



TEXAS SOCIETY
FOR
MUSIC THEORY

PROCEEDINGS

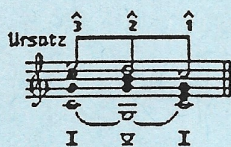
Abstracts of Presentations from Annual Meetings

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TEXAS SOCIETY FOR MUSIC THEORY

NINTH ANNUAL MEETING MARCH 6 - 7, 1987
Stephen F. Austin State University, Nacogdoches

FRIDAY, MARCH 6

8:30 a.m. TSMT registration SFASU Music Building

9:00-10:30 a.m.

David Schwartz "A Study of *Parataxis* in a Classic Text:
Chopin's Prelude No. 1 in C Major"

Steve Larson "The Art of Charlie Parker's Rhetoric:
A Schenkerian Perspective"

Cynthia Folio "Linear Analysis as a Key to Pitch Organization
in Two Songs from Schoenberg's Op. 15"

11:00 a.m. - 12:00 p.m.

Roger Graybill "Intervalllic Transformations and Pitch Centrality
in the Music of Stravinsky"

Jody Nagel "Concerning Serial Rotation in Stravinsky's *Variations*"

12:15 p.m. TSMT LUNCHEON University Center (by advance reservation)

2:00-2:45 p.m. special guest speaker Benito Rivera (Indiana University)
"Heinrich Schütz's *Geistliche Chormusik* (1648):
Lessons in 17th-Century Modal Procedure"

3:00-5:00 p.m.

Timothy McKinney .. "Zarlino, Willaert, and the Affective Quality of Intervals"

David Bishop, William Pelto "Chromatic Alterations and Harmonizations
in Late 19th-Century Music: ♯1, ♯2, ♯4, ♯5, and ♯6"

David Mancini, Norman Wick "Presentation of a New
Harmonic Dictation Program"

SATURDAY, MARCH 7

9:00-10:15 a.m.

James Floyd "An Examination of the Concept of Dissonance
in 20th-Century Music"

Don Gibson "Recent Studies in Music Perception"

10:30 a.m. special guest speaker Tom Benjamin (Peabody Conservatory)
"Against Analysis"

11:30 a.m. TSMT MEMBERS' BUSINESS MEETING Agenda will include:
proposed By-Laws amendment adding the meeting's host to Executive Board;
proposed expansion of PROCEEDINGS to publish full papers from each meeting;
election of President, Executive Board; plans for 10th Annual Meeting- Baylor.

Program selection panel:

James Marks (Sam Houston State Univ.) James Bennighof (Baylor Univ.)

Kathryn Hoppe (Odessa College)* Don McManus (Angelina College)*

* student awards judges

Special thanks to Dan Beaty, SFASU host, for his fine organizing efforts.

Texas Society for Music Theory Executive Board:

Glenda Collins (E.T. Baptist Univ.) Don McManus (Angelina College)

John Harris (ETSU), Secretary Herbert Colvin (Baylor Univ.), Treasurer

Thomas Clark (NTSU), President

CROSS-REFERENCE IN A CLASSIC MUSICAL TEXT:
PARATAXIS IN CHOPIN'S PRELUDE #1 IN C MAJOR

David Schwarz

This paper focuses upon details of Chopin's Prelude #1 in C Major which connect with one another outside the linear time of the piece. Taking Edward T. Cone's "promissory note" and Lewis Lockwood's "compositional strategy" as starting points, I construct a model of five forms of musical cross-reference which I refer to under the general term parataxis--meaning juxtaposition, or side-by-sideness.

In parataxis 1) and 2), a structural gap is opened; for example, e is missing from the fragment c, d, f, g. If the gap is left unfilled, parataxis 1) results; if e sounds, parataxis 2) occurs. The approach to, avoidance of, eventual granting of e results in a common version of parataxis 2) which I refer to as the "drama of deferral". In parataxis 3) an idea is unexpectedly expanded; c, d, e, becomes c, d, e, f. Direct, cross-referential quoting produces parataxis 4). For example, in a legato passage marked piano, an accented c marked forte sounds. Later in the piece another accented c played forte sounds, in such a way as to refer back to the earlier c. Parataxis 5) is an extension of parataxis 2), in which a gap is opened, filled, opened again, resulting in a cross-reference of the gaps themselves; for example c, d, f, g is followed by e, which, in turn, is followed by c, d, f, g, in such a way as to highlight the space left open by the granted, then denied e.

