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South Central

Society for

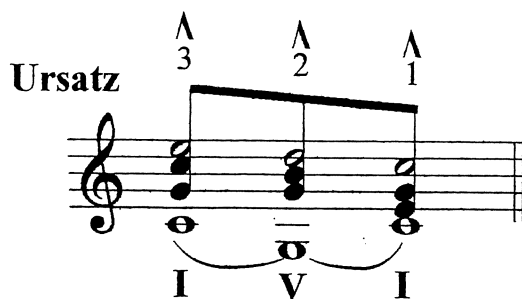
Society for

Music

Music

Theory

Theory



PROCEEDINGS

volume 16

abstracts of presentations from the
Twenty-third Annual Meeting
of TSMT
and the
Eighteenth Annual Meeting
of SCSMT

meeting in joint session
at

The University of Houston
February 23-24, 2001

The South Central Society for Music Theory

and

The Texas Society for Music Theory

Joint Meeting

**University of Houston
Moores School of Music**

Friday, February 23, 2001
Room 118

- 8:00 a.m. – 9:00 a.m. **Registration** in the lobby, Moores School of Music
- 9:00 a.m. – 10:15 a.m. **Welcome and Paper Session I – *Implications and Substitutions***
Jonathan Brooks: “Implied Notes and Imaginary Sounds”
Keith Salley: “Voice Leading Invariance as a Criterion for Harmonic
Substitution in Jazz”
- 10:30 a.m. – 12:00 **Paper Session II – *New Approaches to Classical Era Music***
Paula Telesco: “Forward-Looking Retrospection in Classical-Era Music”
Jeff Perry: “Four Modulating Variation Movements by Schubert: Form and
Hermeneutics”
Richard Kaplan: “More ‘Unfinished Business’: Schubert’s Sonata-form
Experiments of 1820/21”
- 12:00 noon **Luncheon:** University of Houston Hilton Hotel
- 2:00 p.m. **Keynote Address** – “Takin’ It to the Streets: Egghead Trainspotting for
Everyone”
Walter Everett – University of Michigan
- 3:15 p.m. – 5:00 p.m. **Paper Session III – *Pitch and Structural Manipulation in 20th Century Music***
Guy Capuzzo: “Lewin’s Q Operations in Carter’s *Scrivo in Vento*”
Thomas Couvillon: “Symbolism and Structure in Schoenberg’s Op. 50
Timothy Koozin: “Pitch Organization in the Late Works of Toru Takemitsu”

Saturday, February 24
Room 118

8:30 a.m. – 9:30 a.m. **Paper Session IV – *Neo-Riemannian Approaches***

David Pacun: “Hexatonic Contexts: Hexatonic Thirds in Music from Schubert to Schoenberg”

Robert Peck: “The Übertonnetz: An Adaption of Neo-Riemannian Concepts to Early Atonal Music”

9:45 a.m. – 10:45 a.m. **Paper Session V – *Rhetoric and Orchestration in Symphonic Music***

Elwood Derr: “The First Movement of Mozart’s Paris Symphony Analyzed from a Rhetorical Perspective”

Timothy Cutler: “Does Orchestration Matter? Analyzing Symphonic Music in Full Color”

11:00 a.m. **Business Meetings**

The South Central Society for Music Theory, Room 118

The Texas Society for Music Theory, Room 108

Program Selection Panel

Karen McBee (Panola College), James McKay (Loyola University), Matthew Santa (Texas Tech University), Janna Saslaw (Loyola University)

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Implied Notes and Imaginary Sounds

by Jonathan Brooks

A significant shift in compositional approach resulted from the division between the first and second practice in the seventeenth century. In the first practice, the composer assumes that the listener only uses the perceived pitches inherent in the musical object to explain the structural significance of the contrapuntal-harmonic framework. Following Claudio Monteverdi, however, various compositional-theoretical traditions developed that assumed the need for a listener to complete the musical surface through an internal thought process.

This study explores the tradition of imaginary sounds as utilized by Simon Sechter and Anton Bruckner and attempts to determine their structural role in Bruckner's compositions. It concludes by contending that we should not view imaginary sounds as wrong elements from antiquated theories, but rather as a discarded concept resulting from a paradigm shift in our present intellectual milieu.

