt return to the major mode (m. 18), alongside the familiar *gesturing upbeat* (*B-flat*) [25], brings about another shift in perspective back to the major mode and character of the ensuing melody (from before).

The return to the major mode in this passage calls to mind the opening of the piece (mm. 1–9), however, cast from a new perspective [26]. The familiar thematic material is rendered markedly expressive and vivid: where the previous melody had frequent “leaps” and “skips,” the *melody* presented here is rendered comparatively smooth and lush—elongated, legato, and with a predominantly stepwise motion [27].



Further, as I trace the melodic edge, I notice new details that emerge: the increased variation of contour as well as expansive range that [28] stands out from the comparatively restrictive space projected earlier (mm. 10–13) just before the shift to the minor mode).



Likewise, the *arpeggiations* here—seemingly wider and more expansive—afford an increased, freeing sense of space [29]...



...emphasized by *forte* dynamics alongside an increased sense of movement elicited by the large-scale descent of the linear melody that pushes motion forward [30].

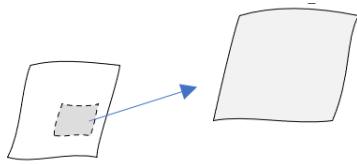


As this passage is repeated, the vivacity of the images I form of edges is enhanced, rendered more vivid [31]. Like the first section of the piece, I attend to new details upon listening to this passage again.



From an omniscient perspective, I anticipate the same interruption to occur with the arrival of a *chromatic inflection* of the *neighboring figure* that introduced a lingering question. The arrival of the *C-flat* (m. 14; 00:46) confirms the expected shift: as if edging out from the surface, I hear this as a change in perspective, distancing me from the current discourse [32]. This change in perspective suggests to me an external focalization on the ongoing musical discourse, as if reflecting on the story from a

distance, while also suggests internal focalization as I reflect in memory on my own observations of the scene.³³³



The estrangement and distance I experienced in A Scene 1 at this moment (mm. 14–17) is recalled, reinforced by *hollow octaves* in the accompaniment that diminish a sense of grounding [33].



I anticipate the return of the major mode (as had occurred at m. 18). Following the fermata, a shift back to the major mode is realized; I hear a more pronounced sense of movement elicited by a faster harmonic rhythm [34] and an increased solidity afforded by a melodic richness associated with material previously heard, rendering the preceding “distancing” passage in the minor mode less solid in comparison [35].

[26] o *Shift in perspective*

[27] j; c *Juxtaposition/template*

[28] j; c *Juxtaposition/template*

[29] m; e *Sense of space; expansion*

[30] g; q *Object in motion/force*

[31] c; m *Template ([25]–[30]); sense of space enriched, solidified, more vivid*

[32] o *Shift in perspective*

[33] k *Rarity (hollowness of space)*

[34] g *Movement*

³³³ On “focalization,” see Manfred Jahn, “Focalization,” in *The Cambridge Companion to Narrative*, ed. David Herman, 94–108 (Cambridge, UK: Cambridge University Press, 2007), <https://doi.org/10.1017/CCOL0521856965.007>.

- [35] m; q *Richness/density of space*
 [36] o *Shift in perspective*

Table 3-4: Aesthetic images of edges in mm. 18–25 of Schubert’s *Drei Klavierstücke*, D. 946, no. 2.

Following a definitive break imposed by a cadence in E-flat (mm. 24–25) [36], post-cadential material begins to recall a phrase reminiscent of the opening of the piece. However, rather than ending on a half cadence (as in m. 4), the first two measures of this phrase (mm. 25–26) is met with a two-bar response that brings about closure through a simple, stepwise descent from $\hat{5}$ to $\hat{1}$ leading to a PAC in the tonic key of E-flat (mm. 28–30) [37]. This simple utterance—a truncated version of the opening phrase—gives the impression of summarizing the preceding twenty-five measures of the piece, as it recapitulates familiar motives [38]: in addition to motives from the opening two measures of the piece, this phrase recalls the linear *descending thirds* (from m. 3) and the register³³⁴ of the *low bass* pitch (from m. 6). Further, the large-scale V–I (in E-flat) underlining this passage has the effect of binding these events together, which further supports the impression of a “summary” [39].

{ }

- [37] b; r *Boundary; Agency* (as it instigates closure)
 [38] b; r *Boundary; Agency* (*through allusion*)
 [39] a; r *Grounding; Agency*
 [40] r *Agency/dialogue—summary*
 [41] o *Shift in perspective*

Table 3-5: Aesthetic images of edges in mm. 26–31 of Schubert’s *Drei Klavierstücke*, D. 946, no. 2.

Overall, in its simplicity and motivic economy, the passage seems less “descriptive,” and instead gives the impression of recounting events [40], which shifts my attention to a higher narrative

³³⁴ This is alluded to by the accompaniment, here shifted down by an octave.

register [41]. From this perspective, I interpret previous observations of edges as shifting perspectives of a single place within narrative space. (Figure 3-2 provides an annotated score for the passages described in A Scene 1.)

The image shows a handwritten musical score for Schubert's 'Drei Klavierstücke, D. 946, no. 2' (mm. 1-31). The score is annotated with various musical terms and symbols. The first system (mm. 1-6) is labeled 'Antecedent' and 'm.4 HC Consequent'. The second system (mm. 7-12) is labeled 'PAC in V' and 'standing on the dominant'. The third system (mm. 13-18) is labeled 'standing on the dominant cont.' and 'V arrival'. The fourth system (mm. 19-25) is labeled 'IAC' and 'PAC'. The fifth system (mm. 26-31) is labeled 'Post-cadential' and '(PAC) transition'. The score includes various musical notations such as dynamics (pp, cresc., p, mf, f), articulation (accents), and chord symbols (Eb M, Bb M: V7, I, V, b.i., b.i. (altered)).

Figure 3-2: A Scene 1 of Schubert's *Drei Klavierstücke*, D. 946, no. 2 (mm. 1-31).

3.2.2 Stage 2: Reading at the Textual Level of Narrative Musical-Space

Through describing my observations of edges in the opening section of the piece, I create MSFs through which my experience is rendered. In stage 2 of my surface reading of this scene, I examine how the text projects structuring at the textual level by first determining the boundaries of individual

MSFs,³³⁵ indicated by literal breaks in the text and numbered labels (MSF 1, MSF 2, etc.), and then identifying the kinds of shifts that occur between each MSF, indicated by labelled arrows beneath the text. I use the spatial formatting of the text³³⁶ to project further structuring of MSF shifts as well as their arrangement in narrative musical-space. Table 3-6 provides a review of the different kinds of shifts and arrangements of spatial frames that may be projected at the textual level (according to Zoran’s theory), as well as a key to the spatial formatting of MSFs.

Shift	<i>break in text</i>	<i>shift in narrative register</i>	<i>gradual arrival</i>	<i>widening or narrowing of scope</i>	<i>projection: one MSF arises from out of another</i>
Indicated by	“[break]”	solid border around text	staggered text	increased/decreased margins	left/right justified placement
Arrangement in Narrative Musical-Space	<i>substitution: one MSF replaces another</i>	<i>foreground-background</i>	situated at <i>topographical</i> level	situated at <i>chronotopic</i> level	<i>inside vs. outside narrative musical-space (e.g., “edge” vs. narrating voice)</i>

Table 3-6: Review of different kinds of MSF shifts in narrative musical-space adopted from Zoran’s theory of narrative space and corresponding spatial formatting of the text for each kind of shift.

³³⁵ Measure ranges with ellipses indicate that one or more boundaries remain open or blurred as I listen. For instance, for MSF 1, “(mm. 1–...)” indicates that MSF 1 begins at measure one but the closing boundary is indeterminate (the *melodic edge* continues throughout), as it overlaps with and blurs the boundary of MSF 2 (which projects the *accompanimental edge*).

³³⁶ On “spatial form” of the text, see Susan Stanford Friedman, “Spatialization: A Strategy for Reading Narrative,” *Narrative* 1, no. 1 (January 1993): 12–23; Joseph Frank, “Spatial Form in Modern Literature: An Essay in Two Parts,” *The Sewanee Review* 53, no. 3 (Spring, 1945): 221–40; and W.J.T. Mitchell, “Spatial Form in Literature: Toward a General Theory,” *Critical Inquiry* 6, no. 3 (Spring 1980): 539–67, <https://doi.org/10.1086/448064>.

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[MSF 1 (mm. 1–...)] As the piece opens, I am immediately drawn to an *edge* in the foreground: an *expressive melody*—major mode, situated within a middle to high register—that affords a sense of gentle calm and ease.

narrowing of scope →

[MSF 2 (mm. 1–...)] As I continue to listen, I attend to the varied contour of the melody, symmetrical with balanced ascents and descents, and notice an additional *edge* underlying that elicited by the emergent melody...

widening of scope →

[MSF 3 (mm. 1–...)] a *lilting triplet accompaniment* that produces a feeling of swaying back and forth, while at the same time projects the general sense of moving forward in time.

gradual arrival & widening of scope →

[MSF 4 (mm. 1–...)] While the *melodic* and *accompanimental edges* are initially situated within a somewhat confined registral span I nonetheless feel the quality of space between LH and RH becoming more open and airier as the passage continues—a sense of space that gradually widens as the ambitus expands.

Narrowing of scope →

[MSF 5 (mm. 3–4)] Slight alterations of the direction of the LH accompanimental triplet pattern reinforce the underlining movement of the RH melody, acting out a playful interaction between the two edges.

change in projection/narrowing of scope →

[MSF 6 (m. 6)] Another *edge* emerges as a salient focal point where I notice a shift in the familiar two-measure repeating pattern—a change attributed to E-natural and a subsequent applied chord that subtly introduces novelty, situated outside of the current tonal space.

widening of scope/gradual arrival →

[MSF 7 (mm. 6–9)] This shift is pronounced further as the bass line dips down to a *low F* (the lowest pitch so far), projecting an expansion of registral space that carries a subtle modulation to the dominant key and affording the impression of a new realization.

gradual arrival →

[MSF 8 (m. 7)] I notice an additional *edge* that emerges— a *neighboring gesture*—from the back-and-forth swaying motion given by the oscillating melodic contour and pronounced further by strong beats articulated by the LH arpeggiations.

[MSF 9 (mm. 7–8)] I hear this gesture as both a focal point in space as well as a point of arrival in time, an impression highlighted by the crescendo and decrescendo...

change in projection →

narrowing of scope →

[MSF 10 (m. 8)]... and expanded through augmentation. Soon after, I anticipate approaching a culmination point at the surface: I hear a slight, yet sudden softening of volume (*piano*) alongside a slowing of tempo that directs toward a point of rest at a *cadence* in B-flat.

gradual arrival →

[MSF 11 (mm. 8–9)] I experience the feeling of subsiding in multiple dimensions—tempo, volume, resolution of tonal tension elicited by the triple suspension ($\hat{9}-\hat{8}$, $\hat{7}-\hat{8}$, $\hat{4}-\hat{3}$), and melodic tension ($\hat{2}$ resolving to $\hat{1}$)—which reinforces the sense of closure brought about by the cadence. This impression of closure is emphasized further as I hear the familiar *melodic edge* recalled, signaling a *return* to the opening of the piece, where I infer a sectional boundary.

widening of scope →

[MSF 12 (repeated mm. 1–9)] I hear the repeat of this material in the context of what I’ve just heard, recognizing familiar edges in the present and anticipating subsequent ones ahead. Hearing this material presented again, I get a sense of larger groupings and patterns as my focus gradually shifts to a more global perspective: grouping of MSFs 1–11 as part of the same “place.”

(sectional) break →

[Break]

[MSF 13 (mm. 10–...)] I initially attend to the *melodic line* of this passage, and from here, continue to trace familiar *edges*. Because MSF 1 is repeated, I can readily identify *edges* that begin to change: for instance, while I still experience the same sense of back-and-forth motion of the *melody*, here it is more confined, restricted by a narrower registral space.

narrowing of scope →

[MSF 14 (mm. 11–13)] I also hear a slight change in the LH *accompaniment*, which here doesn’t assimilate to the melody, but instead keeps an unconscious sense of motion going, seeming repetitive and monotonous. Further, the *arpeggiations* that comprise this edge project a wider space through expanded beat groupings—marked by changes in direction and agogic accents—that span the entire measure (twice that as before).

widening of scope →

[MSF 15 (mm. 10–...)] While more expansive, however, I get the impression that the sense of movement afforded by the arpeggiations is likewise more mechanical and therefore unconscious of or indifferent to the melodic line.

narrowing of scope →

[MSF 16 (mm. 10–15)] In addition to the limited “expressive” range of the melody, the B-flat bass *pedal* further contributes a sense of stasis, idling, as if perpetually waiting for something to happen.

narrowing of scope/ change in projection →

[MSF 17 (mm. 14–17)] A sudden minor inflection brought about by the chromatic pitch, C-flat (lowered [^]6), seems to increase the gravitational weight of the gesture, as I am more strongly inclined to hear the half-step dissonance as “wanting” to resolve. The C-flat instigates a shift to the minor mode (via a brief allusion to A-flat minor), eliciting a darkened perspective.

change in projection →

[MSF 18 (mm. 15–17)] As if in response to the previous weighted, downward motion, I hear at this moment an agential force rising up, emphasized by and *orchestral doubling* of the melody, reaching the highest pitch sounded so far in the piece—A-flat—culminating with a *rising third gesture* (landing on the chordal fifth of the dominant of E-flat minor) occurring at the end of the phrase. Resembling a rising vocal intonation, the upward inflection of the *rising third* evokes a “question.”

narrowing focus →

[MSF 19 (m. 17)] The fermata permits this question to linger, and along with a slowing of tempo, fixes my attention to pause and reflect on the present moment. The relatively thin texture created by the octaves elicits a sense of hollowness, marked further by *pianissimo* dynamics, while modal mixture renders the atmosphere somewhat strange and unfamiliar. A swift return to the major mode, alongside the familiar *gesturing upbeat (B-flat)*, brings about another shift in perspective back to the major mode and character of the ensuing melody (from before).

change in projection →

[MSF 20 (mm. 18–...)] The return to the major mode in this passage calls to mind the opening of the piece (mm. 1–9), but here, offering a new perspective as the theme is altered—the familiar thematic material is rendered markedly expressive and vivid. For instance, where the previous melody had frequent leaps and skips, the *melody* presented here is rendered comparatively smooth and lush—elongated, legato, and with a predominantly stepwise motion.

widening of scope →

As this phrase serves a cadential function, I also begin to get a sense of a more global picture of the entire section leading up to this point.

narrowing of scope →

[MSF 21 (mm. 18–...)] As I further trace the melodic edge, I notice new details that emerge at the surface: the increased variation of contour as well as the expansive range of the *melody* stands out from the comparatively restrictive space projected earlier (just before the shift to the minor mode). Likewise, the wider *arpeggiations* afford a freer and more expansive sense of space, emphasized by *forte* dynamics alongside an increased sense of movement elicited by the linear descent of the melody that expressively pushes motion forward.

widening of scope/sectional break →

[break]

[MSF 22 (repeated mm. 10–25)] As this passage is repeated, the vivacity of the images that I form of edges is enhanced, rendered more vivid. Like the first section of the piece, I attend to new details upon listening to this passage again. Having already heard this material, I anticipate the same interruption to occur with the arrival of a *chromatic inflection* of the *neighboring figure* that introduced a lingering question.

change in projection →

← *change in projection*

[MSF 23 (mm. 14–17)] The arrival of the *C-flat* confirms the expected shift: as if edging out from the surface, I hear this as a change in perspective, distancing me from the current discourse. This change in perspective suggests to me an external focalization on the ongoing musical discourse, as if reflecting on the story from a distance. However, I also experience this shift as an internal focalization as I reflect in memory on my own observations of the scene...

[MSF 24 (mm. 18–...)] ...as I anticipate the return of the major mode (as had occurred in A Scene 1 at m. 18). Following the fermata, there is a shift back to the major mode; I hear a more pronounced sense of movement elicited by a faster harmonic rhythm, and an increased solidity afforded by a melodic richness associated with material previously heard (rendering the preceding “distancing” passage in the minor mode less solid in comparison).

shift in narrative register →

[MSF 25 (mm. 26–31)] Following a definitive break imposed by a cadence in E-flat (mm. 24–25), the music begins to recall a phrase reminiscent of the opening of the piece. However, rather than ending on a half cadence (as in m. 4), the first two measures of this phrase is met with a two-bar response that brings about closure through a simple, stepwise descent from $\hat{5}$ to $\hat{1}$ leading to a PAC in the tonic key of E-flat (mm. 28–30). This simple utterance—a truncated version of the opening phrase—gives the impression of summarizing the preceding twenty-five measures of the piece, as it recapitulates familiar motives: in addition to the opening measures of the piece, this phrase recalls the linear *descending thirds* in measure 3 and the register of the *low bass* pitch in measure 6 (alluded to by the accompaniment, here shifted down by an octave). Further, the large-scale V–I (in E-flat) underlining this passage has the effect of binding these events together, further supporting

Break →

[break]

Overall, in its simplicity and motivic economy, the passage seems less “descriptive,” and instead gives the impression of recounting events, which shifts my attention to a higher narrative level. Hearing this narrating voice influences how I situate A Scene 1 within narrative space at the topographical level (as shown in Figure 3-2). Through departure and return of familiar material, I interpret MSFs of this section as projecting shifting perspectives of a single place.

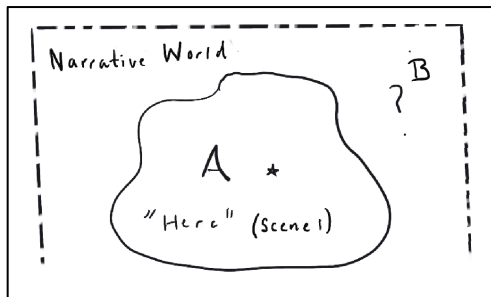


Figure 3-3: Topographical map of NMS following A Scene 1.

3.3 B Narrative

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(mm. 32–78; 02:00–04:18)

Synopsis

A definitive break follows the final MSF of A Scene 1, leading us into the first intervening narrative section of the piece—the B Narrative. I hear in this section three different MSFs projected, whose boundaries are determined by various shifts: the shift to the first MSF (mm. 32–45; 02:00–02:41) is marked by a sudden change in texture, mode (C minor), and character from the final MSF of A Scene 1; the shift to the second MSF (mm. 46–58; 02:42–03:00, 03:26–03:44)³³⁷ is marked by a change in projection, afforded by the registral exchange between melody and accompaniment and a destabilization of key; and the shift to the final MSF (mm. 59–78; 03:01–03:25, 03:45–04:18) occurs also through a change in projection afforded by an abrupt change in mode (C major, the parallel major of C minor) and register.

As shown in Figures 3-4, 3-5, and 3-6, I hear each of the three MSFs from this section as alluding to edges from mm. 1–9, 10–17, and 11–29, respectively, of A Scene 1. As shown in Figure 3-4, I hear a reflection on the first phrase of A Scene 1 (mm. 1–9) projected through MSF 26. In addition to the alignment of common edges, the connection between MSF 26 and measure 1–9 of A Scene 1 is further pronounced structurally: just as measures 1–9 of A Scene 1 are repeated, MSF 26 of the B Narrative is also repeated. In MSF 27 of the B Narrative, I hear an increased tension induced through sequencing between different harmonic regions, fragmentation, and a progressively increasing volume and rising contour. I hear this tension in reference to that afforded by the C-flat (m. 14) in A Scene 1, which introduced a sudden shift to the minor mode, in combination with the rising contour of the phrase that reaches a high point on the A-flat in (m. 16). Lastly, MSF 28 recalls measures 18–29 in its corresponding shift to the major mode and repetition of phrase material. My impression that the B Narrative reflects on events of A Scene 1 is strengthened also by its tonal relationship: C minor as a closely related key to E-flat major, which suggests that Narrative B is in some way “about” A Scene 1.

In contrast with the eidetic, lyrical, quality of A Scene 1, the B Narrative section projects time progressing (narrative time) through synchronic movement as I hear familiar edges introduced

³³⁷ The two different timings reflect sectional repetition.

in A Scene 1 “activated” through their alteration and evocation in different contexts. As such, these MSFs project the chronotopic level of structuring through fields of action (FOA).³³⁸ As shown in Table 3-7 (and Figures 3-4, 3-5, and 3-6), I hear synchronic movement enacted across different parameters, animating edges from A Scene 1 and projecting them in a different light.

	Parameters of synchronic movement in A Scene 1 → B Narrative	Observations/effects
MSF 26 mm. 32–45	Phrase structure: period → sentence	Fragmentation + continuation increases sense of movement
	Accompaniment: eighth notes → sixteenth notes	Swinging quality afforded by eighth notes rendered urgent by faster tremolo sixteenths
	Tonal: diatonic → chromatic	Chromaticism renders tonality unstable
	Key/modality: E-flat maj. → C min.	Minor mode is marked, evokes change in perspective (darkening)
MSF 27 mm. 46–58	Phrase structure: dominant prolongation + cadential → sentence	Increased movement with sequencing, fragmentation, literal shifts upward
	Motives/gestures: neighboring gesture → conflict	Neighboring gesture instigates tension as its appearance marks where the sequential pattern breaks; also (as with MSF 26) associated with tension as it gradually emerges from the tremolo
	Key/modality: A-flat min. chord introduces modal mixture → model-sequence stalls on A-flat min. chord	A-flat min. carries acceleration following this break in the pattern (instigated by the neighboring gesture) with an upward ascent; A-flat min. likewise associated with conflict
MSF 28 mm. 59–78	Key/modality: E-flat major → C major	Recalls return to the major mode in m. 18 of A Scene 1; here, there is an underlying tension afforded by the tremolo accompaniment
	Motives/gestures: neighboring gesture → conflict	Presence of neighboring gesture in the accompaniment (minor inflection) evokes conflict that remains in the background; this in addition to the tremolo renders a false sense of resolution or security.

Table 3-7: Synchronic movement of edges from A Scene 1 projected through MSFs 26–28 of the B Narrative.

³³⁸ Recall, as discussed in chapter 2, that spatial frames projected at the topographical level constitute “places,” spatial frames projected at the chronotopic level constitute “fields of action,” and spatial frames projected at the textual level of structuring constitute “fields of vision.”

Antecedent II. **Consequent**

Period

Presentation **Sentence**

1) phrase structure
 Period → Sentence
 2) accompaniment

3) tonal motion
 diatonic → chromatic

4) key
 E-flat major → C minor

Antecedent (m. 1) **Period II** (m. 2) **Consequent** (m. 3-9)

Presentation (m. 32) **Sentence** (m. 33-44)

basic idea (m. 32) **bi. repeated** (m. 33) continuation (m. 34-40) **cadential idea** (m. 40-44)

PAC in II (of C min.)

B Narrative
 MSF 26

Figure 3-4: Comparison of mm. 1–9 (A Scene 1) with mm. 32–44 of the B Narrative.

A Scene 1 (mm. 18-29)

Standing on the dominant (2)
 cadential
 TAC
 C major recalls return to E-flat major in m. 18 (following brief reference to F-flat minor)
 Synchronic movement
 1.) accompaniment (same as MSF 26, MSF 27)
 2.) sense of movement subsides over large-scale descent

B Narrative (mm. 59-78)

Cadetta (a)
 PAC in C major
 Cadetta (b)
 retrogression
 MSF 28

Handwritten Notes:

- Here, increased tension (via fast, continued accompaniment)
- interpret resolution at the end of A Scene 1 as “false?”
- neighboring gesture in the bass (2) indicates sustained underlying tension (chromatic)
- tension amplified by occurrences of neighboring gesture in addition to the A-flat minor sonority
- * recalls narrating “voice” in Scene 1, here layered over ongoing action (an external “voice-over”)
- (2) neighboring gesture

Figure 3-6: Comparison of mm. 18–29 (A Scene 1) with mm. 59–78 of the B Narrative.