The paper distinguishes between conventional instances of repetition and parataxis, by showing how, in the latter, a musical event is marked for memory through a structural gap in terms of pitch structure, an unusual harmonic or rhythmic feature, an aspect of texture, or an expression mark. The conceptual link between the cross-referential nature of musical events marked for memory, and the side-by-sideness of parataxis involves an emphasis upon vertical and synchronic, as opposed to the horizontal and diachronic issues of real, musical time.

The argument proceeds from aural impression to examination of musical detail in a mutually qualifying dialectical process. A variety of analytic tools are used in addition to the five forms of parataxis outlined above: 1) Schenkerian analysis, 2) aspects of Structural Downbeats, 3) conventional harmonic and formal analysis, and 4) rhythmic reduction techniques adapted from the recent musical-theoretical literature.

THE ART OF CHARLIE PARKER'S RHETORIC:
A SCHENKERIAN PERSPECTIVE

Steve Larson

A modern jazz performance usually takes the form of a theme and variations in which the theme is the chorus of a popular song (typically in a 32-bar AABA form) and the variations are improvised upon the structure of that theme. Such a structure, with cadences every eight measures and definitive closure at its conclusion, poses a problem: how can an improvisation based on such a theme "tell a story" that avoids the excessive sectionalization inherent in the phrase structure of that theme?

Schenkerian analysis demonstrates how Charlie Parker's famous 1946 performance of "Oh, Lady Be Good" solves this problem: Parker's improvisation manipulates thematic material derived from the original melody to build a compelling and coherent statement that connects music across the sectional boundaries delineated by the phrase structure of the original melody.

Parker begins by paraphrasing the original melody in a distinctive way. His opening statement alters the arpeggiated gesture of the original melody, turning it into a blues-inflected, forward-directed fifth-progression which supplies both the thematic material for his improvisation and its fundamental structure.

Parker's improvisation continues in a way that rewards Fernhoeren: that long-distance hearing which grasps spans of music connected by the voice-leading of linear progressions. The idea that tonal space is connected across a rest is confirmed in the complete representation that each contrapuntal line of the tail of the compound opening gesture is given in the surface of the following music. The idea that the last note of measures 5-6 and the last note of measures 7-8 join in a middleground arpeggiation that is directed at regaining the structural tone set out in measures 1-4 is confirmed in measures 9-10 as this arpeggiation is repeated and completed in the foreground. The "striving" of this middleground arpeggiation to get back up to an initial point of departure orients the listener to a tonal space in which the idea seeks conclusion by giving in to tonal gravity in order to return home to the tonic. Such an orientation to tonal space not only evokes and is evoked by a sense of Fernhoeren, but informs and is informed by the sense that ascending and descending gestures (respectively) have rhetorical implications of opening tonal space and closing it and thus have implications of beginningness and endingness. Schenkerian analysis shows how Parker's improvisation manipulates these implications.

Analysis also reveals the rhetorical function of virtuoso double-time passages that blend hidden repetitions of the various ideas that develop out of the opening measures, the strategic deployment of different registers, the "place-marking" function of certain motives, and Parker's exploitation of the semiotic potential of specific gestures.

LINEAR ANALYSIS AS A KEY TO PITCH ORGANIZATION
IN TWO SONGS FROM SCHOENBERG'S OP. 15

Cynthia Folio

In this study, I demonstrate a unifying principle within two songs from Schoenberg's Op. 15 (No. 6 and No. 14), drawing upon the concept of structural levels and using linear analysis together with set analysis. I have selected these two songs in particular because both have structures based on set-class (SC) 3-5 (016). The pitch-classes (pcs) that form the framework are Eb-D-A for No. 14 and F-E-Bb for No. 6.

I began this study by sketching a linear analysis of the two songs. The criteria used for selecting structural notes and for determining other aspects of the graphic notation include: emphasis through metric and agogic accent; articulation of a motive; articulation of a SC that recurs with frequency; and registral (usually stepwise) associations.

In Song No. 14, the pcs Eb, D, and A (and to a lesser extent, C#) serve as structural points within a linear descent from Eb to the cadence on D in measure 8. In addition, there are two main tetrachords that play an important role in this song: SC 4-9 (Eb-D-A-Ab) and 4-5 (Eb-D-A-C#). Both are formed by adding one pc to the Eb-D-A set.