Voice-Leading Invariance
as a Criterion for
Harmonic Substitution in Jazz
by Keith Salley

Jazz performance is an arena for theme and variation. Since the advent of bebop (and the subsequent “straight-ahead” style), jazz musicians have become less concerned with variations of melodic themes. However, variations on the chord changes of a standard song or song form have become an essential aspect of jazz performance. In addition, the ways through which jazz players affect chordal substitutions are always changing.

There are several ways to approach harmonic substitution in jazz. The presenter’s studies involve looking for types of invariance such as pitch-class, interval-class, and voice-leading. Analyses of voice-leading illustrate some of the more abstract ways a jazz musician can demonstrate functional equivalence or viability among substitutes. Generalized models like Lewin’s IFUNC (interval function), ILP (interval-leading profile), and GLP (gesture-leading profile), reveal interesting relationships between viable substitutes. Improvisers and composers can use such relationships to develop long-range connections over the course of a performance.

Forward-Looking Retrospection in Classical-Era Music

by Paula Telesco

Enharmonicism furnishes some of the most exotic phenomena in eighteenth-century music. Most early examples restrict their usage to the reinterpretation of a diminished-seventh chord, and later the augmented sixth. This reinterpretation of a standard enharmonic pivot chord may be called Simultaneous enharmonicism, since the two chord functions share the same time span.

Eventually, however, more sophisticated types of enharmonicism found their way into the repertoire. This paper focuses on one such sophisticated type, which the presenter calls Retrospective enharmonicism. It is less common than Simultaneous enharmonicism, but is remarkable because it presages the expansion of eighteenth-century diatonic tonality into nineteenth-century chromatic tonality.

Retrospective examples involve a (typically) large-scale trajectory from a tonic which tonic is eventually regained through the enharmonic door. There is no reinterpretation of an enharmonic pivot chord, nor is a reinterpretation perceived at any one point; only in retrospect does it become apparent that an enharmonic change must have occurred. Minus any aural clue, one must simply accept that an enharmonic transformation happened at some point if one also accepts that the music returned to tonic at the end.

The lack of any aural manifestation suggests a different compositional intent from Simultaneous enharmonicism. The presenter submits that its use signals the beginning of a fundamental shift in the conception of the propriety of key relationships, opening the door to nineteenth-century chromatic practice and the acceptance of enharmonically equivalent pitches as structurally equivalent pitches.

Four Modulating Variation Movements by Schubert: Form and Hermeneutics

by Jeffrey Perry

This paper explores the formal, rhetorical, and hermeneutic implications of four instrumental works by Schubert, each of which features a major-mode theme with variations in which the variations themselves compose out the progression I - i - bVI - (V) - I. The four pieces in question are the “Trout” Quintet [D. 667/IV], the Octet in F [D. 803/IV], the Piano Sonata in A minor [D. 845/II], and the Impromptu in Bb [D. 935 No. 3].

In his reading of these works the presenter will refer to Sisman’s application of rhetorical norms, McCreless’s appropriation of Barthesian hermeneutic codes, and Marston’s Schenkerian perspective on variation form. To borrow from Sisman’s rhetorical argument, the compositional problem posed by variation form is the need to impose hypotaxis on what is essentially a paratactic genre; both hermeneutic and Schenkerian readings help us to appreciate the degree to which Schubert is able to accomplish this, and examination of the degree to which classical rhetoric is a relevant backdrop for Schubert’s works in variation form underscore his dialectic relationship to eighteenth-century models. These pieces are at once *sui generis* and essential to an appreciation of Schubert’s sense of form and musical poetics.

More “Unfinished Business”: Schubert’s Sonata-form Experiments of 1820/21

by Richard A. Kaplan

Franz Schubert composed large-scale, multi-movement instrumental cycles throughout his career. For one five-year span, however (1818-1822), he left no fewer than nine such cycles incomplete. The years 1823-24 then bring the beginning of the stream of fully-realized masterpieces that continues unabated until the composer’s death.

Examination of some of the fragmentary works of the “problem” period shows that during these years Schubert engaged in formal and tonal experiments of a boldness unsurpassed, or even unequaled, in the later works. The present study views these experiments as manifestations of the process of development that led to what would become Schubert’s “late” style. It examines two completed sonata-form first movements, those of the Quartet in C Minor [D. 703] (the “*Quartettsatz*”) and of the Symphony No. 7 in E Major [D. 729], dating respectively from 1820 and 1821.

Analyses of these two movements show that, while they help to consolidate Schubert’s approach to the sonata exposition, his treatment of the recapitulation---both tonally and formally---is more complex and ambiguous than anywhere else in his music.

