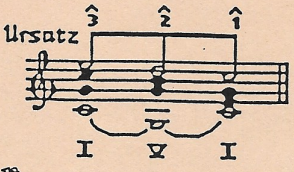
Texas Society for Music Theory

Twelfth Annual Meeting



South Central Society for Music Theory

Seventh Annual Meeting

PROCEEDINGS

Volume 5

Abstracts Of Presentations
From The
First Joint Meeting
of
TSMT and SCSMT
at
The University of Texas at Arlington
March 2-3, 1990

Copies may be requested from:

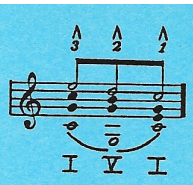
Don McManus, TSMT Secretary

Fine Arts

Angelina College

Lufkin, Texas 75902-1768

TEXAS SOCIETY
FOR
MUSIC THEORY
TWELFTH ANNUAL MEETING



SOUTH CENTRAL
SOCIETY FOR
MUSIC THEORY
SEVENTH ANNUAL MEETING

THE UNIVERSITY OF TEXAS AT ARLINGTON

FRIDAY, MARCH 2, 1990

8:30 a.m. REGISTRATION

9:00-10:15 a.m. WELCOME AND PAPER SESSION I ..... RECITAL HALL

Rosemary N. Killam — "The Development of J. S. Bach's Compositional Process, as Examined through Analysis of Paired Chorale Preludes and Chorales"

William L. Pelto — "Improvisation in the Composition Process: Mendelssohn's Overture to *Ruy Blas*"

10:30-11:30 a.m. PAPER SESSION II ..... RECITAL HALL

Steve Larson — "Teaching 'Frames' in the Context of Integrated Music Learning: Expression and Structure"

Cynthia Folio (Judith Solomon, Piano) — "Analysis and Performance of the Flute Sonatas of J. S. Bach: A Sample Lesson Plan"

12:00 NOON ANNUAL LUNCHEON ..... RED RIVER ROOM, UNIVERSITY CENTER
(by advance reservation)

1:45-2:45 p.m. KEYNOTE ADDRESS ..... FINE ARTS ROOM 258

Robert Morgan, Yale University — "Chasing the Scent: Chromatic Tonality in Liszt's *Blume und Duft*"

3:00-5:00 p.m. PAPER SESSION III ..... FINE ARTS ROOM 258

James R. Greeson, Robert Mueller — "Hypermeasure and Performance: A Computer Assisted Analysis of a Performance of Chopin's Prelude, Op. 28, No. 7"

Rodney Waschka — "Orchestration and Instrumental Texture in the Late Works of Stravinsky"

Thomas Clark — "Some New Terms for Time and Rhythm: Clarifying Concepts in a Developing Theory"

SATURDAY, MARCH 3

9:00-11:00 a.m. PAPER SESSION IV ..... FINE ARTS ROOM 258

Ben Yang — "The Relationship Between Non-harmonic Tones and Motive, and Their Influence on Structure in Brahms's String Quartet, Op. 51, No. 2 in A-minor"

Timothy McKinney — "Pitch Structures in Hugo Wolf's Augmented-Triad Series"

Gordon McQuere — "Analyzing Musorgsky's 'Gnome': A Synthesis of Russian and Western Methods"

11:30 a.m. TSMT MEMBERS BUSINESS MEETING ..... FINE ARTS ROOM 258
SCSMT MEMBERS BUSINESS MEETING ..... FINE ARTS ROOM 303

PROGRAM COMMITTEE

Jerry F. Davidson
University of Arkansas at Little Rock

Roger Graybill
University of Texas at Austin

Quincy C. Hilliard
University of Southwestern Louisiana

Richard Tappa
Austin College

THE DEVELOPMENT OF J. S. BACH'S COMPOSITIONAL PROCESS, AS EXAMINED THROUGH ANALYSIS OF PAIRED CHORALE PRELUDES AND CHORALES