3.4 A Scene 2

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following B narrative
(mm. 79–109; 04:19–05:19)

The A Scene reoccurs following the B Narrative. While my hearing is informed by my memory of edges, as I had first encountered them, in A Scene 1, in the context of hearing the B Narrative, I am impelled to experience their reoccurrence—A Scene 2—from an altered perspective. The descriptions in stage 1 of my reading below reflects how perspectives projected through MSFs 26–28 of the B Narrative influence my experience of edges in A Scene 2. Italics indicate moments where the influence of the intervening B Narrative is most pronounced, brought into present focus in my material reading of the surface.

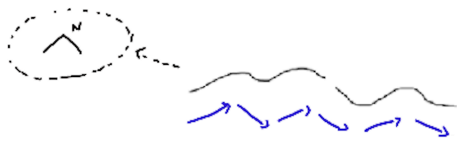
3.4.1 Stage 1: Reading the Musical Surface as Materiality through Edges

A sense of calm returns toward the end of the B Narrative: tension subsides through a lowering of volume, a descent in register, and through tonal resolution brought about by the B-flat dominant seventh sonority which prepares and settles into a return of the home key, E-flat. However, this calm is tinged with a slight sense of foreboding as the *low rumbling* in the bass remains.

From this background, the familiar melody gently emerges, situating us back in place (at m. 79; 04:19) at the commencement of A Scene 2. In its familiarity, the melody carries with it a sense of place—of being grounded back where the piece began, *devoid of the tension* brought about by elements of the intervening B Narrative—at home. As I listen, however, *vestiges* of the B Narrative seep into my experience of this scene, gradually *altering my sense of place*. Hearing the opening repeated pitches of the melody in A Scene 2, I *recall* a resemblance to this motive in *the opening repeated pitches* of the B Narrative (see Figure 3-3) **[1a]**, affording this motive a new prominence that, in this context, seems to *further animate* the melody edging out from the surface **[2a]**. A sense of movement I attribute to the melody is increased likewise by how my focus has shifted: in its familiarity, I no longer attend to

each detail; my mind is instead free to form a more global and continuous picture [3a].³³⁹ This heightened sense of movement also carries with it a slight *uneasiness* as I sense that balance, afforded in part by the period phrase structure, can at any moment unravel—an anxiety the lilting accompaniment partially, but not entirely, assuages. Wary of a *false sense of ease*, I nonetheless allow myself to be lulled by the soothing swinging motion of the triplet accompaniment and the returning, familiar sense of warmth brought about by the change in tone color I hear affected by the applied chord (m. 84; 04:27–04:29), perhaps offering a *tentative* promise of resolution.

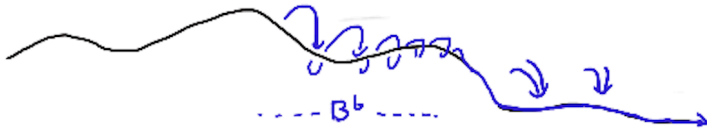
The unconscious repetitive movements of the accompaniment (mm. 88–91; 04:34–04:43), underlined by the B-flat (tonic) bass pedal, as before, establishes stasis. However, *in anticipation of what lies ahead*, the sense of idling and hesitation here seems to be given purpose, *building in suspense* toward the *impending dramatic shift* to the minor mode. All along, I listen for cues in the present hinting at this potential change, and in so doing, my impression of the *melodic edge* shifts: the back-and-forth swaying motion of the melody *calls to mind the up-down motion traced by the neighboring gesture*. [4a].



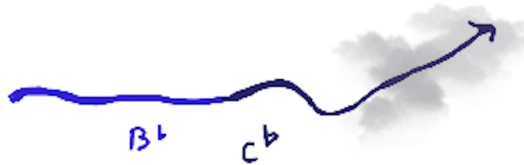
As the contour of the melody becomes increasingly confined, I imagine the *enhanced salience* of the *neighboring gesture* starting to take “hold” of the *melody*—an impression that foreshadows the prominence the neighboring gesture will soon assume [5a].

As I listen, I sense a *force that continually “pulls”* the melody back to the B-flat [6a], heightened as *the neighboring gesture seems to take a stronger hold*—as if tethered to the B-flat, the melody is unable to break free [7a]. I soon notice a new edge emerge (mm. 89, 91; 04:37, 04:41): an *E-flat major chord* partitioned into *falling harmonic thirds* that seems to contribute toward this downward pull, as if thwarting any attempt of the melodic contour rising up [8a].

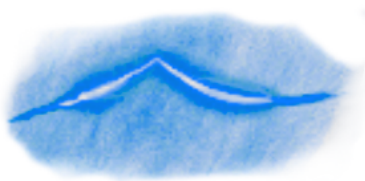
³³⁹ Recall from chapter 2, as Elizabeth Margulis observes: “Repeated exposures [to a musical passage] trigger an attentional shift from more local to more global levels of musical organization. Repetition, thus, can be understood to affect a listener’s orientation toward the music; the horizon of involvement widens with additional exposures, so that the music doesn’t seem to be coming at the listener in small bits, but rather laying out broader spans for consideration.” *On Repeat: How Music Plays the Mind* (New York: Oxford University Press, 2013), 9.



The almost *obsessive lingering on the neighboring gesture* in this context primes me to *more acutely notice* the *chromatic C-flat* that edges out from the B-flat [9a]. The arrival of the C-flat at (m. 92; 04:44) confirms the expected shift.



The minor inflection effected by the C-flat, instigated by the *strengthened neighboring gesture*, alongside the subsequent casting of the ensuing phrase in the parallel minor mode, introduces a shift in perspective (mm. 92–95; 04:44–04:53) [10a]: I hear the minor mode as *darkening of the tonal context*, which seems to render the *neighboring gesture* more vividly in imagination [11a].



I trace the neighboring gesture *as it becomes woven* into the flow of the ongoing melodic edge [12a]. As if in response to the previous downward motion, as before, I hear an agential force rising up [13a], emphasized by octaves reaching the highest pitch sounded so far in the piece (m. 94; 04:47)—A-flat—and culminating with a “questioning” rising third gesture (m. 96; 04:48–04:50) [14a]. In this context, I hear this “questioning” as a *projection of uncertainty* in the scene, which distances me from place. This questioning lingers as experienced time seems to be stretched out by both the slowing of tempo enacted by the fermata as well as by the tonal uncertainty of the phrase pausing at the dominant arrival [15a]. I notice also how this stretching out of time *resembles the “stretching” out of the neighboring gesture* projected earlier (at mm. 85–86; 04:29–04:31); through this comparison, I wonder if this “questioning” is tied to or instigated by the neighboring gesture itself as it increasingly asserts its agency [16a].

The expected return to the major mode, alongside the familiar gesturing upbeat (B-flat), situates me back in place (at m. 96; 04:44) Following the lingering questioning, the familiar thematic

material is rendered markedly expressive and vivid—as if offering the promise of a solution—a welcoming answer [17a]. Initially obscured by the pronounced expressivity and flow of the phrase, I notice here a new edge that emerges that I hadn't noticed in its earlier occurrence (in A Scene 1) [18a]: within the stepwise descending pattern of pitches, I hear an *allusion* to the *neighboring gesture* (Example 3-1).

Example 3-1: Allusion to the neighboring gesture (mm. 91–102).

- [1a] c *Template*
- [2a] g *Object in motion*
- [3a] o *Shift in perspective*
- [4a] c *Template*
- [5a] r; m; n *Agency; sense of space; metaphor transference*
- [6a] q *Force*
- [7a] r; n *Agency; metaphoric transference*
- [8a] r; q *Agency; force*
- [9a] f *Localization*
- [10a] o *Shift in perspective*
- [11a] l *Radiance*

[12a]	e	<i>Manipulation of object</i>
[13a]	r	<i>Agency</i>
[14a]	g; r	<i>Object in motion; agency</i>
[15a]	m	<i>Sense of space</i>
[16a]	r; c	<i>Agency; template</i>
[17a]	c; l	<i>Template; radiance</i>
[18a]	p	<i>Novelty</i>

Table 3-8: Aesthetic images of edges in mm. 79–116 of Schubert’s *Drei Klavierstücke*, D. 946, no. 2.

The narrating voice that I heard in A Scene 1 returns (m. 104, 05:10). In the context of perceiving the neighboring gesture as permeating the emergent surface, I also hear an *allusion to the neighboring gesture* pronounced by the opening melodic pitches: B-flat–C–B-flat (Example 3-2). Rather than providing a summary of events that had occurred in the scene, I instead hear this voice as looking back as well as ahead in time: the first half of the phrase pronouncing *the conflict opened up* by the neighboring gesture and the second phrase as a response, offering a possible resolution.



Example 3-2: Allusion to the neighboring gesture (mm. 103–109).

As the above description suggests, my reading of the musical surface as I listen to A Scene 2 is influenced by elements of potential conflict. In particular, as I listen to A material return in A Scene 2, I begin to notice more subtle references to the neighboring gesture and hints at instability presented earlier on. My hearing of the B Narrative alters how I imagine a sense of place as I experience A Scene 2—effecting a different structuring of narrative space as the boundaries I impose at the textual level also shift, as will be demonstrated through my reading the surface at the textual level.

3.4.2 Stage 2: Reading the Musical Surface at the Textual Level

In my reading of A Scene 2 at the textual level, observations mostly strongly influenced by the previous B Narrative are indicated by the un-highlighted text, while observations that are similar to those made in A Scene 1 are highlighted in grey.

[MSF 28 of B Narrative]

... this calm is tinged with a slight sense of foreboding as the *low rumbling* in the bass remains.

[Break]

[MSF 29 (mm. 79–88)] From this background, the familiar melody gently emerges, situating us back in A Scene 2. In its familiarity, the melody carries with it a sense of place— of being grounded back where the piece began, *devoid of the tension* brought about by elements of the intervening B Narrative—at home. As I listen, however, *vestiges* of the B Narrative seep into my experience of this scene, gradually *altering my sense of place*. Hearing the opening repeated pitches of the melody in A Scene 2, I recall a resemblance to this motive in *the opening repeated pitches* of the B Narrative that affords this motive a new prominence in this context that seems to *further animate* the melody edging out from the surface. A sense of movement I attribute to the melody is increased likewise in how my focus has shifted: in its familiarity, I no longer attend to each detail—my mind is instead free to form a more global and continuous picture. This heightened sense of movement also carries with it a slight *uneasiness* as I sense that balance, afforded in part by the period phrase structure, can at any moment unravel—an anxiety the lilting accompaniment partially, but not entirely, assuages. Wary of a *false sense of ease*, I nonetheless allow myself to be lulled by the soothing, swinging motion of the triplet accompaniment and the familiar sense of warmth brought about by the change in tone color I hear affected by the applied chord, perhaps offering a *tentative* promise of resolution

The unconscious repetitive movements of the accompaniment, underlined by the B-flat (tonic) bass pedal establishes stasis as before. However, *in anticipation of what lies ahead*, the sense of idling and hesitation here seems to be given purpose—of *building suspense* toward the *impending dramatic shift* to the minor mode. All along, I listen for cues in the present hinting at this potential change, and in so doing, my impression of the *melodic edge* shifts: the back-and-forth swaying motion of the melody *calls to mind the up-down motion traced by the neighboring gesture*. As the contour of the melody becomes increasingly confined, I imagine the *enhanced salience* of the *neighboring gesture* starting to take “hold” of the *melody*—an impression that foreshadows the prominence that the neighboring gesture will soon assume.

As I listen, I sense a *force that continually “pulls”* the melody back to the B-flat, heightened as *the neighboring gesture seems to take a stronger hold*; as if tethered to the B-flat, the melody is unable to break free. I notice a new edge emerge: an **E-flat major chord** partitioned into *falling harmonic thirds* that seems to contribute toward this downward pull, as if thwarting any attempt of the melodic contour’s ascent. The almost *obsessive lingering on the neighboring gesture* in this context primes me to *more acutely notice the chromatic C-flat* that edges out from the B-flat. The arrival of the *C-flat* confirms the expected shift.

← *change in projection*

[MSF 30 (mm. 88–95)] The minor inflection effected by the *C-flat*, instigated by the *strengthened neighboring gesture*, alongside the subsequent casting of the ensuing phrase in the parallel minor mode, introduces a shift in perspective: I hear the minor mode as a *darkening of the tonal context*, which seems to render the *neighboring gesture* more vividly in imagination. I trace the neighboring gesture *as it becomes woven* into the flow of the ongoing melodic edge. As if in response to the previous weighted downward motion, as before, I hear an agential force rising up, emphasized by octaves, reaching the highest pitch sounded so far in the piece—A-flat—and culminating with a “questioning” rising third gesture. In this context, I hear this “questioning” as a *projection of uncertainty* in the scene. In this uncertainty, I feel a distancing from place. This questioning lingers as experienced time seems to be stretched out by both the slowing of tempo enacted by the fermata as well as by the tonal uncertainty of the phrase pausing on a half cadence. I also notice how this stretching out of time resembles the “stretching” out of the neighboring gesture projected earlier; through this comparison, I wonder if this “questioning” is tied to or instigated by the neighboring gesture itself as it increasingly asserts its agency.

[MSF 31 (mm. 95–103)] The expected return to the major mode, alongside the familiar gesturing upbeat (B-flat), situates me back in place. Following the lingering question, the familiar thematic material is rendered markedly expressive and vivid—as if offering the promise of a solution—a welcoming answer. Initially obscured by the pronounced expressivity and flow of the phrase, I notice here a new edge that emerges that I hadn’t noticed in its earlier occurrence (in A Scene 1): within the stepwise descending pattern of pitches, I hear an *allusion to the neighboring gesture*.

gradual arrival →

Narrating voice (mm. 104–109)

The narrating voice that I heard in A Scene 1 returns. In the context of perceiving the neighboring gesture as permeating the emergent surface, I also hear an *allusion to the neighboring gesture* pronounced by the opening melodic pitches: B-flat–C–B-flat. Rather than providing

a summary of events that had occurred in the scene, I instead hear this voice as looking back as well as ahead in time: the first half of the phrase pronouncing *the conflict opened up* by the neighboring gesture and the second phrase as a response, offering a possible resolution.

Hearing the concluding measures of A Scene 2, my perspective of place in the context of narrative space has shifted. As the B Narrative has drawn my attention to a possibility of being situated out of place from the familiar sense of “home” that I associate with the place of Scene A, the image I form of the narrative world expands to reflect the possibility of a different “place” situated outside of A. My rendering of the surface at the topographical level (as shown in Figure 3-7) reflects this shift.

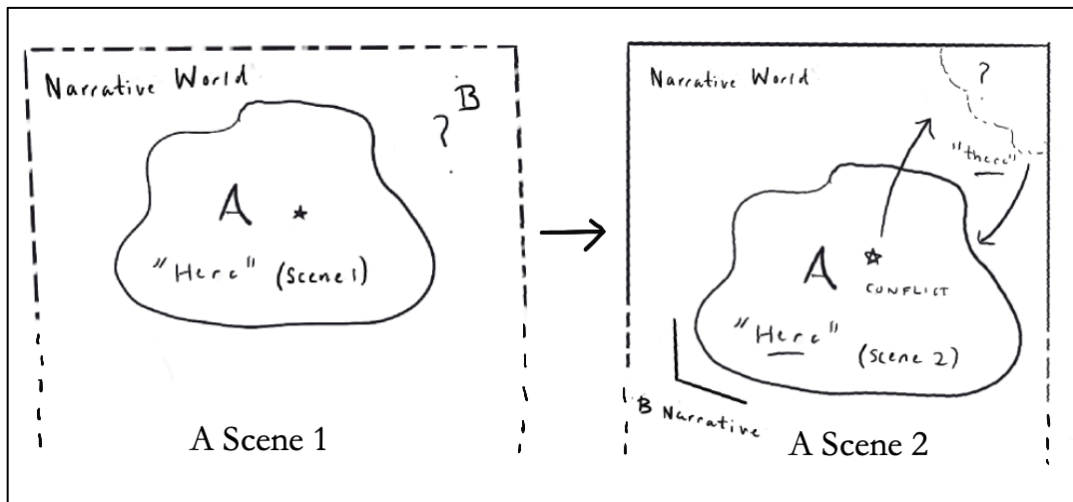


Figure 3-7: Topographical map of NMS following A Scene 2 compared with topographical map following A Scene 1.

3.5 C Narrative

§

(mm. 110–194; 05:19–09:14)

Synopsis

The sense of resolution offered by the closing section of A Scene 2 renders the abrupt shift in perspective that follows as unexpected. The ending of what I perceive to function as a narrating

voice in A Scene 2 is subtly transformed: the open-spaced, concluding E-flat major tonic chords are animated by an eighth-note pulse with accents emphasizing the onset of each beat—an extended upbeat leading into a shift from triple to duple meter (see Example 3-3), while the tonality of E-flat is assigned new function—from tonic to dominant in the distant key of A-flat minor. Carrying this new, faster eighth-note pulse and duple meter into the onset of the next section, this transition lends the impression that the narrating voice at the end of A Scene 2 continues to “speak,” asserting more agency in the C Narrative.

The image shows a musical score for piano, divided into two systems. The first system starts at measure 108 (m. 108) and ends at measure 109. The second system starts at measure 110 (m. 110) and ends at measure 112 (m. 112). The key signature is E-flat major (three flats). The tempo is marked 'Listesso tempo.' at m. 110. The dynamic is marked 'pp' (pianissimo) throughout. The score shows a transition from a triple meter to a duple meter. The first system features a rising eighth-note pulse with accents. The second system features a faster eighth-note pulse. The score includes chord symbols: E-flat major: V⁷/IV and A-flat minor: i. The first system ends with a chord symbol (iv) and the second system starts with a chord symbol (iv). The score also includes a measure number 'm. 110' and a tempo marking 'Listesso tempo.'.

Example 3-3: Transition between A Scene 2 and the C Narrative (mm. 104–111).

I hear the C Narrative projected through three different MSFs: MSF 32 (mm. ~109–139; 05:19–06:37), with boundaries given by its repetition and a shift in key and thematic character; MSF 33 (mm. 140–160; 06:37–07:09, 7:49–08:21), with boundaries determined by the departure and return of the key and character of book-ending MSFs 32, 34; and MSF 34 (mm. 160–194; 07:09–7:49, 08:21–09:14), as a slightly altered reoccurrence of material projected in MSF 32. Like in the B Narrative, MSFs from the C Narrative project edges from the A Scene activated at the chronotopic level of structuring. I hear the first MSF projecting a field of action, reflecting on A Scenes 1 and 2 through familiar motives. Most prominently, I hear allusions to the “questioning” and neighboring motives that occurred in the contrasting middle sections of A Scenes 1 and 2 (MSF 17 of A Scene 1, MSF 30 of A Scene 2), where the chromatic inflection (C-flat) of the neighboring gesture brought about a shift to the minor mode. As shown in Figure 3-8, I hear the “questioning” rising third gesture alluded to by the repeated A-flat–C-flat dyad in the top voice [(1), beginning at m. 112].

(1): questioning 3rds gesture (from A Scenes)

Listesso tempo.

pp

m. 110

m. 112

bi. statement (1)

Ab minor

bi. response (1)

Allusion to Neighboring gesture

(1) shifted up by step

Sequencing

Continuation

m. 114

m. 118

* break pattern

Model

Sequence

cadential

Evaded cadence

neighbor

Ab minor

lessening tension

(cadential)

Model

sequence

m. 123

m. 128

m. 133

cadential

returns.

1

2

cresc.

PAC in Cb major

Expanded Sentence Structure

Figure 3-8: MSF 32 of the C Narrative (mm. 112–139).

This questioning rising third motive is developed throughout—elongated through a large-scale cascading descent in measures 114–115, then again in measures 119–120, and expanded through a descending fifths sequence (beginning in m. 122). Hearing this gesture repeated at one pitch level higher, beginning on the B-flat in measure 116, I hear an allusion to the neighboring gesture—an impression confirmed when the pitch level returns to A-flat, where the sequence pattern is broken and leads to a cadential progression in C-flat major (via the G-flat Mm7 chord in mm. 128–129). After the cadence is evaded, the sequence commences again (at m. 130), and, as if for emphasis, introduces an additional observation in the discourse through an overt reference to the chromaticized neighboring motive (B double-flat). This moment is further marked by a shift in mode—from A-flat minor to a brief reference to A-flat Major.

As material in MSF 32 is repeated, I recall earlier observations and likewise intuit a connection between the narrating voice presented here and MSFs 26 and 27 of the B Narrative. As shown in Figure 3-9, in the C Narrative, I hear the questioning gesture shifted up and down in pitch level (through sequencing) as referencing the chromatic shift from C (m. 32) to C-sharp (m. 36) in MSF 26 of the B Narrative, while I hear the emergence of the neighboring figure (m. 130) as a point of emphasis in the C Narrative in correspondence with the neighboring gesture's expression in MSF 26 (m. 39) and MSF 27 (m. 51) of the B narrative.

B Narrative

(1) and (2) refer to correspondences
between B and C narratives

(1) [MSF 26]

+ 1

(2) [MSF 27]

C Narrative

(1) [MSF 32]

Questioning 3rds gesture

+ 1

Listesso tempo.

Liguidation

Figure 3-9: Comparison of MSFs 26 and 27 of the B Narrative (mm. 32–53) with MSF 32 of the C Narrative (mm. 114–139).

In contrast with how the B Narrative projected narrative time through synchronic movement of edges from A Scene 1, I hear the C Narrative as offering an omniscient perspective at a distance from ongoing discourse, reflecting perspectives on both A (as a place) as well as events projected by the B Narrative. In this way, I reinterpret MSFs from the B Narrative as perspectives situated *within* Scene A, which renders a shift in my reconstruction of the topographical level of structuring (see Figure 3-10).

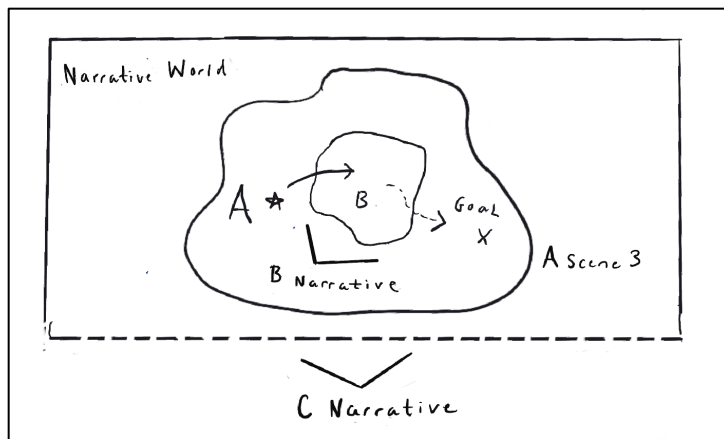


Figure 3-10: Topographical map of MNS following MSF 31 of the C Narrative.

Following MSF 32 of the C Narrative, I expect the A Scene (3) to return, as had happened after the B Narrative. However, in contrast with the brief re-transition back to the tonic key of E-flat major that had occurred following the B narrative into A Scene 2, here (m. 139–140), a direct modulation to C-flat minor (notated enharmonically as B minor) introduces a sudden and unexpected shift in the discourse projected through MSF 33.

