
ROBERT T KELLEY

Lander University
College of Arts & Humanities
Assistant Professor - Department of Music
rkelly@lander.edu

Professional Interests

Research: Late-Nineteenth-Century Chromatic Harmony, Early-Twentieth-Century Extended Tonality, Early American Hymnody, Music Theory Pedagogy, Early and Baroque Music, Schenkerian Analysis, Transformation Theory, and Computer Applications for Music Analysis and Instruction.

Teaching: Music Theory, Music Analysis, Piano, World Music

Academic Background

Ph.D. The Florida State University, Tallahassee, FL, Music Theory, 2005

M.M. James Madison University, Harrisonburg, VA, Music Theory/Composition and Piano Performance, 2000

B.M. Furman University, Greenville, SC, Music Theory and Piano Performance, 1998

Memberships

American Musicological Society

College Music Society

MENC: The National Association for Music Education

Mu Phi Epsilon International Professional Music Fraternity

Music Teachers National Association

Music Theory Southeast

National Guild of Piano Teachers

Phi Kappa Phi Honor Society

Pi Kappa Lambda Music Honor Society

Society for Music Theory

WORK EXPERIENCE

Academic Experience

Assistant Professor of Music (tenure track), Lander University (August, 2005 - Present).

Responsible for all aspects of course design and delivery of:

Form and Analysis,

Second-Year Theory, chromatic harmony, and 20th-century styles,

Second-Year Theory Applications, ear training, sight singing, keyboard harmonization,

Class Piano, keyboard proficiency, all levels,

Music of the World, an upper-level general-education survey class in global issues,

Piano Ensemble, performing music for more than one pianist at one or more keyboards.

Graduate Teaching Assistantship in Music Theory, Florida State University (August, 2001 - May, 2005).

Responsible for all aspects of course design and delivery of:

Theory I, fundamentals and basic part writing

Theory II, advanced part writing with an introduction to chromatic harmony

Theory III, chromatic harmony and phrase structure

Theory IV, form and analysis, with an introduction to 20th-century music

Aural Skills III-IV, dictation and singing of advanced diatonic and chromatic harmony, and melodic and rhythmic sight reading.

Instructor of Class Piano, James Madison University (August, 2000 - December, 2000).

Graduate Teaching Assistantship in Piano, James Madison University (August, 1998 - May, 2000).

Autonomously taught Class Piano I-III, keyboard proficiency

Individually taught Class Piano IV, advanced keyboard for vocalists

Administered the keyboard proficiency and advanced keyboard exams once a semester.

INTELLECTUAL CONTRIBUTIONS:

Grid

	DBS	CTP	LPS	Total
Presentations of Refereed Papers	6	1		7
Presentations of Non-refereed Papers	1			1
Totals	7	1	0	8

Presentation of Refereed Papers

International

Kelley, R. T. (2009, November). [Sacred Harp Harmony: A Part-Writing Primer for Shape-Note Hymnody](#). Accepted for Annual Meeting of the Society For Music Theory, Montréal, Québec, Canada.

Description: When asked to list the uniquely American genres of music, most people would include jazz, gospel, rock, and perhaps a few others. There is, however, an older musical tradition than these that is quintessentially American in its origin, philosophy, style, and usage, and that is thriving today all over the United States. Although it evolved from a British singing-school tradition, the American tradition of shape-note singing, often referred to as Sacred Harp (after the best-known shape-note tunebook) or simply fasola, rejected the style of most European music in favor of the rugged unrefined sounds of the composers of the First New-England School led by William Billings. While some musicological and ethnomusicological studies and several composers' works based on shape-note music have given this music and its singing tradition some exposure among trained musicians, music scholars still have not fully addressed the sound and style of this music. Some scholars, such as Charles Seeger (1940), have described the style by enumerating the part-writing procedures violated by most works in the tradition. Dorothy Horn (1958) has likened this folk-influenced style to Yasser's (1932) Theory of Evolving Tonality, where pentatonic folk tunes require treatment in quartal harmony. This talk addresses the harmonic language of shape-note hymnody from a music theorist's perspective, culminating in a general composition procedure for writing in the style of the Sacred Harp.

