

TEXAS SOCIETY
FOR
MUSIC THEORY

PROCEEDINGS

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Abstracts Of Presentations From The Eleventh Annual Meeting

at
Sam Houston State University, Huntsville

February 24-25, 1989

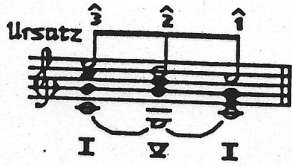
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TEXAS SOCIETY FOR MUSIC THEORY

ELEVENTH ANNUAL MEETING February 24-25, 1989
Sam Houston State University

FRIDAY, FEBRUARY 24 - Recital Hall

8:30 a.m. TSMT Registration

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

Herbert Koerselman, Chairman of the Department of Music
Vern C. Falby

Cheryl Bocanegra

"Do Musicians Think?: In search of a Musical Mode of Cognition"
"Motivic Construction and Transformation in the Works of Robert Muczynski"

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

Graham H. Phipps

William A. Schroeder

"Tertian Harmonies That Were Meant to Be Heard in Two of Webern's Serial Compositions"

"The Compositional Techniques used by Béla Bartók in the String Quartet, No. 4"

12:00 noon TSMT LUNCHEON - Room 350 of the Lowman Student Center

1:45 p.m. Keynote Address

Lewis Rowell, Indiana University

3:00 p.m. Paper Session III

David Smyth

Dennis R. Cranford

"The Accentual Pattern of Triple Meter"

"About Balanced Interruption"

"Sequential Techniques in the Prelude, Choral, and Fugue of César Franck"

SATURDAY, FEBRUARY 25 -- Room 202 of the Music Building

9:00 a.m. Paper Session IV

David Mancini

Thomas Clark

Steve Larson

"Teaching Set Theory in the Undergraduate Core Curriculum"

"Arrays: Aural Comprehension of Intervals Through Sequential Singing"

"Strict Use of Analytic Notation: A Technique for Understanding Schenker's Theories"

11:00 a.m. TSMT MEMBERS' BUSINESS MEETING

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Gordon McQuere (Baylor University) Richard Tappa (Austin College)

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DO MUSICIANS THINK?: IN SEARCH OF A MUSICAL MODE OF COGNITION

Vern C. Falby

This study calls for and suggests a model of cognition that will accommodate the kinds of mental processing involved in our experience of music performed and heard. The purview of music theory is the explanation of our musical experience, for its own sake and for the utility of the information and insights generated. In pursuing questions about musical works and musical phenomena, we are led inexorably to questions about ourselves, specifically, about the nature of our faculties for creating and processing music. In seeking answers to these questions, we perform come face to face with prevalent assumptions about the nature of human mental functioning, assumptions that always seem inevitably to link intelligence, cognition and thought itself to our ancient faculty for natural language.

What is the relation of language, widely regarded as the *sine qua non* of human intelligence, and music, which stubbornly (and for the musically sensitive, exquisitely) reminds us that humanity and transcendent intellectual excellence are to be found in multiple spheres of human endeavor? We are in need of either a unified approach to cognition that will account for extra-linguistic human endeavors such as music or, perhaps more realistically, a greater cognizance that as human beings we benefit from multiple modes of cognitive function, all of which may benefit by our efforts to come to some understanding of their workings. Our proclivity for ordered action---intelligent, aesthetic, intentional---is manifested in systems of significance that operate in (and between) all of our modes of experience---not only those linguistic, but others, such as those that are spatial, visual, numerical, olfactory, tactile and gustatory; or fusions of these, such as the choreographic, theatrical or athletic; and of course the aural---and frequently wholly extra-linguistic---musical domain.

In this paper I propose a model of at least one alternate mode---or semiotic system---of cognitive processing, the one that is engaged when we compose, perform or listen to music. This musical mode of cognition is presentational or performative, that is to say that it involves a particular sensitivity to patternings in and timings of events. Synthesizing the work of a number of theorists, I identify four aspects of this presentational mode of sign functioning that we utilize in making and perceiving music: 1) virtual motion; 2) implication; 3) continuation; and 4) completion and closure. Each of these is sketched in turn. Finally, I propose some ways in which explaining music as dynamic or active thinking---or the product of such thinking---may constructively affect our experience of music.