Rosemary Nothdurft Killam

Christoph Wolff's 1985 edition of the previously-unknown J. S. Bach chorale preludes has reasserted the importance of contemporary theorists' exploration of Bach's compositional techniques. Wolff posits the preludes as being from Bach's earliest compositional period. Comparison of the settings of the chorale melodies found in this early collection with settings from the cantatas of the Leipzig period will provide significant new information into Bach's compositional process. In 1972, Marshall, in The Compositional Process of J. S. Bach: A Study of the Autograph Scores of the Vocal Works, posited that Bach through-composed the cantatas of 1723-27. In 1980 Williams, in The Organ Music of J. S. Bach: Works Based on Chorales, noted that no one hymnal contained all of the melodies for Bach's Orgelbuechlein: "...the preference was neither for nor against well-known texts, nor was it for or against melodies already set." Since the Neumeister chorale prelude collection authenticated by Wolff is considered to predate the Orgelbuechlein in most cases, the comparison of chorale treatment offers information from distinctly different periods in Bach's life.

Clifton's posthumously-published (1983) Music as Heard: A Study in Applied Phenomenology, proposed:

> ...let us say that music theory is not an inventory of prescriptions or a corpus of systems, but rather, an act: the act of questioning our assumptions about the nature of music and the nature of man perceiving music.

Williams and other writers have discussed the close professional relationship between Bach and J. G. Walther, and the latter's probable influence on Bach's Orgelbuechlein. Blindow, in Die Choralbegleitung des 18. Jahrhunderts in der Evangelischen Kirche Deutschlands, quoted extensively from Walther's Lexicon on correct harmonization of modal chorale melodies. Many of the melodies in the Neumeister collection are modal. Analysis of the compositional process used by Bach to set these early chorale preludes and the later chorales contained in the cantatas will allow us to compare and contrast the development of Bach's approach to both tonal and modal chorale melodies.

To summarize: this presentation will explore pairings of some of Bach's earliest chorale preludes with chorales found in cantatas datable to the Leipzig period. A comparative analysis of J. S. Bach's early chorale preludes, as well as the compositional techniques of the later cantata settings will elicit information heretofore unincorporated into our analysis of the totality of Bach's work. These chorale melodies have become the center for renewed interest in the extension of and application of analytical techniques, especially because of the role they play in bridging the gap between modal and tonal literature. Comparison of the chorale preludes and the cantata settings of the chorales is all the more valuable today, given the variety of analytical thought currently being incorporated to extend traditional analytical methodologies. Newly-discovered literature in the Neumeister collection underscores the need for additional analysis and consideration of comparative analytical technique.

IMPROVISATION IN THE COMPOSITION PROCESS: MENDELSSOHN'S OVERTURE TO RUY BLAS

William L. Pelto

Musicians too often treat improvisation and composition as if they share a dichotomous relationship. However, improvisation, like composition, uses a vocabulary of established materials to create a coherent musical structure, suggesting more of a continuum between the two hypothetically pure processes. A discussion of two such vocabularies of improvisation, those suggested by Bruno Nettl and Heinrich Schenker, as they apply to analysis of Mendelssohn's Overture to Ruy Blas, reveals a combination of processes resembling improvisation in the composition of the work. Conducted within the historical context of the overture---a work conceived, written and performed in a manner of days---the analysis suggests that Ruy Blas is representative of both Mendelssohn's improvisational abilities and his personal musical style.

Initially, analysis reveals a set of musical "building blocks" drawn from Mendelssohn's earlier activity; formal structures and compositional devices in Ruy Blas, the last of his concert overtures, are found to have strong connections to formal and stylistic elements in earlier Mendelssohn works. Salient features in this comparative analysis are the introductory mottoes used in Ruy Blas and the Overture to A Midsummer Night's Dream, homophonic textures found in both Ruy Blas and the First Symphony, and Mendelssohn's consistent use of arpeggiation in the overture's and other works' melodic structure. In addition, the work is found to conform to the Schenkerian concept of composition, in which the composer writes in "a sweep of improvisation," adhering to an intuitively-perceived organic structure, thus displaying a convincing fundamental line, motivic connections in foreground events, and parallels among structurel levels.

