

Texas Society
for
Music Theory

PROCEEDINGS

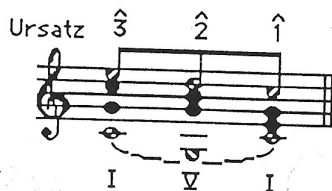
Volume 6

Abstracts of Presentations
from the
Thirteenth Annual Meeting
at
The University of Houston
February 22-23, 1991

Copies may be requested from:

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TEXAS SOCIETY for MUSIC THEORY

THIRTEENTH ANNUAL MEETING • FEBRUARY 22 - 23, 1991
UNIVERSITY OF HOUSTON, HOUSTON, TEXAS

FRIDAY, FEBRUARY 22 • FINE ARTS BUILDING, ROOM 402

8:30 A.M. TSMT Registration

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

David Tomatz, Director of the University of Houston School of Music

Graham H. Phipps

"An Interpretive Reading of Stravinsky's Program Notes for his *Variations*"

Rebecca Jemian

"Changes in the Role and Meaning of Meter in Recent 20th-Century Music"

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

Cynthia Folio

"Linear Analysis of Jazz: Eric Dolphy's Solo on
'You Don't Know What Love Is'"

Norman L. Wick

"Applying Thirteenth-Century Discant Theory"

**12:00 noon TSMT Luncheon • South Ballroom A in the University Hilton Hotel and
Conference Center**

1:45 p.m. Keynote Address

Michael R. Rogers, University of Oklahoma "Tricks of the Trade—Or the Trade?"

3:00 p.m. Paper Session III

Dennis R. Cranford

"Remote Key Relationships in the Late Keyboard Works of César Franck"

David Smyth

"Schenker's Octave-Lines Reconsidered"

John Benoit

"Franz Schubert's 'Who is Sylvia?': Understanding Asymmetry through the
Interaction of Voice-Leading and Hypermeter"

SATURDAY, FEBRUARY 23 • FINE ARTS BUILDING, ROOM 218

9:00 A.M. PAPER SESSION IV

Steven A. Harper

"An Introduction to a Molecular Theory of Set Complexes"

Gene Biringer

"A Theory of Intervallic Segregation/Intervallic Concentration for
Schoenberg's Post-Tonal Music"

Lauren A. Whiteman

"A Time for Change: A Plan to Use 20th Century Music in Ear Training"

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

Program selection panel:

Thomas S. Clark (University of North Texas) David Mancini (Southern Methodist University)
Timothy McKinney (University of Texas at Arlington) Janna Millar (Baylor University)

Texas Society for Music Theory Executive Board:

Stefan Kostka, President (University of Texas-Austin) Roger Graybill, President-Elect (University of Texas-Austin)
James Bennighof, Treasurer (Baylor University) Don McManus, Secretary (Angelina College)
Graham Phipps (University of North Texas) Kathryn Hoppe (Odessa College)
John Snyder, Meeting Host Representative (University of Houston)

AN INTERPRETIVE READING OF STRAVINSKY'S PROGRAM NOTES FOR HIS VARIATIONS

GRAHAM H. PHIPPS

Stravinsky's program notes for his Aldous Huxley Variations provide some clues for our investigation of the work. The composer characterizes his Variations as "mutations" of a series, instead of a theme; he suggests comparison with Bach's Goldberg set.

The "mutations" may be described as eight row complexes derived from the application of three procedures of serial rotation. Stravinsky's "free" application of the pitch materials derived from these processes demonstrates that serial organization, for this work at least, was a precompositional task. Herein lies a significant difference between his and Schoenberg's use of the serial method. Other comments in Stravinsky's notes demonstrate a way of thinking that differs from Schoenberg's ideas on comprehensibility and developing variation.

The precompositional operations for Stravinsky's Variations produce a complex of tone rows in which pitch classes D and F are prominent. The resultant emphasis on these referential tones through repetition combines with antecedent-consequent phrase pairs; suggestions of rhythms and tonal properties that are common to the Baroque; and organization of the variations into subsets in a way that substantiates Stravinsky's comparison of his work with the Goldberg Variations.