I hear MSF 33 as a projection of action taking place, evoking narrative time passing between A Scenes 1 and 2. As shown in Figure 3-11, I hear MSF 33 (similar to MSF 28 of the B Narrative) as reflecting on the A Scene through corresponding phrases. Different from the B Narrative's projection of synchronic movement, through MSF 33 I hear *diachronic* movement projected across edges experienced in A Scenes 1, 2, and via their anticipated appearances in A Scene 3. As shown in Figure 3-12, I perceive diachronic movement expressed across three main parameters: phrase structure, key/mode, and also in terms of the more global structuring of the scene.

In terms of phrase structure, the period structure of the opening phrase of each A Scene is rendered here (mm. 140–150) as a compound period, combining an antecedent phrase with a continuation phrase. Further, where the original phrase in the A Scene modulated to the dominant, here the phrase ends on a HC (m. 150) and thus remains in the original key (B/C-flat minor). In my reading, this compound phrase type suggests that the A material has been more impactfully influenced and thereby transformed by events of the C Narrative. Regarding the parameter of key/mode, I hear Narrative C's occurrence in the key of A-flat minor (beginning at m. 112) as an allusion to the brief moment in A-flat that occurred in the A Scene (MSF 17 of A Scene 1, MSF 23 of A Scene 2). The key of A-flat minor is then expanded through Narrative C's modulation to B minor (m. 140)—enharmonically C-flat minor, the mediant of A-flat minor—before returning to A-flat minor (m. 161). MSF 34 projects a reoccurrence of material from MSF 32 with a slight alteration: the C-flat of the A-flat minor harmony in measure 122 [MSF 32] is replaced by a C-natural in measure 171 [MSF 34] (see Figure 3-11).

Figure 3-11: Play between C-flat and C-natural in MSF 32 and MSF 34 of the C Narrative (mm. 117–126, mm. 167–174).

I interpret the series of events projected through MSFs 32–34 of the C Narrative as a “working-out” of both the distant A-flat harmony as well as the elusive pitch, C-flat, that occurred in A Scenes 1 and 2. Further, noticeably missing is any reference to the contrasting middle section of A Scenes 1 and 2. In my reading, this omission suggests that the conflict imposed by the neighboring gesture, amplified through the B Narrative, and the A-flat minor harmony, worked out through the events of the C Narrative, has been resolved—effecting a different structuring of narrative space, perhaps of a desired outcome. The repetition of MSFs 32–34 reinforces a global perspective on the discourse—the “ABA” structuring of the C Narrative mirroring the ABA structure of the piece heard so far: [A Scene 1]–[B Narrative] –[A Scene 2].

The A Scene returns (A Scene 3) through a gradual transition back to E-flat (see Figure 3-13). This final occurrence affords a stronger sense of closure in my hearing of the conflict imposed by the neighboring gesture and A-flat minor sonority (and of the minor inflection) “worked out.”

Figure 3-13: Retransition to A Scene 3 (mm. 187–194).

3.6 A Scene 3

§

following C narrative
(mm. 195–226; 09:15–10:35)

My final surface reading of the A Scene projects how my listening is contextualized by a new perspective of narrative space imposed by the C Narrative.

Stage 1:

In the context of my newly formed perception of the topographical level—establishing the A Scene as a point of return following departure from place projected by the B Narrative—the C Narrative brings a sense of closure that renders the final return to A Scene 3 as an afterthought—a reflective glance looking back.

At the edge of the final MSF of the C Narrative, a subtle brightening of mood is elicited by contrapuntal 5–6 motion and a brief sounding of a VI chord (mm. 187–190) in A-flat minor, initiating a retransition—via a repeated 9–8 suspension over the dominant—settling into the key of E-flat. This passage ushers in a familiar sense of place with the arrival of A Scene 3.

Listening from a place of knowing, I experience A Scene 3 all at once through a single MSF—sensing familiar edges as all part of the same “place”—rendering the darkened perspective that brought about an estrangement from place as only a distant memory.

Stage 2:

Having “worked out” the conflict first introduced in A Scene 1—expanded through the contrasting B Narrative (as reflected in my experience of A Scene 2)—the perspective brought about by the C Narrative compels me to hear A Scene 3 at a distance from narrative space, as if recounting the story, rendered in the past, from an omniscient perspective.

... At the edge of the final MSF of the C Narrative, a subtle brightening of mood is elicited by contrapuntal 5–6 motion and a brief sounding of a VI chord (mm. 187–190) in A-flat minor, initiating a retransition—via a repeated 9–8 suspension over the dominant—settling into the key of E-flat. This passage ushers in a familiar sense of place with the arrival of A Scene 3.

change in projection/shift in narrative level →

The minor inflection of the *C-flat* instigated by the *strengthened neighboring gesture*, alongside the subsequent casting of the ensuing phrase in the parallel minor mode, introduces a shift in perspective: I hear the minor mode as a *darkening of the tonal context*, which seems to render the *neighboring gesture* more vividly in imagination. I trace the neighboring gesture *as it becomes woven* into the flow of the ongoing melodic edge. As if in response to the previous weighted downward agential force reaching the highest pitch sounded so far flat—and culminating with a rising third gesture. In this “questioning” context, I hear this “questioning” as a *projection of uncertainty* in the scene. In this uncertainty, I feel a distancing from place. This questioning lingers as experienced time seems to be stretched out by both the slowing of tempo enacted by the fermata as well as by the tonal uncertainty of the phrase pausing on a half cadence. I also *notice* how this stretching out of time *resembles the “stretching” out of the neighboring gesture* projected earlier...

3.7 A Scenes 1, 2, 3 in Narrative Musical-Space



Stages 1 and 2 of my surface readings have shown how the alternation between the A Scenes and the Narrative sections impact my reconstruction of the musical surface of Schubert's *Drei Klavierstücke*, D. 946, no. 2. Table 3-9 compares textual features of MSFs across each section that contribute to my overall impression of narrative musical-space (NMS), while Figure 3-14 provides a scope of my shifting renderings of the topographical level of reconstruction.

Listening to A Scene 1, I attended to prominent edges of the surface in detail through frequent shifts in perspective—zooming in and out of the surface with each new observation—which enabled me to establish a sense of place. The first intervening B Narrative drew my attention to a conflict at the surface tied to the neighboring gesture and a shift to the minor mode that occurred in the contrasting middle section of A Scene 1. This conflict was expressed through tension elicited by synchronic movement in multiple parameters of the B Narrative, referencing familiar motives in A Scene 1. As a result, my perspective of topographical space expanded to include a place of conflict, outside of A (and more generally, the possibility of being situated outside of place). With the return of the A material presented in A Scene 2, I experienced fewer shifts in perspective as I listened from a place of knowing. However, the tension imposed by the B Narrative compelled me to notice aspects of the neighboring gesture hinted at earlier on in the discourse of A Scene 2 in anticipation of the impending conflict. Likewise, the C Narrative also impacted my perception of the A Scene as well as my reconstruction of the topographical level. Through the projection of diachronic movement, the C Narrative enacted a response to the impending conflict, recasting the A Scene through the lens of a contrasting middle section that eliminated the tension imposed by the neighboring gesture and modal displacement. As such, my experience of the final A Scene 3 reflected this response through a single MSF looking back on the discourse.

Scene/ Narrative	MSFs	Selectivity	Perspectival	Linearity	Arrangement in space
	no.	Detail, clarity, focus	“here”-“there”/ deictic vs. intrinsic	type of MSF	& Key relationships
A Scene 1	25	Detailed features of edges; frequent zooming in and out; establishing a sense of place through familiarity	<i>intrinsic</i> , “here”; focused on the present	<i>Places</i> narrating voice (MSF 25: <i>FOV</i>)	foreground-background, substitution; topographical level; Eb–Bb–(cb)–Eb
B Narrative	3	Contrast (with A) expressed through mode, texture, chromaticism, phrase structure (sentence vs. period)	<i>deictic</i> ; reflects back on A Scene 1	<i>FOAs</i> (synchronic movement) narrating voice returns (MSF 28: <i>FOV</i>)	substitution (change in projection/perspective), chronotopic level; c–(D–F–ab–cb/c♯)–C; PAC in DM (m. 44); correction of pitch Cb to C♯ in the bass (mm. 53–54)
A Scene 2	3	Less frequent changes in perspective; increased focus on neighboring gesture, extended reflection on edges cast in minor mode	<i>intrinsic</i> , “here” → “there”; contextualized by knowledge afforded by B Narrative	<i>Places</i>	foreground-background relationships, topographical level (recast); Eb–Bb–(cb)–Eb
C Narrative	3	Contrast (with A) expressed through mode/key (distant, Ab min.), phrase structure, sequencing; surprising middle section (Cb min.), rounded form projected via a return of opening material	<i>deictic</i> ; reflects back on A Scenes 1, 2; looks forward, anticipating A Scene 3	<i>FOV</i> , <i>FOA</i> , <i>FOV</i>	chronotopic level, also projects inside/outside narrative space; ab–cb–ab
A Scene 3	1	Less detail; impression of a summary of the entire piece	<i>deictic</i> ; narrating voice; global perspective	<i>FOV</i>	topographical level (recast); projects inside/outside narrative space; Eb–Bb–(cb)–Eb

Table 3-9: Comparison of MSFs from each A Scene and B and C Narratives at the textual level.³⁴⁰

³⁴⁰ FOA refers to “field of action,” FOV refers to “field of vision.” Recall (from chapter 2) that “deictic” refers to a relation established between “the location of the act of narration and the ‘world’ as a whole” and “intrinsic” refers to that established “between things perceived at a certain instant as in the foreground and those perceived as in the back.” Gabriel Zoran, “Towards a Theory of Narrative Space,” *Poetics Today*, 5, no. 2 (1984): 322.

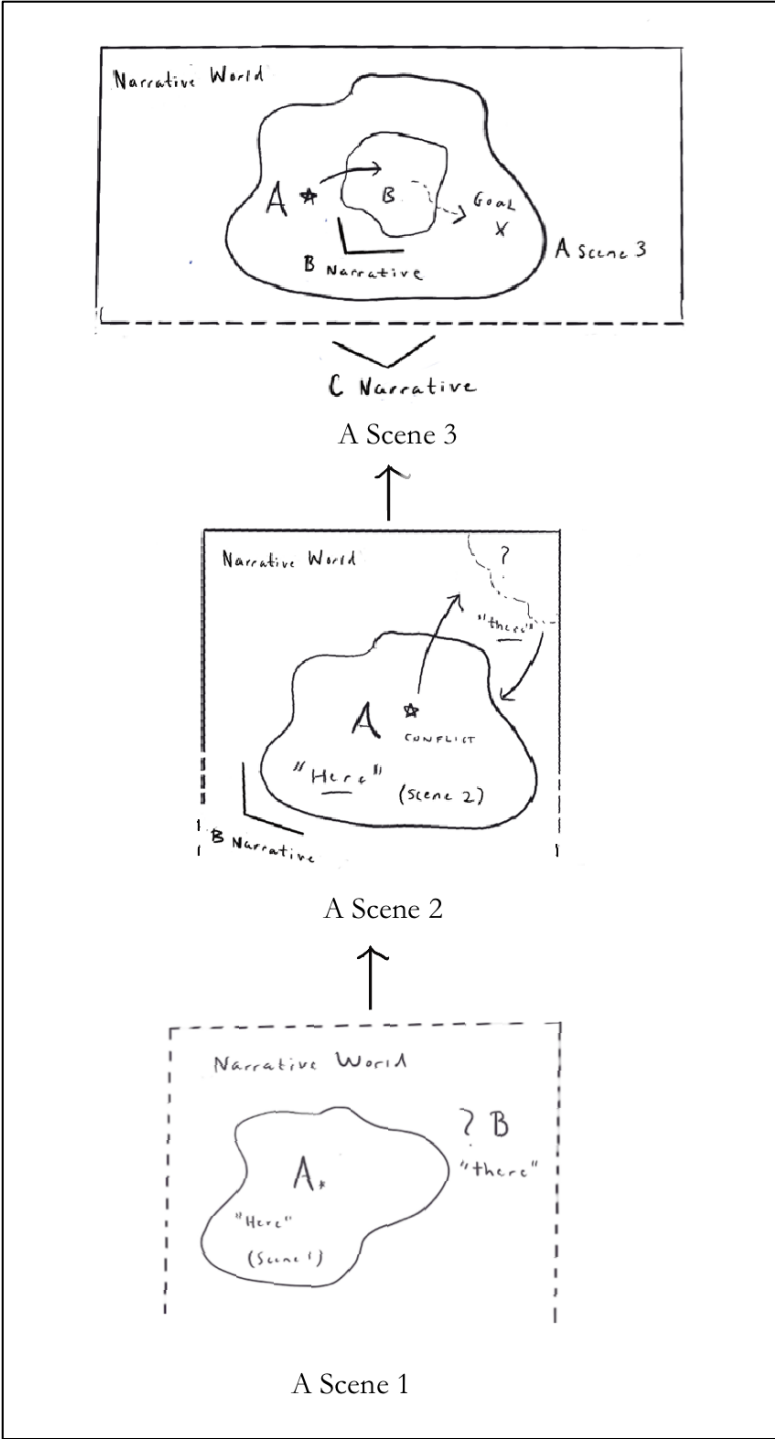


Figure 3-14: Renderings of Topographical maps of NMS following A Scene 1, A Scene 2, and A Scene 3.

3.8 Conclusion

The MSF analysis in this chapter demonstrates one possible surface-reading of Schubert's *Klavierstück II*. However, different listenings, recordings, and/or performances of the piece are apt to yield different readings, as each new engagement affects the MSFs I imagine, influencing how I reconstruct narrative musical-space.³⁴¹ In the next chapter, I offer an alternate approach to analyzing musical experience through MSFs—one which accounts for multiple performances of the same work.

³⁴¹ The style of this piece, and particularly my shifting experiences of lyric and narrative time, influenced a narrative interpretation, wherein I attributed narrative agency to various edges presented at the surface. However, MSF analysis does not require a narrative interpretation of the piece itself; in another listening, I may interpret my experience of edges in this piece through a different theoretical lens. As discussed in chapter 2, MSFs project stories of listeners' encounters with music, not stories interpreted as being "told" by the music itself. See discussion on "emplotment" in White, "The Value of Narrativity," 1–23.

Chapter 4. MSF Analysis of Mélanie Bonis’s “Desdémona,” op. 101 Introduction

In this final chapter I use MSF analysis to demonstrate how I reconstruct the musical surface through my engagement with three different performances of Mélanie Bonis’s solo piano piece, “Desdémona,” op. 101. In contrast with my analysis of Schubert’s *Klavierstück II*, I begin my analysis of this piece with a surface-reading of the score—first as materiality and then as a structure of language—which will then inform my preliminary conceptualization of the musical surface as a narrative musical-space. I choose to begin my analysis by engaging with the score as a way to stage how a performer might initially encounter the piece through sight-reading—attending to the visual layout of notes and other performance markings on the page. Engaging with the score likewise allows for me to identify features in the music that are consistent across different performances—keys, harmonies, motives, rhythms, textures, and other parameters of music’s presentational surface—and thereby map out salient locations and places of the musical surface projected over time. This map will then serve as a template upon which my topographical level of reconstruction of the musical surface will be based.

In **stage 1**, I read the surface of the score as materiality. Observing the spatial presentation of notes and other performance markings, I take note of areas of contrast delineated by changes in texture, contour, range, dynamics, and relative density of sounds projected visually. In this stage I also locate potential shifts in perspective and identify and describe salient edges that draw my attention to the surface at different locations. While my initial impressions of edges arise from my engagement with the visual layout of the score, my rendering of them in prose and in illustrative sketches is likewise influenced by how I audiate the musical passages in my mind. In **stage 2**, I read the score as a structure of language, examining the piece’s tonal and harmonic syntax and identifying other ways that I perceive structuring: for example, through patterns imposed by similar and contrasting textures. In this stage, I identify sectional boundaries that define different “places” at the musical surface. In **stage 3** I offer a preliminary reading of the musical surface as a narrative musical-space, reconstructing a topographical projection of different locations and places as suggested by my score-based readings in stages 1 and 2. In addition to producing a map of the

different locations and places encountered, this initial sketch likewise introduces analytical questions that inform how I reconstruct the chronotopic level differently as I listen to each performance.

In the remaining stages of my analysis, I continue to reconstruct a narrative musical-space by reading the musical surface of the piece rendered by three different performances. Building from my surface-reading of the score, I read each of the three performances as different horizontalizations of narrative musical-space—each a unique activation of edges at the surface rendered through MSFs. In **stage 4**, I use descriptions and illustrative sketches to reflect on and compare how each performance shapes musical edges identified in my score-based readings, also indicating instances where new edges might arise. From these observations, I produce MSF descriptions. By engaging with the musical surface up-close through its edges this stage helps to establish how I experience senses of place differently in each performance, which will play a role in my reconstruction of narrative musical-space at the topographical level.

In **stage 5**, I read the musical surface as a structure of language by examining MSFs produced in stage 4 at the textual level. In contrast with stage 2, I infer structuring in stage 5 from textual-level properties of MSFs evoked by each performance, revisiting the implications of harmonic and tonal syntax when I interpret defined directions in narrative musical-space at the chronotopic level. I begin by first locating (by measure number) shifts in perspective I hear in each of the three performances, which will define MSF boundaries. I then compare MSFs of each performance in terms of their textual-level properties: selectivity, linearity, and perspectival structure. Along the way, I identify how MSF renderings affect how I hear places characterized differently. From these observations, I offer a reading of the chronotopic level of reconstruction, examining how edges are “activated” by each performance through synchronic and diachronic movement.

In **stage 6**, I reflect on the more global implications that these observations have on the reconstruction of narrative musical-space at both the topographical and chronotopic levels. While the topographical level of reconstruction is similar across different performances (each informed by the topographical map rendered through my engagement with the score), the senses of place that I obtain—how I experience and characterize different places—varies. These variances likewise play a role in how I define directions in space at the chronotopic level: whether places are marked as points of arrival, points of departure, or points of return. I illustrate these variances by proposing different axes of movement and change. Using these variances as a guide, I render three different mappings of narrative musical-space.

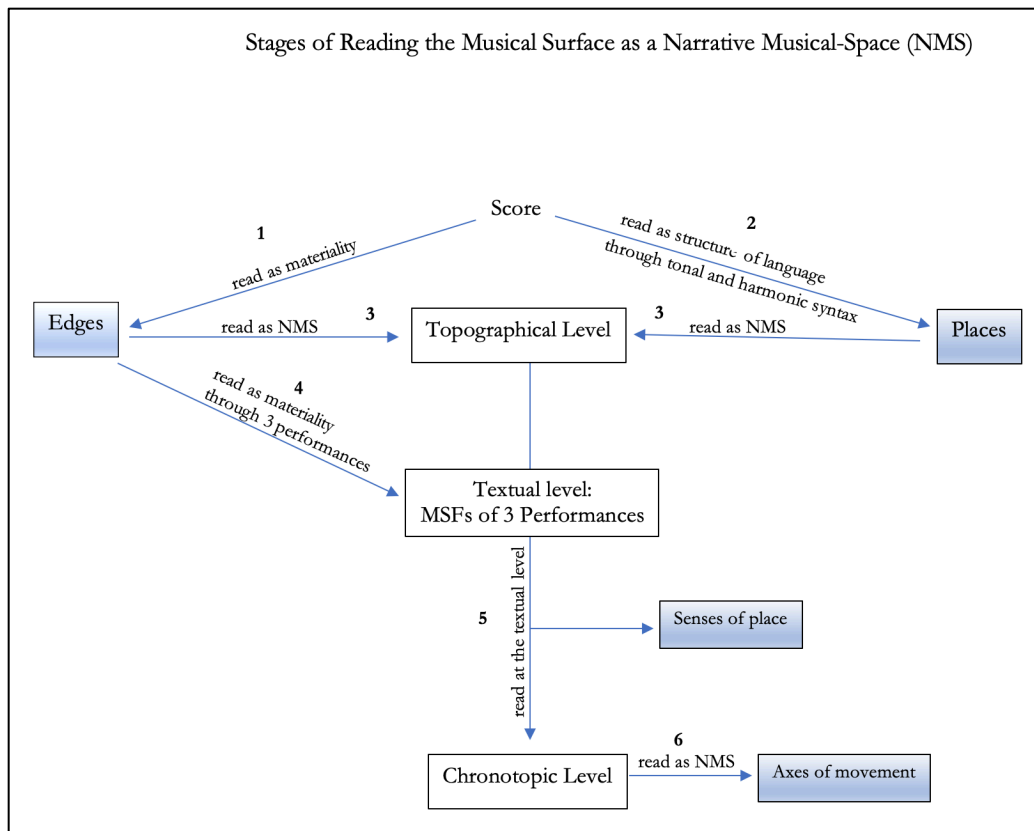


Figure 4-1: Overview of stages of surface-reading of Mélanie Bonis’s “Desdémona.”

Musical Surface-Reading through the Score and Imagined Performance

4.1 Stage 1: Reading the Musical Surface through the Score as Materiality

I begin my analysis of “Desdémona” with a surface-reading of the score. Engaging with the visual presentation of notes on the page, I identify areas of contrast and similarity in addition to salient edges I observe as I imagine how I might approach playing each passage at the piano. Because I attend to sensory content evoked through aesthetic imagery and enhanced through mentally performing each passage, I consider this stage as providing not only a material reading of the score but also a material reading of the musical surface reconstructed in my mind as I follow along.

General Observations of Textural, Melodic, Harmonic, and Expressive Contrast

There are several features that stand out from a visual standpoint as I glance at the score. In the opening measures, I notice a texture comprised of blocked chords expressed through a clearly

delineated melody in the treble range over repeating arpeggiations in the bass. As I continue to read through the score, I note how the texture in the accompaniment maintains throughout with only slight variations in direction and contour of the arpeggiations, except for mm. 45–55, wherein the texture is dominated by large-scale descents and ascents (in faster sixteenth-notes). This persistent accompanimental texture helps to foreground new melodic, rhythmic, and sub-metric layers that enter in relief of this textural background, interacting with one another in varying ways throughout. As shown in my annotations to the score in Figure 4-2, parenthetical markings indicate shifts in texture, while arrows and brackets trace prominent contours and visual movements I observe projected through faster note values and crescendo markings.

2

DESDÉMONA

QUATRE PIÈCES M. BONIS
N° 4 ÉPIGRAPHE
"La pauvre âme s'assit au pied d'un sycamore
Chantez le doux saule et le saule encore"
MAURICE BOUCHOR
(Chansons de Shakespeare)

Andantino. (♩ = 126)

PIANO

A *Con malinconia*
Dolce *Leggiero.*

m. 6 *Em* *pushing forward* *Foreground* *background* *echo*

m. 11 *Senza rigore.* *Foreground arrival* *ca rhythm*

m. 15 *empty* *Cresc.* *Poco f* *Con espress.* *background*

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Paris, ALPONSE LEDUC (Emile Leduc, P. Bertrand & C^e) A. L. 45.270

Figure 4-2: Mélanie Bonis's "Desdémona," p. 2. Annotations of visual/textural shifts in the score.

3

m. 20

p *Con grazia.* *Poco cresc.*

m. 25

Dim. *Leggiero.* *M.G.* *M.G.* *sf.* *for. round*

m. 30

Cédez un peu. *A tempo.* *Dim.* *background* *p* *B* *familiar* *a contour* *b movement*

m. 35

BM/m

m. 40

A. L. 45. 270. 1

Figure 4-2 (continued): “Desdémona,” p. 3.

