



TEXAS SOCIETY
FOR
MUSIC THEORY

**PROCEEDINGS
VOLUME 11**

**Abstracts of Presentations
from the
Eighteenth Annual Meeting**

at
Baylor University
March 1-2, 1996

Copies may be requested from:

Don McManus, TSMT Secretary

**Division of Fine Arts
Angelina College
Lufkin, TX 75902-1768**

**MORE THAN "MODES":
THE MEANING AND METHODS OF SERIES ROTATION
IN THE MUSIC OF ERNST KRENEK**

David Carson Berry

Though Ernst Krenek is known for his uses of series rotation/transposition, his methods are sometimes compared unfavorably with Stravinsky's later appropriations of his techniques, or else they are considered to be primarily a product of historical interest---his desire to integrate aspects of twentieth-century pitch serialism with Middle-Ages modality. But a careful examination of many of Krenek's compositions, both before and after his use of rotation, reveals a consistent compositional logic that exists independent of "modal thought." Accordingly, we can begin to apprehend the underlying "meaning" of Krenek's unique serial manipulations.

This paper shows that Krenek applied his often rigorous procedures to produce sets similar both in pitch-class content and set-class membership, and with certain prominent pitch-classes serving a centric function. This desire, more than historical allusions to "modality", led directly to his rotational paradigms, and even after he discontinued the specific procedures he is noted for, this motivation persisted and later works were constructed in ways that produced similar results. By understanding his compositions in this way, a greater appreciation of their design and intentions is fostered, and one can begin to comprehend Krenek's musical contributions in their own light.

Included in this paper are analyses of and commentaries on the compositional architectures of *Karl V* (1930-33; revised 1954), *Zwölf Variationen in Drei Sätzen* (1937; revised 1940, 1957), *Twelve Short Piano Pieces* (1938), *Lamentatio Jeremiae Prophetae* (1941-42), *Seventh String Quartet* (1943-44), *Eight Piano Pieces* (1946), *Sonata for Harp* (1955), and *Sestina* (1957).

**MINIMUM AGGREGATE PARTITIONS:
MAPPING TIMEPOINTS
IN BABBITT'S STRING QUARTETS NOS. 3 AND 4**

Wayne Alpern

The serialization of rhythm is one of the most significant musical developments of the post-war period. Integral serialism represents an effort to order rhythm in a systematic fashion comparable to the pre-war serialization of pitch by Schoenberg, Webern and Berg. By partitioning musical time into a recurrent module of twelve equidistant timepoints paralleling the semitonal division of the octave, Milton Babbitt, the apostle of this movement, was able to structure rhythm and pitch isomorphically using a single series.

This paper utilizes concepts from set theory to create a new model for analyzing serial rhythm called the *minimum aggregate partition* or *MAP*. The model's application is illustrated using Milton Babbitt's own string quartets, Nos. 3 and 4. The minimum number of modules required for the unfolding or aggregation of a timepoint series represents its minimum aggregate partition, comparable to the "normal form" of a pitch class set.

Comparing this MAP with the actual number of modules over which the timepoint aggregate unfolds in a specific musical context yields a comparative index of its aggregational efficiency. Analytically graphing or "mapping" timepoint aggregates in Babbitt's quartets reveals significant perceptual variations in modular structure, expansion and efficiency that corroborate our musical intuitions.

MAP theory provides a valuable supplement to the analyst's toolbox in understanding one of the most comprehensive attempts to organize rhythm in the history of music.

**WHAT'S FOLK ABOUT JANÁČEK?:
THE TRANSFORMATION OF FOLK MUSIC CONCEPTS
IN JANÁČEK'S MATURE STYLE AS EVIDENCED
IN HIS ORCHESTRAL WORKS**

John K. Novak

Despite the fact that Leoš Janáček's music is known to have been greatly influenced by the folk music of his native Moravia, listeners of his music sometimes remonstrate that the folk element is not apparent. The reason for the failure to make this connection is two-fold: first, the unique Moravian music styles are often unfamiliar to people who live far from their foundation; and second, in Janáček's most characteristic compositional style (which he began at the turn of the century), he did not imitate or borrow from folk music, but rather adapted aspects of its compositional principles and transformed them to synthesize a new and original style.