CHANGES IN THE ROLE AND MEANING OF METER IN RECENT 20TH-CENTURY MUSIC

REBECCA JEMIAN

Meter serves as more than a hierarchical ordering of beats in tonal music. Among its many functions, it provides a framework which can clarify or obscure structure when repeated pitch and/or rhythmic gestures are placed in analagous or contrasting metric positions. Meter also sets up phrasing patterns which serve to create form.

In this paper, two pieces of American music written in the last ten years are discussed in terms of how meter is used or its functions reassigned to other rhythmic elements: Elliott Carter's String Quartet #4 (1985-86) and George Crumb's An Idyll for the Misbegotten (1985). In neither piece is meter a perceptible pattern of regularly occurring strong and weak beats. Carter uses meter signatures to achieve a different end than an organization of pulses underlying the temporal form of the music. Crumb avoids meter signatures entirely and lets other elements of rhythm take on roles which meter has traditionally played.

First, this paper will consider several functions of meter, then show how those functions are met or reassigned in these two pieces, and finally, will summarize some of the directions that composers are taking with meter in recent 20th-century compositions.

LINEAR ANALYSIS OF JAZZ: ERIC DOLPHY'S SOLO ON "YOU DON'T KNOW WHAT LOVE IS"

CYNTHIA FOLIO

The purpose of this paper is to demonstrate the value of Schenkerian concepts in jazz, through the analysis of one of Eric Dolphy's latest and most important flute solos: "You Don't Know What Love Is" from the album Last Date (Trip Records TLP 5506).

Dolphy is recognized as one of the great innovators who successfully bridged the styles of bop and the avant-garde. He recorded Last Date at the very height of his powers---June 2, 1964; less than a month later he died at the age of 36. The solo on "You Don't Know What Love Is" is particularly poignant because it is a ballad that allows Dolphy the full range of emotions. The solo is one of his longest, with cadenzas at both ends, a slow and ornate statement of the tune, and several faster, typical "bebop" choruses. It is not unlike an extended precomposed fantasia, with a strong formal shape, and constant internal references from beginning to end. Because of its extreme chromaticism, it offers the opportunity to examine the treatment of dissonance within a harmonic framework.

Although constantly playing "outside" the changes, Dolphy is also firmly rooted in the chord progression and in tonality. As linear analysis clearly shows, his chromaticism is ornamental, the multiphonics follow a purposeful progression, and the many "wild" leaps imply a compound melody. He is also a master of timing and rhythmic spacing, often using dissonance to keep the tension through a silence or to bridge sections. Just as Dolphy uses dissonance to create tension in the realm of pitch, he also creates rhythmic tension through polyrhythm, implying different meters over the regular 4/4. (There is one remarkable example in which he plays a consistent seven beats per bar and further divides these beats into threes.) Dolphy's long-range hearing is apparent in the two cadenzas that appear to be in the "wrong" key, since they have a strong linear relationship to the key of the piece.

The paper includes a transcription and graphic analysis of the flute solo. The graph reveals a constant polyphonic melody of at least two voices at all times, moving primarily by step at the same pace as the harmonic changes (although not always in exact time). Only rarely does Dolphy elaborate the melody itself, but when he does it involves octave displacement and rhythmic realignment. His attempt to achieve a multi-voiced texture reaches a climax in the last chorus when he uses multiphonics, which fit nicely over the harmonic progression of the tune.

Two important questions that arise in a linear analysis of jazz are: (1) the problem of consonance versus dissonance; and (2) making a distinction between deliberate motivic repetition, motivic parallelism, and "licks" that just seem to fit under the performer's hand. The paper will address these questions and offer an analysis that demonstrates the remarkable compositional skills of one of the greatest contemporary jazz musicians.