Kelley, R. T. (2005). [Dramatic Themes in John Eccles's Setting of William Congreve's *Semele*](#). Presented at Interdisciplinary Conference on John Eccles and His Contemporaries: Theater & Music in London ca. 1700, Tallahassee, Florida.

Description: Anthony Rooley has asserted that 'Eccles awaits the searching light of unbiased study and, particularly, informed performance.' In this talk, I attempt to engage in such a study of Eccles' *Semele*. The opera is rich with interpretive possibilities and subtext, and I will present an analysis of the music that supports a view of the opera as a dramatically unified whole. This supports Rooley's musicological contention that 'Here Congreve and the composer John Eccles worked very closely together, as they had for over a decade, and must have discussed at endless length their combined approach to creating this piece of music theatre.' In an analysis that highlights the relationship between Congreve's text and Eccles's music, I will discuss musical connections that can help listeners uncover this opera's dramatic fusion of text and music. The first manner in which the music supports the drama is in the Baroque figures that accompany certain themes or dramatic situations in the opera. *Semele*'s ambition is accompanied by a stock chord progression, while grief and despair are accompanied by slow dotted rhythms and repeated notes. The second way that the music supports the text and stage action is through the work's key scheme. According to the Baroque doctrine of affections, different keys are associated with different passions. The qualities of the keys, which are highlighted by the tuning of the Baroque keyboard instruments accompanying the ensemble, serve to highlight character development throughout the opera. This study reveals subtle dramatic subtext that is enhanced by the musical setting of the text and that suggests interpretive possibilities in the staging and musical performance.

Regional

Kelley, R. T. (2006). [A Mathematical Model Of Tonal Function](#). Presented at Music Theory Southeast Annual Meeting, Chapel Hill, North Carolina.

Description: I propose a mathematical model that formalizes the derivation of recent tonal harmonic theories that posit potential harmonic functions for each scale degree, such as Daniel Harrison's *Harmonic Function in Chromatic Music* and Ian Quinn's 'Harmonic Function without Primary Triads'. Mathematical groups that model tonal scale-degree functions will help to clarify the use of these functions to aid in composition and analysis. The mathematical representation of pitches is based on the ordered pair notation introduced by Alexander Brinkman (*Spectrum* 1986). Following an intuitive analytical discussion of the mathematical groups and the algebraic functions that relate them, I give examples of the useful distinctions among the tonal scale-degree functions that are clarified by this theory. I shall then use the distinctions among scale-degree functions supported by the mathematical model to reinforce and refine Ian Quinn's functional designations as well as to contribute to the current systems of part-writing techniques based on scale-degree functions.

Kelley, R. T. (2005). [Evaluating Prolongation in Extended Tonality](#). Presented at Music Theory Society of the Mid-Atlantic Annual Meeting, Wilkes-Barre, Pennsylvania.

Description: In my talk I shall offer strategies for deciding what is structural in extended-tonal music and provide new theoretical qualifications that allow for a conservative evaluation of prolongational analyses. While Straus (1987) provides several criteria for finding post-tonal prolongation, these can simply be reduced down to one important

consideration: Non-tertian music clouds the distinction between harmonic and melodic intervals. Because linear analysis depends upon this distinction, any expansion of the prolongational approach for non-tertian music must find alternative means for defining the ways in which transient tones elaborate upon structural chord tones to foster a sense of prolongation. While a true prolongational perspective cannot be extended to address most post-tonal music, it may be possible to salvage a prolongational approach in a restricted body of post-tonal music that retains some features of tonality, such as harmonic function, parsimonious voice leading, or an underlying diatonic collection. Taking into consideration Straus's theoretical proviso, we can build a model for prolongational analysis of non-tertian music by establishing how non-tertian chords may attain the status of structural harmonies. Considerations in the evaluation of chordal salience include tonal function, acoustical stability, motivic significance, and participation in a reference collection. Provided an alternative means for deciding what chords are structural in non-tertian music, contrapuntal lines passing between any two structural chords can still aid in hearing a passage as a prolongation. These criteria for establishing prolongational spans will be applied to analysis of 'Ondine' from Ravel's *Gaspard de la Nuit*.