This paper examines some unique features of Moravian folk music and reveals Janáček's manner of adaptation and transformation. After a brief discussion of Janáček's collection, exploration and analysis of folk music, the paper explores several aspects of the style of Moravian folksongs and compares them to aspects of Janáček's twentieth-century compositional style. These aspects include song typology, scale and mode, modal flexions, melodic traits, rhythm, meter and form.

The paper then deals with Janáček's more complex transformation of the peculiarities of Moravian folksong into characteristic procedures of his own musical style. These procedures include non-concentricity, suspended tonality, floating tonality and unusual modulatory procedures. The examples from Janáček's music to which the comparisons are made come from his four symphonic works *The Fiddler's Child*, *Taras Bulba*, *The Ballad of Blaník*, and the popular *Sinfonietta*.

VARIETY IN MOZART'S SONATAS: USING MULTIPLE MODES OF ANALYSIS

Stephen P. Edwards

In the consideration of sonata-form movements by Mozart in which the exposition alone presents a potpourri of contrasting characters and styles, no single analytical method seems fully able to explain how such a polyglot mixture of musical statements can be accepted as a coherent discourse. A Schenkerian analysis, for example, can show powerfully what contrapuntal and prolongational processes help the listener perceive the work as an intelligible and satisfying whole, but it might not address directly the variety in rhythm, texture and character that this kind of musical surface exhibits.

This paper aims to explore issues of coherence in detailed analysis, incorporating a number of approaches, including formal analysis, topics analysis and rhythm analysis as well as Schenkerian analysis.

The coordination of multiple analytical viewpoints proposed here, while not without precedent, will be more explicit and intentional than in previous analyses. Upon offering, in one setting, a number of analytical findings, each the result of a particular approach, it is argued that a complex network of relationships is responsible for the listeners' comprehension of these works.

As the first movement of the Piano Sonata in C Major, K. 309 is examined from the viewpoint of four very different domains of music-analytic thought, one passage in particular will be seen again and again as playing a crucial role in the exposition; our understanding of the work will be richer for having considered more than one theoretical viewpoint.

RECONCEPTUALIZING PROLONGATION: A THEORY OF MULTIPLE HIERARCHIES

Edward R. Pearsall

This paper concentrates on cognitive ramifications of nonadjacent melodic connections illustrating how prolongation can be accounted for without relying so heavily on level analysis.

The discussion commences with an overview of two theories, which represent the current state of research in music cognition: **schema theory** and **generative theory**. Schemas are melodic gestures defined primarily by contour, while generative processes pertain to the hierarchical relations among pitches, relations that are tree-like.

Combining trees with schemas provides a way to illustrate hierarchical relations among schematic pitch-events that allows both schematic and hierarchical aspects of music to receive analytical emphasis. In this approach, pitches manifest their prominence or subordination only with regard to the schema with which they are associated. Hence, pitches are only prolonged across time-spans defined by schematic boundaries. Rather than one hierarchy spanning an entire piece, then, there are multiple hierarchies, one for each schematic context.

SCHENKERIAN THEORY AND THE ANALYSIS OF MODAL MUSIC

Mary L. Linklater

Schenkerian graphing techniques applied to Medieval and Renaissance music have received an increased amount of attention over the past thirty years. Many scholars of these periods of music, however, are often appalled at the assignment of tonal principles to modal pieces and, in response, have rejected the use of Schenkerian analysis outright. More recent approaches combining the voice-leading graphs of Schenker with the modal structure of the pieces have produced more sensitive results.

This paper explores the current applications of Schenkerian analysis to Renaissance music, discusses inherent problems, and, finally, offers solutions to these challenges. This will be accomplished through an analysis of Josquin's chanson-motet "*Nymphes des bois*" in which voice-leading graphs highlight modal and not tonal motion.

Although the problems of applying Schenkerian analysis to modal music appear great and perhaps, to some, illogical, there are many advantages in an analysis of this kind. By extracting the voice-leading ideas of Schenker and leaving out the harmonic implications of such movements, much insight can be gleaned as a result.

A MODAL ANALYSIS OF DE WERT'S "GUINTO ALLA TOMBA"

William Cherry

Through the efforts of researchers like Benito Rivera, Karol Berger, Cristle Collins Judd, Bernard Meier, Harold Powers, Leeman Perkins and Claude Palisca, our awareness of the original compositional context of modal music has grown. It is now obvious that much information that would slip past our tonal training can be discovered through modal analysis. Much of the published literature, however, deals with general principles; articles tend to either explore a particular facet of the modal system, or else speak of the analysis of Renaissance music in very broad terms. It is difficult to find an in-depth examination of a work using a synthesis of these scholars' findings. This analysis of Giaches de Wert's madrigal "*Guinto alla tomba*" will demonstrate some of the interpretive nuance that can be uncovered by modal analysis.