The study concludes that Schubert used these “transitional” works to gain control of novel large-scale tonal and formal strategies---strategies that in his final years served him more richly than can be comprehended.

Lewin's Q Operations in Carter's *Scrivo in Vento* by Guy Capuzzo

This paper adapts David Lewin's octatonic Q operations to chromatic 12-pc-space and applies them in an analysis of Elliott Carter's *Scrivo in Vento* (1991) for flute solo. In contrast to the ordinary transposition and inversion operators Tn and TnI, which best track transformations between 3- and 4-note sets in this piece, the Q operations capture the piece's note-to-note procession. Together, the Q, Tn, and TnI operations afford an exceptionally broad analytic palette for the analysis of *Scrivo in Vento* in particular and for post-tonal music in general.

Part I of the paper shows Lewin's Q operations, adapts them to 12-pc-space, presents a closely related set of operations that the presenter dubs the QQ operations, and concludes by enumerating the T1 and T2 transpositions of the QQ operations, which in group-theoretical terms form cosets of the QQ group. Just as Lewin's Q operations are symmetrical with respect to the octave (they partition it into diminished-seventh chords), so too are the QQ operations and their transpositions, which partition the octave into such symmetrical sets as the diminished-seventh chords, tritone-related diatonic or chromatic hexachords, the cycle of fifths, the four augmented triads, and four whole tone 3-6[024] trichords.

Part II presents representative analytic vignettes from *Scrivo in Vento*. It is concluded that the Q and QQ operations exhibit an utterly different phenomenological, aural, and mathematical presence than the Tn and TnI operations. When the interpretations afforded by these operation families are compared, interpretations of *Scrivo in Vento* emerge that are suggestive to analyst and performer alike, interpretations that are different but not mutually exclusive.

Structure and Symbolism in Schoenberg's Op. 50

by Thomas Couvillon

Arnold Schoenberg was never able to finish his major religious compositions, *Moses und Aron* and *Die Jakobsleiter*, because he found it impossible to find a musical setting for what he saw as the inexpressible grandeur of God. At the end of his life, Schoenberg made another attempt to reach God through music in the form of three choral works, the last of which, *Modern Psalm*, Op. 50c was also left incomplete. In his Op. 50, Schoenberg attempts to effect a reconciliation between the tonal and serial systems, a fundamentally impossible task, which is a symbolic representation of the central theme of the text---humanity's quest to find union with an unreachable God through prayer.

Schoenberg creates symmetrical areas of pitch emphasis in the serial structures of these pieces which are used to create moments of relative consonance and stability in the music. There is a direct link between these areas of relative consonance and pitch emphasis and the use of prayer to reach toward the divine.

Although his final opus was left unfinished, there is much evidence to be found in the music that suggests that Schoenberg may have created a symbolic ending for Op. 50.

Pitch Organization in the Late Works of Toru Takemitsu

by Timothy Koozin

This study focuses on pitch organization in several of Toru Takemitsu's last works, showing how projection of octatonic and other referential set complexes in Takemitsu's music contributes to the formation of large-scale gestures which become agents of metaphorical imagery and affective meaning.

In Takemitsu's music, associations of harmonic sonority, timbral color, and metaphorical imagery are embodied in an archetypal musical gesture. An aesthetic aspect of the octatonic and other referential set complexes in Takemitsu's late music can be found in their association with the hopeful humanistic ideal Takemitsu conveys in his music. As block-form spatializations link the temporal and that which is beyond time, referential pitch structures provide a way of grounding Takemitsu's "dream" imagery of infinite human potential in a particular manifestation of mediated reality.

Relating imagery and pitch organization in Takemitsu's music to sources Takemitsu found in the works of Debussy and Messiaen, the study aims to contribute to greater understanding of Takemitsu's temporal structures, aesthetic aims, and the influences which shaped his development.

**Hexatonic Thirds from Schubert to Schoenberg:
Voice-leading, Harmonic Congruence,
Prolongation
by David Pacun**

This paper investigates the role of a voice-leading pattern termed hexatonic thirds across a one-hundred-year span of music, circa 1820-1920.