APPLYING THIRTEENTH-CENTURY DISCANT THEORY

NORMAN L. WICK

The surviving tracts on 13th-century discant contained consistent descriptions of the acceptable manner to compose counterpoint. Each of the treatises established several specific theoretical principles governing contrapuntal writing, yet none formed a reliable analytical model covering the procedures used in most of the polyphonic music from the period. The rules from historical writings alone scarcely applied to a handful of passages from the repertory. The contemporary theoretical treatises furnished the underlying aesthetic principles, but the music literature itself revealed many instances of non-compliance with their literal guidelines. The principles invoked by these Medieval scholars served only as a starting point for the construction of a rudimentary counterpoint theory, because the very nature of the exceptional cases tended to fall into other definite patterns, left unspecified by the early treatises. Incorporating these exceptional cases into the practical model transformed their formulaic counterpoint method into one much richer in possibility, with wonderful complexities or subtleties of patterning becoming integrated into the style.

A modern theoretical framework for the analysis of some 13th-century discant then grew out of the study. The theoretical investigation began with the definition of historical rules gathered from the treatises. This synopsis of structure was compared to the structure displayed by a variety of pieces from the literature. Rules of consonance and motion encountered repeated exceptions in practice. Several adjustments to the theory were necessary to account for the situations in which the pieces most often deviated from historical theories. The modern theory incorporated the concrete evidence supplied by writers from the period and, indeed, made use of such material as its cornerstone. However, the obvious limitations of the 13th-century discant theory would not allow these writings to suffice as an analytical methodology in the face of contradictory practice. The interpretations, adjustments, interpolations, or additions to the historical theories became part of the analytical method without corrupting it.

REMOTE KEY RELATIONSHIPS IN THE LATE KEYBOARD WORKS OF CESAR FRANCK

DENNIS R. CRANFORD

The late nineteenth century witnessed a considerable expansion of tonal relationships. Concepts of key, chord, connection, and cadence were modified as composers handled these parameters in new ways. Focusing on the aspect of key relationships, this paper examines the five late keyboard works of Cesar Franck and presents and applies a system for quantifying remoteness, discussing not only the kinds of remote relationships employed but also the means by which they are achieved.

Modal interchange is such a prominent aspect of Franck's late harmonic style that any measurement of key relationships must take it into account. All possible key relationships are divided into six levels based on "diatonic-ness" and modal exchange of both origin and goal keys: (0) tonic and parallel mode; (1) diatonic keys; (2) diatonic keys of the parallel mode; (3) diatonic keys with a modal shift of goal; (4) diatonic keys of the parallel mode with a modal shift of goal; and (5) all other keys.

As long as music is tonal, the notion of key is relative, and it is relative in two senses: (1) relationship to original tonic (referential); and (2) relationship to previous tonal region (successive). The successive aspect of key perception is compounded by the presence of the many formal levels that exist in any large musical work.

Franck's key relationships on the largest levels (excepting the "movement" level) are essentially diatonic (levels 0 and 1), and this is true of both referential and successive measurements. Both the number and degree of remote relationships (levels 2-5) increase as the smaller structural levels are considered.

Two significant principles can be observed (neither of which is new to Franck or to the nineteenth century): (1) Balance exists between remoteness of large- and small-scale relations (e.g., (a) successive harmonies and/or key areas possess remote surface relationships, yet arrive at a referentially diatonic goal, or (b) successive key areas possess diatonic relationships, yet are referentially remote). (2) Connections between remote key areas are often "smoothed" by (a) modal interchange or (b) intervening area of tonal ambiguity.

Successive remote relationships do occur, particularly on the smaller levels. They almost always serve some contrapuntal or sequential design. One especially conspicuous remote relationship is that of the altered (chromatic) mediants (flat VI and flat III).

