



TEXAS SOCIETY  
FOR  
MUSIC THEORY

PROCEEDINGS

Abstracts of Presentations from Annual Meetings

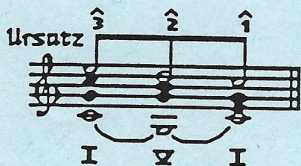
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# TEXAS SOCIETY FOR MUSIC THEORY

TENTH ANNUAL MEETING MARCH 18 - 19, 1988  
Baylor University, Waco, Texas

FRIDAY, MARCH 18 -- Recital Hall II in Waco Hall

8:30 a.m. TSMT Registration

9:00-10:15 a.m. Welcome and Paper Session I

Robert L. Blocker, Dean of the Baylor University School of Music  
David Schwarz

"A Sketch from the R. O. Lehmann Collection and  
Two Groupings of Chopin's Preludes, Op. 28"

Dennis R. Cranford

"Counterpoint, Harmony, and Function in a Fugue of Franck"

10:30-11:30 a.m. Paper Session II

Roger C. Graybill  
Claire L. Boge

"Musical Gesture and its Role in Rhythmic Theory"

"'Idea' Revisited: A Rhetorical Metaphor for Music Analysis"

12:00 noon TSMT Luncheon -- White-Beckham Room in the Bill Daniel  
Student Center

1:45 p.m. Keynote Address

Richmond Browne, University of Michigan

"That's True, But It Doesn't Matter"

3:00 p.m. Paper Session III

Norman L. Wick  
Sharon Balthrop  
Richard A. McGowan

"Teaching Six-Four Chords: An Historical Perspective"

"Twenty-Six Two- and Three-Voiced Canons by Johann Walter"

"The Motets of Machaut and the Cathedral of Reims, Compared:  
Some Analogues of Structural Technique"

SATURDAY, MARCH 19 -- Treasure Room, Armstrong Browning Library

9:00 a.m. Paper Session IV

David L. Mancini  
John Benoit

"A Study of Selected Sketches for Webern's *Concerto*, Op. 24"

"Registral Relationships in Luigi Dallapiccola's  
*Quaderno Musicale di Annalibera*"

Steve Larson

"Analyzing Jazz 'Strategies': Two Performances by Bill Evans"

11:00 a.m. TSMT Members' Business Meeting

Program selection panel:

Dan Beaty (Stephen F. Austin State University) Don Gibson (Baylor University)  
John M. Harris (East Texas State University) Kathryn Hoppe (Odessa College)

Texas Society for Music Theory Executive Board:

Thomas Clark, President (NTSU) Stefan Kostka, President-Elect (UT Austin)  
Herbert Colvin, Treasurer (Baylor University) Don McManus, Secretary (Angelina College)  
Dan Beaty (Stephen F. Austin State University) Glenda Collins (East Texas Baptist University)  
James Bennighof, Meeting Host Representative (Baylor University)



## COUNTERPOINT, HARMONY, AND FUNCTION IN A FUGUE OF FRANCK

Dennis R. Cranford

The music of the late Romantic era often poses a challenge to the analyst, with its chromaticism and the extension of the functional tertian harmonic system. The late music of Cesar Franck is laden with chromaticism, counterpoint, and complex harmony. The analytical goal of this paper is to approach the late work of Franck, specifically examining the question of function in a contrapuntal, as well as harmonic, sense.

Having chosen the fugue from Franck's "Prelude, Chorale, and Fugue", we note the following characteristics: (1) the subject is a stepwise line descending diatonically and chromatically from scale degree 3; (2) its harmonization is quite varied, using no fewer than five different harmonizations; (3) key areas are both Baroque (b minor, f#, b,...D Major, A, D) and Romantic (f# minor, d, b-flat); (4) many episodes depend on the fully diminished seventh chord, and its enharmonic nature.

In the passage selected for detailed analysis (mm. 201-205), counterpoint is a primary "controlling factor" in delineating the logic of the passage. The passage is propelled by the sequencing of a linear fragment. The descending sixths form a contrapuntal background, and elisions and omissions of subject material are noted. One clear function is the linear preparation of the next subject.