4

mm. 45-47

$F^\#$

mm. 50-52

Animez.

mf

$A^\flat/D^\#$

Cresc.

mm. 53-55

Vivo accel.

Dim. e poco rit.

* familiar theme recalled mm. 56-63

? A tempo. @ rhythm + contour.

p

$E^\flat/D^\#m$

A

Tempo I

mm. 61-63

Dim. e rit.

p

E^m

A.L. 15.270

Figure 4-2 (continued): “Desdémona,” p. 4.

5

mm. 67-71

mm. 72-75

mm. 76-79

mm. 80-84

mm. 85-89

A. L. 45. 270. Paris, Imp. Delpléente.

Figure 4-2 (continued): “Desdémona,” p. 5.

Figure 4-3 summarizes the areas of contrast identified in the score, notated above a horizontal measure line, while Figure 4-4 locates different edges situated within these defined areas of contrast. Lines above and below the notated sectional divisions refer to more prominent breaks between larger segments of music.

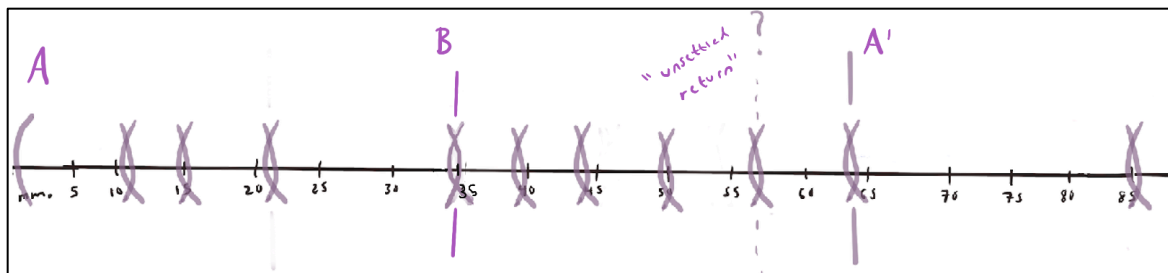


Figure 4-3: Areas of contrast determined by visual aspects of the score of Bonis's "Desdémona."

Asterisks marked in the score indicate where I interpret possible shifts or points of arrival: in measure 17, as indicated by the *Poco forte* dynamic marking as well as the definitive start of a new descending line in the bass clef (notated in the upper staff); measure 22, where I observe a large upward shift in register (from E3 in the previous measure to E5 and G5) and initiation of movement through parallel thirds (following the stillness projected in mm. 20–21), suggested by the sustained pitch E over repeated arpeggiations of C–G–C; measure 34, where a sense of stillness leading to movement is highlighted by a decrease in volume (indicated by the *piano* marking); measure 56, following a widely-spanning increase in volume, texture, and ascending and descending motion with a return to the texture presented in the opening of the piece; and measure 64, where again there is a sense of stillness leading to movement, marked further by the key signature change and an upward shift in register enacted by the sustained A-flat3 (mm. 61–63) leading to the B4 (m. 64).³⁴²

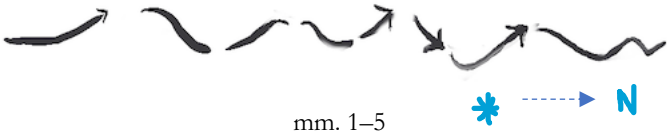
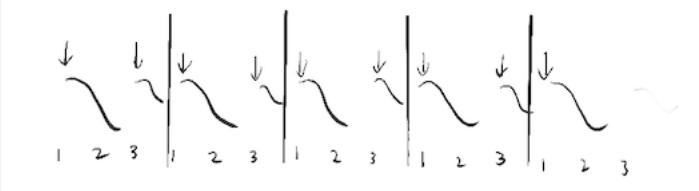
In addition to areas of contrast, I also observe different expression markings, imagining how they might further shape edges reconstructed at the surface. For instance, as I imagine playing the piece, the direction "*con malinconia Dolce*" (with melancholy, sweetly) would instruct me to focus on the tone color of each melodic pitch, adjusting the weight and articulation to match a melancholy mood, while later on (mm. 11–12) the direction "*Senza rigore*" (without rigor) would instruct me to keep my wrist relaxed as I try to produce a freer, playful sound. I also take note of how shifts in dynamics might render different senses of depth through figure-ground relationships: louder dynamics project edges in the foreground, while softer dynamics render edges less prominent (for example, see mm. 9–10). The question mark at measure 56 in the score, and in Figures 4-3 and 4-4, indicates an usual modulation to the tonally distant key of E-flat minor. I also notice here a




³⁴² I did not mark an asterisk where the key signature first changes (between m. 49 and m. 50) from one sharp to five flats as it doesn't suggest as strong of a point of arrival in my reading (I've instead marked this moment with an arrow). Rather, it seems to flow continuously from the increasing forward motion initiated in measure 46 with only a slight change in texture. This will play a more significant role when I examine the piece's tonal and harmonic syntax.




reoccurrence of the rhythm and general shape of the melodic line that opened the piece. I mark this as a possible point of arrival, albeit “unsettled” as the opening theme is not recalled in its entirety and the passage remains in the key of E-flat minor, a half-step away from the tonic key of E minor which does not return until measure 64.


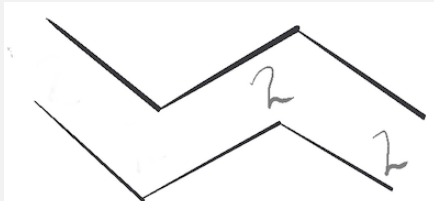

Characteristics of Edges and Their Projection of Space and Movement


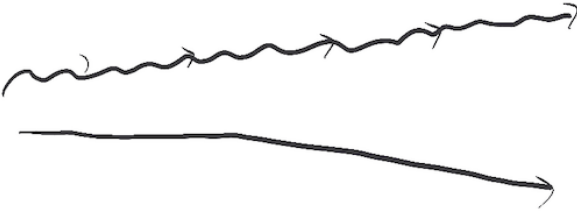
Through a closer reading of edges, I begin to get a sense of spatial characteristics as well as instances of movement and change at the surface that will later inform my reading of the topographical and chronotopic levels of reconstruction. Table 4-1 summarizes these observations through a combination of verbal descriptions and visual renderings of edges that emerge most prominently in my reading.

Edges	Description	Projected space/movement
	<p>mm. 1-5</p>	
<p><i>leaping-falling gesture</i> (mm. 1-5)</p>	<p>rising fourth followed by a falling fifth emphasized by an appoggiatura, followed by a falling fourth as weight shifts from the upbeat of m. 2 to the downbeat of m. 3; this overlaps with a reiteration of this motive within a larger grouping (mm. 3-4) that emphasizes descending motion: B-B-A-A (articulated on beats 1 and 3)</p>	<p>open space (mostly leaps) within a limited pitch range: A4-E5 (p5); increasing sense of breadth elicited by crescendo-decrescendo dynamics; rhythmic play among the pitches B and E and A and E (mm. 3-4)</p> <p><i>movement through evolution</i> →</p> <ol style="list-style-type: none"> gesture develops into melodic line the pitch A shifts from functioning as point of arrival (m. 4, beat 1) to functioning as a lower neighbor to the pitch B (beat 3 of m. 4 into m. 5)
 <p>mm. 1-5</p>		

<p><i>arpeggiated accompaniment</i> (throughout)</p>	<p>changes in direction pronounce trochaic meter (alternating stressed and unstressed beats); emphasizing the downward descending motion on beats 1 and 3 (mm. 3–4) in the melody: B–B–A–A</p>	<p>open space (leaps) with range spanning E3–G4 (> 1 octave)</p> <p><i>movement</i> → perpetual forward motion through triplets and trochaic meter</p>
 <p>mm. 5–9</p>		
<p><i>shimmering descent</i> (mm. 5–6)</p>	<p>sixteenth notes outlining a descending fourth followed by oscillating descending fifths, decorating the melodic pitch E, repeated</p>	<p>adds a layer of texture to ongoing <i>leaping-falling</i> and <i>arpeggiated accompaniment</i> edges, “filling in” space</p> <p><i>movement</i> → adds weight to the first half of the four-measure phrase; faster note values give the impression of speeding up</p>
 <p>mm. 9–10</p>		
<p><i>ascending flourishes</i> (mm. 9–10)</p>	<p>sixteenth-note ascending arpeggiations spanning > two octaves then repeated down one pitch level</p>	<p>“fills in” the space of the absent melody</p> <p><i>movement</i> → downward shift pushes time forward</p>
 <p>mm. 11–14</p>		
<p><i>elasticity/sticking</i> (mm. 11–13)</p> <p>thread unraveled (mm. 13–14)</p>	<p>sixteenth-note B octaves emphasizing F-sharp, repeated four times</p> <p>F-sharp then extends through sixteenth-note flourishes downward, followed by a quick upward gesture pronounced by a 32nd-note–11-tuple</p>	<p>projects expansion of space “horizontally” as edge unravels vertically with the quick upward ascent</p> <p><i>movement</i> → traces a path in space as edge is “pulled” in different directions, then unraveled</p>

 <p>mm. 15–21</p>		
<p>skipping, downward linear descent (mm. 15–21)</p>	<p>stepwise descent, allusion to rhythm of opening melody (alternating half-note–quarter-note)</p>	<p>registral space expands incrementally with each perceived step downward</p>
		<p><i>movement</i> → elicited by stepping downward motion</p>
 <p>mm. 22–27</p>		
<p>cascading parallel thirds against contrary motion of lifting ascent (mm. 22–32; 28–32)</p>	<p>Descending parallel thirds played by the RH against ascending bass line, again recalling half-note–quarter-note alternating rhythm; voices cross in m. 25</p>	<p>projects an increased breadth of space vertically with a wider registral span; density of space is increased by layering of two edges</p>
		<p><i>movement</i> → free-flowing movement produced by the <i>cascading descent</i>; more assertive movement is projected by the <i>lifting ascent</i> due to an increase in volume and faster note-values; general sense of forward movement (in time) is strengthened by contrary motion</p>
 <p>mm. 26–34</p>		
<p><i>transition</i> to the next edge via flourishes/shimmering (mm. 32–35) shown: mm. 26–34</p>	<p>allusion to shimmering descent and ascending flourishes</p>	<p>vertical space expands upward</p>
		<p><i>movement</i> → forceful direct ascent upward, followed by slower “cushioned” fall downward</p>

 <p>mm. 34–38</p>		
hybrid <i>falling-leaping/cascading thirds</i> (mm. 34–38)	recalls fourths from opening melodic <i>edge</i> combined with descending movement of <i>cascading parallel thirds</i>	projects a somewhat confined vertical space as the registral span narrows, but a wider breadth in horizontal space through an elongated descent <i>movement</i> → gradual descent over a wider breadth of space (longer duration)
 <p>mm. 39–42</p>		
back-and-forth <i>swaying</i> (neighboring) <i>motion</i> (mm. 39–42)	<i>cascading thirds</i> separate into two voices; emphasis on neighboring motion between A-sharp and B in both soprano and bass voices; alto voice adds oscillating stepwise motion	increased dimension of space as I notice more differentiated movement between inner and outer voices; narrowing of vertical space produced through stepwise neighboring motion (rather than skips or leaps) <i>movement</i> → directional movement back and forth, oscillating between A-sharp and B; sense of movement is increased by the differentiated movement of the alto voice
 <p>mm. 46–49</p>		
accumulating, <i>staggered descents</i> from above (mm. 46–49)	repeated descent in upward voice over continued ascent in tenor voice; key signature change from one sharp to five flats	density of space increases with added rhythmic layers: 1. descents from above (combination of eighth-notes and quarter-notes),

		<p>2. continued accompaniment arpeggios (eighth-notes), 3. ascending motion (predominantly quarter-notes)</p> <p><i>movement</i> → complexity of rhythmic layers in dialogue evokes busy movement in place while also projects increasing movement upward</p>
 <p style="text-align: center;">mm. 50–52</p>		
<p>counteracting bass <i>ascending motion</i> (mm. 50–52)</p>	<p>ascending and descending motion increased through longer lines</p>	<p>similar density of space evoked by different layers of sound/rhythm, further enhanced through added chromaticism</p> <p><i>movement</i> → sense of movement accelerates through faster note values (sixteenths in the ascending voice), continued contrary motion, a crescendo, and the score direction “<i>Animezza</i>”</p>
 <p style="text-align: center;">mm. 53–55</p>		
<p>retransition, <i>large-scale ascent</i> (mm. 53–55)</p>	<p>accelerating accents and descents with longer lines, registral extremes</p>	<p>space beings to thin out as pitches ascend toward the upper registral extreme of the piano (from E-flat 5 to C-flat 7, m. 54), then fall back downward with scales “re-starting” on G-natural 5 then on B-natural 4, met with a quickly progressing decrescendo in m. 55</p> <p><i>movement</i> → movement accelerates (mm. 53–54) through fast note values (continued from before) over a crescendo and the instruction “<i>Poco accel.</i>,” before slowing (m. 55) with the instruction “<i>Dim. e poco rit.</i>”</p>


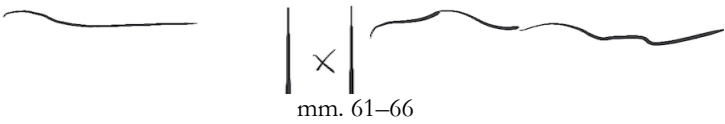
 <p>mm. 56–63</p>		
“unsettled” return (mm. 56–63)	recalls enharmonic B from opening (through C-flat), recalls rhythm of opening melody	a return to a more limited range of space (as projected at the opening of the piece); <i>piano</i> would perhaps indicate a thinner, more fragile sound than that projected at the opening, thinning out further as the melody dissolves into a single sustained pitch (mm. 61–63)
		<i>movement</i> → movement slows as the melody dissipates; the repeated arpeggiated accompaniment evokes suspended time (no forward movement)
 <p>mm. 61–66</p>		
<i>shift</i> to A' → (mm. 63–64)	key signature change, abrupt return to A'	approaching the return there is a shift upward in space, elicited by both the shift in pitch level of the melody (from A-flat3 to B4) as well as in the key signature change from five flats to one sharp: shifting to a “brighter” key
		<i>movement</i> → definitive break in motion: as the <i>melodic edge</i> has shifted to the bass voice, its reemergence an octave higher (with the B-natural in m. 64) seems disjunct, as if starting anew

Table 4-1: Characteristics of edges projected through a surface-reading of the score.

Stepping back, I examine how these edges are situated more globally in terms of their distribution throughout different sections of the piece. The different colored line segments in Figure

4-4 depict the locations (by measure) of different edges situated within the contrasting areas, projected from a distilled, birds eye perspective along a horizontal measure line.³⁴³

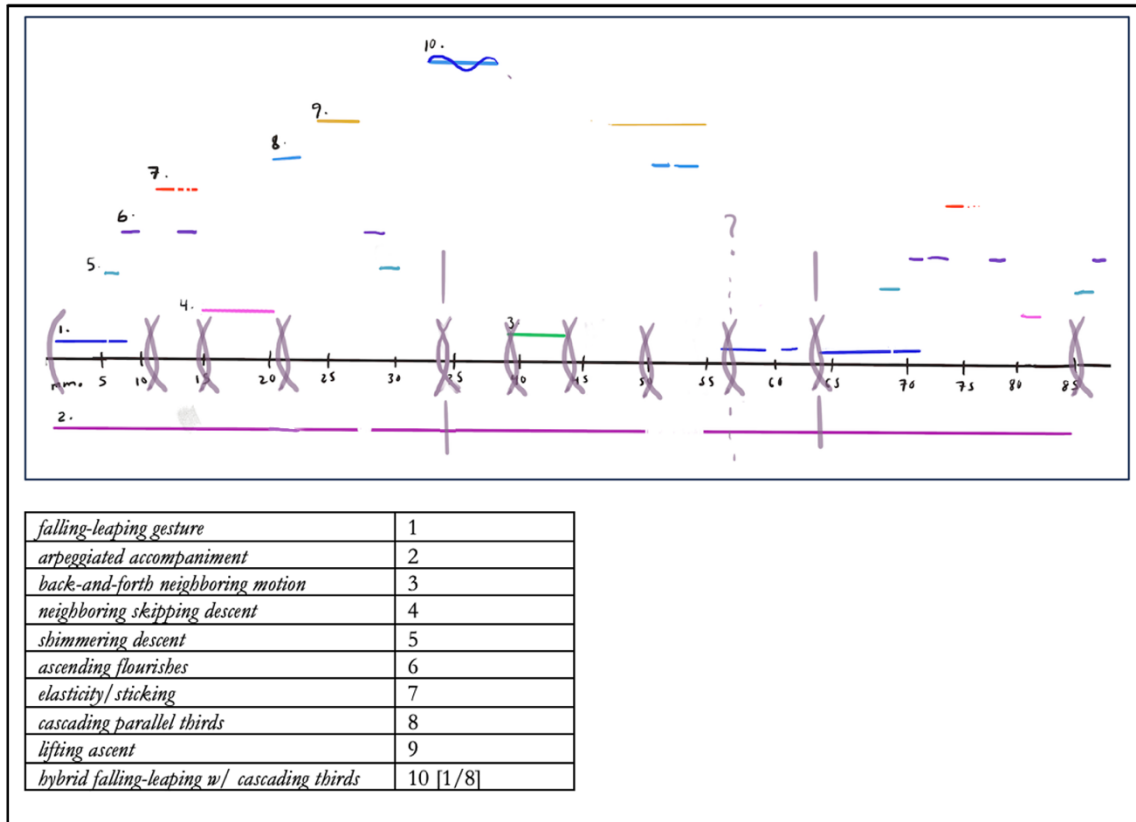


Figure 4-4: Musical edges of “Desdémona” situated within areas of contrast projected from a birds-eye perspective.

Through my detailed accounts of edges, I begin to form an image of the different places projected at the surface, which will inform how I render them at the topographical level of reconstruction in stage 3 of my surface-reading.

4.2 Stage 2: Reading the Surface as a Structure of Language through Tonal and Harmonic Syntax

In this stage of surface-reading, I attend to how the piece’s tonal regions and harmonic syntax inform where I might situate boundaries of different places located at the surface. As shown in the

³⁴³ The distance of each colored line segment in vertical space from the measure line is not reflective of their importance or of their relative pitch height, but rather are assigned randomly.

annotated score (Figure 4-2), uppercase letters A, B, and A' indicate the commencement of larger sections, which I interpret through prominent shifts in tonal centers: globally, from E minor (A, mm. 1–33) to B major/minor (B, mm. 34–55) then back to E minor (A', mm. 64–88). As shown in Figure 4-5, the piece transitions from E minor to B minor following a brief tonicization of G major, approached through its subdominant, C major (mm. 20–26), which is then followed by a shift to the dominant (B major) through an augmented sixth chord in measures 26–27. The dominant (B major) is sustained for eight measures, strengthened through the addition of the chordal seventh alongside a dramatic ascent in measures 27–28. However, instead of resolving to E minor (at m. 35), B major softens to B minor as the third of the chord slides down by a half step (D-sharp to D-natural) just as a theme reminiscent of the opening (the *hybrid cascading thirds/leaping-falling edge*) returns, marking the onset of the B section.

There is a brief tonicization of G major (mm. 38–41) before an abrupt modulation to F-sharp major (V of B) occurs, met by steep scalar descents beginning in measure 43. F-sharp major is sustained through its dominant (C-sharp) across an enharmonic shift to D-flat Major (m. 49), before a curious arrival in E-flat minor (m. 56). A marked change in character is suggested by the unusual presentation of thematic material in E-flat minor (enharmonically D-sharp minor). Similar to how G major had been approached (mm. 20–23), E-flat minor is approached through its subdominant, A-flat-minor. In stage 5 of my analysis, I present three different interpretations of the approach to this key area through axes of diachronic movement that I hear projected in each performance.

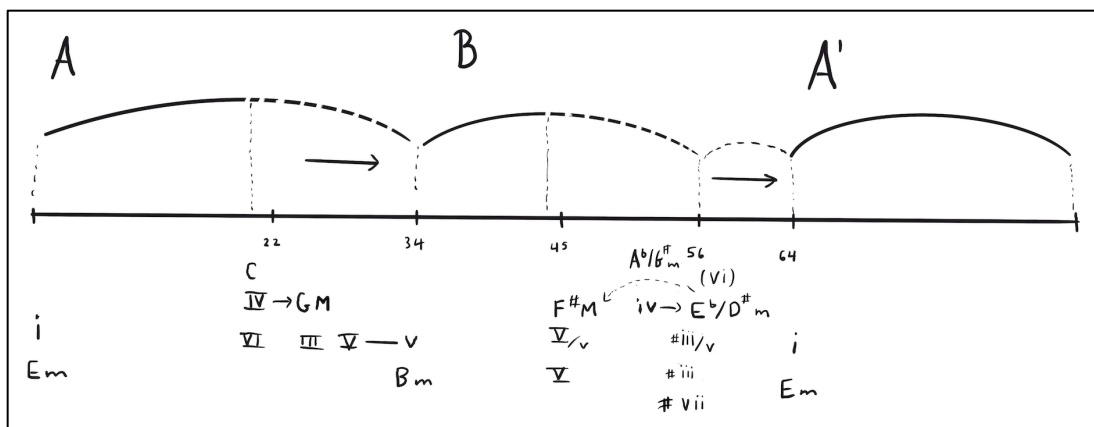


Figure 4-5: Map of different tonal regions and sectional divisions of “Desdémona.”

4.3 Stage 3: Reading the Surface as a Narrative Musical-Space: Reconstructing the Musical Surface at the Topographical Level

In stages 1 and 2, I identified areas of textural contrast projected through the emergence of different edges and likewise examined how the piece's harmonic and tonal syntax influences where I impose sectional boundaries. In this stage, I use observations from stages 1 and 2 to sketch a topographical map of different places I perceive at the musical surface. Figure 4-6 presents a visual interpretation of the A and B sections of the piece from a birds-eye perspective, rendered as different places situated at different locations on a topographical map. In addition to locating places A and B at the topographical level, the map also indicates the relative locations (in Place A or B) of the different edges of the surface encountered.