Song No. 6 consists of two main sections corresponding to the regular rhyme scheme in the text: abba/acca. Many of the clues to this song are presented in the cadence to the first phrase, in which F moves to E over bass Bb. There are only three places in the song in which the bass note Bb is associated with F-E--the opening phrase, the beginning of the second section, and the end--so that these pcs held to delineate the form. The three chords in the piano at the opening present two different SCs--4-18 (0147) and 4-z15 (0146)--which assume primary significance in the song. All three chords contain the contiguous segment 3-5 as the highest three pitches.

Each of the songs studied exhibits a coherence that parallels that of many tonal works. This unity is brought about through the melodic and harmonic statements of a particular set of pcs at several levels. Both songs end with the material from the opening and also achieve a sense of closure through emphasis of the structural pcs. Inversional symmetry is present in both songs, especially in No. 14. Each song is unified further through repetition of motives as well as other SCs. Linear analysis, combined with set theory, provides us with the means of recognizing and illustrating many salient features of these remarkable atonal pieces.

INTERVALLIC TRANSFORMATIONS AND CLOSURE IN THE MUSIC OF STRAVINSKY

Roger Graybill

In analyzing twentieth century music which falls outside of common-practice tonality, theorists are faced with the challenge of showing how such music can achieve closure in the absence of traditional tonal syntax. Atonal music certainly presents the most obvious difficulties in this regard; however, music which exhibits pitch centricity in some sense, as is typical of much of Stravinsky or Bartok, can also be problematic.

My talk focuses on one way in which Stravinsky achieves closure, through an examination of sections or movements from the following works: Symphony of Psalms (entire second movement), Orpheus (final scene), and The Rake's Progress (Duetto from Act III, "Every wearied body"). My point of departure is the final cadence: in each case, one of the pitches of the final sonority (either a triad or a seventh chord) is approached from both directions by half-step motion. The major part of my discussion then focuses on how the movement as a whole prepares this particular voice-leading at the cadence. Specifically, I attempt to show that the cadential voice-leading results from a process of intervallic transformation spanning the entire movement; such transformation is applied either to a specific melodic motive or to an abstract pitch collection introduced at the outset. As the movement progresses, this opening motive or intervallic structure is subjected to a systematic series of alterations in preparation for the final cadence. In conclusion, I suggest that the investigation of transformational processes in Stravinsky may provide a useful counterbalance to the common notion that Stravinsky typically works with static blocks of sound.

CONCERNING SERIAL ROTATION IN STRAVINSKY'S VARIATIONS

Jody Nagel

Stravinsky's Variations incorporates serial rotation into its pitch structure. Rotation, however, is a concept in need of a standardized terminology and a precise labelling system. This paper will provide a model for rotation, and will also attempt to shed light on certain aspects of Stravinsky's Variations.

Each of the 48 possible row forms of a 12-tone row can begin on any of its 12 order positions therefore yielding a total of 576 rotationally related 12-tone rows. These can be represented by extending the familiar 12X12 matrix so that it resembles a 12X12X12 cube. Each of the twelve 12X12 squares "sliced" from the cube represents all of the row forms beginning on a given order position (p). Each square will be called Sp, and will be added onto the usual labelling system for 12-tone rows: transposition, inversion and retrograde make up the usual label for a row--(R)Tx(I). Now, a row will be specified as (R)Tx(I)Sp.

One of the techniques employed by Stravinsky in his Variations is the utilization of rotational row forms that all either begin or end with the same pitch. More precisely, Stravinsky chooses row forms that either begin with D (the first note of the original row) or that end with F (the last note of the original row). The retrogrades of these are also used. The choice of rows often involve a successive ordering of the order-position squares. In the Variations, the monodic passage (mm. 6-22) uses row forms beginning with D; the only exception is the first row, TOS6, which ends with D and forms an elision with the second row. The subsequent rows are from S4, S3, S2, S1, and S0 and these are frequently connected by some form of elision. Of importance is the fact that these order position squares are successive.

The section two contrasting phrases (mm. 29-72) begins with three voices that successively enter on F-final, prime form (or retrograde) rows and move through the successive order-position squares S0, S11, S10, S9, S8, S7.

The rhythmic fugato (mm. 101-117) contains three voices, each with its own characteristics: voice 1 uses prime forms that end with pitch class 5 (or retrogrades that begin with 5) and that move through the successive Sps S7, S8, S9, S10, S11, and S0; voice 2 uses inverted forms that begin with pitch class 2 (or retrograde inversion forms that end with 2) and that move through the Sps S5, S4, S3, S2, S1, and S0; voice 3 uses inverted forms that end with pitch class 5 (or retrograde inversion forms beginning with 5) and that move through S7, S8, S9, S10, S11, S0.

