

TEXAS SOCIETY
FOR
MUSIC THEORY

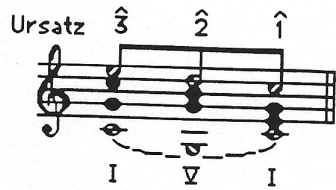
**PROCEEDINGS
VOLUME 10**

**Abstracts of Presentations
from the
Seventeenth Annual Meeting
at
The University of Texas at Austin
March 3-4, 1995**

Copies may be requested from:

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TEXAS SOCIETY for MUSIC THEORY

SEVENTEENTH ANNUAL MEETING — MARCH 3-4, 1995 UNIVERSITY OF TEXAS AT AUSTIN

FRIDAY, MARCH 3 — Music Building, Room 2.614

- 8:30-9:00 a.m.** TSMT Registration in the Lobby of the Music Building (Bates Recital Hall)
- 9:00-10:15 a.m.** Welcome and Paper Session I
 Ronald Crutcher, Director, School of Music
 Douglas Rust: "The Contour of Complexity in the Polish Avant Garde"
 Eric Lai: "Modal Formations and Transformation in the First Movement of Chou Wen-chung's *Metaphors*"
- 10:30-11:30 a.m.** Paper Session II
 Robert Clifford: "Auditory Streaming and Belongingness: Criteria for Contour Segmentation in Webern's Op. 9, No. 6"
 Steven A. Harper: "Contour Theory and Minimal Interval Content Descriptions: Perspectives on Webern's Bagatelle Op. 9, No. 5"
- 12:00 noon** TSMT Luncheon, Thompson Conference Center, Room 2.122
- 1:45 p.m.** Keynote Address
 Richard Cohn (University of Chicago): "Recent Approaches to the Analysis of Late Nineteenth-Century Music"
- 3:00-3:45 p.m.** Paper Session III
 Andrew Fowler: "Franz Liszt's *Années de Pèlerinage* as Megacycle"
 Jonathan Stahlke: "Structural Relationships and the Mobilization of Forces in Brahms's *Rhapsody*, Op. 119, No. 4"
 John K. Novak: "Barthes's Narrative Codes as a Technique for the Narrative Analysis of Music"

SATURDAY, MARCH 4 — Music Building, Room 2.608

- 9:00-10:45 a.m.** Paper Session IV
 Jennifer Shaw: "Restoring the Balance: Symmetry and Invariance in Schoenberg's Compositional Thought and Practice, 1915-1922"
 Wayne Alpern: "Aggregation, Assassination, and an Act of God: The Impact of the Murder of Archduke Ferdinand Upon Webern's Op. 7, No. 3"
 Don Traut: "Tonality, Form, and Counterpoint in Stravinsky's Concerto for Piano and Winds"
- 11:00 a.m.** TSMT Members' Business Meeting

Program Selection Panel:

Gene Biringner (Texas Tech University), Kathryn Hoppe (Odessa College)
 Richard Littlefield (Baylor University), Don McManus (Angelina College)

Texas Society for Music Theory Executive Board:

John Snyder, President (University of Houston), Don McManus, Secretary (Angelina College)
 James Bennighof, Treasurer (Baylor University), Gene Biringner (Texas Tech University)
 Lucius Wyatt (Prairie View A & M), Karen McBee (Panola College)

THE CONTOUR OF COMPLEXITY IN THE POLISH AVANT-GARDE

Douglas Rust

This paper proposes an objective method for comparing ensemble textures in symphonic music of the Polish "soundmass" school (1959-1967).

The method assigns, to any given musical passage, a number representing the degree of difficulty that a listener will experience in attempting to perceive its contour patterns; the greater the number, the more difficult it will be to perceive the individual contours and their patterns of interaction.

Once all of the passages in a piece have received complexity scores, they can be scaled upon a timeline to form a type of *verlaufskurv* showing the ebb and flow of contour complexity over time. This *verlaufskurv* is then compared with the dynamic changes in the music in order to approach questions concerning the interaction of contour complexity and perceived volume.

For instance, what is the perceived effect of a simultaneous drop in both complexity and volume? What consequences follow from such a combination? How does contour complexity combine with other parameters to create the illusion of forward momentum, to prepare the orchestral climax or to conclude the piece?

This paper proposes answers to these and other questions as they apply to Polish symphonic music of the 1960's.

MODAL FORMATIONS AND TRANSFORMATIONS IN THE FIRST MOVEMENT OF CHOU WEN-CHUNG'S *METAPHORS*

Eric Lai

Western art music in the twentieth century has manifested an unprecedented mixture of cultural influences. In addition to musical styles that were cultivated in Europe, composers have resorted to non-Western cultures for the expansion of musical vocabulary and redefinition of compositional aesthetic.

