Ursatz

TEXAS SOCIETY FOR MUSIC THEORY

PROCEEDINGS VOLUME 12

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

in joint meeting with the

South Central regional chapter of the COLLEGE MUSIC SOCIETY

at

Texas Christian University
February 28-March 1, 1997

Session V

<div align="center">

CMS/TSMT Joint Session
Woodson Room, Student Center - 6:30 - 8:00PM

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6:30 - 8:00   **Welcome** - Dr. Robert Garwell - Dean, College of Fine Arts and Communication, TCU

                     Dinner and Keynote Speech - *Music and the Remembrance of Things Past*
                     Keynote Speaker: Gary Karpinski, UMASS - Amherst

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CMS / TSMT Schedule
Saturday, March 1, 1997

CMS / TSMT Concurrent Sessions - 8:30AM

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Session VI   **CMS ELH 207**   Thomas Clark - Moderator   **TSMT ELH Reception Rm.** James Bennighof -Moderator

8:30 - 9:00   *How Much Institutional Culture is Too Much? or,*   *Bartok's Sonata No. 1 for Violin and Piano:*
              Who Mentors the Mentors?   *An Intertextual Reading*
              Anne Patterson, University of Central Arkansas   Michael L Klein, The University of Texas at Austin

9:00 - 9:30   *Jindrich Feld's Introduzione, Toccata e Fuga Per Flauto Solo*   *Textural Contour and the Medial Structural Level*
              Dennette Derby McDermott,   *in Webern's Op. 11, No. 1"*
              Northwestern State University, Natchitoches, LA   Robert Clifford, University of Arizona

9:30 - 9:45   **Break**

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CMS / TSMT Concurrent Sessions - 9:45AM

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Session VII   **CMS ELH 207**   Roger Price - Moderator   **TSMT**   **ELH Reception Rm.**

9:45 - 10:15   *Nena Plant Wideman: Her Life and Work with Student*   **TSMT Business meeting**
              Concerti Performances 1949 - 1983
              Karen McBee, Panola College

10:15 - 10:45   Lecture Recital: "The Mystery and Memory of Sounds":
              Henri Dutilleux's *Three Preludes* for Piano
              Ken Johansen, Dallas, Texas

Session VIII   **University Christian Church**

11:00 - 12:15   Concert: CMS Member Composers

Five Etudes for Contrabass	Paul Dickinson
Mangrove Memoir	Daniel Adams
This River in Octaves	Greg Hoepfner
Outpages	Mark Frances
In His Hand	Kenneth A. Jacobs
Aphorisms	Tom Muncy

Lunch, CMS Business Meeting   12:30 - 1:45 - TCU Faculty Center

Session IX   **Ed Landreth Auditorium**

2:00 - 3:15   CMS Member Composers Orchestral Reading

              Thomas Clark - *PTACI*
              Timothy Kramer - *Concerto for Organ and Orchestra*

Schedule for the joint meeting of the <u>Texas Society of Music Theorists</u> (TSMT) and the South Central regional chapter of the <u>College Music Society</u> (CMS)

Texas Christian University Feb. 28 - Mar. 1, 1997

Friday, February 28

Registration - 8:00AM

CMS / TSMT Concurrent Sessions - 9:00AM

Session I	**CMS ELH 207** James Wintle-Moderator		**TSMT ELH Reception Rm.** John Snyder-Moderator	

9:00 - 9:30

Ancient Influences, Contemporary Composing
Thomas Clark, University of North Texas

Nikos Skalkottas ' Harmonic Conception as Reflected Through System 12b
Melissa Garmon Roberts, The University of Texas at Austin

9:30 - 10:00

Lecture Recital: *Two of Every Sort Shalt Thou Bring Into the Ark or Past, Present and Future of Team Piano Playing*
Mary Ann Craige and Robert McFadden, SOSU

Interpretation through analysis of Shulamit Ran's Fantasy Variations for Violoncello (1979/84)
Robert Peck, Louisiana Tech University

10:00 - 10:15 **Break**

CMS / TSMT Concurrent Sessions - 10:15AM

Session II **CMS ELH 207** Anne Patterson - Moderator   **TSMT ELH Reception Rm.** Norman Wick - Moderator
10:15 - 11:30 **Student Papers**

10:15 - 10:40

Great Performers of the Baroque Era: The Castrati and Farnelli
Christina Leonard, University of Central Arkansas