Kelley, R. T. (2004). [Reconciling Tonal Conflicts: Mod-7 Transformations in Chromatic Music](#). Presented at Music Theory Society of the Mid-Atlantic Annual Meeting, Philadelphia, Pennsylvania.

Description: The study of music as involving 7 step classes in 12 pitch classes has been the basis for a large amount of recent scholarship. While the mod-7 and mod-12 systems need not be related to any tuning system in particular, I will nevertheless show that there is an isomorphism between the diatonic scale system of 5-limit just intonation and the group of pitch/step-classes used by diatonic theorists. That mod-7 diatonic theory shares properties with both 5-limit just intonation and mod-12 set theory has ramifications for the analysis of all music that makes some reference to a mod-7 diatonic collection, regardless of its complexity, tuning system, or tonal context (or lack thereof). Because of the strong connection between the diatonic scale and 5-limit just intonation, tuning principles can provide the basis for a set of strictures governing the appropriate diatonic spelling of chords within chromatic progressions. A specific type of transformational graph, based on models in Lewin's *GMIT* (1987), will provide a means for studying highly chromatic passages from a tonal and prolongational perspective. I will give examples of specific analytical contexts in which a diatonic reading can provide intriguing insights into chromatic music. The first type of harmony that the analytical method illuminates is enharmonic progressions, exemplified by an excerpt from César Franck's *Symphonic Variations*, and the second is directional tonality, as found in Hugo Wolf's "Der Mond hat eine schwere Klag' erhoben" (1890).

Kelley, R. T. (2003). [Charting Enharmonicism on the Just-Intonation Tonnetz](#). Presented at Music Theory Southeast Annual Meeting, Davidson, North Carolina.

Description: In this study, I propose a theory of voice leading for use with the tonal space of the just-intonation *Tonnetz*. The theory is based largely upon established theories of diatonic voice leading and chromatic harmony, and also draws upon the principles of just intonation within the tonal system. The unambiguous expression of intervals as untempered ratios is dependent upon an established seven-step diatonic scale in which the intervals can function. Tuning corrections must be made at specified junctures within the just-intonation diatonic system in order to show its stability in comparison with chromatic harmony in just intonation. Only then can the various types of enharmonic progressions be unambiguously

charted spatially as directed motion on the *Tonnetz*. In addition to providing a diatonic context for parsimonious voice leading between any two tertian sonorities, the just-intonation *Tonnetz* model allows for seventh chords, non-chord tones, augmented-sixth chords, other chromatically inflected chords, and extended tertian chords to be expressed on the tonal network along with the traditional triadic transformations. Examples of the analytic method are given here through the graphing of several typical enharmonic progressions drawn from the two Rhapsodies, Op. 79, of Johannes Brahms. Finally, a case-by-case method for treating atypical resolutions of normally functional chords is suggested through a just-intonation analysis of the opening of the Prelude to Wagner's *Tristan und Isolde*.

Local

Kelley, R. T. (2003). [In the Dark Shadow: Enharmonic Equivalence as Subtext in Two Wolf Lieder](#). Presented at The Florida State University Hugo Wolf Centennial Symposium, Tallahassee, Florida.

Description: Chromatic chord usage in many of Hugo Wolf's songs often results in progressions that require enharmonic reinterpretation in order to return to the original key. In two songs, 'Und steht Ihr früh am Morgen auf vom Bette' from the *Italianisches Liederbuch* and 'In dem Schatten meiner Locken' from the *Spanisches Liederbuch*, repeated enharmonic progressions result from chordal root motion by ascending major thirds. Because of the phenomenological confusion inherent in enharmonic progressions (Has the music moved to another tonal region, or has it returned to where it started?), such progressions can play an important role in the interpretive process. I suggest one interpretation of these enharmonic shifts, and demonstrate how such enharmonic progressions can form a structural musical basis for the perception of a richer subtextual reading of text and music.