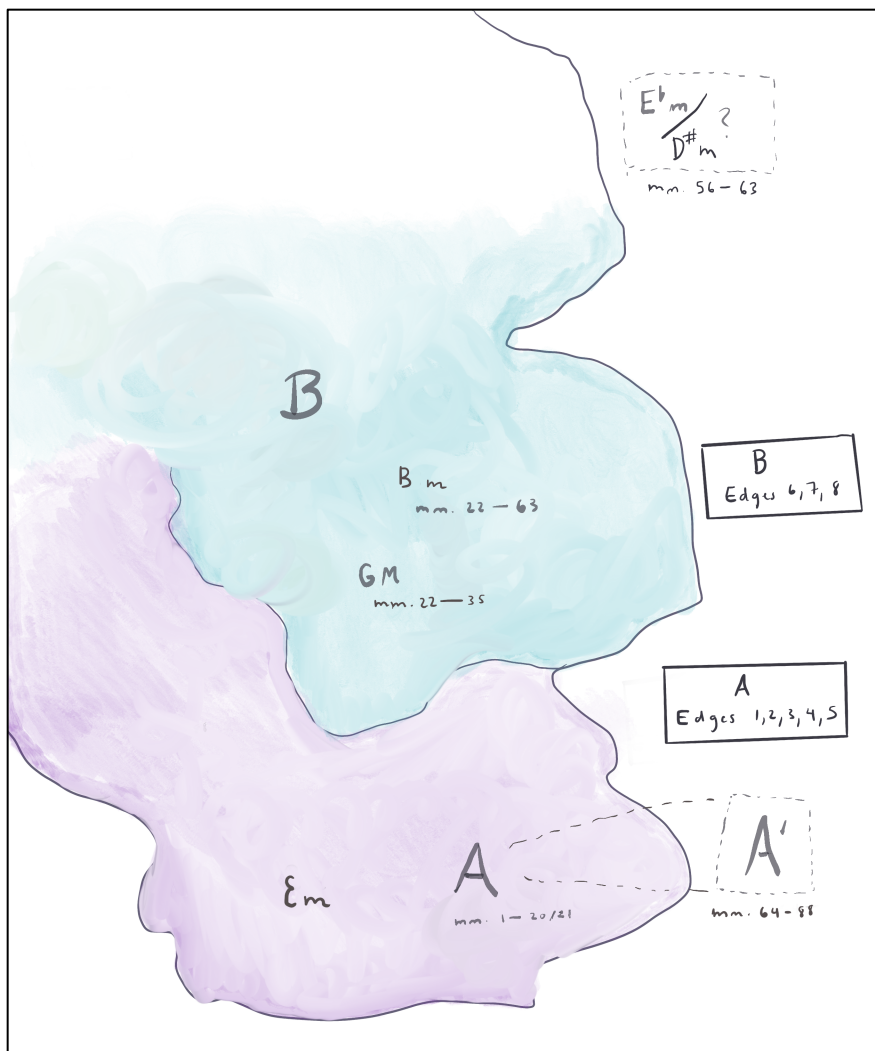


Figure 4-6: Topographical map of “places” A and B and different key areas projected in “Desdémona.”

The box with the dotted line around the section label “A” indicates a return to Place A (occurring in mm. 64–88), while the box with the dotted line in the upper right-hand corner of the map indicates that there is an arrival to the key area E-flat/D-sharp. The location of this arrival in topographical space is unspecified at this stage (to be determined by each performance). Below is a descriptive summary of how I characterize each place.

Place A (mm. 1–34)

I render the opening section of the piece as a place characterized by frequent shifts in perspective as my attention is drawn toward new edges that add texture to the emergent surface. In the opening measures, I observe a melancholy theme in E minor that emerges from a *leaping-falling* edge over an arpeggiated accompaniment. Through *shimmering descents* and *ascending flourishes*, we arrive at an edge marked by *sticking/elastic* motion projected by an edge centered around F-sharp and B. Tension elicited by this back-and-forth motion is released as this edge is unraveled, leading into a slow, stepwise descent. In its projection of downward, sinking motion evocative of a lament, I imagine Place A as situated within a more confined space, yet enriched by layers of textures and harmonies (modal mixture) that attribute a sense of depth and color. The character of Place A brightens with a change in mode—from minor to major—that occurs beginning in measure 20 (with a C major sonority), and a subsequent tonicization of the relative major (G major). I also notice an increased and extended breadth of space elicited by the *cascading thirds edge* spanning a six-measure descent, enhanced by moments of contrary motion and faster scalar passages played in the accompaniment. There are hints at a return to E minor with a cadence followed by a brief passage in B major (mm. 27–32), but this is thwarted as B major swiftly shifts to B minor as we arrive at Place B (m. 35).

Place B (mm. 35–55)

In contrast with the opening, I render the second large section of the piece as more expansive and active. I observe a more complex layering of texture that adds both dimension and dynamic movement to space. I imagine an accumulating building of spatial depth that fills out space as textural layers are incrementally added—edges that descend from above and ascend from below. Increasing movement is elicited by faster note values of a *lifting ascent*, with added momentum afforded by the abrupt modulation to F-sharp major (V of B minor), followed by a tonicization of C-sharp major (V of F-sharp major) over an enharmonic shift. I imagine the density of space

increasing with added layers of texture and chromaticism (in addition to the visual density attributed to added flat signs in the key signature). I imagine tension and excitement building toward a climax lasting several bars until reaching a point of arrival (m. 56) with a passage that alludes to the opening *leaping-falling edge*.

Through engaging with the score, I was able to imagine and sketch out a preliminary rendering of the topographical level—identifying prominent locations and places—of the musical surface. However, my reading also left indeterminate how one might render the return to Place A (A') through the transition between the key areas of E-flat (D-sharp), and also how one might reconcile differences between boundaries suggested by shifts in key and those suggested by shifts in texture. I will return to these questions in the final stages of my analysis.

Recall from chapter 2 that the topographical level is conceptualized as “existing” independent of the “musical text” (the “presentational surface,” i.e. its sounding). In contrast, both the chronotopic and textual levels are dependent upon music’s sounding in time, rendered through the enactment of music’s edges—in other words, through the horizontalization of space. To continue my reading of the surface as a narrative musical-space, I will explore the chronotopic and textual levels of reconstruction through a MSF analysis of three different performances of the piece.

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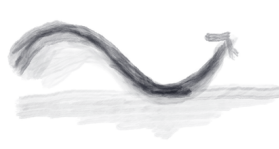





In stages 4–6 of my analysis, I will examine how the edges I’ve identified in my surface-reading of the score are enacted in performance. In **stage 4**, I read the surface as materiality by sketching and describing how I hear edges rendered by each performance. Through these observations, I then read the surface as a practice of critical description, staging my experience listening to each performance through MSF descriptions. In **stage 5** I read the musical surface as a structure of language by reading the different MSFs projected at the textual level. From these observations, I reconstruct the musical surface at the chronotopic level by identifying instances of synchronic and diachronic movement—informed by my MSF readings—which help to define axes of movement and change that I perceive at the surface. I then reflect on how each performance treats transitions that occur between places and accordingly designate Places A and B as sites of departure or return. From these readings I then interpret desirability or undesirability of outcome in each performance’s return to Place A (A') through the “unsettled return” (mm. 56–63). Additionally, I offer different

interpretations of the role that the half-diminished seventh chord plays in bridging the return to Place A (A'). In **stage 6** I reflect on how I hear Places A and B (defined in stage 2) characterized by each performance, identifying how shifting perspectives (through MSF qualities) additionally shape how I listen. From these observations I illustrate different renderings of the topographical level of narrative musical-space mapped out by each performance.

4.4 Stage 4: Reading the Musical Surface as Materiality and as a Practice of Critical Description through Three Performances

In this stage, I read the musical surface as materiality by describing how I render edges as I listen to each performance. Both visual and descriptive depictions of edges are organized in Table 4-2. I have chosen to illustrate only a selection of edges that are introduced in the A section as the remaining edges are derived from earlier edges (e.g., the combined *leaping-falling* with *cascading thirds* in mm. 34–38). I invite the reader to imagine the remaining edges from my MSF descriptions in Tables 4-4 and 4-5. Hereafter, I will refer to each performer by their initials: Maria Stembolskaya (MS), Laurent Martin (LM), and Antonio Oyarzábal (AO).

Comparison of Edges in Each Performance

Edge	Performance 1: Maria Stembolskaya (MS)	Performance 2: Laurent Martin (LM)	Performance 3: Antonio Oyarzábal (AO)
<i>leaping-falling gesture</i> (mm. 1–5)			
	Pronounced resonance, blurred pedaling; emphasis on lower pitch A	Clear articulation; less use of pedal delineates separate statements	Neighboring gesture in the tenor is prominent
<i>shimmering descent</i> (mm. 5–6)			


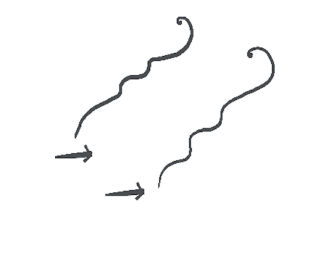
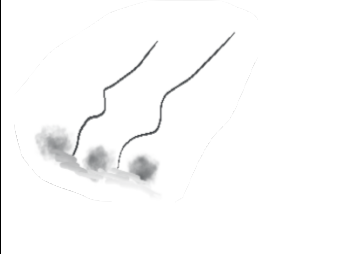
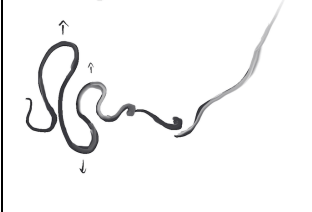
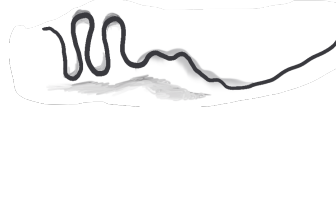
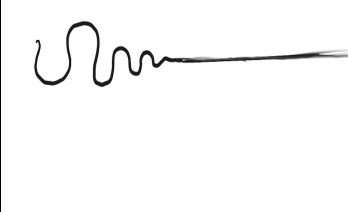
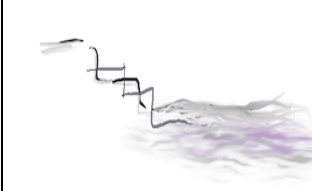
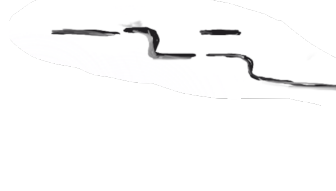




	adds a subtle glow or brushstroke of color over the <i>melodic edge</i>	Adds detail/embellishment to the repeated phrase	Delayed start, energizes repeated phrase.
<i>ascending flourishes</i> (mm. 9–10)			
	Careful, taking time to place each pitch; deliberate	Deliberate and clear articulation; evokes physical sense of shifting	slightly rushed, projects overlap; Phrygian descent in tenor voice emphasized: F-sharp–E–D-sharp
<i>elasticity/sticking</i> (mm. 11–13)			
	Forceful pull in each direction; dissipates, blurs as the edge is stretched out; ends with expressive/showy quick upward gestures	Continuous melody; more pedal exaggerates stretching; lower voice (D-sharp–D) slightly brought out	Sounds continuous with previous edge (sense of stretching of continuous thread is enhanced)
<i>Skipping downward linear descent</i> (mm. 15–21)			
	Taking time, bringing out the descending voice; somber, slowing down at the end of the descent; leads into change of color	Emphasizes back and forth motion between A and G in the bass; evokes a prominent voice that shifts attentional focus to somewhere new	Marked emphasis on neighbor gesture (punctuated) evolves, more salience as an edge
<i>cascading parallel thirds</i> (mm. 22–32) + <i>lifting ascent</i> (mm. 27–32)			
	Expressive descent, slightly increased sense of motion as lower voice begins ascent ascent—interweaving with upper voice before taking over	Gentle, delayed falling (more rubato); descending thirds project radiance, glimmering ascent—lower voice enters in dialogue, as if adding a new thought or detail	Both voices given equal status ascent— clash between voice crossing is foregrounded, as if fused together; projects density and layering of sound

Table 4-2: Edges of “Desdémona” rendered by three different performances.

4.4.1 Rendering the Topographical Level of Reconstruction through Senses of Place

Referring back to my rendering of the topographical level of reconstruction in stage 3, I interpret two different places projected at the topographical level: A and B. While the places projected on the topographical map rendered in my surface-reading of the score remain fixed in terms of their relative locations in narrative musical-space, I obtain different *senses* of place as I attend to them through different performances—through the horizontalization of space.³⁴⁴ I will demonstrate this through MSF readings of each performance.

Tables 4-4 and 4-5 compare my MSF readings of each performance’s rendering of Place A and Place B, respectively. The reader will notice that in each performance I locate different boundary crossings between Place A and Place B (indicated in Tables 4-4 and 4-5 by blue-colored text). I will discuss these different interpretations in my reflection on each performance’s rendering of place at the chronotopic and topographical levels of structuring (stages 5 and 6). The grey-colored text indicates that the prose refers to all three performances, whereas the black-colored italicized text refers to prose specific to a single performance. Roman numerals are used to facilitate comparison between performances and to direct the reader’s attention to the emergence of a new edge or focal point. MSF shifts are indicated in the text with arrows and descriptors identifying the kind of shift taking place. Finally, the bolded lowercase letters in brackets (both grey and black) refer to principles of aesthetic imagery and projections of space evoked by the text.³⁴⁵ The reader may refer to Table 4-3 below as a reference to these principles.

³⁴⁴ Recall from the discussion in chapter 2 and from Zoran’s (1984) theory of narrative space that the “horizontalization” of narrative space refers to the projection of different perspectives of space in the moment, rendered through spatial frames.

³⁴⁵ Recall Elaine Scarry’s principles of aesthetic imagery and their application in chapters 1 and 3. *Dreaming by the Book* (Princeton, NJ: Princeton University Press, 2001, published by arrangement with Farrar, Straus and Giroux, originally published in 1999).

Scarry's Aesthetic Principles	
Increases solidity	Projects movement
[a] <i>Grounding</i> ; [b] <i>boundary</i>	[g] <i>Object in motion</i>
[c] <i>Template</i>	[h] <i>Objects moving over one-another/ layering</i>
[d] <i>Gradual construction/incremental building</i>	[i] <i>Objects in quick succession</i> ; [j] <i>juxtaposition</i>
[e] <i>Manipulation of object (folding, stretching)</i>	[k] "Rarity"
[f] <i>Localization</i> (also pausing time)	[l] <i>Radiance</i>
Other Qualitative Effects	
[m] <i>Sense of space/ depth</i>	
[n] <i>Metaphoric transference</i>	
[o] <i>Shift in perspective</i>	
[p] <i>Novelty</i>	
[q] <i>Force/ weight/ density</i>	
[r] <i>Agency/ dialogue</i>	

Table 4-3: Identification of aesthetic imagery projected by edges according to Scarry's aesthetic principles and other possible qualitative effects.

MSF Descriptions of Place A		
MS	LM	AO
<p>[I] From a sunken, melancholy atmosphere emerges an initial edge: a rising fourth–falling fifth gesture played by the right hand (RH) over an arpeggiated accompaniment in the left-hand (LH). The performer’s use of sustained pedaling blurs this passage, evoking an enhanced resonance of sound. I also hear an emphasis on the lower pitch (A) of the melody that persists in the background as a sonic cushioning [a]. A sense of rhythmic play is elicited by changes in contour expressed in each voice, alternating between contrary and parallel motion at irregular intervals, which affords the impression of shifting in and out of metric alignment [h].</p> <p>[II] A melodic edge seems to emerge from the rising-falling gesture through fragmentation and variation. As the tail end of the rising-falling gesture is repeated (m. 3), it also seems to be stretched out both durationally and spatially—manipulations that render this edge increasingly pronounced [e]. [MSF Shift (widening)→]</p> <p>The entire <i>melodic edge</i> is then repeated [c], embellished with the shimmering descents of arpeggiations from above (mm. 5–6) that illuminate the rising-falling edge by casting a subtle</p>	<p>[I] The piece opens with a clearly articulated rising fourth-falling fifth gesture played by the right hand (RH) over an arpeggiated accompaniment in the left-hand (LH). A sense of rhythmic play is elicited by changes in contour expressed in each voice, alternating between contrary and parallel motion at irregular intervals, which affords the impression of shifting in and out of metric alignment [h]. The performer’s clear articulation and modest use of pedal allows me to hear varied iterations of this gesture as separate statements.</p> <p>[II] A melodic edge seems to emerge from the rising-falling gesture through fragmentation and variation. As the tail end of the rising-falling gesture is repeated (m. 3), it also seems to be stretched out both durationally and spatially—manipulations that render this edge increasingly pronounced [e]. The entire <i>melodic edge</i> is then repeated [c], embellished with the shimmering descents of arpeggiations from above (mm. 5–6) that embellish but do not deter focus from the opening passage as it is repeated.</p> <p>[III] Soon to follow is a more prominent edge—sixteenth-note ascending flourishes [g]</p>	<p>[I] A sense of perpetual forward motion continues to ensue [g] through the rising fourth-falling fifth gesture played by the right hand (RH) over an arpeggiated accompaniment in the left-hand (LH). A sense of rhythmic play is elicited by changes in contour expressed in each voice, alternating between contrary and parallel motion at irregular intervals, which affords the impression of shifting in and out of metric alignment [h].</p> <p>[II] A melodic edge seems to emerge from the rising-falling gesture through fragmentation and variation. However, my attention is soon drawn to the tenor voice where I bear the neighboring motion between G–F-sharp–G–F-sharp–G brought to the foreground, [g, h] harmonized by thirds sounded by upper voices (B–A–B–A–B) in the melodic line; I hear a sense of pathos and urgency in how the performer leans into this gesture.</p> <p>As the tail end of the rising-falling gesture is repeated (m. 3), it also seems to be stretched out both durationally and spatially—manipulations that render this edge increasingly pronounced [e]. The entire</p>

Table 4-4: MSFs projected in each performance of Place A and approach to B (mm. 1–34).

(MS)	(LM)	(AO)
<p><i>glow or brushstroke of color over the repeated passage</i> [l]. Soon to follow is a more prominent edge—[MSF Shift (projection)→]</p> <p>[III] —sixteenth-note ascending flourishes [g] (mm. 9, 10). <i>The performer is careful and deliberate, taking time to place each pitch.</i> Compared with the <i>shimmering descents</i>, I experience the <i>ascending flourishes</i> as more solid, given their prominence standing in isolation (the <i>rising-falling</i> edge is absent here) above the LH accompaniment, and its repeated occurrence [c], which when played at the notated <i>piano</i> dynamic, sounds like a shadow of its predecessor [k]. Soaring up two octaves, culminating on a high C5, then repeated at one pitch level lower (reaching B5), this edge projects an overt shift into the next focal point [g]. [MSF Shift (narrowing)→]</p> <p>[IV] Neighboring motion between G–F-sharp–G projected by the tenor voice is prolonged for seven measures, which enables me to more acutely observe a shift that takes place in the accompaniment elicited by a subtle change in harmony: instead of the expected F-sharp–B melodic dyad—that up until this point had occurred on the downbeat of each weak hypermeasure (m. 2, 4, and 6)—we hear an F-sharp–C dyad (m. 8) [p].</p>	<p>(mm. 9, 10). Compared with the <i>shimmering descents</i>, I experience the <i>ascending flourish</i> as more solid, given their prominence standing in isolation (the <i>rising-falling</i> edge is absent here) above the LH accompaniment, and its repeated occurrence [c], <i>enhanced by the performer's deliberate and clear pronunciation of the endings of each gesture. All the while, I hear the tenor voice continue from before, pivoting from the C to an F-sharp (m. 9), descending to E, then gently arriving at D-sharp.</i> Soaring up two octaves, culminating on a high C5, then repeated at one pitch level lower (reaching B5), this edge projects an overt shift into the next focal point [g]. [MSF Shift (projection)→]</p> <p>[IV] Neighboring motion between G–F-sharp–G projected by the tenor voice is prolonged for seven measures, which enables me to more acutely <i>notice the pitch C</i> [f], <i>given prominence by the performer who accents and sustains the pitch, pivoting my attention to the shift ahead. All the while, this occurs over a subtle change in harmony: instead of the expected F-sharp–B melodic dyad—that up until this point had occurred on the downbeat of each weak hypermeasure (m. 2, 4, and 6)—we hear an F-sharp–C dyad (m. 8) [p].</i> This then leads into a D-major sonority in the next measure.</p> <p>[V] I next locate an edge that emerges (m. 11) as a continuation from the final pitch of the <i>ascending flourish</i> that projects a kind of</p>	<p><i>melodic edge</i> is then repeated [c], embellished with the shimmering descents of arpeggiations from above (mm. 5–6); <i>however, this edge remains in the background as my focus is still drawn to the neighboring motion in the tenor voice, increasing in urgency</i> [n].</p> <p>[III] Soon to follow is a more prominent edge—sixteenth-note ascending flourishes [g] (mm. 9, 10). <i>The delayed enactment of this edge increases its energy, propelling forward movement of the tenor voice [i, q]—from F-sharp to E to D-sharp—with emphasis on the half-step between E and D-sharp, which evokes a Phrygian sound.</i></p> <p>[IV] <i>I maintain focus on neighboring motion in the tenor voice [f] and notice a subtle change in harmony: instead of the expected F-sharp–B melodic dyad—that up until this point had occurred on the downbeat of each weak hypermeasure (m. 2, 4, and 6)—we hear an F-sharp–C dyad (m. 8) [p], which leads into a D-major sonority in the next measure.</i></p> <p>[V] I next locate an edge that emerges (m. 11) as a continuation from the final pitch of the <i>ascending flourish</i> that projects a kind of elasticity/“sticking” quality as the B, carried over (one octave below) from the previous edge, is pulled and continually “snaps back” to the anchoring F-sharp [e].</p>

Table 4-4: (Continued).

(MS)	(LM)	(AO)
<p>The F-sharp half-diminished seventh chord produced through this voice-leading adds a subtle shade of harmonic color as it passes through briefly, before leading into a D-major sonority in the next measure. [MSF Shift (projection) →]</p> <p>[V] I next locate an edge that emerges (m. 11) as a continuation from the final pitch of the ascending flourish that projects a kind of elasticity/“sticking” quality as the B, carried over from the previous edge, is pulled and continually “snaps back” to the anchoring F-sharp [e]. A slowed approach directs my attention to this edge, intensified further by the reverberation of sound that bleeds over from the flourishing ascents [h].</p> <p>[VI] Repeated four times, there is a pronounced emphasis on every beat of the gesture. Focusing on this new edge, I attend to the variances in how the performer articulates a sense of “pulling” in each repetition of the gesture [e], which gives the impression of gradually settling in: I hear a quick “snapping” back [e] in the original presentation of the gesture, increasing in tension with each subsequent repetition, until releasing as movement slows in the final repetition [q]. All the while I experience an expansion of time as the pronouncement of an irregular number of beats isolates this edge from the ongoing meter.</p>	<p>elasticity/“sticking” quality as the B, carried over (one octave below) from the previous edge, is pulled and continually “snaps back” to the anchoring F-sharp [e]. Repeated four times, there is a pronounced emphasis on every beat of the gesture.</p> <p>[VI] Despite bearing an emphasis on each beat of the repeated sixteenth-sixteenth-eighth rhythmic units, the performer’s blurred pedal (a marked contrast from clarity projected thus far) smooths over the repeated beats, making the line seem more continuous and even slightly expanded [m]. This sense of continuity is outlined further by the stepwise descent of the audible tenor voice (D-sharp–D–sharp–D–D). Experiencing this edge, I also sense an expansion of time as the pronouncement of an irregular number of beats isolates this edge from the ongoing meter projected so far.</p> <p>[VII] This occurs over a modal shift—from B major to B minor, evoking a subtle change in mood [o]. As if finally breaking free from its tethering, a melodic thread becomes unraveled from the “stuck” F-sharp [e].</p> <p>[VIII] Through its continued motion—shaped by a neighboring decoration, followed by a descending arpeggiation (F-sharp half-dim.)</p>	<p>All the while I continue to trace the descent from the D-sharp as it sinks down to the D-natural (m. 12). Repeated four times, there is a pronounced emphasis on every beat of the gesture. This repeated emphasis gives the impression of an expansion of time as the pronouncement of an irregular number of beats isolates this edge from the ongoing meter projected so far.</p> <p>[VII] This occurs over a modal shift—from B major to B minor [o], evoking a subtle change in mood that renders the stretching-elastic edge with increased vivacity. As if finally breaking free from its tethering, a melodic thread [e] becomes unraveled from the “stuck” F-sharp.</p> <p>[VIII] Through its <i>uninhibited</i>, continued motion [g]—shaped by a neighboring decoration, followed by a descending arpeggiation (F-sharp half-dim.) repeated an octave lower (mm. 13–14)—this edge projects a widened breadth of space [m] before abruptly diminishing with a final cascading upward flourish.</p> <p>[IX] The texture thins (mm. 15–21) [q], revealing the underlying pulse—an impending reminder of progressing time. [MSF Shift (gradual arrival) →]</p>

Table 4-4: (Continued).