The Romantic Paradox: Evolving Structural Coherence in Schubert's Fantasies
Andrew Fowler, Austin Community College

10:40 - 11:05

The Similar Music Philosophies and Practices of Plato, The Pythagoreans, Boethius and the Ani Yun Wiya
Lisa Thomas, University of North Texas

Cross-fading Character and Key in Elektra
Andrew Anderson, Southern Methodist University

11:05 - 11:30

Let People Judge Me by My Music: Shostakovich and the Stalin Years
Jacqueline Vaughn, University of Central Arkansas

Structure and Affect in Willaert's Aspro Core
Timothy R. McKinney, University of Texas at Arlington

11:30 - 12:00

Piano Quintet in A major, Opus 81 by Antonin Dvorak
Performed by the Edmond Chamber Players:
Hong Zhu, violin Doris Morris, violin Ralph Morris, viola
Jane Smith, cello Sam Magrill, piano

Lunch (free time) 12:00 - 1:30PM

Texas Computer Musicians Network 1:00 - 5:00PM
Sound Installation - ongoing

Session III

CMS / TSMT Joint Technology Session
Moudy 156 - 1:30 - 3:30PM

Welcome - Dr. Kenneth Raessler - Chair, Department of Music Texas Christian University

Phillip Baczewski - Moderator

1:30 - 3:30

Computer-Based Learning Activities for the Music Theory Classroom
Stefan Kostka, The University of Texas at Austin

A Hypermedia Concordance to Pitch-Class Sets in Bartok's Mikrokosmos
J. Kent Williams, The University of North Carolina at Greensboro

IntervalWeaver: A CAI Application for the World Wide Web
Jason Myre, University of North Texas

Using Max to Develop One's Own Computer-Assisted Instruction
Charles Menoche, The University of Texas at Austin

Session IV **Moudy 141**

3:45 - 5:00 Concert: CMS Member Composers

Trio Italiano	Mary Jeanne van Appledorn
Three Songs for Soprano	Stephen Stace
Interpolations	Samuel Magrill
Sonatine for Trumpet	Stephen Weber
Hippopotamus	Blaise J. Ferrandino
Meditations: Lament of Angels	Roger Price

NIKOS SKALKOTTAS' HARMONIC CONCEPTION AS REFLECTED THROUGH SYSTEM 12B

Melissa Garmon Roberts

Nikos Skalkottas (1904-1949) created a free serial system, "System 12b," as an alternative to strict serial composition. System 12b allowed Skalkottas the freedom to choose various serial techniques and manipulate the manner in which they are used for the purpose of achieving particular aural results.

Within this free system, no single serial technique is consistently used. The system is based on freely employed compositional methods, including serial manipulations, non-serial techniques, and combinations thereof.

This compositional approach allowed Skalkottas to create distinct musical effects associated with the concept of "euphonic dissonance": aural familiarity or aural stability within an atonal context; tonal sonorities that result from tertian based structures; and esoteric, colorful harmonies.

An examination of Skalkottas' *Passacaglia for piano* demonstrates how the principles of System 12b enabled Skalkottas to achieve specific kinds of harmonic control and create distinct musical effects.

· INTERPRETATION THROUGH ANALYSIS
OF SHALUMIT RAN'S
FANTASY VARIATIONS FOR VIOLONCELLO (1979/84)

Robert Peck

Shulamit Ran's *Fantasy Variations for Violoncello* (1979/84) is representative of the composer's free atonal style. Underlying the surface aspects of her music in this style, patterns of symmetry and organization exist which may inform performance. Shulamit Ran has sought a balance between the intuitive, the "fantasy," and conscious decision, the "discipline." The *Fantasy Variations* manifests these characteristics through its repetition of thematic fragments, in which no two statements occur in the same context. Moreover, this composition reveals an organicism, which contributes to its sense of unity and cohesion.

The present analysis incorporates two relations among pitch-class sets. Specifically, this analytic technique considers the set of non-trivial interval cycles upon which the members of a pc set lie, and the operations which map these sets of cycles into, or onto, those of other pc sets. The first of these relations possesses the reflexive and transitive properties; the other relation possesses the reflexive, transitive, and symmetric properties.

Shulamit Ran's *Fantasy Variations* makes use of the collection (C,C#,E,G) as the nexus set for its theme. The set of interval cycles upon which these pitches lie represents the underlying symmetries present throughout the work's theme. Each motive contains these symmetries, and each phrase contains a process of resolution from a relatively complex to a simpler representation of the nexus set of cycles. Furthermore, a similar process of tension and repose exists on a higher architectonic layer. The transpositional operators which carry the respective motives' cycles onto those of the nexus set reveal such a process.