Presentation of Non-Refereed Papers

Local

Kelley, R. T. (2008). [South Carolina's Lost Art: Shape-Note Music](#). Invited presentation at Lander University Distinguished Speaker Series, Greenwood, South Carolina.

Description: In the 19th century, singing schools flourished in the South, and South Carolina was the origin of two popular tunebooks that are still in use today in Georgia and North Carolina. This lecture on the shape-note singing tradition and its music features historical anecdotes, observations about the distinctive style of this music, and conjecture about the reason why these popular singing schools continued in Georgia and Alabama but died out in South Carolina.

Commercial Software Developed

2010: Ptolemaic, A Computer Application for Music Visualization and Analysis (in development). Ptolemaic is a computer application for music visualization and analysis written in the Java programming language created by Sun Microsystems. The software is designed to aid in the analysis of all types of Western music using established analytical techniques, including tonal functional analysis (Harrison 1994), pitch-class set analysis (Forte 1973), hierarchical linear analysis (Schenker 1935, Jones 2002), and tonal pitch-space analysis on the *Tonnetz* (Riemann 1915). Musical works and excerpts may be opened and

saved using the standard music notation interchange format MusicXML created by Recordare Internet Music Publishing and Software. Ptolemaic also can export files into the Sequence file format used by Scala, a software tool for experimentation with musical tunings produced by the Huygens-Fokker Foundation. Analysis data can be stored and retrieved in MusicXML files, but not in Scala Sequence files.

To assist the analysis, music may be visualized in several different ways. The default view, called a pitch/time graph, displays music graphically with pitch on the y axis and time on the x axis, similar to a player-piano roll. Other views collapse the pitch axis into equivalence classes, making pitches in different octaves equivalent (pitch-class/time graph), or putting all pitch classes with the same letter name on the same y coordinate (name-class/time graph, also called a diatonic lattice, introduced by Jones 2002). Another visualization method is the tonal pitch-space network called the *Tonnetz*.

The benefit of having a software tool to visualize and perform certain analysis tasks is in automating processes that are normally time-consuming for the musician, thus allowing the music scholar to focus on the musical issues, rather than the technical issues of graphing, calculating chord classes, and recopying the music visualizations for each hierarchical level in an analysis. Ptolemaic provides useful ways of visualizing a piece of music and tools for gaining more information about that music, so that the user can make informed musical decisions about how they understand the music and preserve that analysis for future study.

CreativeActivities

Local:

2009 - (Performance) Joint Faculty Recital given by Robert Gardiner, saxophone, and Robert Kelley, piano.

2008 - (Performance) Joint Faculty Recital given by Robert Gardiner, saxophone, and Robert Kelley, piano.

2007 - (Performance) Joint Faculty Recital given by Robert Gardiner, saxophone, and Robert Kelley, piano.

2007 - (Performance) Performance of Gershwin's *Rhapsody in Blue* with the Lander University Wind Ensemble.

2006 - (Performance) Joint Faculty Recital given by Robert Gardiner, saxophone, and Robert Kelley, piano.

N/A:

2000 - (Other Creative Activities) *Sinfonietta* for Small Orchestra.

Description: *Sinfonietta for Small Orchestra*, 2000, is a short four-movement work modeled after short symphonies of the Classical era. It includes a first movement in sonata-allegro form, a scherzo and trio, a slow movement in binary form, and a rondo-form finale.

2000 - (Other Creative Activities) Four Songs on Buddhist Texts.

Description: *Four Songs on Buddhist Texts*, 2000, explores four different authentic pentatonic scales found in various parts of Asia. The texts explore various aspects of Buddhist philosophy, but largely focus on paradox. This composition garnered the James Riley Memorial Composition Award, given annually to a composition student at James Madison University.