<p style="text-align: center;">(MS)</p> <p>[VII] This occurs over a modal shift—from B major to B minor [o], evoking a subtle, <i>yet poignant</i> change in mood [o], <i>that renders the stretching-elastic edge with increased vivacity. Slipping from D-sharp to D natural in the tenor voice, I imagine a wash of new sound color permeating sonic space.</i></p> <p>[VIII] As if finally breaking free from its tethering, a <i>melodic thread</i> becomes unraveled from the “stuck” F-sharp [e]. Through its continued motion—shaped by a neighboring decoration, followed by a descending arpeggiation (F-sharp half-dim.) repeated an octave lower (mm. 13–14)—[g] this edge projects a widened breadth of space [m] before abruptly diminishing with a final <i>expressive and deliberate</i> upward flourish. [MSF Shift (foreground-background)→]</p> <p>[IX] The texture thins (mm. 15–21) [q]; <i>I hear only an echo of the underlying pulse—as if revealing a subdued, yet nonetheless persistent background [m]—perhaps a vestige of what remains of a theme [k]. The descending voice is foregrounded, somber and slow, as it leads into a vivid change of color and mood [o].</i> [MSF Shift (gradual arrival)→]</p>	<p style="text-align: center;">(LM)</p> <p>repeated an octave lower (mm. 13–14) [m]—this edge projects a widened breadth of space [m] before abruptly diminishing with a final <i>delicate</i> upward flourish.</p> <p>[IX] The texture thins [q] (mm. 15–21) to reveal a <i>stepwise descent pronounced by a low voice, carried by the underlying pulse, that seems to direct my attention [r] to the arrival of something new.</i> [MSF Shift (gradual arrival)→]</p>	
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Table 4-4: (Continued).

MSFs Descriptions Leading up to and of Place B		
MS	LM	AO
<p>[X] Place B arrival</p> <p>Settling into the major mode (m. 22), <i>I feel as though I've arrived at a new place</i>. I hear a new edge: cascading parallel thirds, projecting an expansive descent [m, g] that flows from the sustained pitch, E. I likewise bear an expressive, slightly increased sense of motion elicited by the tenor voice that begins to ascend (m. 23). Initially weaving their way downward through overlapping stepwise motion, the notes begin to descend more rapidly with skips and leaps.</p> <p>[XI]</p> <p>In tandem with this descent, a new edge emerges—a lifting ascent produced by an inner voice (m. 23), eliciting an upward force [q] driven by the familiar skipping rhythm that seems to counteract the cascading fall [j]. <i>Through a slight crescendo, the lower voice becomes increasingly pronounced, soon dominating the foreground</i>. As if asserting its presence, this edge soon crosses over the downward path of the <i>cascading descent</i>, intersecting and crossing over again before meeting, <i>settling in through a decrescendo</i> at a cadence in B major (m. 27) [h].</p> <p>[XII]</p> <p>Soon, <i>ascending flourishes</i> and <i>shimmering descents</i> (mm. 27–29) recall the opening measures of the piece (mm. 5–6, 9–10) [c]. <i>Poignant and deliberately slow</i>, presented here in reverse</p>	<p>[X]</p> <p>Settling into the major mode (m. 22), I hear a new edge: cascading parallel thirds that project a <i>glimmering radiance</i> [l] tracing a <i>gentle descent, slightly delayed due to the performer's use of rubato</i>. Initially weaving their way downward through overlapping stepwise motion, the notes begin to descend more rapidly with skips and leaps.</p> <p>[XI]</p> <p>In tandem with this descent, a new edge emerges—a lifting ascent produced by an inner voice (m. 23), eliciting an upward force [q]—driven by the familiar skipping rhythm that seems to counteract the cascading fall [j]. <i>I initially bear the ascending voice as not competing with but rather adding a new thought or detail to the descending voice. However, the lower voice soon gains prominence</i>. As if asserting its presence, this edge soon crosses over the downward path of the <i>cascading descent</i>, intersecting and crossing over again before meeting at a cadence in B major (m. 27) [h].</p> <p>[XII]</p> <p>Soon, <i>ascending flourishes</i> and <i>shimmering descents</i> (mm. 27–29) recall the opening measures of the piece (mm. 5–6, 9–10) [c]. Presented here in reverse order, these edges project an archlike ascending-descending trajectory: the <i>ascending flourishes</i>, developed through a</p>	<p>[X]</p> <p>Settling into the major mode (m. 22), I hear a new edge: cascading parallel thirds that project an expansive descent [m, g]. Initially weaving their way downward through overlapping stepwise motion, the notes begin to descend more rapidly with skips and leaps.</p> <p>[XI]</p> <p>In tandem with this descent, a new edge emerges—a lifting ascent produced by an inner voice (m. 23), eliciting an upward force [q]—driven by the familiar skipping rhythm that seems to counteract the cascading fall [j]—<i>I bear both descending and ascending voices in synchrony with one another, which foregrounds an increased density and layering of texture</i> (m. 27) [q, h]—<i>a poignant clash of sound</i>—meeting at a cadence in B major (m. 27) [h].</p> <p>[XII]</p> <p>Soon, <i>ascending flourishes</i> and <i>shimmering descents</i> (mm. 27–29) recall the opening measures of the piece (mm. 5–6, 9–10) [c]. Presented here in reverse order, these edges project an archlike ascending-descending trajectory: the <i>ascending flourishes</i>, developed through a staggered layering of B major arpeggiations [d, h], increase a sense of upward force while the <i>shimmering descents</i>, animated</p>

Table 4-5: MSFs projected in each performance of Place B and approach to A' (mm. 22–64).

(MS)	(LM)	(AO)
<p>order, these <i>edges</i> project an archlike ascending-descending trajectory: the <i>ascending flourishes</i>, developed through a staggered layering of B major arpeggiations [d, h], increase a sense of upward force while the <i>shimmering descents</i>, animated through triplets and neighbor tone embellishments, gently descend [h].</p> <p>[XIII] This is followed by a slight heightening and then lessening of tension [q]. Thirds sustained in the soprano voice (mm. 30–32) elicit a sense of hesitation—as if holding on in anticipation of a more definitive shift to B major which would confirm a dominant arrival. However, arrival to the dominant is denied as the D-sharp in the tenor voice quickly descends to D-natural (m. 34), casting the B sonority in the minor mode.</p> <p>[MSF Shift (<i>gradual arrival</i>)→]</p> <p>[XIV] <i>Dovetailing with the previous edges (as if a fog has cleared to reveal this gesture already in place)</i> [h], an <i>edge</i> emerges that sounds both familiar and new [p] as it expresses a fusion between the opening gestural edge—through upward fourth ascents (<i>rising-falling</i>)—while at the same time recalls the <i>cascading thirds</i> through a quickening descent (mm. 34–38) [c].</p> <p>[XV] This descent soon overlaps with an <i>edge</i> (m. 39) that recalls the back-and-forth motion underlying the earlier <i>stepwise descent</i> (mm. 15–20) [c], here pronounced by both inner</p>	<p>staggered layering of B major arpeggiations [d, h], increase a sense of upward force while the <i>shimmering descents</i>, animated through triplets and neighbor tone embellishments, gently descend [h].</p> <p>[XIII] This is followed by a slight heightening and then lessening of tension [q]. Thirds sustained in the soprano voice (mm. 30–32) elicit a sense of hesitation—as if holding on in anticipation of a more definitive shift to B major which would confirm a dominant arrival. However, arrival to the dominant is denied as the D-sharp in the tenor voice quickly descends to D-natural (m. 34), casting the B sonority in the minor mode. <i>A persistent, slightly stinging pedal point (on B) can be heard: eliciting tension, while also seeming to instigate another shift; forward movement slows and we arrive at a new place with the pronouncement of a new, yet at the same time familiar, edge.</i></p> <p>[MSF Shift (<i>gradual arrival</i>)→]</p> <p>[XIV] Place B arrival <i>This emergent edge</i> expresses a fusion between the opening gestural edge—through upward fourth ascents (<i>rising-falling</i>)—while at the same time recalls the <i>cascading thirds</i> through a quickening descent (mm. 34–38) [c].</p> <p>[XV] This descent soon overlaps with an <i>edge</i> (m. 39) that recalls the back-and-forth motion underlying the stepwise descent (mm. 15–20) [c], here pronounced by both inner voices</p>	<p>through triplets and neighbor tone embellishments, gently descend [h].</p> <p>[XIII] This is followed by a slight heightening and then lessening of tension [q]. Thirds sustained in the soprano voice (mm. 30–32) elicit a sense of hesitation—as if holding on in anticipation of a more definitive shift to B major which would confirm a dominant arrival. However, arrival to the dominant is denied as the D-sharp in the tenor voice quickly descends to D-natural (m. 34), casting the B sonority in the minor mode.</p> <p>[XIV] [MSF Shift (<i>narrowing</i>)→]</p> <p><i>Soon after, an edge emerges that sounds both familiar and new [p] as it expresses a fusion between the opening gestural edge—through upward fourth ascents (<i>rising-falling</i>)—while at the same time recalls the <i>cascading thirds</i> through a quickening descent (mm. 34–38) [c]. This edge sounds assertive and somewhat mechanical as it is punctuated forcefully, with no rubato.</i></p> <p>[XV] This descent soon overlaps with an <i>edge</i> (m. 39) that recalls the back-and-forth motion underlying the stepwise descent (mm. 15–20) [c], here pronounced by both inner voices and layered with upper voices in both augmentation and diminution [h, e]. <i>In juxtaposition with the punctuated and mechanical quality of the previous edge [j, c], this edge sounds markedly expressive and smooth.</i></p>

Table 4-5: (Continued).

(MS)	(LM)	(AO)
<p>voices and layered with upper voices in both augmentation and diminution [h, e]. <i>A slightly hesitant swaying motion (resembling ocean waves) and freer use of rubato affords a sense of lightness—a whimsical, reminiscing quality—while at the same time, the back-and-forth movement evokes a slight uneasiness or questioning.</i> [MSF Shift (projection)→]</p> <p>[XVI] This motion is soon interrupted by an <i>edge</i> (m. 43) that recalls the <i>cascading thirds descent</i>. However, here the descent is more direct and deliberate as downward motion is accelerated by faster note values. The contrary motion of edges that occurred in the middle section of the piece (mm. 23–27) is recalled briefly (m. 43) in inversion [e]. As if to reverse course, the lower voice (played by the LH) begins to ascend. All the while, the higher voice (m. 46, 48) initiates two additional “attempts” [r] at a descent initiated one pitch level higher—from C-sharp5 to B5 in the upper voice (m. 46, 48)—that, <i>slightly leaning into the B at the start of each attempt (mm. 46, 48), seems to evoke concern and slight distress in its effort to overcome the dominating ascending edge</i>—which, alongside a crescendo, attributes a sense of urgency that continues to build [d]. [MSF Shift (narrowing focus)→]</p> <p>[XVII] I hear a shift take place following the key signature change (mm. 49–50) from one</p>	<p>and layered with upper voices in both augmentation and diminution [h, e]. <i>The performer’s freer use of rubato and slight hesitation renders the neighboring motion expressive and playful</i> [r]. [MSF Shift (projection)→]</p> <p>[XVI] This motion is soon interrupted by an <i>edge</i> (m. 43) that recalls the <i>cascading thirds descent</i>. <i>Through a pronounced slowing down of tempo that I hear in the approach to the descent (and likewise throughout the continuation of this passage), I imagine a wash of sound color increasing in vivacity [ff] as the passage ensues. As if to reverse course [r],</i> the lower voice (played by the LH) begins to ascend. All the while, the higher voice (m. 46, 48) initiates two additional “attempts” [r] at a descent initiated one pitch level higher—from C-sharp5 to B5 in the upper voice (m. 46, 48)—which, alongside a crescendo, attributes a sense of urgency that continues to build [d]. [MSF Shift (narrowing)→]</p> <p>[XVII] I hear a shift take place following the key signature change (mm. 49–50) from one sharp to five flats. Through incremental, increasingly elongated descents in parallel thirds (m. 50) [d]—an allusion to the descending <i>cascading thirds</i> of the middle section of the piece—I hear a lower <i>edge</i> rising higher and higher in contrary motion against the falling thirds. The forward momentum of the ascent <i>is markedly</i></p>	<p>Place B Arrival <i>With this change in character, I feel as though I’ve arrived at a new place.</i></p> <p><i>A play between tension and release [q] is likewise projected through exaggerated rubato.</i></p> <p>[XVI] This motion is soon interrupted by an <i>edge</i> (m. 43) that recalls the <i>cascading thirds descent</i>. However, here the descent is more direct and deliberate as downward motion is accelerated by faster note values, <i>becoming increasingly expressive and less controlled</i>. As if to reverse course [r], the lower voice (played by the LH) begins to ascend. All the while, the higher voice (m. 46, 48) initiates two additional “attempts” [r] at a descent initiated one pitch level higher—from C-sharp5 to B5 in the upper voice (m. 46, 48)—which, alongside a crescendo, attributes a sense of urgency that continues to build [d].</p> <p>[XVII] Following the key signature change (mm. 49–50) from one sharp to five flats, <i>I bear</i> incremental, increasingly elongated descents in parallel thirds (m. 50) [d]—an allusion to the descending <i>cascading thirds</i> of the middle section of the piece—I hear a lower <i>edge</i> rising higher and higher in contrary motion against the <i>urgently hurried</i> falling thirds. The forward momentum of the ascent is increased by a crescendo and faster note values [q], <i>which evokes a lack of control, perhaps in response to the preceding urgently hurried falling</i></p>

Table 4-5: (Continued).

(MS)	(LM)	(AO)
<p>sharp to five flats. Through incremental, increasingly elongated descents in parallel thirds (m. 50) [d]—an allusion to the descending <i>cascading thirds</i> of the middle section of the piece—I hear a lower <i>edge</i> rising higher and higher in contrary motion against the falling thirds. <i>The previous sense of concern and distress turns to desperation as the contrary ascending motion in the bass, with increased acceleration and energy, becomes the predominant force.</i> The forward momentum of the ascent is increased by a crescendo and faster note values [q].</p> <p><i>Through a continued upward ascent this edge becomes increasingly rich and expressive, lacking inhibition as it accelerates toward the upper registral limit of the piano [g, m], inching further and further away, diminishing until all that is left is a trace of the thinning line...</i></p> <p>[MSF Shift (narrowing)→]</p>	<p><i>expressive, as if excitedly anticipating a point of arrival [r]. The ascending edge dissipates over a decrescendo, all the while slowing down, which eases any tension as it continues to reach [r] up toward the upper registral limit of the piano [g, m] where it gently fades away.</i></p> <p>[MSF Shift (gradual arrival)→]</p>	<p><i>thirds. However, the accelerating ascending edge starts to diminish (with a decrescendo) as it at the same time continues to reach [r] up toward the upper registral limit of the piano [g, m], dissipating and in an instant, fading away.</i></p> <p>[MSF Shift (narrowing)→]</p>
<p>[XIII]</p> <p>From the lingering trace of sound left behind by the <i>ascending edge</i> emerges a single pitch, C-flat (m. 56), for a brief instant recalling the first pitch we hear in the piece—B, enharmonically spelled as C-flat—in the original register [c]. We likewise soon hear the reemergence of the <i>rising-falling edge</i> which brings about a hint at return [r], albeit unsettled, in the key of E-flat minor (enharmonically, D-sharp minor), a half-step below the expected key, E minor. <i>Markedly slow, the arrival at this “unsettled” return sounds pained [r], an impression made more poignant as</i></p>	<p>[XIII]</p> <p>From the lingering trace of sound left behind by the <i>ascending edge</i> emerges a single pitch, C-flat (m. 56), recalling the first pitch we hear in the piece (B, enharmonically spelled as C-flat) in the original register [c]. We likewise soon hear the reemergence of the <i>rising-falling edge</i> which brings about a hint at return [r], albeit unsettled, in the key of E-flat minor (or enharmonically, D-sharp minor), a half-step below the expected key, E minor. The resonating sound from the allusion to the beginning of the A section—recalling the first half of the opening phrase of the piece—fragmented and echoed softly at a lower pitch level—lingers over a half-diminished seventh chord on F-natural (flat[^]2 in the original key of E minor) for four measures (mm. 60–63), eliciting a sense of suspended time—as if in a state of waiting [f]. From this atmosphere emerges a subtle edge—a final <i>utterance [r]</i> of the grace note, B-flat (mm. 60–61).</p> <p>[MSF Shift (projection)→]</p>	<p>[XIII]</p> <p>From the lingering trace of sound left behind by the <i>ascending edge</i> emerges a single pitch, C-flat (m. 56), recalling the first pitch we hear in the piece (B, enharmonically spelled as C-flat) in the original register [c]. We likewise soon hear the reemergence of the <i>rising-falling edge</i> which, in juxtaposition with <i>previous edge rendered “mechanical and forceful,” [j] sounds vulnerable, helpless. This moment</i> hints at return [r], albeit unsettled, in the key of E-flat minor (or enharmonically, D-sharp minor), a half-step below the expected key, E minor. The resonating sound from the allusion to the beginning of the A section—recalling the first half of the opening phrase of the piece—is <i>here fragmented and echoed softly at a lower pitch level.</i> From this atmosphere emerges a subtle edge—one last <i>breath [r]</i> of the grace note, B-flat (mm. 60–61), a <i>faint murmur that hovers above the strange A-flat minor sonority—an enharmonic reflection of the raised mediant harmony of the tonic key of E minor, darkened in the minor mode by its lowered third (C-flat, or B)—over a sustained F in the bass.</i></p> <p>[MSF Shift (projection)→]</p>
<p><i>the pitch C-flat now functions as the third of the A-flat minor harmony (whereas before the B functioned as the fifth of an E-minor harmony), emphasizing the darkened quality of the minor subdominant.</i> Further, the resonating sound from the allusion to the beginning of the A section—recalling the first half of the opening phrase of the piece, fragmented and echoed softly at a lower pitch level—lingers over a half-diminished seventh chord on F-natural (flat[^]2 in the original key of E minor) for four measures (mm. 60–63), eliciting a sense of suspended time—as if in a state of waiting [f]. From this atmosphere emerges a <i>final echo</i> of the grace-note, B-flat (mm. 60–61), <i>until only a resonance of sound (held with pedal) remains [k].</i></p> <p>[MSF SHIFT→]</p>	<p>[XIX]</p> <p><i>—as if looking back to recall the opening of the piece in memory. The performer slows down, which slightly prepares for the abrupt return to A (A') that follows.</i> I experience a sense of rising as the melody is sounded at a pitch level higher, pronounced further by a shift from the tonal center E-flat minor to E minor [g, m], situating us back in the tonic key with a return to A (A').</p>	<p>[XIX]</p> <p><i>I bear an abrupt, yet smooth transition from the key of E-flat minor to E minor as the blurred sound of the accompaniment acts a cushioning bridge, situating us back in the tonic key with a return to A (A'). However, this return is ominously tinged by the half-step motion of the bass—shifting from F to E—which once more invokes the Phrygian descent.</i></p>
<p>[XIX]</p> <p><i>Then: a startling break as the pedal is released. In the next moment</i> I experience a sense of rising as the melody is sounded at a pitch level higher, pronounced further by a shift from the tonal center E-flat minor to E minor [g, m], situating us back in the tonic key with a return to A (A').</p>		

Table 4-5: (Continued).

4.5 Stage 5: Reading the Musical Surface at the Textual level: Selectivity, Linearity, and Perspectival Structure

In order to discern chronotopic structure, I will examine how MSFs are enacted in time by reading the musical surface at the textual level.

4.5.1 Selectivity of Information at the Textual Level: Determining MSF Boundaries in Each Performance

Considering my impressions of edges rendered differently in each performance, I now determine the boundaries of units of space (and thus MSFs) that I hear projected. Figures 4-7, 4-8, and 4-9 show the location (by measure) of MSF boundaries I identify in each performance, wherein each curve represents a single spatial frame and the alteration between downward and upward curves represents a shift in perspective. Notably, I perceive each performance as crossing the boundary between Place A and Place B at slightly different locations (indicated by a blue, vertical dotted line): in MS's performance, at measure 22 where there is a shift from minor to major mode and a change in mood and texture; in LM's performance, at measure 35 where there is a modulation to B major/minor alongside a variant of the opening theme; and slightly later in AO's performance, at measure 39 where I hear more expressivity and rubato projected in AO's articulation of gestures.

I hear the most similarities between MSFs projected in performances 1 (MS) and 2 (LM), though, I do notice subtle differences. In these performances, I hear nearly the same number of shifts in perspective (10 in performance 1, 9 in performance 2). However, the placement of MSF boundaries is slightly different; in particular, I hear the shift from MSF 1 to MSF 2 as occurring slightly later in LM's performance (m. 8 compared with m. 6). This is due to MS's deliberate and careful attention to the different details and nuances of each phrase that invites a narrower focus (thus MSFs of shorter spans). In contrast, LM's performance presents two phrases (the first phrase in mm. 1–5, repeated with embellishments in mm. 5–8) in dialogue with one-another—adding new information, but not suggesting a shift in perspective until the occurrence of the *ascending flourishes* in measure 9, wherein I perceive a shift downward in pitch-space. I also hear the shift between MSF 4 and MSF 5 occur later in LM's performance—at the start of the *cascading parallel thirds*—than in MS's. In LM's performance, I hear a change in mood evoked at measure 20 (two measures earlier than in MS's performance) as the increased sense of being weighed down by the blurred *stepwise*

descent lightens with an increased sense of movement. In contrast, in MS's performance I hear the stepwise descent articulated more delicately and so do not place a MSF boundary until I hear a marked decrease in tempo: immediately preceding measure 22—which, in this performance, is also where I situate the *boundary-crossing* between Places A and B. I also hear a shift between MSF 7 and MSF 8 occur earlier in MS's performance as the performer markedly and increasingly slows down (m. 54), stalling arrival to the “unsettled” return. Lastly, I hear the return to Place A (A') spanning a single MSF (9) in LM's performance, while in MS's performance, I hear a shift in perspective (MSF 10) occur in measure 79, right before the *skipping descending* edge returns. I attribute this to a new prominence afforded to the inner voice met with a slowing down of tempo.

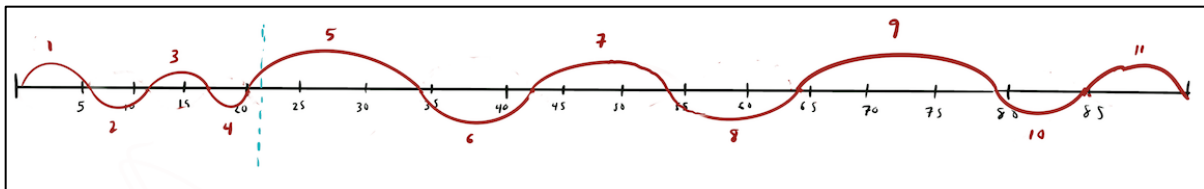


Figure 4-7: MSFs projected in MS's performance, located by measure.