MOTIVIC CONFIGURATION IN THE WORKS OF ROBERT MUCZYNSKI

Cheryl D. Bocanegra

The piano works of Robert Muczynski are characterized by the statement and transformation of motivic figures. These motives often control sectional harmonic and thematic aspects of his music, and many are directly related to keyboard configuration. It is my purpose to present a plausible system for the analysis of several of Muczynski's piano works, with special attention being given to his approach to motivic construction and alterations thereof. This type of analysis should provide assistance in labeling those musical passages apparently constructed with the physical layout of a particular instrument in mind.

In an attempt to create an analytical tool for this type of study, the "Gestural Analysis" ("GA") system has been formulated. Within the GA system there are three specific types of gestures. The first, Prototype A, addresses those patterns which are transposed or altered with regard to pitch class set. Linear motives are defined by determining the number of half-steps between each note and denoting the contour of the line by the inclusion of plus and minus signs. Each note is compared to the previous in order to accurately represent linear construction. Verticalities are represented by determining intervals between adjacent pitches (beginning with the lowest sounding pitch) and placing those intervals in set format without the inclusion of plus and minus signs.

Prototype B features the identification of the general intervallic dimensions of a motive. Intervals in this category are limited to 2nds, 3rds, 4ths, 5ths, etc., with no differentiation regarding specific interval size. Subsequently, specification of major and minor intervals is unnecessary, for the two are considered equivalent. This gesture type is necessary for the recognition and association of those passages which are apparently related by general interval size but are not exact transpositions of one another. Representation is in set form in the same manner as Prototype A with contour denotation as needed.

Prototype C gestures are related to the black note/white note organization of pitches within a motive. The following labels for each pitch class are necessary for Prototype C:

Black notes: B0(c#), B1(d#), B2(f#), B3(g#), B4(a#)

White notes: W0a(b), W0b(c), W1(d), W2a(e), W2b(f), W3(g), W4(a)

After identifying a motive, the appropriate labels for each pitch are selected and placed in set form (with or without contour designation). Because of the fact that only five black notes exist, only five transpositions are possible. In most cases the composer creates an equivalence relationship between the pitches b/c and e/f, but in those instances where these notes are not treated in this fashion there is the possibility of distinction with the usage of W0a/W0b and W2a/W2b.

Gestures of each prototype may be easily modified by the expansion of intervals, partial statement of motives, extension, incise or any other means by which traditionally-defined motives are altered (such as found in dodecaphonic systems).

Examples of each prototype are easily found in the following solo piano works of Muczynski: Toccata, op. 15; Suite for Piano, op. 13; Second Piano Sonata, op. 22; Dream Cycle, op. 44; and Third Piano Sonata, op. 35.

TERTIAN HARMONIES THAT WERE MEANT TO BE HEARD IN TWO OF WEBERN'S SERIAL COMPOSITIONS

Graham H. Phipps

In a letter to Willi Reich, dated May 3, 1941, Anton Webern characterizes his own musical style as one that combines two methods of presentation: one derived from Schoenberg's method of twelve tones "related only one to the other", and the other from the relationship of a fundamental tone to its overtones. This latter method of presentation, Webern maintains, cannot be denied if music is to be at all meaningful.

This paper investigates Webern's use of tertian sonorities---i.e., those sonorities that reflect in a directly intelligible manner the relationship between a fundamental tone and its overtones---in two of his serial works: the lied, "Wie bin ich froh", op. 25, no. 1; and the "theme" from the Variations for Orchestra, op. 30.

In "Wie bin ich froh", Webern presents at the outset in the keyboard part a configuration that may be explained and heard as a progression by fifth of tertian figures common to music literature of the early and mid twentieth century. They are presented in a pattern that generates a set of aural expectations through pitch contours and rhythms that can be easily grasped. In this pattern, the combination of a fundamental sounded together with its major and minor thirds is followed by two connective pitches. Webern derives a series of fifth-related statements of this pattern in which he makes a progressive series of individual changes. A comparison is shown between Webern's series of changes and a series of literal restatements of the pattern.