1999 - (Other Creative Activities) Homage to Three Harpsichord Composers, A Suite for Baroque Harpsichord.

Description: *Homage to Three Harpsichord Composers*, 1999, is a three-movement suite for baroque harpsichord. The first of the three harpsichord pieces follows the form and style of a Sonata by Domenico Scarlatti, complete with martial rhythms and biting dissonances. The second piece uses the Rondeau form favored by François Couperin in his Ordres (Keyboard Suites) and exploits the dissonances created from an elaborate style brisé based on various arpeggiation patterns. The suite is completed by a traditional three-voice fugue in 18th-century style, with the attention to motive and contrapuntal exhaustiveness for which Johann Sebastian Bach is famous.

1997 - (Other Creative Activities) String Quartet in C.

Description: *String Quartet in C*, 1997, is a five-movement work based on Classical forms. It was written for performance April 22, 1998 by the Hartness String Quartet at Furman University.

1997 - (Other Creative Activities) Brass Quintet in E Flat.

Description: *Brass Quintet in E Flat*, 1997, is a five-movement study in musical palindromes. The first movement uses reversible harmonic progressions. The Calypso and Trio are both actual palindromes, where the second section of the binary form is the first section played backwards (the form is taken from the Minuet and Trio of Haydn's 'Palindrome' Symphony). The fugue uses a subject that, during the course of the movement, appears both in inversion (upside-down) and retrograde (backwards). The Crab Puzzles are short musical palindromes (same form as the Calypso) based on fragmentary motives that make up the themes of the first and last movements. The whole work is organized into an 'arch form,' which is a large-scale palindrome.

1996 - (Other Creative Activities) Two Evolutions for Saxophone Quartet.

Description: *Two Evolutions for Saxophone Quartet*, 1996, was composed to serve as the soundtrack for a computer-generated short video made by Jenny Kelley. The video demonstrated edge and surface energies in crystal equilibrium and growth.

Dissertation

[Modulo-Seven Transformations in Extended Tonality](#)

Intellectual Contributions-Other

Citation of Work in Other Publications

2007 - Citation of "Tradition, the Avant Garde, and Individuality in the Music of Olivier Messiaen:

Musical Influences in *Méditations sur la mystère de la Sainte-Trinité* in Benitez, Vincent. [*Olivier Messiaen: A Research and Information Guide*](#). ISBN 978-0-415-97372-4

Web Publications

2001 - An English Translation of Guillaume-Gabriel Nivers, *L'Art d'Accompagner sur la Basse Continue Pour l'Orgue et le Clavecin*, With An Introduction by the Translator. <http://www.robertkelleyphd.com/nivers.pdf>

2000 - Tradition, the Avant Garde, and Individuality in the Music of Olivier Messiaen: Musical Influences in *Méditations sur la mystère de la Sainte-Trinité* <http://www.robertkelleyphd.com/messiaen.htm>

1998 - Clavichord Technique and Performance Practice: An Annotated Bibliography <http://www.robertkelleyphd.com/clavichd.htm>

SERVICE:

Service to the University

Department assignments:

Other Institutional Service Activities:

2005-2006 through 2008-2009: Lander University Music Department: Accompanist for students, faculty, and all university choirs.

College assignments:

Member:

2002-2003: Florida State University Music Student Allocations Committee

University assignments:

Chair:

2006-2007: Lander University Fine Arts & Lectureship Series Committee

Member:

2008-2009: Rubric Committee for Aesthetic Works General Education Competency: Created a rubric for the evaluation of a student's success at attaining the general education competency of understanding and evaluating aesthetic works.

2005-2006: Lander University Fine Arts & Lectureship Series Committee

2005-2006 through 2006-2007: Lander University Faculty Senate

Service to the Profession

Academic Conference: Moderator / Facilitator

2008: Music Theory Southeast Annual Meeting, Chair of Paper Session on Mathematical Models in Music Theory, Greensboro, North Carolina (Regional).