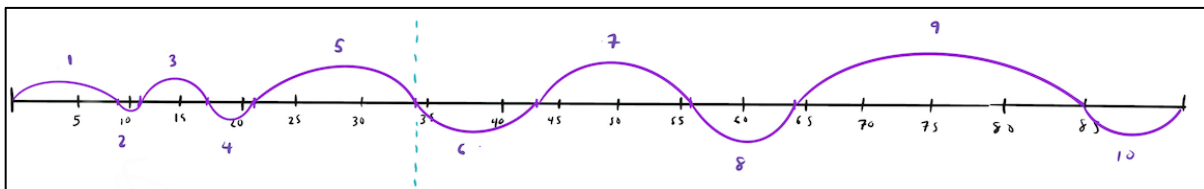


Figure 4-8: MSFs projected in LM's performance, located by measure.

In contrast with both performances 1 and 2, I hear fewer MSFs projected in AO's performance. I attribute this in large part to the faster tempo and freer sense of meter, which diminishes my sense of how edges might be grouped within single perspectives: that is, I do not as clearly discern whether an edge is definitively part of one MSF or another. Rather, I sense that edges seem to more freely flow alongside or at times overlap one-another within a single broad scope. In AO's performance, I discern slightly fewer shifts in perspective than the other two performances, occurring at: measure 22 where there is a shift from the minor to the major mode (with C major sounding as IV of G major); where the hybrid *leaping-fourths-cascading thirds* edge enters (m. 34); at measure 39 where I hear increased expressivity in AO's performance (and where I situate the *boundary-crossing* between Place A and Place B); at the unsettled return (m. 56); and at the return of Place A (A') (m. 64). However, in contrast with MS's and LM's performances, In AO's performance

I hear more MSF shifts at the return to Place A (A') than in Place A. I attribute this to the fact that I am hearing these edges for a second time and so am better able to recognize and attend them in more detail (whereas due to the faster tempo, I wasn't able to attend to them in as much detail the first time they had occurred).

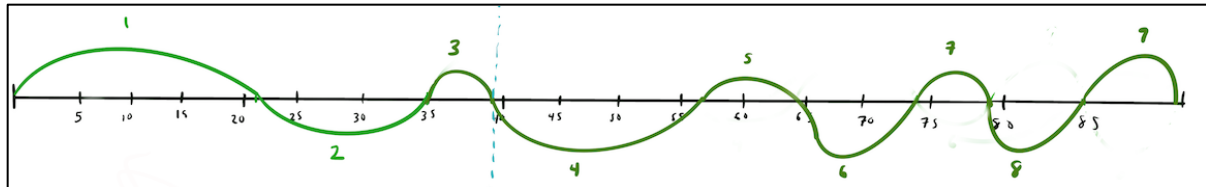


Figure 4-9: MSFs projected in AO's performance, located by measure.

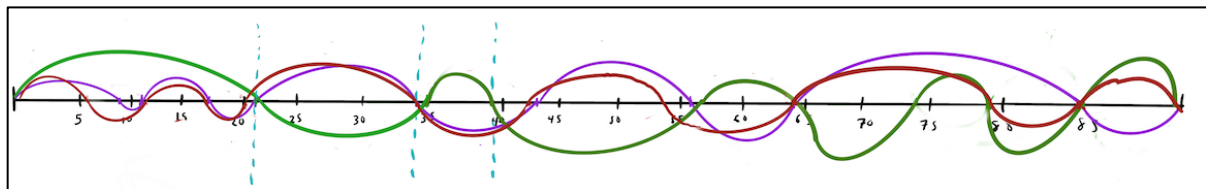


Figure 4-10: MSFs projected in all three performances, located by measure.

Having determined the boundaries of different MSFs in addition to different qualities of edges projected in each performance, I now examine MSFs and edges in terms of their *linearity* and *perspectival structure*.

4.5.2 Linearity Projected at the Textual Level

Performance 1: Maria Stembolskaya

In MS's performance, I hear frequent shifts in perspective in Place A, which increases both the vivacity—in terms of increased movement—and richness of sound. With each shift, timbral shading is added to the accumulating layers of sound through slow, deliberate pronouncing of each gesture and blurred pedaling, rendering the scene in increasing vividness and depth. Each shift in perspective seems to arise as a projection from a new detail or affect brought into focus.

Approaching the return to Place A (A'), occurring at the shift between MSF 8 and MSF 9, there is a definitive break of sound, marked by the performer's release of the pedal.

Performance 2: Laurent Martin

Similar to *performance 1*, I hear frequent shifting between MSFs in LM's performance. Due to LM's clear articulation, I hear each shift in perspective as providing additional information or "clarifying" a point from a new frame of reference—for example, from an omniscient, neutral perspective to a closer, subjective viewpoint. Further, in a few instances I hear shifts between MSFs as instigated by a single pitch in an inner voice that becomes foregrounded. The first instance occurs in the tenor voice in measure 8 (MSF 1): on the second half of the first beat of the measure I expect to hear a B—the persistent pedal point maintained so far—but instead hear a C that pivots my attention to the subsequent shift in harmony (D major followed by a continued shift downward to C major before settling on B major/B minor), leading into MSF 2. The second instance occurs with the B sounded in the bass voice on the first beat of measure 34 (MSF 5), preemptively initiating a pedal point and a shift to MSF 6, arriving at Place B (met by the hybrid *cascading thirds/leaping-falling gesture edge*). Although this detail is subtle, it affords the impression that the shift in perspective is somehow being controlled or guided, perhaps by a narrating agent, drawing the listener's attention to the ongoing musical discourse.

Performance 3: Antonio Oyarzábal

In contrast with *performances 1* and *2*, wherein I discern relatively clear boundaries pronounced between different MSFs, in AO's performance, MSF boundaries are less clearly delineated. I attribute this to the faster tempo and freer sense of meter—speeding up and slowing down somewhat irregularly and unpredictably. Because I hear fewer shifts in perspective, MSFs are longer in duration and thus project a wider scope, limiting the amount of detail I can attend to as the scene passes by relatively quickly. However, there are moments that do invite a narrower focus: in particular, when neighboring motion in the tenor voice is foregrounded (e.g., in mm. 1–5, mm. 9–10, mm. 16–21) or during moments where the performer markedly slows down—for instance when AO approaches the "unsettled return" at measure 56 (MSF 4→MSF 5).

4.5.3 Perspectives of A and B Projected at the Textual Level

Performance 1: Maria Stembolskaya

Given MS's marked attention to detail and sound color, I predominantly imagine MSFs of Place A as projecting a scenic description from an internal perspective, and likewise focused on the present. As we approach Place B, I experience a shift to a more reflective and reminiscing quality. I sense that MSFs here are less grounded in the present, due to the juxtaposition of the deeply melancholy mood in Place A against the freer and lighter sound (the *cascading thirds* reminiscent of ocean waves cast in the major mode) projected in Place B.

Performance 2: Laurent Martin

In this performance, I imagine MSFs alternating between internal and external perspectives, as if presented from the standpoint of a narrating agency. Situated in Place A, I hear MSFs projecting a more external perspective, reflecting narrative time, due to the performer's clear articulation of edges that give the impression of a dialogue—each change in perspective adding more information about the ongoing scene. I also attribute the sense of narrative time to the way in which some of the MSF shifts seem to be initiated (directed or “told”) by a single pitch. In contrast, I interpret MSFs that project Place B as expressing lyrical time from an internal perspective situated in the present.

Performance 3: Antonio Oyarzábal

In this performance, due to the faster tempo that renders a wider scope, I imagine Place A projected from a distanced perspective, cast through a single MSF evoking time in the present. Through MSFs of Place B, I experience a narrowing of scope and likewise an impression of narrative time progressing through more frequent MSF shifts alongside faster note values that evoke an increased intensity and urgency.

Summary of Textual Level Properties

A summary of observations of all three performances at the textual level (selectivity, linearity, and perspectival structure) can be found in Table 4-5.

	Selectivity	Linearity
Performance 1: Maria Stembolskaya (MS)	Vivid rendering of edges, blending of sound color heightens sense of emotion Tempo/duration: ~96 BPM relatively slower, frequent use of rubato increases immersive quality in Place A	Frequent shifts in perspective increases sense of movement, drama; noticing new details affords sensorial dimension and increasing immersion into to the scene Shifts: mostly <i>narrowing/widening</i> of scope; <i>break in "text"</i> at return to Place A (A')
Edge qualities	slow, heaviness; emphasis on color and vivacity; sensation and emotion (passion) enhanced; frequent MSF shifts that reveal new details	
Performance 2: Laurent Martin (LM)	Clear articulation; projects dialogue/discourse shifting to scenic description at Place B Tempo/duration: ~106 BPM situated between the two other performances, not noticeably fast or slow	Frequent shifts in perspective project movement at a higher narrative level Shifts: <i>gradual arrival or change in projection</i> , often instigated by a single pitch, "directing" listeners' focus to the next MSF; <i>change in projection</i> (time passing) at return to Place A (A')
Edge qualities	clear articulation, distinction between different voices; <i>single pitch initiates</i> MSF shifts	
Performance 3: Antonio Oyarzábal (AO)	Fewer MSFs; emphasis on inner voice neighbor motive projects ominous foreboding; freer use of speeding up/slowing down of tempo, especially in Place B, gives a sense of control and manipulation over perception of events Tempo/duration: ~110 faster tempo blurs boundaries between MSFs; more time taken in Place B	Less frequent shifts in perspective, increased urgency projected through movement Shifts: <i>narrowing and widening of scope; change in projection</i> (time passing) at return to Place A (A')
Edge qualities	faster, less MSF shifts (wider perspectives); ominous foreboding in emphasizing lower, inner voices and <i>neighboring motion</i>	

Table 4-6: Summary of textual level properties.

From these observations we can begin to render the chronotopic level of reconstruction by first identifying general areas of movement and rest, and then identifying directions in narrative musical-space projected through diachronic movement.

4.6 Reconstructing the Musical Surface at the Chronotopic Level

Table 4-7 provides a summary of the different kinds of movement that I perceive within and across Places A and B in each of the three performances.

	Place A	Place B	Place A → Place B
<i>Synchronic movement</i>			<i>Diachronic movement</i> <i>Axes of Movement</i>
MS	<i>Relatively at rest:</i> focus on shifting perspectives in the present	<i>Relatively at rest</i> shifting to <i>synchronic movement</i>	E minor → C Lydian
LM	<i>Synchronic movement:</i> focus on shifting events and progressing time in the present	<i>Relatively at rest:</i> focus on quality and affect in the present	E minor → G major → B major/minor
AO	<i>Synchronic movement:</i> increasing urgency to progress forward	<i>Synchronic movement:</i> increasing urgency to progress forward	E minor → G major; focus on bass motion (Phrygian inflection): C → B major/minor

Table 4-7: Synchronic and diachronic movement within and across Places A and B in each performance.

Synchronic Movement

As shown in Table 4-7, I perceive Place A in MS's performance as relatively at rest, wherein focus is on shifting perspectives in the present. In contrast, in both LM's and AO's performance, I hear synchronic movement projected by events occurring in Place A. In LM's performance, I sense as though different events are being "told" about in the present, whereas in AO's performance, I perceive synchronic movement projected by a sense of urgency that pushes musical motion forward. I hear this sense of synchronic movement carried over into Place B of AO's performance. In contrast, I hear Place B as a place of rest in LM's performance, with focus directed on the quality and affect of edges experienced in an extended present. In MS's performance, I initially hear Place B as a place of rest as the lighter and more expansive quality of space projects a sense of reminiscing. However, I sense increased synchronic movement in MS's performance in the ("uncontrolled") ascending scalar passages approaching the "unsettled return."

Axes of Movement Projected through Harmonic Change

Axes of movement are also projected through tonal and harmonic change. In MS's performance, global movement (between places) seems to be motivated more by shifts in character or texture. This suggests that perhaps the primary function of the different key areas is to introduce a shift in mood, character, or perspective, and less so to provide structuring through tonal relationships alone.

As such, I interpret the shift at measure 22 as situated in C Lydian.³⁴⁶ Moreover, I interpret the unsettled return as situated in an in-between state: tonally distant, situated in E-flat minor, yet only a half-step away from the home key, E minor. I interpret the F half-diminished seventh chord as likewise situated in an “in-between” state, tied to the distant key of E-flat minor that is introduced by the A-flat minor chord. However, the return to E minor doesn’t sound as though it emerges from a resolution of the F-half-diminished chord. Rather, I hear the return to E minor as starting over again—as though we never left Place A.

In contrast, in LM’s performance, I interpret an axis of harmonic movement between Place A and Place B that traces E-minor through a brief passage through G major (III) (mm. 22–25) before crossing a boundary into Place B through an arrival in B minor (v) (mm. 26–34). I interpret this progression—outlining the tonic harmony: i–III–v—as suggestive of a logical sequence of events “told”: The progression begins at “home” (tonic) and then gradually wanders further away (expansion of the tonic chord through III then v). This movement continues from B minor (mm. 34–42) through F-sharp major (mm. 43–49), briefly passing through G-sharp (enharmonically spelled as A-flat) major (m. 50–55), before leading to a passage alluding to thematic material from the opening of the piece—the “unsettled return”—situated in D-sharp (E-flat) minor (mm. 56–63). Approaching the return to Place A (A’), I hear the unsettled return—cast in E-flat (enharmonically D-sharp)—as a “portal” returning us back to the home key, E minor. Smooth voice-leading and the presence of the leading tone in the resolution from the half-diminished seventh chord on F—with tendency tones resolving in a similar way as an augmented sixth chord (from F–E-flat/D-sharp to E–E)—makes this shift sound surprising, yet syntactically logical.

In AO’s performance, similar to LM’s, I interpret a shift from E minor to a tonicization of G major; however, foregrounded in my attention is the global bass motion from C (IV/III) to B (V)—evocative of the half-step Phrygian inflection that reoccurs throughout my reading of this performance (see for instance, m. 14 and mm. 9–11). Further, the return to Place A (A’) is enacted by a resolution of the half-diminished seventh chord connecting E-flat (D-sharp) with E via smooth voice-leading. However, in hearing this progression, my attention is drawn to the half-step descent in the bass voice—from F to E, atop which sits a minor triad built on A-flat (enharmonically, G-

³⁴⁶ I interpret this brief moment in C Lydian as likewise expressing an “in-between” state: neither in the key of E minor or C major. Remarking on the Lydian theme in the third movement of Beethoven’s String Quartet, op. 132, the *Heiliger Dankesang*, Kevin Korsyn notes: “The Lydian music deconstructs the usual tonic-dominant polarity of tonal music, placing in doubt the familiar opposition of closure and nonclosure.” “J.W.N. Sullivan and the *Heiliger Dankesang*: Questions of Meaning in Late Beethoven,” *Beethoven Forum* 2 (1993): 158.

sharp). The sound of this chord in relationship to the E-minor tonic evokes an uncanny, ominous sound (enhanced over the Phrygian inflection in the bass).³⁴⁷

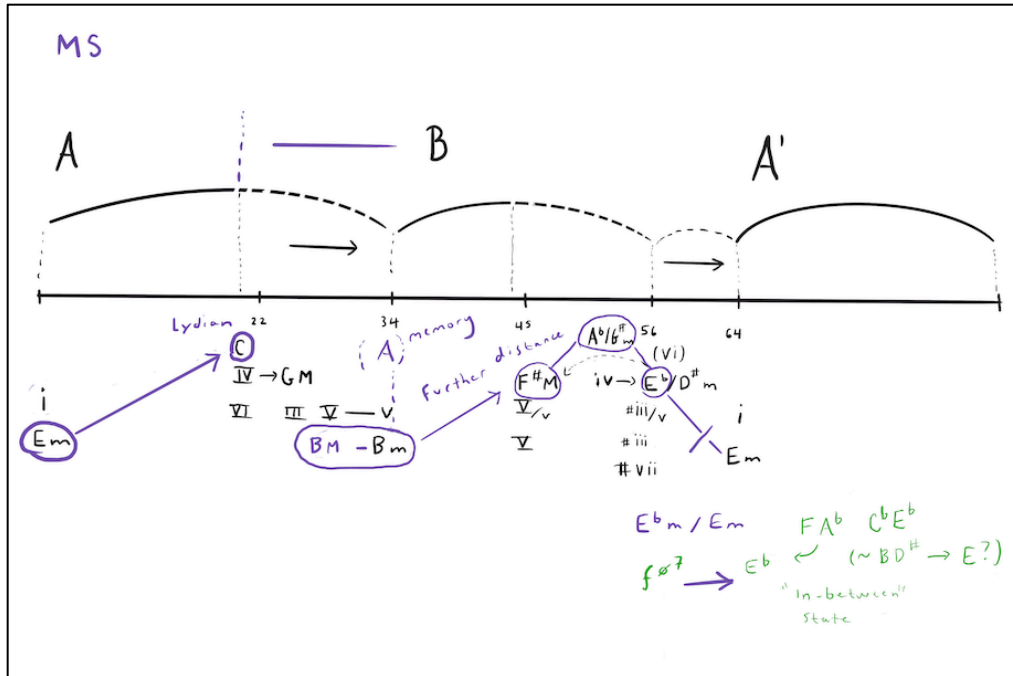


Figure 4-11: Chronotopic level projected through MS's performance.

³⁴⁷ In this instance, G-sharp minor is an *approximate* hexatonic pole of E minor. However, I hear this sound as evocative of a similar sense of "eeriness or uncanniness" associated with the progression of two minor triads whose roots are a major third apart. See Matthew Britzler-Stull, "From Nibelheim to Hollywood: The Associativity of Harmonic Progression," in *Understanding the Leitmotif: From Wagner to Hollywood Film Music* (New York: Cambridge University Press, 2015); and Richard Cohn, "Uncanny Resemblances: Tonal Signification in the Freudian Age," *Journal of the American Musicological Society* 57, no. 2 (2004): 285–324, <https://doi.org/10.1525/jams.2004.57.2.285>.

4.7 Stage 6: Reading the Musical Surface as a Narrative Musical-Space (NMS):

Having established the spatial and qualitative features of different MSFs and likewise how they project movement and change (activation of the topographical level of structuring), I now synthesize my readings in stages 1–5 through a final reading of the musical surface as a narrative musical-space. I begin with a reflection on how I experience different senses of Places A and B evoked by each performance. I then interpret axes of movement and change I hear projected at the chronotopic level of structuring. Finally, in light of these observations, I present three different mappings of musical-narrative space, using the topographical map I produced in stage 3 of my surface-reading of the score as a guide

4.7.1 Reflections on Place A

Character and Sense of Place in Performance 1: Maria Stembolskaya

Played at a slightly slower tempo than the other performances (recording length: 03:00), MS's performance of the piece sounds inquisitive, approaching each edge with careful intention.³⁴⁸ I notice a pronounced resonance with MS's use of the pedal, which produces a richness in tone color, enhancing the affect and mood in each moment. Her pedaling also blurs transitions between passages, evoking a sense of holding on slightly, reinforced by expressive rubato employed at the close of each phrase or gesture. MS also attends closely to dynamic markings: subtle differences in how the performer employs *crescendo–decrescendo* dynamics throughout produce dynamic swells—breathing in and out—that instill life into each edge, increasing my sense of immersion. As I listen, my attention is fixed in the present, drawn toward shifting perspectives of the surface as I imagine different shades of color, shadows, and light cast on each edge from different angles.

MS's frequent use of rubato adds further dimension to space—the slowing down perhaps indicative of approaching a new corner or face of the surface. This attention to detail enhances each edge's vivacity in my imagination: for instance, as the opening phrase is repeated, I imagine the *ascending flourishes* as adding a subtle glow over the melodic *edge*. Tone color is also enhanced by shifts in mode: for example, in measure 12 there is a subtle shift to B minor as the tenor voice slips from

³⁴⁸ My description of MS's performance is more substantive than that of LM's and AO's performances, which is reflective of the more detailed and vivid MSFs I perceive when listening to this performance.

D-sharp to D-natural. I imagine the sound color in this moment filling in the space—as if the background of a canvas becomes saturated with warm color tones. In the passage that follows (mm. 15–21), I imagine color washing away as the texture thins, revealing only the underlying foundation of back-and-forth movement, as if clearing the way for something new. Due to my sustained focus in the present, affected by the subtleties of MS’s attention to sound color and mood, I locate a boundary-crossing into Place B to occur at measure 20, where there is a pronounced shift in mood—as we shift from minor to major mode—just before the arrival of the *cascading parallel thirds*.

Given the performer’s acute attention to sound color and details in each moment, I sense a strong attachment and closeness to Place A. As such, I associate Place A as both “home” and as a desired place to return to.

Character and Sense of Place in Performance 2: Laurent Martin

LM plays with a mostly regular tempo (recording length: 02:42). He pronounces each gesture clearly and precisely, evoking a sense of steadiness and deliberation. LM makes use of the pedal sparingly, which limits my perception of blurring between individual voices and sections. In this way, I hear a more distinct separation between and among edges—and likewise, between different MSFs, allowing me to hear separate statements presented as a sequence of events. In contrast with MS’s performance, which evokes a detailed scenic description, LM’s performance sounds more like a narration of events—an impression further supported by the continuity and linearity projected by his adherence to the tempo, which affords a sense of time progressing. At times, I hear LM’s slightly varied approach to similar edges (for example, the repeated occurrences of the *leaping-falling* gesture in mm. 1–9) as presenting a dialogue between two different characters or as expressing related ideas, giving the impression of a story unfolding. In a few instances, LM emphasizes a single pitch by sustaining it slightly longer, which pivots my attention to an approaching shift in perspective—as if “speaking” directly to me (as the listener), signaling for me to pay attention. This, for example, occurs in measure 8 with the C in the tenor voice, preceding the shift elicited by the *ascending flourishes*, and in measure 34 with the B in the lowest voice, preceding the arrival of the hybrid *cascading thirds-leaping-falling* edge and the boundary-crossing into Place B.

I sense less attachment to this place as I did with MS’s performance. However, this place still attributes a sense of home—as the place where a story begins. As such, I characterize Place A as place of departure while also as a place that invites a possibility of return.

Character and Sense of Place in Performance 3: Antonio Oyarzabal

The brisk tempo of AO's performance (recording length: 02:28), alongside a freer sense of meter—frequently speeding up and slowing down—projects a wider perspective in comparison with *performances 1* and *2*, as boundaries between different units of sound are quickly glided over.

A feature that stands out in this performance is AO's marked foregrounding of lower voices, which I hear at times as providing a sense of grounding to upper voices that move in quick succession. For example, the first instance of this occurs in measures 1–5 of the piece where the neighboring motion between G and F-sharp in the tenor voice of the accompaniment is markedly pronounced. Soon after (mm. 9–11), I again hear the tenor voice—pronouncing F-sharp–E–D-sharp—as an undercurrent ushering the ascending flourishes downward by step. I hear a Phrygian inflection in the final half-step of this descent, which evokes an underlying sense of darkness or foreboding.³⁴⁹ Both occurrences influence how I more acutely attend to the neighboring motion pronounced in the tenor voice (mm. 15–16) that initiates the *skipping downward descent*, which I hear in this moment as more prominent (and perhaps even thematic), rather than merely accompanimental. Further, I locate a boundary-crossing into Place B occurring at measure 39 due to AO's more expressive approach to the passage—taking slightly more time and with blurred pedaling—that projects a sense of ease, having gradually settled in.

Due to an underlying darkness and foreboding that I sense, in addition to the faster tempo, I feel less attached to Place A. I thus characterize Place A as a point of departure and as an undesired place to return to.

4.7.2 Reflections on Place B: Character and Sense of Place

Performance 1: Maria Stembolskaya

I hear Place B characterized by an increased sense of movement—freer use of rubato produces a whimsical and lighter sound in contrast with the heavier, more expressive sounds evoked in Place A. This sense of lightness also calls to mind a sense of reminiscing—as if Place B is projected as a memory or dream.