Harmonic function can be observed on four levels: immediate chord succession, larger harmonic movement within a local key area, key area succession, connection of beginning to goal. (1) Many harmonic successions are not easily explained on the "immediate" level, especially across the "interruptions" in the sequence. (2) The larger harmonic movement shows an omission of dominant function until the subsequent subject. (3) The succession of keys effects a harmonic circle, from D to D, but emphasizing diatonic key areas (D, F-sharp minor, A, B, and D). (4) On the largest level, the passage is viewed as a preparation for the most musically significant subject entry up to that point.

Functional relationships sometimes overlap (between levels and between dimensions---harmony and counterpoint). Also, function is not always clearly established: (1) chord quality may or may not determine its function; and (2) function may be only implied, not clearly stated, being deduced by comparison and contrast. Finally, the importance of counterpoint, usually underplayed in music of this era, and its role in controlling and complementing the harmonic succession, must be stressed.

## MUSICAL GESTURE AND ITS ROLE IN RHYTHMIC THEORY

Roger C. Graybill

The notion of musical "gesture" is a powerful concept, for it points towards a parallel which all musicians---at least those in the Western musical tradition---understand intuitively: that is, the parallel between the progression of music in time and physical motion in space. The premise for this presentation is my belief that rhythmic theory in general has not directly addressed the issue of gesture in a fully satisfactory way; indeed, there has been, with one or two notable exceptions, a tendency to avoid the idea altogether.

The first part of my talk discusses the concept of gesture in broad terms. I then move on to an overview of recent rhythmic theory, showing how various authors have either avoided or moved towards incorporating gesture within a comprehensive rhythmic theory. Finally, I offer a way of viewing gesture theoretically, through an approach which synthesizes some of the ideas mentioned earlier, while placing them within a different overall context.

In brief, I argue that one can conceptually separate the realm of gesture from that of meter, with each world having its own defining characteristics. The resulting model allows one to investigate the interaction of gesture and meter in new and fruitful ways.



"IDEA" REVISITED:  
A RHETORICAL METAPHOR FOR MUSIC ANALYSIS

Claire L. Boge

The Schoenberg essays compiled and published under the title Style and Idea have once again become a source of interest and debate among thoughtful musicians. Although recent contemporary studies have focused most of their efforts on the investigation of compositional process as embodied in the notions of "Grundgestalt" and "Developing Variation", the notion of "Idea" is becoming more and more intriguing among theorists who are interested in the music and writings of early 20th century composers. It is the purpose of this paper to examine Schoenberg's elusive but useful notion of "idea", and to demonstrate how it may be integrated into the analytical process as a valuable means through which frequently disparate and sometimes conflicting analytical observations can be unified.

After summarizing Schoenberg's evolving conceptualization of "Idea", the body of the paper is devoted to an analysis of the first of Stravinsky's Three Songs from William Shakespeare, based on the suggestion that the "idea" which binds the work is stated in the final line of its text: "Thou single wilt prove none". Specifically realized in the direct juxtaposition and eventual infusion of tonal and serial elements at many different structural levels, the underlying idea serves not only to provide an explanation for anomalies revealed in technical examination, but also provides the rhetorical means by which the analytical observations can be conceptually and musically unified, thus capturing an essence of the piece while satisfying a standard of explanatory process---uniting both with a single metaphorical concept: the "idea", revisited.



## TEACHING SIX-FOUR CHORDS: AN HISTORICAL PERSPECTIVE

Norman L. Wick

Six-four chords are common to the musical language of tonal music. The cadential six-four is sometimes even little more than a musical cliché. It is astounding that such simple types of sonorities could engender as much controversy as they do. Theories about six-fours have abounded since the early 18th century, and seemingly no two authors take the same line of logic or arrive at the same conclusions. There have been many interesting observations made and explanations given.

My task was to trace the predominant thoughts on the subject of six-fours from Rameau to Schenker. I noticed that historical treatises grouped according to two tendencies: (1) the harmonic theorists, who gave higher status to the independent chord function of six-fours; and (2) the figured-bass theorists, who viewed six-fours as dissonant linear functions. Several authors fell somewhere in between.

My objective in constructing this historical survey was to arrive at a solid way of thinking about and teaching six-four chords. I was able to categorize six-four types and describe their properties effectively, and I can recommend specific sets of labels to be applied to them. However, I seriously doubt that anyone will soon untangle the myriad of theoretical constructs surrounding our interpretation of the innocent six-four.



TWENTY-SIX TWO- AND THREE-VOICED CANONS  
BY JOHANN WALTER

Sharon Balthrop

Johann Walter contributed to the history of music in various ways. This research focuses on his twenty-six two- and three-voiced canons (1542). These works exemplify sophisticated compositional techniques of the time.