"*Guinto alla tomba*", with its E Phrygian construction, could be tonally misread as A minor; it provides an opportunity to explore the Renaissance concept of Phrygian mode. This composition further demonstrates de Wert's expressive use of modal commixture, his careful delineation of musical and textual form through varied cadential structures, his simultaneous use of A and E Phrygian modes to intensify the Phrygian *ethos*, and his structural and expressive use of the Picardy third.

We can never erase from our minds the tonal concepts developed during the last three hundred years and experience Renaissance music in its original context. This investigation of "*Guinto alla tomba*", however, gives some indications of how an increased understanding of modal construction can enrich our aural and analytical experience of this repertoire, and reveal some of its exquisite nuance.

FROM GRETCHEN TO TRISTAN: THE CHANGING ROLE OF HARMONIC SEQUENCES IN THE NINETEENTH CENTURY

Richard Bass

Because chord successions produced by harmonic sequences are often at odds with established theories of harmonic progression, techniques of sequential writing are inadequately covered in treatises and textbooks from the nineteenth and twentieth centuries. Some theorists (notably Schoenberg) express disdain for harmonic sequences, and many textbook authors propose strict limits on their use in compositional practice.

Most descriptions divide sequences into two basic categories, depending on whether the transposition is real (modulating) or tonal (non-modulating). Sequences in nineteenth-century music, however, sometimes have characteristics of both types; or they may be essentially real, but with alterations that cannot be directly attributed to tonal considerations. It is in particular the combination of contextual elements of tonality and traditional voice-leading with the intrinsically mechanical and formulaic properties of the transposition operation that makes harmonic sequences such a remarkable aspect of chromaticism in tonal music.

This paper addresses the evolving role of sequences in the nineteenth century generally and also specifically, through analyses of passages by Schubert, Schumann, Liszt and others which relate unique aspects of sequences to the motivic, tonal and formal structure of the pieces in which they occur.

It concludes with an examination of Wagner's *Tristan* prelude in which an analysis of the sequential aspects of the opening measures provides a new explanation for the function of the enigmatic "Tristan chord" and an expanded view of the overall structure of the passage.

A FOOTNOTE TO THE THEORY OF AUGMENTED-SIXTH CHORDS

Timothy R. McKinney

In his article "Supplement to the Theory of Augmented-Sixth Chords" in the Fall 1995 issue of *Music Theory Spectrum*, Daniel Harrison makes significant strides toward a new understanding of the augmented-sixth chord, particularly through his notion that the augmented-sixth may have a pre-dominant, dominant or plagal function. However, his criteria for assigning a given augmented-sixth sonority to one of these three categories seem vague; in particular, his classification of the well-known "Till Eulenspiegel" chord as a plagal augmented-sixth raises questions.

The current paper examines the factors that shape the functional behavior of the augmented-sixth sonority, and suggests refinements to Harrison's categories. The proposed modifications outlined below lend greater clarity and consistency to Harrison's theory without altering its essential tenets.

There are two basic categories of resolution: (1) authentic, in which the tones of the augmented-sixth interval resolve in contrary motion to the root of the next chord, and (2) inauthentic, in which the augmented-sixth interval expands to some chord member other than the root of the next chord.

The authentic resolution has greater tonal weight and bears either a pre-dominant or dominant function, depending upon whether the following chord is dominant-functioned or not.

The inauthentic resolution has a vastly different effect than the authentic resolution, yet may still possess tonal function, albeit in a less exact way.

If the augmented-sixth chord in an inauthentic resolution contains the leading tone to the root of the following chord, then the augmented-sixth chord is dominant-functioned, and might best be viewed as an altered dominant or leading-tone seventh. If the leading tone to the root of the following chord is not present, or if the root of the following chord is a common tone, the augmented-sixth chord usually will function as plagal embellishment of a tonic-functioned chord; less commonly it may have a pre-dominant function.