The above relations, as they function in the foreground of musical surface or in the background structural level, display a consistent pattern of tension and release, based on relative symmetry. These processes of formal resolution may function to inform a performance of the *Fantasy Variations*.

THE ROMANTIC PARADOX:
EVOLVING STRUCTURAL COHERENCE
IN SCHUBERT'S FANTASIES

Andrew Fowler

Perhaps no other single genre more typifies the Romantic ideal than the fantasy. Immediately appealing to the Romantic generation for its inherent possibilities to express a composer's personal vision, the fantasy couples expansiveness with motivic unity. In the fantasies of Schubert aspects of the compositional strategies so effectively employed in works by Schumann, Liszt, and others are evident.

This presentation examines Schubert's three significant fantasies: the *"Wanderer" Fantasy*, for piano solo, D.760 (1822), the *Fantasy in C Major*, for violin and piano, D.934 (1827), and the *Fantasy in F Minor*, for piano four-hands, D.940 (1828), in the context of Schubert's evolving compositional structural coherence.

All three works stretch expectations for the fantasy genre. In this regard these works are interpreted as paradigms for Romantic paradox, for Schubert's fantasies expand formal/tonal plans while compressing motivic connections. The both encourage and discourage interpretation as compositions in which freedom and improvisational character are presumed, through genre, to be preeminent.

The presentation proceeds in three stages. Part I presents an overview of the fantasy as a genre, placing the three Schubert fantasies in historical context, and providing pertinent background for the ensuing analyses of Part II. The second part discusses each fantasy's formal/tonal design and graphically conveys the role motivic connections play at various structural levels (using voiceleading sketches). Schubert's evolving structural coherence within a unified cyclic formal design is illustrated through comparative analysis of all three. Part III addresses the issue of Romantic paradox inherent in these works, and addresses the influence of Schubert's fantasies upon the subsequent course of the Romantic movement.

CROSS-FADING CHARACTER AND KEY IN *ELEKTRA*

Andrew Anderson

The music analyzed in this study appears near the end of the first half of the Strauss/Hofmannsthal opera *Elektra*. Hofmannsthal's libretto has Elektra gleefully telling her mother, Klytemnestra, about the coming vengeance to be executed upon her for her part in the murder of her husband, Elektra's father, Agamemnon; Orestes, the exiled son of Agamemnon, will do the honors.

At this point, Klytemnestra receives news that her son, Orestes, is dead, news withheld from everyone but Klytemnestra---even from the audience. The mostly instrumental music that accompanies Hofmannsthal's stage directions shows Strauss using some of his trademark compositional techniques of tonal and motivic manipulation in ways that resemble the cinematic cross-fade, a term for the fading out of one shot simultaneous with the fading in of another. Elektra's triumphant B-flat major becomes Klytemnestra's B major, and motives are reintegrated and manipulated so as to show the realignment of dramatic relationships that result from the delivery of the news. Yet what Strauss provides with one hand, he withdraws with the other: the *peripeteia*, the moment of Elektra's triumph that has instead become the moment of Klytemnestra's triumph, as based on a false report of Orestes' death (he has even delivered the news himself!), and the musical techniques that seem to show Klytemnestra as the current victor actually call her victory into question.

The final portion of the study explores some questions raised by the analysis, particularly those surrounding the possibility that a transitional section---a traditionally marginalized formal category---might at once be situatable inside and outside the larger form in which it is incorporated.

STRUCTURE AND AFFECT IN WILLAERT'S "ASPRO CORE"

Timothy R. McKinney

Discussions of the affective quality of intervals began cropping up in the middle of the sixteenth century in the treatises of such notable theorists as Nicola Vicentino (1555) and Gioseffo Zarlino (1558).

Adrian Willaert's madrigal "Aspro core" (probably written in the 1540's) often has been held up as exemplifying Zarlino's guidelines for the affective use of intervals. The contrast between "harsh" and "sweet" in the opening lines of "Aspro core" provides an ideal textual vehicle for employing the dichotomy between major and minor intervals that Zarlino proposes. Discussions of affective intervals in "Aspro core" and other works have centered primarily on associative evidence; i.e., that certain intervals accompany certain textual ideas.