This paper examines the application of Chinese metaphysical principles in the first movement of Chou Wen-chung's *Metaphors* (1960).

Based on the composer's sketches, the derivation of the eight modes from the eight trigrams in *Yijing* ("Book of Changes") will be discussed. This includes the motivic bases of **yin** and **yang**, the modal representations of the eight trigrams (trilinear arrangements of yin/yang symbols), and modal pairing. Pitch-class set terminology is invoked to illuminate modal transformations and motivic interactions on the surface of the music. Superpositions and juxtapositions of modes and their relation to hexagram formations reveal Chou's concerns for invariance structure and formal symmetry.

The analytical findings lead us to a better understanding of how traditional Chinese concepts and musical materials function in Chou's music, how they combine with twentieth-century Western techniques, and, within a broader context, how they contribute to the realization of what Chou calls **re-merger**--the confluence of musical cultures in the formation of a new tradition.

AUDITORY STREAMING AND BELONGINGNESS: CRITERIA FOR CONTOUR SEGMENTATION IN WEBERN'S OP. 9, NO. 6

Robert Clifford

Anton Webern's *Six Bagatelles* for string quartet are composed in the aphoristic style typical of his works from this period, and their texture is sparse and fragmented. Consequently, the identification of convincing melodic contour segments is difficult. Too often the listener (and the analyst) is confronted with an array of seemingly disconnected sound events. However, by utilizing the Gestalt grouping principle of belongingness, this dilemma can be addressed.

This principle is most often associated with the perception of visual stimuli and states that a common border between two percepts must belong to one or the other. In the analogous musical situation (where, for instance, a well-formed contour segment occurs concurrently with a grouping of unrelated tones), various auditory streams are formed by our perception, and they compete for the tones to be included in them. Therefore, tones can be said to "belong" to a specific segment.

In this paper the concept of auditory streaming is explored, as well as the ways in which these streams can be utilized as heuristic guides to facilitate segmentation for contour analysis.

By applying this principle to Webern's Op. 9, No. 6, the "pointillistic" texture of this piece can be segmented into a group of discrete contour segments. Once this segmentation is accomplished, a detailed structural and formal organization is revealed.

**CONTOUR THEORY AND
MINIMAL INTERVAL CONTENT DESCRIPTIONS:
PERSPECTIVES ON WEBERN'S *BAGATELLE*
OP. 9, NO. 5**

Steven A. Harper

In discussing the fifth of Webern's *Bagatelles* for string quartet, Op. 9, writers such as Paul Paccione and Richard Chrisman have emphasized the degree to which interval class 1 structures the work.

In this paper, the piece is analyzed with respect to two recently developed tools, Robert Morris's **contour reduction algorithm** and the author's own **minimal interval content descriptions**.

Morris's algorithm reduces any contour to a prime form. In this paper, after separating the textural layers of Op. 9, No. 5, reductions of the entire piece, as well as of the individual phrases, are provided. From these, we can see how the contours of separate phrases and combinations of phrases form miniature versions of the overall melody.

At a smaller level of generalization, small units of music can be described by using **normalized contours**. One contour in particular, <021>, appears frequently. These normalized contours can provide the basis for the derivation of an analysis based on minimal interval content (MIC) description, collection of $n-1$ intervals such that each pc in a set belongs to at least one interval and each interval shares a pc with at least one other interval.

Two MIC-analyses are given, one based on ics 1,2, and 6 (derived from the melody alone), and a second that shows the prevalence of ics 1,4, and 5 in the accompaniment. By emphasizing contour in the generation of an MIC-analysis, we can see that Webern separates the layers of the texture to a certain extent by interval class, as well as by rhythmic means.

FRANZ LISZT'S *ANNÉES DE PÈLERINAGE* AS MEGACYCLE

Andrew Fowler

When viewed as a single work, Franz Liszt's *Années de Pèlerinage* is extraordinary in several ways: 1) it comprises a compositional period of over forty years (1835-1877); 2) it presents a breadth of tonal and structural/narrative schemes unique in nineteenth-century piano music; 3) it is unified not only through poetic conceit, tonal scheme, and cross reference, but also through linkage techniques connecting movement to movement; 4) it contains the tonal and formal principles that chronicle Romanticism's journey from the cradle to the grave.

This paper explores the interpretation of the complete *Années de Pèlerinage* as a single cycle, focusing on cyclic formal/structural principles that recur in the work. Scholars who have critically examined this music show a remarkable lack of consensus regarding its cyclic identity.