Such analysis, carried out with attention to the historical context of the work, suggests that Ruy Blas can be viewed as an example of improvisational techniques in the composition process. Thus, the discussion also strengthens the perception of a codependency between composition and improvisation, a relationship that yields a wide spectrum of musical creation.

TEACHING "FRAMES" IN THE CONTEXT OF INTEGRATED MUSIC LEARNING: EXPRESSION AND STRUCTURE

Steve Larson

The influence of Schenker's theories has led many authors to introduce certain middleground structures, called "frames", early in their written-theory and aural-theory texts. In these texts, frames help students by improving their sightsinging accuracy or their analytic descriptions.

Rudolph Arnheim has shown how studying the organizing power of analogous structures in visual perception can illuminate the expressive quality of visual art. But Arnheim's analyses go beyond merely accurate description to explain how expression arises from the interaction of the structural content of the work and the reader's viewing of it. His analyses are so successful because he begins by deriving basic principles of expression from Gestalt psychology's laws of perceptual organization.

"Integrated music learning", in order to be as successful with music, must begin by deriving analogous principles of expression from laws of musical perception. Building on the contributions of Schenker, Meyer, and Cooke, I clarify issues surrounding distinctions between consonance and dissonance and between steps and skips. I then identify and demonstrate the expressive effects of structural musical forces such as musical gravity, musical magnetism, musical inertia and musical pattern completion. Finally, I analyze portions of several pieces in various styles. The analyses show how frames intensify the expressive qualities of melodies and how melodies intensify the experience of the dynamic qualities of the frame. Because they are so fundamental, analyzing the expressive results of musical forces easily leads to discussions that illuminate interrelationships between: tonality, expectation, rhetoric, instrumentation, text and social function. I conclude with a series of pedagogical recommendations suggested by these analyses.

ANALYSIS AND PERFORMANCE OF THE FLUTE SONATAS OF J. S. BACH: A SAMPLE LESSON PLAN

Cynthia Folio

My purpose is to offer some practical suggestions on the subject of analysis and performance that can be implemented in the theory class. The paper is divided into three parts: (1) bibliography of books and articles on the subject; (2) sample assignments and class projects that encourage students to apply what is learned in theory class to their performance; (3) a sample lesson in the form of a lecture/recital that demonstrates the direct application of analysis to performance in Bach's flute sonatas. The presentation ends with a complete performance of the first movement of the Bach E Major flute sonata, highlighting certain points made in the analysis.

The main portion of the presentation is devoted to the analysis and performance of several excerpts from J. S. Bach's flute sonatas. This presentation could serve as a sample lesson plan for an advanced theory class, a class in analysis and performance, or Schenkerian analysis. In this demonstration, passages out of the sonatas are analyzed, decisions about interpretation are made, and immediate performance of the passage brings the interpretation to light. Some of the analytical decisions lie on the surface and are easy to understand and interpret, such as the recognition of an appoggiatura or a deceptive cadence. The more interesting insights occur on a deeper level---discovering hidden lines, motivic and structural connections, and hidden repetitions.

The particular sonata movements examined are the last movement of the B minor, the third movement of the C Major, the first movement of the A minor Partita, and the first movement of the E Major. In the B minor movement, one subtle but critical motivic relationship links the beginning of the final 6/8 to the fugue subject of the preceding section and has important implications for interpretation, especially relating to tempo. The slow movement of the C Major sonata is clearly an ornamentation of a very simple, stepwise line, and serves as an excellent exercise in recognizing structure versus ornamentation. An analysis of the implied harmonies in one particular passage of the A minor Partita assists the performer in making a thoughtful decision about a note inconsistency that appears in the original manuscript (measures 17 and 41 of the Allemande), and that has caused much debate among flutists. In the first movement of the E Major, a recognition of motivic relationships between the flute and continuo line can illuminate a performance. Also, analysis reveals many linear connections, including one remarkable link between the first and last phrases of the movement.