The current paper attempts to uncover proof that composers were somehow altering normal compositional procedures in order to emphasize the appropriate intervals. The paper examines the opening of "Aspro core" and demonstrates that the choice of initial tones, the choice of opening harmony, the shape of the opening motive, and the shape of the composite bass line all lie outside the norms established in the twenty-five *Musica nova* madrigals.

Reference then is made to two other works that begin with a "harsh" textual image: Cipriano de Rore's "Strane ruppi" and Giaches de Wert's "Dura legge." The openings of these works are very similar in pitch-class identity and interval structure to the opening of "Aspro core," yet are cast in different modes.

The paper concludes with a preliminary discussion of the relationship between structural conventions and the affective use of intervals.

COMPUTER-BASED LEARNING ACTIVITIES
FOR THE MUSIC THEORY CLASSROOM

Stefan Kostka

As computers become more available for use in the music theory classroom, we have to consider what, if anything, we are going to use them for. In this presentation the author discusses and demonstrates three applications that have been created for use in the classroom by the music theory teacher.

The first application is a chord-spelling game that works a little like "Jeopardy" in that the students must state the answer as a question. This is an entertaining activity, but it probably would not be used more than once or twice a semester.

More useful would be a collection of tools that theory instructors could use to custom design their own classroom activities. The second application demonstrated is a tool that will allow any instructor who is familiar with a Macintosh computer to construct applications that control the playback of an audio CD, whether for form listening, ear training, or any other purpose.

The final demonstration is of an application created with the CD tool described above. The example in this case is a fairly straightforward sonata form. Short descriptions of the various sections are displayed on "buttons" on the screen. The instructor can use this in various ways. One would be simply to play the CD while the students watch the form of the piece unfold as the various sections become highlighted. Another might be to click on the various sections of the piece to compare them or to listen to a section more closely for motivic usage, harmony, modulations, and so on. A third use would be for the instructor to turn off the highlighting feature while the class listens to the piece and tries to identify where each section begins.

A HYPERMEDIA CONCORDANCE TO PITCH-CLASS SETS IN BARTOK'S *MIKROKOSMOS*

J. Kent Williams

In this presentation is demonstrated a hypermedia document that facilitates exploration of Bartok's *Mikrokosmos* from the viewpoint of pitch-class set theory. This document is designed to serve as a bridge between abstract music-theoretical categories (pc set and set-types) and concrete instances of those categories in Bartok's music.

The concordance is a Macintosh HyperCard stack that contains more than 150 example cards. Information provided on each card includes the volume number, piece number, title, and measure numbers of the passage, a representation of the set in staff notation, information about the set-type including its Forte name, Tn/TnI-type (prime form), ic vector, degrees of symmetry, and traditional name(s), and comments about the passage or set. In addition, the user is provided with buttons for controlling playback from an audio CD and for applying Tn and I operations to a clockface representation of the set-type.

The stack can be searched in numerous ways: by Forte name, Tn/TnI-type, piece number, or complete or partial piece title. A user can also search from one of eight cards that list the abstract subsets of one of Russom's referential scale collections. Each such card contains numerous buttons that provide links to all instances of a given set-type in the concordance.

Like any such document, the concordance is limited in certain respects. It must be used on a Macintosh computer with a CD-ROM drive and with a specific CD recording (Koch-Schwann 3-1218-2). It does not attempt to replace the printed score or to provide an exhaustive analysis of every piece in *Mikrokosmos*. Finally, the examples cited would be rather obvious to an expert in set theory.

The presentation is concluded with a discussion of the various ways the concordance might be utilized.

INTERVALWEAVER:
A CAI APPLICATION FOR THE WORLD WIDE WEB

Jason Myre

IntervalWeaver takes advantage of the Internet's World Wide Web to provide interval instruction to those with access to the Internet. IntervalWeaver demonstrates that a fully functional CAI program can take advantage of existing Internet technologies to offer music ear training.

The Internet and the "information super highway" have garnered attention from scholars and business individuals alike. Many methods exist to access the Internet's features, but the most popular and complete are browser applications that navigate the World Wide Web (WWW). The Web's interfacing capability allows one to take advantage of graphics, sounds, and a continuously growing list of enhancements (i.e. digital movies, animation, three-dimensional modeling).

IntervalWeaver, a program for the WWW, combines the functionality and accessibility of the Web with the instructional advantages of Computer-Assisted Instruction. Its user-friendly interface can display the notation and the audio control box simultaneously or individually at the top of the Web page. The bottom of the page has an interface for the student to enter a response.