The paper divides into three parts. Part I briefly defines and explicates hexatonic thirds---a transpositional sequence of parallel major thirds moving by alternating minor seconds and minor thirds, for instance B/D# - C/E - E/G#. Parts II and III trace the function of this pattern in works from the tonal and atonal repertoire respectively, including Schubert's Piano Sonata in A Major, Wagner's *Götterdämmerung*, Boulanger's *Soir d'hiver*, Berg's opus 2 no. 4, and Schoenberg's opus 6 no 3 and opus 15 no. 7, opus 19 no. 2 and opus 11 no. 1

Hexatonic thirds not only provide an additional means to analyze hexatonic context, but also allow us to better understand the hexatonic's overall role in both tonal and atonal music.

**The Übertonnetz:
An Adaptation of Neo-Riemannian Concepts to
Early Atonal Music
by Robert Peck**

Generalizations in neo-Riemannian terms of non-tertian systems, and the quasi-parsimonous voice-leading which govern them, have received only limited attention in the literature. Nevertheless, such abstractions, and their relations to tonal counterparts, will illuminate compositional processes in the music of composers who made the transition from triadic post-tonality to atonality.

The set class of $\{0,1,4\}$ trichords is particularly relevant to such an investigation. In addition to being the M-transform of the set-class of consonant triads, and sharing two of its interval-classes, it occupied a prominent position in the melodic and harmonic language of early atonality.

Techniques in the music of composers who made the transition from triadic post-tonality to atonality correspond to quasi-neo-Riemannian transformations. Examples include contextual inversion and its maximal retention of common-tones, and use of symmetrical collections generated by chains of these operations. These examples appear throughout the atonal music of Webern and other early twentieth-century composers. It may be argued that these techniques facilitated the development of symmetrical structures of later dodecaphonic music, such as derived rows, and by extension our understanding of the pc-universe today.

**The First Movement of
Mozart's "Paris" Symphony [K. 297],
Analyzed from the Rhetorical Perspective
by Ellwood Derr**

The first movement of Mozart's "Paris" Symphony [K. 297] and others of his works verbal and musical provide evidence that he was familiar with a substantial number of details of classical rhetoric, probably learned during his studies with his father. During student years, father Leopold had taken courses in rhetoric, later (the year before Wolfgang's birth) he procured copies of the two most extensive German treatises on the subject, and left written documentation of his knowledge of then-recent German works dealing with applications of rhetorical techniques in musical composition.

Prior to examining the evidence in the symphony movement, selected examples from Wolfgang's letters and a passage from the first movement of the E-Flat violin sonata [K. 380] are dealt with briefly as an introduction to the analysis of K.297/i, which is a unique hybrid of sonata-allegro form and ritornello procedures. The ritornello statements alone provide ample instances from which application of numerous rhetorical figures can be observed. But beyond that, a great many other details in the movement demonstrate the invocation of additional figures as well as an adaptation of the broad outline of a classical oration.

Analysis proceeds from the definitions of terms and their usage by authorities known to Leopold (and apparently to Wolfgang as well), among them the two treatises by Johann Christoph Gottsched (1700-1766) and several articles by Johann Adolph Scheibe (1680-1748). In his second treatise, Gottsched also described the appropriate manner of presentation of certain figures in oral performance, presentations which find musical realization in K. 297/i.

Does Orchestration Matter?

Analyzing Symphonic Music in Full Color

by Timothy Cutler

This presentation offers a preliminary look at the role that orchestration can play in the analysis of tonal symphonic compositions from the late Classical and early Romantic eras. Although a wide variety of musical disciplines, such as composition, organology, and acoustics refer to orchestration, its role has been largely ignored by music theorists. Reasons for this neglect are discussed, including listening habits and the nature of musical notation.

The introduction to Beethoven's Symphony No. 1 is used to illustrate why it is essential to consider the timbral and textural aspects of a symphonic work. Immediately in the opening measures, Beethoven uses scoring---specifically chord spacing and register---to highlight key motivic elements. Additionally, two other passages illustrate that one cannot arrive at a correct harmonic analysis without consideration of the orchestration. To underscore the point that a symphonic composition should not be viewed like an imaginary piano transcription, comparisons are made between Beethoven's original orchestral version of the First Symphony and Franz Liszt's piano arrangement of the same work.

It is important that orchestration not be studied in isolation. Scoring becomes interesting and analytically significant only when it interacts with other musical parameters, such as form, tonal structure, voice-leading, register, and motivic development. Orchestration is not superfluous icing on the compositional cake.

The presentation concludes by asking if it is possible to construct a theory of orchestration. There may be no definitive answer to this question, perhaps suggesting another reason why music theorists have avoided this rich and fascinating topic.