In the Variations for Orchestra, Webern employs a tone row with characteristics similar to that of "Wie bin ich froh". Musical examples taken from the sketchbooks show how the row was partitioned into three four-note motives, the last of which is an exact transposition of the first. Thus the row is reducible to two motives, both of which can be understood and heard as tertian sonorities that are common to music literature of the time. Examinations of Webern's canonic lines in the "theme"---i.e., mm. 1-20 of the Variations---shows that, despite changes in serial ordering, the two four-note motives appear with a constant vertical positioning in a harmonic progression that is common to other compositions of the period. (Examples are given from Ravel and Stravinsky.)

The paper concludes with citations from Schoenberg, Berg and Webern that stress the importance of the tonal tradition for understanding and interpreting the music of the Second Viennese School. Evidence given in this paper provides a compelling basis for actually hearing events in the music that support these statements from the composers.

THE COMPOSITIONAL TECHNIQUES USED BY BÉLA BARTÓK IN THE STRING QUARTET, NO. 4

William A. Schroeder

The purpose of this presentation will be to discuss the compositional technique of Béla Bartók as used in the first and last movements of his Fourth String Quartet. Due to a lack of time no study will be made of his skillful use of special playing techniques, such as different types of pizzicato, etc., or his use of arch form. The focus will be limited to his sophisticated motivic development.

While Bartók was a keen student of Hungarian folk songs, he was also a keen observer of the compositional techniques of Beethoven, especially the last string quartets. There he learned how Beethoven derived most of his materials for a work from a single germ idea, suppressing extraneous ideas with each voice working out in some manner a derivative of the main motive. While Schoenberg's school was exploring composition based on a source 12-tone row, using inversion, retrograde, and retrograde inversion, Bartók, thinking in terms of tonality, applied these transformations to a source motive, which is first expressed in the cello in measure 7. It should be noted how this rising and falling motive ends with increased movement.

[In referring to the example sheet the format is: example #/measure #.]

In example 2/12 we observe inversion with a slight extension.

Example 3/15 employs interval expansion with rhythmic broadening.

4/14 shows expansion of semitones to major 9ths but keeping the rise and fall shape.

5/29 is lengthened but close to the source motive.

6/31 expands the first 3 notes into a rising scale and descending flourish.

7/35 is a short form of ex. 6.

8/37 hides the rising notes in strident chords and concludes with the tail idea inverted and extended.

9/44 is almost an inversion of ex. 5.

10/47 shows the rising notes in diminution.

11/54 has a retrograde feeling rhythmically, the two halves reversed.

12/59 is a focus on the semitone, the two violins producing a chromatic cluster. This is an example of the motive as a chord.

13/65 is related to ex. 3 but producing a longer, singing line.

14/77 reduces the motive to a glissando.

15/87 a new expansion of the motive.

16/111 is similar to ex. 4 but with minor 9ths.

17/120 greatly expands the falling 2nds to 4ths and 5ths.

18/120 is a focus on the semitone and the 16th notes.

19/126 is a slightly expanded inversion.

20/134 is a more elaborate form of ex. 19 but not inverted.

21/143 reverses the direction of ex. 17 with expansion.

A comparison of the related themes of the second and fourth movements shows clearly their close relationship and connection with the rise and fall of the original motive.

22/15 (last movement) Now we see the relationship this theme has to the original motive. Observe also the rhythmic similarity, i.e., eighths followed by sixteenths.

23/31 is an expanded version of ex. 22 but with the same rhythm.

24/47 is greatly expanded, producing a lyrical theme.

25/136 is an abrupt form of the rising semitones.

26/141 expands on ex. 25.

27/156 is a new rhythmic treatment of the rising-falling idea.

28/183 shows a clear returning to the original motive shape.

29/299 is related to examples 3, 13, 22 and 24.

30/329 is an energetic contraction of ex. 29.

31/365 grows out of exx. 29 and 30.

Example 32 shows the tremendous, climactic ending of both the first and last movements.

It would be a difficult task to cite all the motive derivatives with their inversions and manipulations, but a study of the score will show that the high spots have been touched upon.