Using the WWW as the interface for instructional software provides many benefits. The software is accessible to anyone with a Web browser and an Internet connection. It is possible for multiple users to access a single program for computer instruction. In situations where many types of computers are used, the particular type of computer is only a minor issue. Therefore, users can avail themselves of this program anywhere they can access the Internet.

USING MAX TO DEVELOP ONE'S OWN COMPUTER-ASSISTED INSTRUCTION

Charles Menoche

There are many useful commercial applications for computer-assisted instruction (CAI) in music. These applications are a partial answer to integrating technology-enhanced learning into the curriculum. Just as instructors often develop their own worksheets and handouts to extend the effectiveness of a textbook, commercial CAI can be augmented using quickly developed "home-grown" applications that fill immediate and specific needs. Audience members are probably aware of several programming environments (e.g., HyperCard and AuthorWare) that allow the development of such "worksheet" or "quiz" applications, but they may not be familiar with one very useful tool, Max. Max, a "real time interactive graphic development environment for multimedia music and more on the Macintosh" allows even a novice programmer to quickly develop computer-assisted instruction programs. While Max was developed as a composition and performance tool, the easy-to-learn and flexible object-oriented nature of its powerful graphical user interface makes it a wonderful language in which to quickly develop a wide variety of CAI modules.

This presentation will not produce accomplished Max programmers, but it will give audience members an idea of how this useful tool works, and what it can do for them. To demonstrate Max's potential as a development environment, the majority of the presentation will concentrate on the development of a simple computer-assisted instruction module. The emphasis will not be on teaching the actual application, but rather on demonstrating the relatively quick development time, from initial concept to working module. After attending the presentation, an audience member should have a basic appreciation of the possibilities and limitations of developing Max programs for use in teaching. Although Max is a "user-friendly" development environment, the presentation will assume that the listener is familiar with basics of the Macintosh operating system.

Although the examples used for this demonstration are very simple, the Max interface is capable of producing complex applications. It is hoped that this presentation will serve as a catalyst for instructionally useful programs to supplement instructors' portfolios of teaching tools.

BARTOK'S *SONATA NO. 1 FOR VIOLIN AND PIANO*: AN INTERTEXTUAL READING

Michael L. Klein

Recent criticism has adapted the work of Harold Bloom to a study of intertextuality in music (J. Straus, K.Korsyn). Such studies take as their point of departure Bloom's contention that the "meaning of a poem can only be another poem" (*The Anxiety of Influence*). Although a study of intertextuality may give us clues to meaning in music, this author prefers to read "structure" for "meaning" when applying Bloom's theory to music analysis. Under such a reading, the author contends that the structure of a later composition is a transformation of the structure of a precursor composition. The precursor may be by the same composer, an earlier composer, or a rival composer.

Applying this reading of Bloom to the music of Bartok, consideration is made of the music that Bartok was studying and performing just prior to composing his *Violin Sonata No. 1*. Such precursor compositions include Debussy's *Preludes*, and Szymanowski's *Mythes*.

The paper illustrates how Bartok transformed structure in these earlier works to become central to the structure of his violin sonata. By defining clearly the nature of these transformations, the paper focuses on that which individuates the sonata from the precursor compositions.

TEXTUAL CONTOUR
AND THE MEDIAL STRUCTURAL LEVEL
IN WEBERN'S OP. 11, NO. 1

Robert Clifford

In a piece containing many discrete melodies or contour segments, one can assert various relations between the melodies or segments. These relations are generally asserted based on the comparisons of salient points of contour: the highest or lowest pitches, the first or last pitches, or pitches marking any change of melodic direction.

In a musical setting, though, where all contour segments are brief and lacking changes of direction, only a limited number of associations based on this type of salience can be drawn, and thus examination from a different analytic perspective seems appropriate.

One can accomplish this change of perspective by applying the concept of contour to events occurring *above* the level of a discrete melody. But the conceptual "jump" from the level of a melody (where individual notes are the pitched events shaping the contour) to the level of the whole piece (where a portion of the whole piece functions as the pitched event) seems to leave much unexplained.

The author proposes, then, a *medial* level of structure---*textural contour*---where the "pitched event" of a contour segment is not the single note of a melody, nor is it a section of an entire piece; its scope lies between the two. Thus, the analyst can examine not only the shape of a specific melody (at the "foreground" level), but the contour created at a medial level of structure (the "contour middleground," if you will), and the contour of the entire musical setting.