The three 12-part polyphonic sections (mm. 23-33, mm. 47-58, and mm. 118-129) also all use row forms that begin with D or that end with F or the retrogrades of these.

Some of the chordal material of the Variations is not based on any one 12-tone row at all. The final chordal section (mm. 130-141) derives its vertical structures by rotating individual hexachordal halves of the row and then taking the resultant diagonals and formulating chords from them.

The cube, in conclusion, is a convenient way of representing all possible rotations of a row and its basic concept could apply to most pieces that use rotation.

ZARLINO, WILLAERT, AND THE AFFECTIVE QUALITY OF INTERVALS

Timothy R. McKinney

A recurrent theme in Gioseffo Zarlino's Le istituzioni harmoniche (1558) is that the composer should strive to match the mood of the music to that of the text. While the idea of modal ethos is certainly not new with Zarlino, it is somewhat innovative that he also assigns expressive capabilities to specific intervals. Zarlino's ideas are not completely without precedent, however, as Nicola Vicentino presented a very similar theory in his L'antica musica ridotta alla moderna prattica of 1555, published three years prior to Zarlino's treatise. The present paper contains quotations and exegeses of relevant passages drawn from both treatises, which may be summarized as follows: the major melodic intervals (M2, M3) are "happy" or "harsh" while the minor are "sad" (referring always to the interval above the lowest sounding voice). Zarlino adds that "harshness" may also be expressed through the 4-3 and 7-6 suspensions, and that the expressive quality desired may be acquired by adding or removing accidentals.

Neither theorist cites specific compositions as examples of the affective use of intervals. In discussing how the speed of rhythmic motion should match the mood of the text Zarlino mentions five madrigals by his teacher Adrian Willaert. Since all five madrigals are contained in Willaert's Musica nova, this collection served as the basis of the initial inquiry.

The aspect of Zarlino's theory of intervals that stimulated interest in the present project was his notion that the harmonic major and minor sixth are used to express differing emotional states. To investigate this claim, all twenty-five Musica nova madrigals were subjected to a figured-bass analysis. The paper distinguishes between functional (contrapuntal, cadential, pre-cadential) and expressive uses of the sixth. The goal of the analysis was to find passages in which a certain interval is used frequently and/or prominently in such a way that it may be said to have significance as an expressive device. Nine such passages clearly showing that the emotional content of the text often governs the selection of the melodic and harmonic intervals used in a given passage are presented. On many occasions Willaert makes a clear distinction between the affective qualities of the harmonic major and minor sixth, the determination of which was the primary thrust of the investigation. Several passages were found which also show a distinction between the expressive capabilities of the melodic intervals. Less support was found concerning the 4-3 and 7-6 suspensions: Willaert uses them almost exclusively as cadential patterns. Further examples drawn from the works of Willaert's students (including Vicentino) are also cited, leading to the observation that this practice may have its origins in the compositions and pedagogy of Adrian Willaert.

HARMONIZATION OF ALTERED SCALE DEGREES IN 19TH-CENTURY MUSIC

David M. Bishop and William L. Pelto

This paper discusses the use of small-scale, foreground level chromaticism within tonal, non-modulating contexts in music of the nineteenth century. It attempts to fill a void left by other analyses which discuss chromaticism in larger-scale terms such as key areas, mode mixture, and the like. In such analyses, composers' use of surface level chromatic alteration, dubbed "decorative chromaticism" by Charles Smith, is either not discussed or is dismissed outright with labels such as "passing," "non-chord tone," etc.

This paper, on the other hand, seeks to illuminate and codify these linear alterations, through a set of hypothetical progressions demonstrating each altered scale degree; these hypotheses are supported by musical examples from the nineteenth century which reveal a set of predominating sonority types used for harmonization of the altered scale degrees: dominant seventh, diminished seventh, half-diminished seventh, and altered dominant structures. In addition, five types of progressions appear to be utilized most often with these harmonizations: common tone, secondary diatonic, augmented sixth, altered diatonic, and deceptive.

While none of these sonorities or progressions are new to tonal music, their use in non-traditional manners demonstrates significant harmonic characteristics of nineteenth-century music. Such a codification provides insight into the chromatic language of individual composers and, perhaps, that of the century as a whole.