HYPERMEASURE AND PERFORMANCE: A COMPUTER ASSISTED ANALYSIS OF A PERFORMANCE OF CHOPIN'S PRELUDE, OP. 28, NO. 7

James R. Greeson
Robert Mueller

This paper provides a very detailed analysis of a performance of Chopin's brief A Major Prelude from his Op. 28 Preludes. A performance by a master pianist was recorded and precise data pertaining to tempo, dynamics, pedaling and note durations was gathered by means of a MIDI sequencer. This data was then analyzed to see how the performance manifested any characteristics of hypermeasure, and to a lesser extent Schenkerian voice-leading structure, discussed in analyses of this work. Finally, a few observations on the ways in which structural articulations are manifested in performance, and the relationship between performance and analysis will be offered.

Edward Cone's important monograph, *Musical Form and Musical Performance*, offers a number of insightful observations on the interaction of analysis and performance. In this work he also presents the concept of hypermeasure---the notion of extending strong and weak metrical concepts to broader temporal spans in a composition. Cone considers Chopin's short A Major Prelude in some detail in his study and offers some rather detailed suggestions on how his analysis of the hypermeasure structure (which is predicated upon a simple voice-leading pattern) should influence a performance of this composition.

Other theorists, including Leonard Meyer, Grosvenor Cooper and Arthur Komar, have also contributed to the notion of large-scale rhythm and meter. This paper attempts to "field test" these concepts on a performance of this much-studied composition. To obtain the performance data upon which this study is based a Macintosh computer running Mark of the Unicorn's *Professional Performer* music sequencer software was connected to a Yamaha Diskklavier played by pianist Alan Chow. Mr. Chow's performance was then recorded via MIDI on the sequencer program where the following information can easily be displayed: time of attack, pitch, key velocity (a measure of volume), note duration and pedaling. By carefully measuring the distances between notes a very precise picture of the fluctuations in tempo is obtained, which when graphed shows a very clear pattern of hypermeasure construction. The examination of key velocities reveals a pattern which is inversely related to the tempo pattern, an indication that common analytical terms such as "strong" and "weak" may carry misleading connotations.

ORCHESTRATION AND INSTRUMENTAL TEXTURE IN THE LATE WORKS OF STRAVINSKY

Rodney Waschka, II

This study examines certain aspects of the instrumentation in two of Stravkinsky's late works, Variations and Movements, with the main discussion focusing on the Variations. In an attempt to amplify the orchestrational perspective of the music, the analysis makes use of graphs, showing the instrumentation, by measure, for large sections of works, entire movements, or entire pieces. Four particular characteristics of the orchestration and the ensemble textures are identified: (1) frequent use of soli divisi parts; (2) rapid alternation of certain instrumental combinations; (3) use of measure-length silences as form delimiters; and (4) the use of a small percentage of instruments at any one time. Precedents for these attributes in earlier Stravinsky works are noted.

SOME NEW TERMS FOR TIME AND RHYTHM: CLARIFYING CONCEPTS IN A DEVELOPING THEORY

Thomas Clark

The conceptual development of a musical theory is largely dependent upon the ability of language to crystallize ideas and relationships. Defining and illustrating terms is a significant part of developing a theory's language, whether the terms are newly coined, borrowed from an analogous discipline, or adapted from a general tradition of speaking about music. There are both advantages and disadvantages to each of these three sources of jargon.

Coining new terms enables the definer to avoid any technical or connotative confusion with existing terms in use; they may, however, bring with them no inherent sense of meaning and must be learned by special effort.

The metaphorical use of terminology from another discipline can have the advantage that, if aptly chosen, such terms evoke all the relationships already established in a familiar realm beyond music. A disadvantage, especially in borrowing from sciences, may be the false impression that musical constructs can be measured, quantified as readily as their analogs in physical phenomena.

Adapting terms in common use to a newly specified meaning obviously gains a head start in understanding amongst those familiar with their general meaning, but poses the hazard of confusion between the broader general sense and a desired specific, technical precision.