EMERGING FROM BEETHOVEN'S SHADOW: BRAHMS'S FIRST PIANO CONCERTO AND BLOOM'S THEORY OF INFLUENCE

William Hussey

The extent and manner in which composers are influenced by one another has been and continues to be a concern of music theorists and musicologists. Many analysts have discovered significant similarities in works by different composers, postulating that the earlier composer's work must have influenced that of the later composer. The primary thrust of this research has been to illustrate how these works are alike, thereby substantiating the hypothesis of influence; however, these studies have provided very little comment on the differences in the works compared. Indeed, it is the differences in the second work that will be the areas where the later composers show their greatest creativity.

Kevin Korsyn and Joseph Straus are two theorists who have tried to incorporate both similarity and difference in the research on influence by appropriating the literary theory of Harold Bloom. Bloom, a Yale professor and literary critic, outlines his theory of literary criticism in his 1973 book, *The Anxiety of Influence*. According to Bloom, all poets must deal with a great anxiety they have toward their most admired predecessors. *Strong* poets will "misread" their predecessors in order "to clear imaginative space for themselves." They will reinterpret the work of their precursor in their own work by expanding upon or limiting aspects of the predecessor's work.

In order to demonstrate the usefulness of this theory, this paper applies Bloom's ideas to Charles Rosen's article "Influence: Plagiarism and Inspiration." In one portion of this article, Rosen compares the finales of Beethoven's Third Piano Concerto in C Minor, Op. 37 and Brahms's First Piano Concerto in D Minor, Op. 15. Rosen demonstrates how these two finales are structurally similar; however, there is no discussion of the way Brahms altered Beethoven's original ideas. By applying Bloom's theory, Rosen's comparison can be taken a step further.

TRANSCRIBING THEORY AND RACHMANINOFF'S DECONSTRUCTION OF KREISLER

Andrew Anderson

In Rachmaninoff's transcription of Fritz Kreisler's *Liebesfreud*, a compositional moment occurs---a contrapuntal combination of themes---that can be read as a deconstruction: the transcriber's combining of themes from separate sections of the work undermines the formal hierarchy that Kreisler's original presents with such clarity.

This is one way of reading the situation. In arriving at this reading, however, several things have happened. Deconstruction has been appropriated by a foreign discipline, and both the borrowed theory and the borrower have been changed. In being uprooted, this formerly philosophical---or is it literary?---way of doing things has lost the apparent "match" that it had with its place of origin; but music theory has a new way of looking at things. On the other hand, the borrowed theory can reveal things about itself that may not have been evident on home territory. Music theory may lose credibility, however, on two fronts: some believe that the discipline should stick to home-grown theories, and some believe that deconstruction is not so easily adapted.

Examination of the transfer of a theory from one realm of discourse to another affords the opportunity to consider what kinds of things happen in such a transaction, and this particular example, involving a musical transcription as it does, affords the opportunity to draw parallels between the transcription of music and of theory. Both activities involve the slippery term, "original"; both involve translation of one kind or another; and both invite consideration of the concepts of location involved in thinking about the "original" as well the derivative work/theory.

MOTIVE AS METAPHOR

Andrew Fowler

In "Ceci n'est pas une pipe", Rene Magritte highlights the ambiguity between sign and meaning. In various ways and to varied degrees, motivic analyses have carried a similar type of conflict between "motive" as a technical, concrete term, and its use in the service of aesthetic description, and therefore, as metaphor.

When "motive", whether intended or not, is a metaphorical expression, then it equals a multiplicity of expressions. It becomes the means to describe the relationships that unfold the aesthetic experience through plurisignification. With metaphoric expression, multiplicity does not imply ambiguity, but rather open-endedness which is a condition of the possibility of additive and accruing meaning. Given the polyonomous nature of the term, a more broadly conceived perspective of motive is perhaps in the best interest of the musical community.

The first part of the presentation provides an historical overview of motive, beginning with the origin of the term, briefly tracing its epistemological evolution in 17th-, 18th- and 19th-century compositional treatises, and then summarizing in more detail Arnold Schoenberg's and Heinrich Schenker's significant influences on subsequent motivic analyses.

The latter part of the presentation focuses on motive as a metaphor in music: (1) discussing how various contemporaneous analytic applications use motive in a metaphoric sense, (2) proposing a taxonomy of motivic analysis, and (3) illustrating the analytic application of the proposed motive taxonomy using Schumann's *Aufschwung*, from *Fantasiestücke*, Op. 12, No. 2.