SCHENKER'S OCTAVE-LINES RECONSIDERED

DAVID H. SMYTH

Of three background configurations formulated by Schenker, the Urlinie that descends through an entire octave is by far the least commonly found in his mature analyses. Recently, a consensus seems to have developed that the octave-line is somewhat cumbersome, and (primarily because of questions concerning harmonic support) is perhaps inappropriately complex for a background model. (Reference materials: David Neumeyer, "The Urlinie from 8 as a Middleground Phenomenon", In Theory Only, vol. 9 (1987), pp. 3-26; and David Beach, "The Fundamental Line from Scale Degree 8: Criteria for Evaluation", Journal of Music Theory, vol. 32 (1988), pp. 271-294.)

In this presentation, I summarize Schenker's description of the octave-line, briefly reviewing its unique features, and present a digest of objections and complaints by later analysts. I then suggest that the octave-lines Schenker read in five movements by J.S. Bach display a simplicity entirely appropriate to the deepest structural levels, as well as sufficient differentiation to account for remarkably diverse surface designs. I contend that, reconsidered in light of these analyses, the octave-line should not be regarded as particularly problematic. On the contrary, it supplies a perfectly viable background model for these works, and, as additional analytical examples will show, serves equally well for other movements of comparable design.

**FRANZ SCHUBERT'S "WHO IS SYLVIA?":
UNDERSTANDING ASYMMETRY
THROUGH THE INTERACTION OF
VOICE-LEADING AND HYPERMETER**

JOHN BENOIT

The natural ease and grace with which Franz Schubert's Lieder unfold often belie the sophistication of their musical structures. A case in point is his "Who is Sylvia?", Op. 106, No. 4.

In this paper, I will focus on two particularly intriguing aspects of the song's structure. The first is its unique voice-leading. After considering, then rejecting, two traditional Schenkerian models (descents from scale degrees 3 and 8) as the fundamental structure of the composition, I posit an alternate model comprised of three voices. Although this new reading is derived through the use of Schenkerian analytical techniques, it challenges the traditional Schenkerian concept of the two-voice Ursatz.

In the second part of the paper, I examine the irregular and asymmetrical phrase structure of the composition---two antecedents of seven measures each followed by a single consequent of eight measures. A hypermetric reduction of the piece, however, shows its fundamental structure to be both regular and proportionally balanced at a higher level of metric structure. Moreover, the analysis locates the origins of the foreground asymmetry in the interaction between the voice-leading and higher level metric patterns.

AN INTRODUCTION TO A MOLECULAR THEORY OF SET-COMPLEXES

STEVEN A. HARPER

It has long been recognized that pitch-class sets can be described by a collection of intervals less than the total interval content. Such a description may be called a "minimal interval content" (*mic*). There are three types of *mic*, all of which have previously been described in the literature: (1) the adjacent-interval pattern (*aip*); (2) the intervals-from-an-origin pattern (*iop*); and (3) the interlocking-interval pattern (*iip*). The *aip* is a listing of the intervals between adjacent set elements, each set has one *aip*. The *iop* measures the distances from one element to each of the others; each set will have n *iops* (where n is the cardinality of the set), except when the set is symmetrical. The *iip* is a collection of intervals sufficient to describe the set but which does not fit into one of the other categories. *Mics* are always given as unordered interval collections, with intervals listed from smallest to largest.

Because the *mic* is not a complete listing of interval content, one set may be described by several *mics*. Likewise, one *mic* may describe several sets; thus, *mics* may be used to relate sets of the same cardinality.

Mics can also be used to relate sets of differing cardinalities through traditional sub- and superset relations. Set-complexes, rather than based solely on sub- and superset pitch-class collections and complementation, are based on sub- and superset *mics*. Thus, while $[0,1,2]$ is not a subset of $[0,1,3,4,]$, one of the *mics* of $[0,1,2]$, 12 (read: "one, two"), is a subset of the *aip* of $[0,1,3,4]$, 112. *Mics* allow for fairly large set-complexes without resorting to the idea of complementation, a concept which the author does not find a useful abstract.