Rhythmic theories have largely attempted the third approach, drawing established terms into a deeper understanding of structural significances. In choosing this path, theorists delving into musical time and rhythm have fallen short of unified and convincing theories for the lack of a distinct and rigorous terminology.

Attempts have been made to coin new time/rhythm terms. Some have borne only confusion and argument, however. To bring a new term successfully into acceptance and use, considerable care is required not only in defining and illustrating but first in choosing the connotative image it will convey.

This presentation makes a modest attempt to propose and define some terms for discussing and analyzing time and rhythm in music. With a comprehensive glossary having been collected as a background, the focus here is limited to a few particular concepts which have thus far remained mired in terminological confusion and disagreement.

Proposed terms which are to be defined and related to existing terms include: ***note group***, ***rhythmic focus***, ***temporal direction***, ***architectural rhythm***, ***macrometer***, ***micrometer*** and ***time flow***.

As a brief illustration of each term, analytic examples are drawn from two rhythmically fascinating works of Beethoven: the Scherzo of the Symphony No. 7 and the Allegretto of the String Quartet Op. 135.

THE RELATIONSHIP BETWEEN NON-HARMONIC TONES AND THE MOTIVE, AND THEIR INFLUENCE ON STRUCTURE IN BRAHMS'S STRING QUARTET, OP. 51, NO. 2 IN A MINOR

Ben Yang

In 1873 Brahms completed the two Op. 51 quartets. These were not the first string quartets Brahms composed, but they were the first that Brahms allowed to be published. He found the string quartets difficult, as he confided to his friend Alwin Cranz, and he sketched out twenty string quartets before producing a pair he thought worthy of publishing. The question arises: what aspect of the string quartets gave him so much trouble, and what in the Op. 51 quartets gave him the inclination to publish them for the first time in his career?

The two Op. 51 quartets, the C minor and the A minor, play a special role in Brahms's evolution as a composer. The Op. 51 quartets are essential to understanding Brahms's compositional technique, particularly in his approach to motivic organization and its vital influence on harmony and form.

The lengthy compositional gestation of Op. 51 may be due to Brahms's extreme scrutiny to which he subjected all of his compositions. But more importantly, Brahms in the Op. 51 insists on writing obligato accompaniment parts that are almost always derived from the opening motivic material. In the process, the resilient germ-like motive may sometimes occur in an easily identifiable expansion or contraction through the natural unfolding of the embryonic motivic material.

Of particular interest in the No. 2, A minor, quartet, are the non-harmonic tones that are directly associated with the main motive, and their function and effect in structure.

Occasionally as an opening gesture, Brahms uses the cryptogram---a playing with the words or letters such as in the initial notes F-A-E (*frei aber einsam*: free but lonely) in the first episode (F Major) of the finale in Piano Sonata, Op. 5 (1854; oldest known motto motive citation); another F-A-F (admittedly F-sharp) in the Ballade, D Major, Op. 10, No. 2; and the more familiar one, F-A-F (*frei aber froh*: free but happy) in the Third Symphony, just to cite a few.

The A minor string quartet of Op. 51, however, intentionally and exhaustively employs the motto motive F-A-E more than other works containing motto motives; hence, it is the main source of the thematic content governing the music. The above motto occupies a major portion of the motivic development or transformation and lays down the compositional basis at the beginning; it also contributes to the characteristically relaxed mood of the piece. In fact, it is one of the most intriguing of Brahms's compositions in that the cryptogrammic motivic manipulation obviously suggests a programmatic element---although Brahms is generally not associated with extra-musical and programmatic elements.

The first four non-harmonic tones in the viola have an extraordinary relationship with the motto motive---the pitch class set of the non-harmonic tones, E-D-sharp-C-sharp-G-sharp, is a transposition of the main motive, A-F-E-D by a half-step; both are 4-14 (0,2,3,7) in pitch-class sets. The main motive is also exactly the resolution of the non-harmonic tones in the viola. These non-harmonic tones directly associated with the main motive are the major force and eventually become alive later in dictating the character of the piece.

