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TEXAS SOCIETY FOR MUSIC THEORY

PROCEEDINGS
VOLUME 8

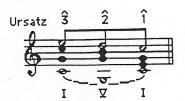**Abstracts of Presentations
from the
Fifteenth Annual Meeting**
at
Meadows School of the Arts at
Southern Methodist University
February 26-27, 1993

Ursatz $\hat{3}$ $\hat{2}$ $\hat{1}$

I V I

TEXAS SOCIETY
for
MUSIC THEORY

FIFTEENTH ANNUAL MEETING--FEBRUARY 26-27, 1993
MEADOWS SCHOOL OF THE ARTS AT
SOUTHERN METHODIST UNIVERSITY, DALLAS, TEXAS

Friday, February 26

8:30-9:00 AM   Registration in the Foyer of Owen Arts Center

9:00-10:15 AM   Welcome and Paper Session I - Caruth Auditorium
   James Ode, Chair, Division of Music, Meadows School of the Arts at SMU
   Sangtae Chang: "Serial Ordering and Aggregate Completion as a Means of Structural Unfolding:
      Pierre Boulez's First Sonata for Piano, the First Movement"
   Mark S. Spicer: "Elements of *La Nativité du Seigneur* as Models for the *Quatuor Pour la Fin du
      Temps*: An Homage to Oliver Messiaen's Compositional Aesthetics"

10:30-11:30 AM Paper Session II - Caruth Auditorium
   Cindy Hageman: "*Cantéyodjayâ* "
   Rebecca Jemian: "Rhythmic Grouping in *Shaker Loops* by John Adams"

12:00 Noon   TSMT Luncheon, Hughes-Trigg Center, Promenade A & B

1:45 PM   Keynote Address - O'Donnell Lecture-Recital Hall
   John Buccheri (Northwestern University): "Sound, Notation, Dollars, and Sense"

3:00-4:45 PM   Paper Session III - O'Donnell Lecture-Recital Hall
   Gene Biringer: "Teaching Schenkerian Analytic Notation: A New Synthesis of Pedagogical
      Approaches"
   Lawrence Zbikowski: "Cooperative Learning in the Music Theory Classroom"
   Rosemary N. Killam: "A Synthesis of Curriculum and Pedagogy through Technology"

Saturday, February 27   O'Donnell Lecture-Recital Hall

9:00-10:45 AM   Paper Session IV
   Craig Cummings: "A Schenkerian Perspective on the Nineteenth-Century Free Variation"
   Fred Maus: "Creating a Protagonist: The First Movement of Dvorak's Violin Concerto"
   Johnathan Roller: "Rather a Borrower Than a Lender Be: Theorists' Approaches to the Use of
      Borrowed Material in the Symphonies of Charles Ives and a Partial Melodic Analysis of
      Symphony No. 3"

11:00 AM   TSMT Members' Business Meeting

Program Pelection Panel:
Blaise Ferrandino (Texas Christian University), Katheryn Hoppe (Odessa College)
John Snyder (University of Houston), Norman Wick (Southern Methodist University)

Texas Society for Music Theory Executive Board:
Roger Graybill, President (University of Texas-Austin), Don McManus, Secretary (Angelina College)
James Bennighoff, Treasurer (Baylor University), Gene Biringer (Texas Tech University)
Katheryn Hoppe (Odessa College), Karen McBee (Panola College)

SERIAL ORDERING AND AGGREGATE COMPLETION AS A MEANS OF STRUCTURAL UNFOLDING:
Pierre Boulez's *First Sonata for Piano*,
the First Movement

Sangtae Chang

In the first movement of Boulez's *First Sonata for Piano*, serial ordering pervades the initial pentachords in the opening ten measures. As this opening gains a unique profile through incorporating distinct motifs, it tends to recur throughout the movement as a structural frame. Within this structural frame, the initial pentachord is joined with its complement to complete an aggregate in such a way that the pentachord serves as an identity agent that helps one recognize the aggregate boundaries.

As the movement unfolds its structure through a succession of aggregates, it often utilizes the same techniques as those adopted by Boulez's predecessors to connect different forms of the series. One of the techniques involves "intersection", through which Boulez connects two adjacent pentachords or aggregates by pivot-notes. The other technique appears similar to what Edward T. Cone describes as "interlock", through which Boulez splices two aggregates in such a way that segments of one aggregate clearly distinguish themselves from those of the other. Since, later in the early 1950's, Boulez dismisses such techniques as "empirical" procedures, the *First Sonata* emerges as an early work in which Boulez experiments with many different serial techniques in an ad hoc manner.

ELEMENTS OF *LA NATIVITÉ DU SEIGNEUR*
AS MODELS FOR THE *QUATUOR POUR LA FIN DU TEMPS*:
An Homage to Olivier Messiaen's
Compositional Aesthetics

Mark S. Spicer

There should be no disagreement among musical circles that the recent death of Olivier Messiaen marks the loss of one of the true giants of twentieth-century music, and the profound influence that he has exerted on a whole new generation of composers (especially those of the 1950's avant-garde) is impossible to ignore. However, it is no secret that Messiaen's compositional techniques have often suffered under seemingly harsh criticisms from his peers, especially in the period immediately following the Second World War. Messiaen's most illustrious student Pierre Boulez, despite his admiration for Messiaen as a teacher, has criticized him as a composer, claiming that "Messiaen's searchings are not integrated into his discourse, because he does not compose, he juxtaposes". Virgil Thompson in 1945 even went to far as to describe Messiaen as "the atomic bomb of contemporary music"!

