

Teaching Narrative with Coleridge-Taylor’s “Ballade”

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Theorizing African-American Music
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Outline

- 1 Introduction
 - A Brief Disclaimer
- 2 On Narrative Generally
 - Two Process-Based Examples
- 3 Local Tonal Narratives in the “Ballade”
- 4 Rhetorical Narrative
- 5 Formal Narrative
- 6 Conclusion

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Africa, and America

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Algorithmic Procedures

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EXAMPLE 1: Montgomery: *Strum*, mm. 1–2

Algorithmic Procedures

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EXAMPLE 2: Tate: *Tracing Mississippi*, I. Taloowa (Song), mm. 32–33 compared with generative (o257) cell

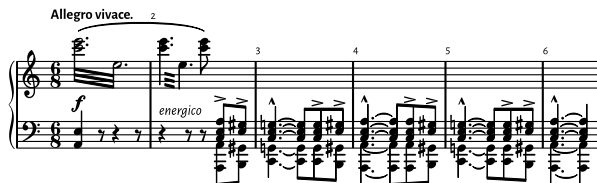
Algorithmic Procedures

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Voice-Leading Agency

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EXAMPLE 3: Coleridge-Taylor: *Ballade*, mm. 1–6

Voice-Leading Agency

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The image displays a musical score for a piano piece, specifically measures 153 through 164. The score is written for two staves, treble and bass, in 2/4 time. The key signature has one sharp (F#). The music features complex voice-leading with many beamed sixteenth and thirty-second notes, creating a dense, rhythmic texture. Dynamic markings include *f* (forte) at measure 153 and *ff* (fortissimo) at measures 155, 157, and 160. Measure numbers 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, and 164 are indicated above the treble staff. The notation includes various accidentals, including naturals and flats, and a variety of note values and rests.

EXAMPLE 4: Coleridge-Taylor: *Ballade*, mm. 153–164

Voice-Leading Agency

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Cadential Attainment

19 20 21 22 23 24 25 26 27 28 29

EXAMPLE 5: Coleridge-Taylor: *Ballade*, mm. 19–29

EXAMPLE 6: Coleridge-Taylor: *Ballade*, mm. 43–58

Cadential Attainment

Example 7: Coleridge-Taylor: *Ballade*, mm. 59–66. The score is in 8/8 time and features a piano (p) dynamic at measure 59, marked *a tempo*. The tempo changes to *cresc. molto* at measure 60 and *ff Più mosso.* at measure 63. The melody is characterized by rapid sixteenth-note passages and a final cadential flourish at measure 66.

EXAMPLE 7: Coleridge-Taylor: *Ballade*, mm. 59–66

Cadential Attainment

Cadential Attainment

77 78 79 80 81 82 83 84 85 86

f *dim.* *mp*

EXAMPLE 8: Coleridge-Taylor: *Ballade*, mm. 77–86

Cadential Attainment

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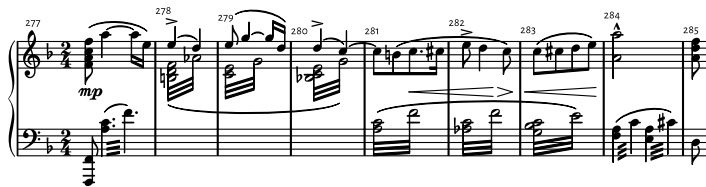
101 dolce 102 103 104 105 106 107 108

EXAMPLE 9: Coleridge-Taylor: *Ballade*, mm. 101–108

Cadential Attainment

A Sonata Reading

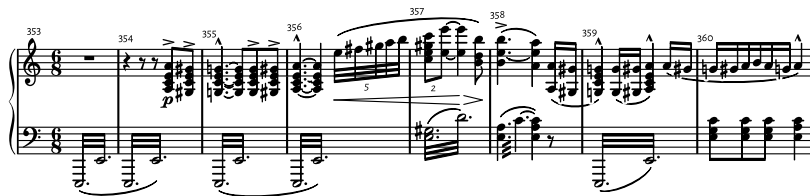
A Sonata Reading



EXAMPLE 10: Coleridge-Taylor: *Ballade*, mm. 277–285

A Sonata Reading

A Sonata Reading



EXAMPLE 11: Coleridge-Taylor: *Ballade*, mm. 353–360



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Summarizing

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- Enharmonicism and voice-leading agency

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- Disparity in rhetorical character of P and S

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- Enharmonicism and voice-leading agency
- Disparity in rhetorical character of P and S
- Sonata narrative

Narrative Readings

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- S’s failure to subdue P?
- S overtaking P, and P’s subsequent abrupt end?
- The tenuous hold of A minor?