Chair: Conference / Track / Program

2008: South Carolina Music Teachers Association, Chair of Annual Composition Contest, Greenville, South Carolina (State).

Editor: Associate Editor

2008: The Georgian Harmony, Editorial Staff Member for Collection of Music (National).

Other Professional Service Activities

2007-2009: South Carolina Music Educators Association, Adjudicator for SCMEA Piano Auditions (State).

2007: Greenwood Music Teachers Association, Adjudicator for GMTA Piano Auditions (Local).

Service to the Community

Member of a Committee

2008: Greenwood-Lander Performing Arts Series Board

Other Community Service Activities

2009: Singing School, Instructor for a traditional all-day class in community singing using shape-note hymnody at Church of the Holy Apostles, Barnwell, South Carolina.

2009: Singing School, Instructor for a traditional class in community singing using shape-note hymnody at Warren Wilson College, Swannanoa, North Carolina.

2008-2009: Camp DoReMi, Instructor for a four-day singing school in Little Switzerland, North Carolina

2006-2009: Lander Wind Ensemble

2005: Greenwood Festival Chorale

Faculty Development

Assurance of Learning - Professional Development

2007: Teaching How the Mind Works, A Seminar Facilitated by Dr. Linda B. Nilson, OTEI Director at Clemson University. Clemson, South Carolina.

Instructional-Related Conference

2009: South Carolina Music Educators Association Annual In-Service Conference. Charleston, South Carolina.

2008: South Carolina Music Educators Association Annual In-Service Conference. Charleston, South Carolina.

2007: South Carolina Music Educators Association Annual In-Service Conference. Charleston, South Carolina.

2006: South Carolina Music Educators Association Annual In-Service Conference. Charleston, South Carolina.

Research-Related Conference/Seminar

2009: Music Theory Society of the Mid-Atlantic Annual Meeting. Fairfax, Virginia.

2009: Music Theory Southeast Annual Meeting. Orlando, Florida.

2008: Annual Meeting of the Society For Music Theory. Nashville, Tennessee.

2008: Music Theory Southeast Annual Meeting. Greensboro, North Carolina.

2007: Annual Meeting of the Society For Music Theory. Baltimore, Maryland.

2007: Music Theory Southeast Annual Meeting. Athens, Georgia.

2006: Music Theory Southeast Annual Meeting. Chapel Hill, North Carolina.

2006: Annual Meeting of the Society For Music Theory. Los Angeles, California.

2005: Music Theory Southeast Annual Meeting. Miami, Florida.

2005: Music Theory Society of the Mid-Atlantic Annual Meeting. Wilkes-Barre, Pennsylvania.

2005: Annual Meeting of the Society For Music Theory. Boston, Massachusetts.

2004: Annual Meeting of the Society For Music Theory. Seattle, Washington.

2004: Music Theory Southeast Annual Meeting. Atlanta, Georgia.

2004: Music Theory Society of the Mid-Atlantic Annual Meeting. Philadelphia, Pennsylvania.
2003: Annual Meeting of the Society For Music Theory. Madison, Wisconsin.
2003: Music Theory Southeast Annual Meeting. Davidson, North Carolina.
2002: Annual Meeting of the Society For Music Theory. Columbus, Ohio.
2002: Music Theory Southeast Annual Meeting. Tallahassee, Florida.
2001: Annual Meeting of the Society For Music Theory. Philadelphia, Pennsylvania.
2001: Music Theory Southeast Annual Meeting. Greenville, South Carolina.

Honors & Awards

Honors:

2004: Phi Kappa Phi Honor Society.
2002: Pi Kappa Lambda Music Honor Society.

Awards:

2003: Best Student Paper Award, Music Theory Southeast.
2000: James Riley Memorial Composition Award, James Madison University.
1997: Bell Tower Carillonneur Scholarship, Furman University.
1997: Timmons Music Scholarships in Piano and Saxophone, Furman University.
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