After a review of principles of cyclic formal structure (citing Komar, McCreless, Kaminsky, and others), the paper focuses on the manifestation of these principles in the three books of *Années de Pèlerinage*. In addition to standard cyclic devices, various linkage techniques occur at the ends and beginnings of all individual movements, providing an additional means of coherence. Comparison of early and revised introductions to several works point to cyclic cohesion as one possible motivation for Liszt's revisions. The analysis of the three volume's tonal/motivic plan is followed by an examination of the use of cross reference among all cycles.

The evolving compositional syntax of *Années de Pèlerinage* aptly serves as a metaphor for Liszt's own life journey, and exemplifies the Romantic ideals of the search for new means of expression, the integration of music with the visual and literary arts, and the musical expression of the life experience of the composer.

STRUCTURAL RELATIONSHIPS AND THE MOBILIZATION OF FORCES IN BRAHMS' *RHAPSODY* OP. 119, NO. 4

Jonathan Stahlke

Complexity in the music of Johannes Brahms is something we have come to expect, and rightly so. Closer investigation into his *Rhapsody*, Op. 119, No. 4, shows a complete and well-developed "subterranean culture" whose complexity outstrips anything perceived on first or second hearing.

Two main dynamics are at work in the composition (and successful interpretation) of this piece. The first is the relationship and interdependence of local, surface elements and large-scale, structural elements. In this way, we find that the five-measure grouping which dominates most of the phrasing in this piece also dominates and controls the proportions between sections. We also find that local harmonic events mirror the tonal pattern which governs relationships between sections. Other musical parameters exhibit this same phenomenon.

The other main dynamic at work is that of the coordination and manipulation of the various musical elements, forcing climax and enforcing cadence in their respective places. Here we see that hypermeter, harmony, sequence, phrasing, chord spacing, chord density, frequency of articulation, dynamics, and texture are held in delicate balance. These complement each other throughout most of the work, providing static and rest in some elements while providing interest and excitement in others. In areas of climax, however, especially at the main climax which precedes the recapitulation of the opening material, all of these elements are employed to such overwhelming effect that their resolution on a second inversion tonic is felt to be stable.

This paper employs many different analytical methods in coordinating all of the musical parameters of this piece. The main areas that are analyzed are rhythm and harmony because of their importance in controlling both the proportions of the piece and the relationships among its various sections.

BARTHES'S NARRATIVE CODES AS A TECHNIQUE FOR THE NARRATIVE ANALYSIS OF MUSIC

John K. Novak

Dealing with the affective and narrative content of a piece while simultaneously investigating its "absolute" aspects can present the theorist with problems of logistics as well as of analytical format. The analytical method that is codified in this paper presents a procedure for investigating the many dimensions of a composition virtually simultaneously. It is based on a system devised by French literary theorist Roland Barthes in his essay *S/Z*, in which Barthes identifies by means of which "codes" a reader of a narrative processes each segment of the story in order to derive meaning from it. The present technique is influenced by, but diverges significantly from, Patrick McCreless's musical adaptation of these theories in "Roland Barthes's *S/Z* from a Musical Point of View".

After the musical elements of a segment are investigated, one or more of four of Barthes's codes are found to be in operation: the **hermeneutic** code, which governs the proposing, sustaining and resolution of enigmas; the **semic** code of musical motives; the **proairetic** code, which contains the formal aspects of the piece; and the **referential** code, which unveils interfluent meaning by drawing on analogous passages from other pieces of music.

In addition, this technique treats the musical text on three levels or "realms": the **absolute** realm, which investigates musical relationships and form; the realm of **affect**, which draws upon the musical elements and their gestures to make affective associations; and the **programmatic** realm, which draws on the foregoing in order to assemble a programmatic impression. The complete analysis traces the listener's process of connecting the music to the text on which it is based.

The technique is applied to *The Fiddler's Child*, an orchestral ballad by Leoš Janáček well suited because of its programmatic nature, and because Janáček's style draws from diverse musical styles and personal interests.

**RESTORING THE BALANCE:
SYMMETRY AND INVARIANCE IN SCHOENBERG'S
COMPOSITIONAL THOUGHT AND PRACTICE,
1915-1922**

Jennifer Shaw

In 1915 Arnold Schoenberg told Alexander Zemlinsky that, in contrast to his recent, "purely impressionistic" compositions, he planned to adopt a new compositional strategy in which every aspect of his current project, a symphony, would be "worked" (*gearbeitet*). Two meanings are conveyed by the term "gearbeitet": first, of something wrought or forged; second, of a problem to be investigated and solved. Both meanings are suggested by Schoenberg's reuse, in several other compositions of the years 1917-1922, of pitch-class segments derived from his symphony's themes. This paper examines instances where Schoenberg reworked his symphony themes in order to exploit the properties of pitch-class invariance and of inversional symmetry.