FIRST MOVEMENT

1 Basic Motive

Musical score for the first movement, measures 1 through 21. The score is written for violin and piano. It begins with a dynamic marking of *ff* (fortissimo) and includes various musical notations such as slurs, ties, and accents. Measure numbers 1 through 21 are clearly marked above the notes. The key signature has one sharp (F#) and the time signature is 3/8.

2nd MVT.

4th MVT.

Musical score for the second and fourth movements, measures 22 through 21. The score is written for violin and piano. It includes dynamic markings such as *pp* (pianissimo) and *p* (piano). The notation includes slurs and accents. Measure numbers 22 through 21 are marked above the notes. The key signature has one sharp (F#) and the time signature is 3/8.

FIFTH MOVEMENT

Musical score for the fifth movement, measures 22 through 32. The score is written for violin and piano. It includes dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). The notation includes slurs, ties, and accents. Measure numbers 22 through 32 are marked above the notes. The key signature has one sharp (F#) and the time signature is 3/8.

ABOUT BALANCED INTERRUPTION

David H. Smyth

Like many of Schenker's models for tonal structures, interruption operates at various levels, spanning passages of varying length. Schenker's analysis of the "Ode to Joy" theme from Beethoven's Ninth Symphony, for example, shows two interruptions at different levels of structure. The first pair of phrases is a simple antecedent/consequent construction of four plus four bars. The dividing dominant occurs at the half cadence, and the head note is restored at the midpoint of the passage, resulting in what I call "balanced interruption." Schenker also shows a larger-scale interruption spanning the entire theme. The dividing dominant occurs at the half cadence in bar 12. Since the second strain of the theme is repeated, this large-scale interruption is also balanced, for the duration of the whole theme is 24 bars.

The balance and symmetry of certain small forms are quite as obvious as those of the simple antecedent/consequent period. This paper investigates less obvious formal symmetries that are supported by large-scale balanced interruptions, more like that of the second example mentioned above. In particular, we shall investigate a number of examples showing how balanced interruption schemes can be coordinated with sonata forms. In some instances, balanced interruption only occurs when a particular repeat scheme is observed. (This suggests that performance of repeats may not be a matter to be left lightly to the discretion of the player.) While such forms are not extremely common, the examples to be discussed suggest that composers sometimes exploit the powerful hierarchical capabilities of the tonal system with remarkable precision, creating forms which display impressive structural symmetries at multiple architectonic levels.

SEQUENTIAL TECHNIQUES IN THE PRELUDE, CHORAL AND FUGUE OF CÉSAR FRANCK

Dennis R. Cranford

Though hardly a new device to musical composition, the sequence is employed with particular skill and diversity by César Franck. In fact, much of Frank's chromaticism is due to a consistent use of sequentially derived material.

With specific examples from the Prelude, Choral and Fugue, let us now consider Franck's sequential techniques, noting particularly 1) types of sequences, and 2) roles/examples of sequence.

1) Types. The various types of sequence can be defined by the interaction of various parameters: (a) Elements involved in the sequence (melody alone m, melody and harmony mh, harmony alone h). (b) Relationships within each unit (leg), or "internal intervals" (exact, diatonic), and relationships between the units, or "external intervals" or "intervals of sequence" (exact, diatonic). Practically, three combinations of intervallic relationships exist: 1) internal-exact / external-exact (ee), e.g. C/E/D, E-flat/G/F, G-flat/B-flat/A-flat; 2) internal-diatonic / external-diatonic (dd), e.g. C/E/D, E/G/F, G/B/A; and 3) internal-exact / external-diatonic (ed), e.g. C/E/D, E/G-sharp/F-sharp, G/B/A. It might be argued that the external intervals of this last type may be better described as "inexact," rather than as "diatonic." However, Franck often emphasizes diatonic degrees of the tonality (such as 5,3,1) by giving each a unit of sequence.