The most rigorously-defined *mic* is the *aip*. By identifying *aip*-similarity among sets of like cardinality, the number of "source sets" is drastically reduced. As an example, rather than 50 hexachords (80 if one does not accept inversive-equivalence), there are only 11 different *aips*.

This paper concludes with a partial analysis of Webern's Op 5, No. 1.

A THEORY OF INTERVALLIC SEGREGATION/ INTERVALLIC CONCENTRATION FOR SCHOENBERG'S POST-TONAL MUSIC

GENE BIRINGER

This paper explores the relationship between music theory and analysis as it applies to the study of Schoenberg's post-tonal music, both non-serial and dodecaphonic. In a brief critique of current research in the theory and analysis of post-tonal music, I challenge the widely-held assumptions that the twelve-tone system and, more generally, pitch-class set theory provide the analyst with "purely-pitch" and/or "purely-intervallic" criteria for the segmentation of this music, arguing that if such criteria do exist, they must be inferred "bottom-up" from the musical surface and not imposed "top-down" from without.

I then describe an analytic theory which, rejecting the excessively abstract, a priori assumptions of twelve-tone and pitch-class set theory, proceeds instead from criteria whose perceptual immediacy is less questionable (registral and temporal proximity and similarity, among others). The analyses in turn reveal---in both "atonal" and twelve-tone works---Schoenberg's extensive use of the complementary compositional procedures intervallic segregation and intervallic concentration, through which certain pitch intervals, interval classes, or sets thereof emerge as structurally significant harmonic formations.

Finally, the paper reveals that the procedures of intervallic segregation and intervallic concentration correspond to formal properties of symmetrical pitch-class set types, which in turn are shown to satisfy both the logical and perceptual requirements of a purely-pitch/intervallic criterion for segmentation.

A TIME FOR CHANGE: A PLAN TO USE 20TH-CENTURY MUSIC IN EAR TRAINING

LAUREN A. WHITEMAN

In a typical undergraduate theory curriculum, the use of 20th-century material has been limited to the final half of the final semester of part-writing and rarely, if ever, does it find its way into the concurrent ear-training course. The music that is discussed is usually limited to works from the first part of this century. The music of our century and of our lifetime should be included by theory instructors in undergraduate ear-training courses so that the next generation of musicians, who will be the musical forces in the next century, will have a stronger understanding of the music of their immediate past in addition to their knowledge of other musical periods. Because sound is so essential to the understanding of any new music, ear-training courses are the most likely place to start.

Until now, there have been many good reasons for not including 20th-century music in ear-training courses: the music is thought by many to be too complex and the language too specialized; there is no single theory that can be applied to the vast variety of 20th-century music; and no definitive way to teach ear-training exists that can be inclusive of a wide variety of music. Simple and realistic goals can be set for incorporating 20th-century music into all semesters of an undergraduate ear-training curriculum. They could include: (1) exposing all undergraduates to a wide variety of music from different media; (2) building a new language for musical discussion of 20th-century music that is based on more familiar terms; and (3) allowing the last semester of ear-training to be taught as a course in contemporary music theory that would be limited to the music of the past 25-30 years. Goals can change for each semester and with each instructor as long as some 20th-century music is included in all undergraduate ear-training courses.

Dictation equipment other than the piano and voice may be required and is desirable in order to provide a welcome change in the classroom atmosphere for both students and instructors. Students should be encouraged to give dictations on their own instruments according to their level of ability. This can promote better sight-reading skills as well as expanded knowledge of 20th-century literature. Good recordings should be used and homework, to be completed in a listening lab, may be assigned regularly, making available valuable class time to concentrate on other aspects of ear-training.

Change is rarely without its problems. The change to include 20th-century music in ear-training courses would provide most instructors with many challenges such as finding new methods of dictation, new ways of notating nontraditional material, and the temptation of using abstract cells for dictation rather than the entire source which may require several hearings to comprehend even a small unit of music. These are challenges that should be met by all theory instructors at every level.