PITCH STRUCTURES IN HUGO WOLF'S AUGMENTED-TRIAD SERIES

Timothy McKinney

The present study focuses on a compositional technique employed by Hugo Wolf (1860-1903) that is not adequately explained by the traditional theory of harmony: the use of streams of consecutive augmented triads (the "augmented-triad series"). The paper first considers the overall shape of the augmented-triad series, and then investigates its inner workings through analytical procedures drawn from twentieth-century theories of pitch-class set structures.

Augmented-triad series occur in at least twelve of Wolf's songs. Analysis of these songs reveals several consistencies: (1) adjacent augmented triads are almost always a half-step apart; (2) the prevailing motion within a series of augmented triads always involves a chromatic descent or repetition of adjacent pairs of augmented triads; (3) certain bass-note patterns tend to predominate; and (4) consecutive augmented triads are used in association with texts that describe extreme emotional or physical sensations or disorientation.

Because of the strict sequential structure of Wolf's augmented-triad series, and because of his sparing use of non-chord tones, the musical vocabulary of these passages is extremely limited; virtually all simultaneities are augmented triads, pitch-class set (0,4,8). A basic issue in the paper involves an investigation of the way in which Wolf creates melodic structures within this limited vocabulary. A melodic motive appearing completely within one chord of the series could only be (0,4,8). Wolf solves this problem by using three- or four-note motives that extend across a chord change. Because of the symmetrical nature of the augmented triad and its use in strict half-step sequence, the number of possible trichords and tetrachords obtained by using chord tones from two adjacent augmented triads is still quite limited. The hexachord formed by two augmented triads a semitone apart would be represented in integer notation as (0,1,4,5,8,9); thus the only distinct trichords that may be extracted (other than (0,4,8)) are (0,1,4), (0,1,5) and (0,3,7). Only four distinct tetrachords may be extracted: (0,1,4,5), (0,1,5,8), (0,3,4,7) and (0,1,4,8). Five-note sets are even more limited: all may be reduced to (0,1,4,5,8).

An important purpose of this analysis is to single out those pitch collections employed most often by Wolf, and to determine whether he builds relatively traditional melodic structures out of these pitch collections, or whether he emphasizes those collections that are least likely to form traditional melodic structures. In other words, is Wolf exhibiting nineteenth-century characteristics by fashioning traditional tonal melodies against a non-traditional backdrop or is he leaning toward the twentieth century by manipulating pitch collections (in inversion as well as transposition) without regard for traditional melodic considerations (as he has manipulated harmonic structures outside of traditional harmonic considerations with the augmented-triad series)? The paper demonstrates that while passages may be found to support both hypotheses, Wolf shows a marked tendency toward the latter. To use the trichords listed above as an illustration, Wolf rarely uses the most traditional of these---(0,3,7)---the set that represents the major and minor triads. He most often uses (0,1,4), a collection that is a staple among twentieth-century "atonal" music.

ANALYZING MUSORGSKY'S "GNOME": A SYNTHESIS OF RUSSIAN AND WESTERN METHODS

Gordon D. McQuere

The "Gnome", from Musorgsky's Pictures at an Exhibition, presents special analytical difficulties that can be overcome by applying a combination of Russian and Western analytical perspectives. Schoenberg's concept of Grundgestalt helps identify relationships in seemingly unrelated material, revealing Musorgsky's opening gesture as the source of much of the surface detail of the work. Soviet authors contribute to an understanding of style and especially the work's folk roots. These help account for its textures, its pedal points, its symmetries and its limited degree of goal orientation.

The most intriguing contributions from the Russian theoretical tradition come from the ideas of Boleslav Yavorsky, an early twentieth-century theorist. Yavorsky's system permits modal and harmonic flexibility, identifies a relationship between pitch and rhythmic events, and groups materials into two-member structures. In the "Gnome" the two-member structures seem most applicable at a middle hierarchic level, governing the form.

Analysis reveals that the piece works out the possibilities inherent in its opening gesture, and that the resulting materials are organized into two-member formal units. Only by combining analytical principles from Russian and Western sources can this distinctive process be identified.