2) Roles/Examples. That the sequence is an integral part of Franck's late harmonic style is proved by the large number of occurrences. In each musical context, the sequence may assume one or more of several roles (or "functions"): (a) Change of tonal level. This certainly would be one of the expected roles of the sequence (e.g. mm. 60-61, 90-93). However, not all sequences modulate, and this includes ee/mh types, as well (e.g. mm. 33-39, 73-74, 179-187). (b) Emphasis of certain scale degrees, harmonies or harmonic progressions. One particularly significant resolution is viio7/IV - bVI6. This and similar progressions form the basis of many sequences throughout the work (e.g. mm 1-4, 255-266). Emphasis of scale degrees 5,3 and 1 can be found especially in the ed types (e.g. mm. 31-32, 199-205, 358-360). (c) Thematic statement. Sequence perhaps is generally regarded as a developmental device. This, however, is not altogether true for Franck. New material is often introduced in sequential passages, and clearly thematic material is often composed of (both m and mh) sequences (e.g. mm. 104, 69-72, 232-243). (d) Thematic extension and/or closure. Upon occasion, Franck employs a sequence to "close out" or to complete a thematic statement (e.g. mm. 112-113, 258-360, 369 ff.). (e) Contrapuntal roles. Sequences may provide a linear "focus" by directing motion toward a particular goal (e.g. mm. 90-93, 199-205).

It is true that many roles overlap. Certainly a sequence can modulate while emphasizing a particular harmonic progression. Or, thematic closure may coincide with emphasis of particular degrees.

We thus find several types of sequential techniques in the late works of Franck. Each type has a particular usage, and each sequence fulfills at least one of several roles. By examining this associative device we can begin to understand the complexity of Franck's chromatic style.

TEACHING SET THEORY IN THE UNDERGRADUATE CORE CURRICULUM

David L. Mancini

Set theory has become attractive to some instructors of beginning theory and analysis courses as a systematic approach to describing properties of and relationships among pitch collections. This paper discusses the following problems associated with presenting set theory in such courses:

- 1) Students often lack a basic familiarity with the music to which set-theoretic methods are most frequently applied;
- 2) Set-theoretic concepts and terminology seem to many students novel, esoteric and unrelated to previous learning and musical experiences;
- 3) Students generally have difficulty thinking about musical relationships in terms of integers, the traditional symbols of set theory;
- 4) The great amount of time spent in developing set-theoretic concepts in the classroom and refining students' computational skills often means less time spent with actual music---a sacrifice many instructors are unwilling or unable to make.

In response to the above problems, four strategies are proposed for the effective use of set theory in basic theory and analysis courses:

- 1) Linking the basic assumptions and procedures of set theory with those covered earlier in the theory program;
- 2) Initially avoiding integer notation and the so-called integer maps;
- 3) Presenting set-theoretic procedures and computations as facilitators of analysis rather than its goal; that is, emphasizing the distinction between analytical *tools* and analytical *process*;
- 4) Incorporating set-theoretic concepts in aural skills training.

The paper also includes a brief survey of beginning theory texts that incorporate set-theoretic procedures.

ARRAYS: AURAL COMPREHENSION OF INTERVALS THROUGH SEQUENTIAL SINGING

Thomas Clark

Singing is a traditional technique for developing fluent aural comprehension of melodies. Solfeggio provides an efficient means to reinforce the identification of scalar references in a tonal melody by verbalization. Ideally, scale degree identification correlates with and grows out of rapid identification of interval configurations in a group of melodic tones, matching them with familiar interval patterns of diatonic scale segments.

The usefulness of individual singing for exploring and aurally comprehending pitch/interval entities should be extended to two other areas beyond tonal melodies: 1) harmonic entities, and 2) non-diatonic lines. Arpeggio patterns are an obvious means of expressing harmony with a single voice. But what interval patterns are inherently not diatonic?

Technically, very few basic patterns cannot be found somewhere in the richly diverse intervallic contexts of the diatonic set. This fact offers the temptation of viewing a non-tonal melodic line as a minute patchwork of small, assorted segments of various scales constantly replacing one another. Having one system of pattern recognition for both tonal and non-tonal entities may be desirable, but a rapidly moving "do" rendition of a non-tonal melody may be too fragmentary to promote a grasp of a line's coherence.