The canons provide examples of many sixteenth-century theoretical practices. Walter wrote the pieces in the eight church modes. The canons provide numerous instances of the sixteenth-century use of hexachords. The canons offer modern interpreters many points where decisions concerning *musica ficta* must be made. The canons also contain interesting uses of interior and final cadences.

These works provide twentieth-century musicians with Renaissance literature that is worthy of performance as well as analysis.



## A STUDY OF SELECTED SKETCHES FOR WEBERN'S CONCERTO, OP. 24

David L. Mancini

This study of sketches for Webern's Op. 24 focuses on four areas: (1) the evolution of the row's final form and derivation of its source hexachord; (2) Webern's gradual development of the rhythmic and intervallic projection of trichords at the opening of the work; (3) the significance of the palindrome to both the initial conception of the work and its final form; and (4) examples of Webern's selection from among a number of alternative compositional solutions.

In regard to the work's row, the sketches reveal that Webern derived its source hexachord first and gradually developed its final version, which is based on disjunct forms of trichord type 014, from the composition of several melodic fragments. Three drafts of the work's famous opening row statement show that this passage was also the product of considerable deliberation; moreover, the sketches demonstrate that Webern achieved its intervallic and rhythmic components at different times.

Two sets of sketches illustrate Webern's interest in palindromes. The first shows his attempts to relate the old Latin Palindrome, Sator arepo tenet opera rotas, to the row; the second, a draft of the closing measures of movement III, shows palindromes in trichordal pitch-class (pc) content and duration.

Perhaps the most interesting sketches of the collection show Webern's choice from among alternative compositional solutions. The study suggests reasons for these choices that involve, in one case, pc set relations between the musical surface and the row, and, in another case, invariance relations between equivalent pc sets.



REGISTRAL RELATIONSHIPS IN LUIGI DALLAPICCOLA'S  
QUADERNO MUSICALE DI ANNALIBERA

John Benoit

Regarding twelve-tone music, one of the most important questions music theorists must address involves the determination of the relationship between pitches following their "emancipation" from the harmonic tendencies of traditional tonal music. Has the twelve-tone composer achieved total control over the pitch material or are there still subtle, inherent tendencies which the sensitive composer must observe? Luigi Dallapiccola (1904-75), the Italian dodecaphonist, felt that a "power of attraction" to which composers must defer did exist among the order positions of a given row. He called this attraction "polarity." Unfortunately, Dallapiccola did not illustrate his remarks with specific examples, so we may never be certain how this "polarity" is manifest in the music. Nevertheless, analysis of his Quaderno musicale di Annalibera (1952) for solo piano reveals a unique registral association of the third, sixth, seventh, and tenth order positions of the row. This association, in many ways, resembles Dallapiccola's description of "polarity" in twelve-tone music. In this paper, the origins of this association as well as several of its most interesting manifestations will be examined.



## ANALYZING JAZZ "STRATEGIES": TWO PERFORMANCES BY BILL EVANS

Steve Larson

Analyses of my own complete transcriptions of two of Bill Evans' recorded performances of Thelonious Monk's "Round Midnight" illuminate "strategies" of Evans' creative work.

Some of these strategies integrate formal sections rhythmically or melodically. Rhythmically, Evans reduces the divisive effects of phrase boundaries with lead-ins, cadential suspensions, elisions, and fills and cadenzas. Melodically, Evans relates sections with concealed repetitions, references to the original melody, and imitation and canon: significant motives appear at various hierarchical levels of pitch, rhythm, and phrase structure; at different transposition levels; in different registers; and in different harmonic contexts.

Some of these strategies develop relationships between motives. Evans exploits proximity, similarity, phrase-slot substitution, withholding, and confirmations to link significant motives.

Some of these strategies integrate the parts played by different instruments. For example, individual voice-leading strands shape individual instrumental parts, giving each a separate identity and a dependence upon other parts.

All of these strategies have an artistic economy of means; they all draw on Monk's theme. The original melody not only supplies the voice-leading strands upon which Evans' improvisations are constructed, but also provides a point of reference for his strategies. For example, some melodic fragments are delayed more and more until they "come out right" by coinciding with the original melody.

This analysis of strategies not only illuminates the quality of Evans' creative work, but also provides a model for future research in jazz.