A NEW COMPUTER PROGRAM FOR HARMONIC DICTATION

Dennis Bowers, David Mancini, Norman Wick

This program is the first in a forthcoming series of programs in ear training for use with Apple II computers. The authors believe that the program is an improvement in computer-assisted instruction of harmonic dictation for several reasons. Since the progressions are not randomly generated by the program, they can be composed to better reflect actual harmonic contexts, resulting in progressions that are more musical and of more frequent occurrence. (A major advantage of the program is that, through an editing feature, it allows the addition of more progressions by the instructor or program user.) The harmonic vocabulary of this program is more extensive than that of most other harmonic dictation programs currently available. The sixteen levels of the program progress from the diatonic to the chromatic. The diatonic progressions begin with tonic and dominant chords and proceed through dominant preparations and seventh chords. The presentation of chromatic material is based on the appearance of scale degree alterations of increasing distance from the parallel key orbit. Thus, chords derived through mixture lead to secondary dominants, tonicization of diatonic chords, and finally Neapolitan and augmented-sixth chords. The ordering of materials in the program also embodies a spiral approach: seventh chords appear at various levels, the cadential six-four appears earlier than other types of six-four chords, secondary dominants of V precede other secondary dominants, tonicizations of the dominant and relative major precede other tonicizations.

In using the program, students first listen to the progression (any number of times), enter the notes of the bass and soprano lines in order, and finally enter roman numerals and figured bass symbols in any order. The program then presents the progressions in four-voice chorale spacing with complete analysis and allows for further hearings.

In developing this program the authors have been guided by the principle that computers are most adept at drilling basic harmonic relationships; there is no substitute for the imaginative and creative teacher who alone can guide the student from a mastery of harmonic fundamentals to an appreciation of the complex harmonic/contrapuntal interactions in tonal music.

For further information about the program and its availability, interested persons may contact the authors at the Division of Music, Meadows Schools of the Arts, Southern Methodist University, Dallas, Texas 75229.

AN EXAMINATION OF THE CONCEPT OF DISSONANCE IN TWENTIETH-CENTURY MUSIC

James Michael Floyd

The terms consonance and dissonance have become increasingly difficult to define in relation to twentieth-century music. The concept of consonance is sometimes associated with sounds that are pleasant and dissonance with sounds that are disagreeable. Another definition argues that consonance is conclusive and dissonance inconclusive. A third definition states that consonant intervals are those in which two tones seem to be perceived as a single unit of sound and dissonant intervals are those in which two independent tones are heard.

In the paper, dissonance is defined as an element in music that requires resolution. This definition is applied to twentieth-century music giving attention to the occurrence of dissonance in areas of music other than pitch structures: such areas include rhythmic, metric, formal, temporal, spatial, and timbral structures. Because dissonant relationships occur often they are of significant value and therefore useful in examining twentieth-century music.

Dissonant relationships may be achieved through contrast, noncongruity, and ambiguity as rhythmic, metric, formal, temporal, spatial, and timbral structures are juxtaposed or presented simultaneously. Specific passages may exemplify one or more of these types. For example, two or more superimposed structures can create ambiguity. Dissonance may also occur on many different levels. An element which is dissonant on a lower level may be consonant on a higher level, and vice versa. It is not the specific measured distance between musical elements, expressed in relationships of time and space, which contributes to the sense of dissonance. What is important is that there is distance, and therefore contrast, between musical elements.

In twentieth-century music, contrast is a primary determining factor in the perception of dissonance. Motion is a result of the relationship between dissonance and resolution or between dissonance and transformation. How we perceive music in time is dependent upon relationships of motion.

RECENT STUDIES IN MUSIC PERCEPTION

Don Gibson

The central purpose of this project was to determine the aural significance of the "octave-equivalence assumption" which is essential to the notion of "pitch class." To address this question, a series of 22 experimental items, each consisting of two pairs of harmonically presented nontraditional chords, was developed. The two chords of one of the pairs in each item contained the same pitch classes, with each pitch class in the second chord of that pair in a different octave than it had been in the first chord. The two chords in the other pair did not have identical pitch classes. These chord pairs (A, A1) and (A, B) were constructed so that a given chord (A) would be compared alternately with two other chords (A1 and B). The subjects were asked to choose "which pair sounds more alike."

An Apple IIe equipped with three ALF MC16 Music Cards presented a random ordering of the experimental items to each of the 51 music majors and 50 nonmusic majors who completed the experiment. Although statistical analyses of the 2222 individual item responses demonstrated a significant tendency for both majors and nonmajors to choose as more similar the pair of chords constructed from the same pitch classes, the responses of the majors did not differ significantly from those of the nonmajors. Also found to be significant was a tendency for both majors and nonmajors to choose the first pair of chords more frequently than the second pair. This tendency was more pronounced for the majors than the nonmajors.