Schoenberg's recomposition of his symphony themes over the war years reflects significant changes in his musical thinking. His earliest reworkings of the symphony show his interest in invariant pitch-class sets, which he used to create harmonies, motives, and new themes. From 1917, however, the compositional sketches reveal his increasing interest not just in small, referential pitch-class sets, but in their symmetrical properties. Moreover, sketches that Schoenberg made in the early 1920's, just prior to his composition of the first twelve-tone pieces, illustrate his preoccupation with rhythmic and pitch-class palindromes, as well as his attempts to generate more extended passages from completely-balanced structures.

While inversionally-symmetrical designs and pitch-class invariance remained fundamental to the organization of his first twelve-tone compositions, Schoenberg's "working" of compositional ideas in these ways should be regarded not as equivalent to "working toward" the twelve-tone method, but rather as manifestations of a new compositional aesthetic, from which twelve-tone composition emerged as one, but not the only, solution.

**AGGREGATION, ASSASSINATION, AND
AN ACT OF GOD:
THE IMPACT OF THE MURDER OF
ARCHDUKE FERDINAND UPON
WEBERN'S OP. 7, NO. 3**

Wayne Alpern

Webern's famous assertion that as early as 1911 he "had the feeling, 'when all twelve notes have gone by, the piece is over'" suggests that he may have anticipated the serial concept of aggregation before Schoenberg. Unique among Webern's works, the 1910 composition of Op. 7, No. 3 appears to support such a conclusion: it actually unfolds a single aggregate and ends precisely once all twelve pitch classes are heard.

This paper explores the remarkable history of Op. 7, No. 3, and examines how and why it came to embody a single aggregate. As a result of the assassination of Archduke Ferdinand in Sarajevo in 1914, Universal suspended its imminent publication of Op. 7 under an "Act of God" condition in its publishing agreement. Prior analyses of Op. 7, No. 3 by Forte, Lewin, and others have all addressed the 1922 post-war publication.

Based on new research at the Webern archives in Switzerland, analytic comparison between the published score and Webern's original 1914 manuscript reveals that he made critical revisions in 1922. These revisions are scrutinized from a set theoretical perspective, and a new analytic model for assessing aggregational unfolding in a non-serial atonal work.

The result shows that unlike the revised version, the original consisted of two aggregate cycles rather than one. Op. 7, No. 3 only became a uniaggregational piece through revision in 1922, long after Webern's aggregational feeling of 1911.

Based on this analysis, questions are raised as to the credibility of Webern's famous remark, his anticipation of Schoenberg's serial thought, and possible reasons for his curious revision of this atonal work to embody a single aggregate years after it was composed.

TONALITY, FORM, AND COUNTERPOINT IN STRAVINSKY'S *CONCERTO* FOR PIANO AND WINDS

Don Traut

Neoclassicism remains a troubling concept for music theorists since it is not always obvious whether this music simply extends traditional techniques, or whether it is based on fundamentally new principles of organization. The first movement of Stravinsky's *Concerto* for piano and winds is a good case in point.

Characteristic of his so-called "back to Bach" pieces, this movement is rich in Baroque allusions, featuring aspects of French Overture and ritornello forms. Furthermore, the movement contains many elements of traditional tonality and counterpoint. However, Stravinsky obscures these elements in various manners, often creating very new formations. All in all, we are left to wonder at the extent to which Stravinsky preserved the balance between tonality, form, and counterpoint that is so vital to common-practice pieces.

While there are clearly many ways to analyze Stravinsky's *Concerto*, this paper reconsiders the benefits of Schenkerian analysis for explaining its tonal properties. As a point of departure is Schenker's analysis of a short passage from the *Concerto*.

Since Schenker concluded that Stravinsky's piece is "essentially bad" because it lacks tonal coherence, many theorists find it impractical to use the Schenkerian model on this music. However, a closer look at Schenker's analysis suggests that, by his own standards, he misinterpreted the passage to reach his negative conclusions. Therefore, an alternative reading of the passage is offered along with an examination of its relationship to other portions of the movement.

Although Stravinsky's *Concerto* is definitely not a common-practice piece, it does contain many traditional elements. Schenkerian analysis can help determine the extent to which these elements function.