Recognition of interval sizes and combinations better expresses the coherence of most non-tonal lines. Measurement of intervals by number of semitones also provides a vocalization system that is economical, transcends enharmonic spelling difficulties and provides a sensible arithmetic of interval combinations. Since diatonic scales are learned and understood as subsets of chromatic possibility, thinking of intervals by semitone size even in a tonal line is not at all an artificial concept.

Understanding and vocalizing interval combinations in non-tonal lines and chords might employ these simple concepts:

Array -- the interval configuration of a group of pitches expressed by considering their registral order and measuring the adjacent intervals in size by semitones, making a stack of numbers.

Basic array -- any interval configuration of three different pitch classes and stack of intervals each no larger than 11 semitones. (There is always a third interval whose size is simply the sum of the two intervals showing in the array's stack.)

Arrays can be sung as arpeggios or they can be built from successive intervals in opposing directions, resulting in more melodic contour. Both arpeggios and melodic contours can be practiced repeatedly as *sequential models*, with the starting pitch for each transpositional phase drawn either from one diatonic scale or the chromatic scale. Such sequences produce both reiteration of interval combinations and diversity of pitches encountered. Sequential patterns can follow a simple model: $+X+Y-X$, where X and Y are the two interval sizes of the basic array and "+" upward, "-" downward. More complex sequential patterns can be made with a model such as $+X+Y+Z-Y$, where X and Z are 1- and 2-semitone intervals and Y a larger interval size.

Such sequences are valuable preparatory exercises to singing melodies. The cellular interval construction of melodies from widely divergent styles and tonal languages can be better understood with sequential explorations of basic arrays as a familiar background.

STRICT USE OF ANALYTIC NOTATION: A TECHNIQUE FOR UNDERSTANDING SCHENKER'S THEORIES

Steve Larson

Performers, composers, scholars and teachers of music all participate in acts of musical communication. Like other kinds of communication, musical communication enhances, and is enhanced by, understanding. The theories of Heinrich Schenker (1868-1935) provide the dominant paradigm for our current understanding of the structure of tonal music. But in order to understand his writings, one must first practice Schenker's analytic method. An important part of Schenker's analytic method involves the use of analytic notation.

Schenker's analytic notation not only helps one to communicate musical understanding more clearly, but also helps one to develop clearer musical understanding. Unfortunately, Schenker did not provide a step-by-step pedagogy for producing analyses in his analytic notation. However, he wrote much about how musicians should be trained. He described species counterpoint as a kind of ear training, he stressed the pedagogical progression in small steps from a set of narrowly defined simple rules toward a deeper understanding, and he discussed the importance of understanding more complex phenomena as extensions of more basic phenomena.

This paper proposes a "strict use" of analytic notation that reflects Schenker's pedagogical principles. Strict use assigns unambiguous meanings for limited configurations of noteheads, stems and slurs. Other symbols are introduced specifically as methods of extending strict use. This restricts analyses in ways that are both advantageous and limiting.

Among the advantages: 1) the function of each note is made clear (alternative readings must be displayed in alternative analytic representations); 2) the clarity of the notation imposes a consistency on graphic levels that enforces clear thinking (and thus aids clear hearing); 3) the limited number of "embellishment schemata" allows the generation of analyses by comparison with a table of embellishment schemata; 4) a clear taxonomy of embellishment types clarifies their musical function (and allows fruitful discussion of underlying principles of musical space and time); 5) specificity and alignment of levels clarify the rhythmic and metric implications of Schenkerian analysis; and 6) the separation and consistency of analytic levels allows greater aural confirmation of analytic results (students may more easily play their analyses).

With respect to the limitations: one must overcome limitations inherent in strict use regardless of whether one begins with strict use; in fact, the advantages that accrue from these limitations seem a necessary prerequisite (or at the least, a useful aid) to overcoming these limitations.

My presentation describes strict use, gives a taxonomy of embellishment schemata both in outline form and in graphic notation, discusses practical and theoretical advantages and limitations of strict use, demonstrates strict use with analytic examples, shows departures from strict use in Schenker's writings, raises perceptual and aesthetic issues that illumine and are illuminated by strict use, and suggests pedagogical ideas that capitalize on the advantages associated with strict use.