³⁴⁹ The Phrygian inflection has come to be associated with symbols of death in music. See William Kimmel, "The Phrygian Inflection and the Appearances of Death in Music," *College Music Symposium* 20, no. 2. (Fall 1980): 42–76.

Performance 2: Laurent Martin

In contrast with the impression of “telling” or of a story progressing (that I heard evoked by Place A), I hear Place B as playful and expressive, afforded by LM’s more frequent use of rubato, compared with that employed in Place A. This also gives the impression of slowing down, as if to take in the present, which enhances the expressivity and the vividness of sound color I experience in each moment. As such, I feel more drawn to Place B as a place of curiosity and exploration.

Performance 3: Antonio Oyarzábal

AO’s performance of Place B projects an increased sense of forward motion. At the same time, I hear each passage as increasingly expressive and dramatic, due in part to the performer’s freer use rubato, affecting a play between tension and release. This increase in emotion and expressivity seems to offer a more close-up, intimate perspective than that observed in Place A. As such, I characterize Place B as a desired point of arrival.

4.7.3 Reflections on the “Unsettled Return” to A’

Performance 1: Maria Stembolskaya

In MS’s performance, increased acceleration approaching the “unsettled return” (mm. 56–63) evokes uninhibited passion and emotion leading to a loss of control. A sudden slowing down of tempo gives the impression of an impending negative outcome that one realizes all too late. Measures 56–63 sound pained, as if suffering a loss. The arrival to A’ seems to come about abruptly, almost as an interruption or an ellipsis in time. As such, rather than interpret A’ as a return to A, I hear it as a recollection, rendering Place A (perhaps ruefully) in the past.

Performance 2: Laurent Martin

In LM’s performance, the ascending motion approaching the “unsettled return” (mm. 56–63) sounds increasingly excited. As the passage begins to slow and soften in volume (mm. 53–54), I sense a slight hesitation, as if not completely sure of what lies ahead. When the *leaping-falling* edge returns at measure 56 with the same steadiness as in the opening, and perhaps with an increased

strength and confidence, I interpret arrival to A' as a deliberate and conscious choice made and carried through—a goal achieved.

Performance 3: Antonio Oyarzábal

In AO's performance, I hear the scalar passages leading up to the “unsettled return” (mm. 56–63) as markedly expressive. In these passages, AO takes time and care to articulate the initiation of each ascending and descending edge, which, compared with the more detached and distanced perspective projected in Place A, evokes a sense of vulnerability. The descending upper voices in measure 52 stand out to me as they begin to assume prominence, soon combining with the lower voice that ascends from below. The dissipation of voices in the lower register is suggestive—perhaps signaling a reversal of the recurring sense of foreboding throughout the piece. However, the lower voices return with the arrival of A' (prominence is still given to tenor voice in the *leaping-falling* edge in measures 64–65), rendering this reversal false and an undesired outcome, achieved.

Diachronic Movement

Through the different experiences of place in each performance, I also interpret different projections of diachronic movement.

Performance 1: Maria Stembolskaya

In MS's performance, I interpret diachronic movement projected through a temporary displacement from Place A to Place B. I experience the return to Place A (A') through the “unsettled return” as pained and also evocative of an ellipsis in time. As such, I resituate Place A in the past and interpret the unsettled return as realizing the loss of no longer being able to return to Place A (outside of memory and reflection).

Performance 2: Laurent Martin

In LM's performance I interpret diachronic movement projected through a willed intention to explore Place B, as part of the course of events of a story unfolding. I also hear diachronic movement projected in the global movement away from, then eventually circling back to, Place A (Place A → A'). Although there is a return to Place A (A'), I obtain the impression that it is rendered from a new perspective. The performer's more expressive approach to Place B (evoking a scenic

description) seems to cast the return to Place A in a different light—as if having undergone change throughout the course of the “story” projected.

Performance 3: Antonio Oyarzábal

In AO’s performance I initially interpret diachronic movement projected by the urgent departure from Place A to an arrival in Place B. However, at the “unsettled return” I interpret this movement as only temporary; a return to Place A (A’) is realized, securing the undesired outcome of being confined to Place A (unable to remain in Place B).

Table 4-8 provides a summary of diachronic movement projected in the three performances, building upon observations detailed in Table 4-7.

	<i>Characterization of Place A</i>	Place A → Place B	<i>Characterization of Place B</i>	Place A → (Place B) → Place A (A’)	<i>Characterization of return to Place A (A’)</i>
MS	Increased attachment; sense of home; place of return	increased movement evokes displacement, <i>diachronic movement</i> from Place A	place of reminiscing ; lighter, increased movement; less attached to Place B (compared to Place A)	Place A rendered in the past or inaccessible: can no longer return ----- → Eb F ^{o7} “in-between” state F ^o triad + Ab triad	Place A: desired outcome denied: sonority of half-dim seventh chord produces affect of being unsettled (key area ambiguous)
LM	Establishing location of a story; place of departure	willed <i>diachronic</i> movement to B as a place to explore	scenic and vivid; place of exploration/curiosity	<i>Diachronic movement</i> in return to A (A’), having undergone change (Place A experienced in a new light following movement to Place B) ----- → D# (Eb) F ^{o7} (resembling an augmented sixth resolution)	Place A: neither desired nor undesired arrival chosen/achieved: Place A experienced from a new perspective resolution to the tonic, E minor, through semi-tone voice-leading
AO	Foreboding; place of departure	willed <i>diachronic</i> movement to B (urgent departure from A)	increased expressivity, rubato; Place B rendered a desired place	unwilled <i>synchronic movement</i> (unable to remain at Place B); confined to Place A ----- → D# (Eb) F ^{o7} G# (Ab) minor triad over bass motion: F→E	Place A: undesired outcome desired outcome: denied; undesired outcome (arrival to Place A) achieved ominous half-step bass descent evokes Phrygian inflection; relationship between G# minor and E minor tonic evokes an “uncanny,” unsettled sound

Table 4-8: Summary of axes of movement projected in each performance.

4.7.4 Reflections on Different Renderings of NMS

In light of my observations of synchronic and diachronic movement projected at the chronotopic level alongside each performances’ characterizations of place, I synthesize my readings by mapping out three different reconstructions of musical-narrative space.

Figures 4-11, 4-12, and 4-13 provide illustrations of Places A and B situated in topographical space, alongside prominent edges (indicated by roman numerals), key areas, and boundaries inferred through my readings. Accompanying descriptions address how I hear each performance characterize the return to Place A (A') through the “unsettled return.”

Rendering of NMS Projected through MS's Performance

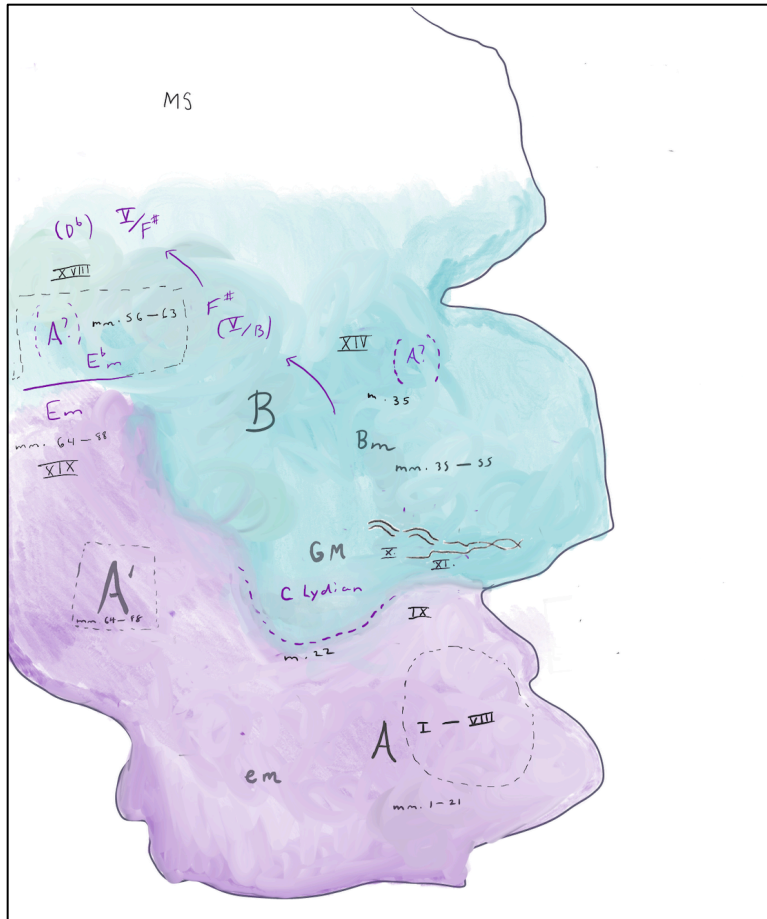


Figure 4-14: Mapping of NMS projected through MS's performance.

As shown in Figure 4-14, the edges in Place A are confined to a smaller “region” (in the circle with the dotted outline), reflective of a relative state of rest. I situated the boundary between Places A and B at measure 22, where the *cascading parallel thirds edge* appears, marking the onset of the section I interpret in C Lydian. The dotted outline and question mark in the box near measure 35 reflects how

this edge is reminiscent of the opening theme of Place A. (I sense this as a recollection rather than as a point of arrival to a new place, due to the “distance” between C Lydian and B minor).

Rendering of NMS Projected through LM's Performance

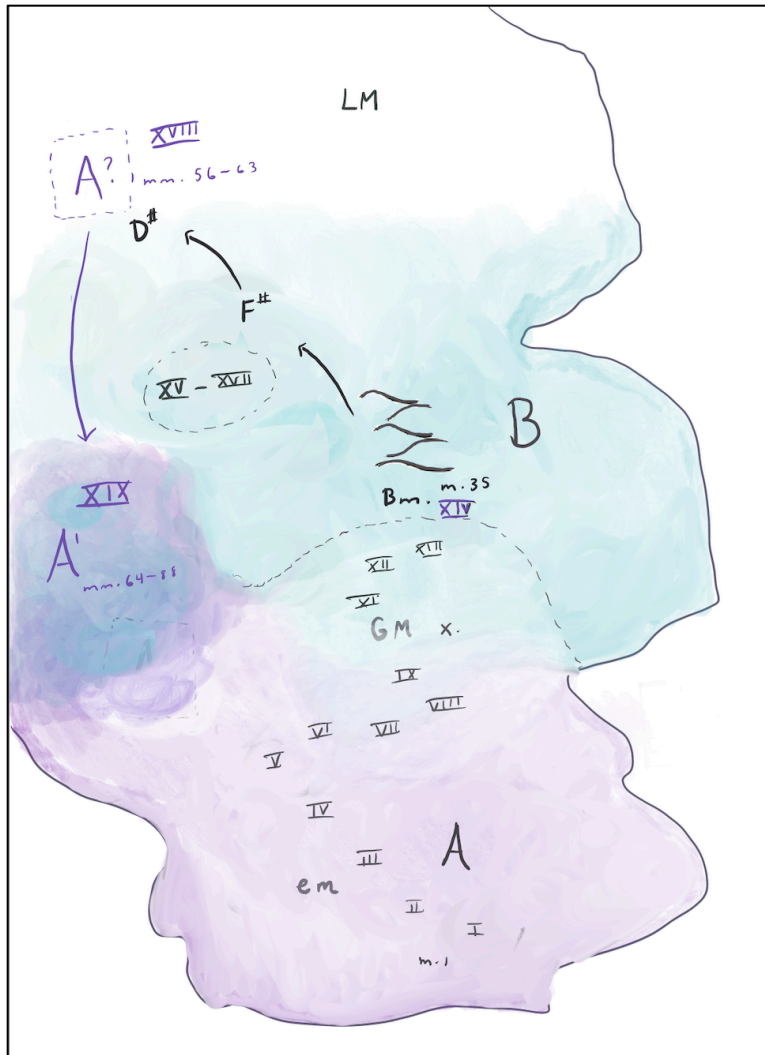


Figure 4-15: Mapping of NMS projected through LM's performance.

The map of LM's performance (Figure 4-15) situates a boundary between Places A and B at measure 35 with the onset of the *cascading thirds-falling-leaping gesture* and a modulation to B minor. The reader will notice that edges are spread further apart and distributed more evenly in this map, reflecting a deliberate path through each “scene,” as if being told as a story. The mixture of colors on the map at

purple lines at “I” and “XV” indicate prominence of the “foreboding” lower voice heard at these edge locations, while patches of purple coloring throughout Place B indicate the trace of this sense of foreboding. The “undesired” outcome—of being “pulled back” to Place A (A’)—following the “unsettled return” is reflected by the purple coloring that bleeds into the green as the Phrygian inflection in the bass directs a shift away from Place B, which I interpret as a forced to return “back” to Place (A’).

Overall, my MSF analysis of “Desdémona” reveals how the three different performances of the piece yielded qualitatively different experiential environments of listening. In contrast with my analysis of Schubert’s *Klavierstück II*, which offered a way to attend to and make sense of perspectives that may shift and change within a single listening, my analysis of Bonis’s “Desdémona” offered a path through which to compare shifting perspectives and senses of place across different listenings. Attending to edges of the musical surface through critical description of each performance revealed subtleties in how I render musical moments in imagination, while performing such moments through MSF analysis and situating them at the topographical and chronotopic levels of narrative musical-space allowed me to reflect on the broader contexts and contingencies that frame my experiences.

4.8 Conclusion

The title of Bonis’s piece, “Desdémona,” is a reference to the character of the same name from Shakespeare’s play, *Othello*. While the character of Desdemona and the play may have likely influenced Bonis’s compositional approach to the piece, my analysis is not reflective of any symbolism or dramatic interpretation that the composer may have intended to portray. Rather, the objective of my analysis was to convey how I reconstructed a narrative musical-space through my engagement with salient edges at the surface—that is, how I performatively read the musical surface as a narrative space.

Through my surface-readings of Bonis’s “Desdémona” I set out to demonstrate how one might employ MSFs to engage with the same musical work from different perspectives. Accordingly, my analysis may have taken any number of directions, including reading the musical surface through the lens of the story of *Othello*, using plot points purely as a way to organize my experience of affects

and sensations afforded by edges of the musical surface. Or my analysis might have chosen to contextualize this work within the collection of *Quatre Pièces*, which, in addition to “Desdémona,” comprises works that are titled after other legendary female characters (“Pheobé,” “Viviane,” and “Salomé”). I chose to engage with the piece from the standpoint of listening without the pretext of the story of Othello in order to share with readers a story about my encounter with music’s surface purely through its edges. In so doing, through critical description of edges and a reflection on the different aesthetic images they give rise to, I offer readers an experiential rendering of the piece with which they can engage and use as a guide to reconstruct new maps of experience as they listen.

Chapter 5. Conclusion

This dissertation initially came about through a motivation to explore how we might conceive of narrative space in the context of music. Examining different perspectives on how narrative space is defined in literary theory, I soon came to realize that the questions I was seeking to answer pertained to broader reflections on experientiality and the role of the listener in reconstructing the affective spaces that we might describe as narrative. As such, rather than explicitly locate narrative spaces in music, my focus turned toward using narrative space to model structures of musical experience and perception. I came to define narrative musical-space as the experiential contexts that listeners imagine in the process of listening that inform how we conceptualize part-whole relationships of music at its surface through its salient edges.

My approach to modeling musical experience through MSFs is informed by an attentive practice of analytical writing that employs metaphoric language to describe the musical surface as one experiences it. As Marion Guck observes: “It seems essential to consider how we do—in fact, how we must—resort to metaphoric language (and to analogical thinking) to describe music in order to discover what it contributes to musical discourse and to musical understanding.”³⁵⁰ As such, descriptive writing can serve as a mechanism by which we externalize our experiences listening—what Judith Lochhead might refer to as our acts of “sound-thinking”³⁵¹—inviting others to engage with our experiences, and generate their own through the affective imagery evoked.

The temporal process of listening, and likewise that of writing and reading as ways to engage with musical experience, in many ways mirrors how we experience narratives. While the analyses presented in this dissertation frequently draw upon narrative concepts and readings—for instance,

³⁵⁰ “Two Types of Metaphoric Transference,” in *Music and Meaning*, ed. Jenefer Robinson, (Ithaca: Cornell University Press, 1997), 203.

³⁵¹ “Art then is not a reflection of the world but a form of thought, or in other words for my purposes, music is a way of ‘thinking the world’ (Deleuze and Guattari 1994, *passim*). Musical works and our engagements with them in acts of listening accomplish this thinking through musical sounding. Or in other words, through the temporal succession of its sounds, a musical work enacts a ‘sound-thinking’—a sonic mode of thinking the world.” Judith Lochhead, *Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis* (New York: Routledge, 2016), 78. Lochhead cites Gilles Deleuze and Felix Guattari, *What Is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell (New York: Columbia University Press, 1994).

when I observe there to be a “narrating” voice or agency—these readings are reflective of my ways of coming to understand a musical work on a particular occasion, and not an identification of narrativity within the work itself. When I engage with these works again—whether at a different point in time, through different recordings, or perhaps from the perspective of a performer—I may choose to reflect on different surface features of the music and come to understand them through a different lens. That is to say that one need not consider a musical work to be narrative to engage with a model of narrative musical-space and MSF analysis. Rather, with the analytical goal of capturing experience, MSFs can be applied in any context and alongside a variety of interpretations.

In addition to introducing a flexible tool for engaging with music, my dissertation offers a new perspective on how we might understand the creative and performative roles we, as listeners and analysts, play in reconstructing our experiences. Circling back to the questions that I posed at the beginning of this dissertation, I offer the following responses:

(1) How might a model of musical perception capture the global organization of shifting perspectives that arise when we engage with a musical work?

With a narrative space model of musical perception, shifting perspectives are organized according to different levels of reconstruction that comprise a more global “narrative space.” Through MSF analysis, one can start from any location within these levels and trace a path accordingly. For instance, one might choose to remain at one level, shift between different levels, or revisit a path from a new perspective. While each path traced at the “horizontal level” represents a singular experience listening, it is framed globally by the different simultaneous “vertical” levels of space and the latent paths not chosen.

(2) How might such a model account for perspectives that may change over time through musical repetitions and returns, both within a work and through repeated listenings?

MSF analysis acknowledges the contingency of listening within given contexts, and accordingly invites one to relisten and revisit paths taken in musical narrative-space. In my analysis of Schubert’s *Klavierstück II*, MSF analysis captured how my experience of the opening A section of the piece evolved as I listened to it return twice after intervening sections of contrasting material. In my analysis of Bonis’s “Desdémona,” MSFs revealed variances in how I imagined musical edges and helped unveil different senses of place in my readings of the three different performances of the piece, which resulted in different projections of topographical and chronotopic levels of

reconstruction. In general, MSF analysis, as a distillation of one of many possible experiences, can be used as a guide to reflect on new contexts and perspectives that inform how one attends to reoccurring moments in a piece as well as perspectives that may come to bear through repeated listenings.

(3) How might such a model take into account the performative and creative role of listeners, who may determine the boundaries of the shifting perceptual units, and the role of analysts, who may “perform” their analytical engagements?

As we have explored, MSF analysis reveals how one might infer part-whole relationships of the musical surface in the process of listening. In this way, surface-reading through MSF analysis externalizes the interaction between the listener/analyst and music’s sound content in the moment, and in so doing projects unique renderings of narrative musical-space that listeners are invited to engage with and frame their experience through as they listen.

While this dissertation offers preliminary responses to these questions by means of illustrative examples, this kind of work calls for continual exploration and reflection.

§

Narratives project what it is like to undergo an experience.³⁵² Through the stories we tell, we not only come to understand our own experiences in a new light but also impart on the reader a sense of “what-it-is-like” to experience narrative space through the lens of our shifting perspectives. Over the course of writing this dissertation, my perspectives have evolved to reveal new analytical goals and priorities. In addition to the questions addressed above, I offer some additional ones that point to further paths for exploration.

(1) How might MSF analysis reveal shifting perspectives and inform approaches to learning a musical work from the standpoint of the performer?

³⁵² On the conception of narrative as experientiality, see Monika Fludernik, *Towards a ‘Natural’ Narratology* (London: Routledge, 1996); “Natural Narratology and Cognitive Parameters,” in *Narrative Theory and the Cognitive Sciences*, ed. David Herman (Stanford: CSLI Publications, 2003), 243–70; and Christian Hauer, “The Contribution of Musical Narratology to Contemporary Narratology: On Monika Fludernik’s Concept of ‘Experientiality,’” *Amsterdam International Electronic Journal for Cultural Narratology* 7–8 (2016): 187–207.

(2) *How might this model incorporate experiential differences afforded by the physical qualities of sounds produced in different acoustic environments, such as sounds produced in a concert hall versus a studio or outside environment?*

(3) *How might MSF analysis be applied to studying film music? And further, how might a model of narrative musical-space work in dialogue with perspectives on narrative space in film?*

(3) *How might narrative musical-space and MSFs build upon extant music-analytical systems such as Schenkerian theory, transformational theories, and theories of rhythm and meter? Further, how might one expand this model to include a more in-depth study of the perception of time and temporality in music?*

(4) *How might an approach to studying music through the lens of narrative musical-spaces and MSF analysis inform music theory pedagogy?*

(5) *Within my discussion of the topographical level of structuring, I made references to the concept of place and of different “senses” of place I obtained while listening in different contexts. In dialogue with Judith Lochhead’s (2019) concept of “placial imagining” and other perspectives on place in philosophy (Casey 1996, 2001; Malpas 1998; Soja 1996; Tally 2017; Tuan 2001), how might one further unpack the different kinds of places and “senses of place” we experience when listening to music?³⁵³*

Each encounter with music brings about unique perspectives, shaped by the contexts we bring to listening. It thus seems crucial that approaches to musical analysis be equipped to account for our continually changing perspectives of listening and our *creative roles as listeners*. Through my own shifting perspectives, this dissertation evolved to become a point of confluence of several different strands of thought. My research offers a synthesis of these ideas through an analytical model that is open to accommodate a wide breadth of interpretations and that can be expanded upon in several different directions. Through this work I invite listeners and readers to reflect on the contexts, framings, and perspectives that influence the goals we set out to accomplish through our analytical inquiries, and likewise, to continually seek and “try on” different frames of listening.

³⁵³ In this direction, one might examine “musical place” through the lens of how places function in narratives and storytelling. Further, one might explore how musical analysis, as “lived” experience of our encounters with music, can be seen as a form of place-making.

Coda

Description begins in the writer's imagination, but should finish in the reader's.

— Stephen King, *On Writing: A Memoir of the Craft*

I am surely not the only writer who has the distinct sense that every sentence I write is surrounded by the ghosts of the sentences I could have written at that point, but chose not to. Those ghosts represent the phase space of what you could have said next.

— Philip Pullman, *Daemon Voices: On Stories and Storytelling*

The story I tell through this dissertation is as much about what did make it onto the page as well as the sentences I had to leave behind. This work traces the process of my coming to understand, connect, and find meaning in the questions that engaging with musical experience has brought to light. While many of the thoughts and insights that emerged from this project remain within the countless pages of notes and scraps of writing, I consider the paths not taken to still be a part of the experiential map I formed along the way. Through the twists and turns, retracing of steps, and shifts in entirely new directions, what this project came to be in each moment shaped what did make it onto the page.

We as music theorists and analysts make decisions as to the questions, ideas, and framings we invite readers to attend to in their own encounters with music. Through this work I encourage readers and listeners to create their own paths when engaging with the myriad of ideas, perspectives, and analytical questions that contemplating musical experience affords.

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