Perhaps the preponderance of criticism leveled at Messiaen during the 1940's and 50's stems from a misreading of his compositional aesthetics, fostered in part by the rather systematic and "sectional" manner in which Messiaen describes his own music in The Technique of My Musical Language (1944). We must remember, though, that his intention was only to provide a reference guide to the various special devices in his music. He states clearly in the preface to Technique that "this work is not a treatise on composition". In fact, despite Messiaen's own extensive cataloguing of the unique elements in his music, he never seems to deal thoroughly with the issue of combining these elements into a satisfying whole, the true "organic" art of composing. Messiaen has left us the key to translating his musical language, but to fully understand his compositional aesthetics we must turn not just to his writings, but to the music itself.

For the purposes of examining some of these aesthetics, this paper will compare selected aspects of two works, *La Nativité du Seigneur* (1935) and the *Quatuor Pour la Fin du Temps* (1941), with the stance that certain musical ideas exploited by Messiaen in *La Nativité* served as models for passages or even entire movements that are strikingly similar in the *Quatuor*. Many scholars, most notably Robert Sherlaw Johnson and Paul Griffiths, have made a comprehensive analysis of Messiaen's music, and have pointed out the influences that previous works seem to have had on the *Quatuor*, which is generally considered to be the pivotal composition of Messiaen's career. *La Nativité* can also be viewed as a pivotal composition among Messiaen's organ compositions, which comprise about a third of his entire output, yet this piece is most often compared to the later organ works.

The intention of this study is to augment the existing scholarship by providing convincing evidence that *La Nativité* sowed the seeds of musical ideas that were to develop more fully in the *Quatuor*. Hopefully this will show that if we dig a little deeper, we can uncover a compositional process in Messiaen that transcends the sectional aspects of his music that have been so sorely criticized.

CANTÉYODJAYÂ

Cindy Hageman

Mode de valeurs et d'intensities (1949) is frequently cited as a landmark composition for Messiaen due to the use of pre-compositional organization of pitch, duration, dynamics and timbre. Interestingly enough, Messiaen himself never adopted the serialization of rhythmic organization to other musical parameters. This work may have constituted an important precursor to the work of other composers, but it is important to consider *Mode de valeurs* within the context of Messiaen's oeuvre.

Although Messiaen seemed to be headed in the direction of integral serialism he ultimately abandoned that direction. It is necessary then to consider that Messiaen may have understood these innovations in another context that has been obscured by the interpretations of those who drew from his music the inspiration they needed for their own compositions. Messiaen resists associating himself with serial procedures which suggests that the composer often considered to be the "leader" of integral serialism may have had a very different conception of how to make use of this compositional technique. To pick up the trail that leads to the use of rhythmic and timbral serialization in *Mode de valeurs*, it is necessary to explore the uses of this compositional technique in an earlier piece, *Cantéyodjayâ*.

Cantéyodjayâ shows Messiaen's evolution from pitch combinations that are harmonic to pitch combinations that are resonances of a fundamental pitch. This is present in the section of *Cantéyodjayâ* entitled, "Modere, mode de durees, de hauteurs et d'intensities". The innovation of fixed pitches with fixed durations was not for the purpose of serialization, but it is used as a pre-compositional technique to allow Messiaen to concentrate on the colors and timbres created by the combinations of the fixed pitches. As Messiaen became more familiar with this technique he was able to drop the limitation of fixed pitches and durations.

RHYTHMIC GROUPING IN
SHAKER LOOPS BY JOHN ADAMS

Rebecca Jemian

Rhythmic grouping in twentieth-century music is of a wide variety and has a diverse nature, not only in terms of stylistic differences between composers, but more significantly, in terms of rhythmic activity of musical lines and textures within pieces. In music of this century, simultaneously occurring rhythmic groupings do not necessarily share the same boundaries (initial/terminal points), nor pulse-division characteristics; likewise, successive rhythmic groupings may be of quite divergent lengths and qualities.

John Adams composed *Shaker Loops* in 1978 for string sextet and issued a revised version for string orchestra in 1982. One of the principal differences between the two versions is that in the original composition Adams left the number of repetitions of certain sections to the performers' discretion---as do many minimalist works. In the revision, which is the version I use, Adams notates every measure individually and precisely. Thus, Adams exerts tighter control over form in the newer version of *Shaker Loops*. The work has four movements which are played without pause.

Grouping is the division of the individual parts into smaller segments. As I regard it, grouping is a horizontal phenomenon; i.e., a single group is limited to one part alone and does not cross between parts. Groups are hierarchical in that two or more smaller groups may combine to form a larger group; the levels of grouping ultimately encompass the entire piece.

Group boundaries are determined by many factors. Silence before and after can frame a group, as can similarity of articulation or repetition of a pitch or rhythmic pattern. Reaching a dynamic goal (either through a stress accent or through crescendo/decrescendo) can also mark the end of a group. Similarity of contour and range may group events of a particular time span. Multiple combinations of these factors reinforce grouping decisions.

The different musical lines in *Shaker Loops* are distinct (although part of the work's interest lies in their perceived combinations) and the rhythmic groups which comprise them are of varying lengths. Sometimes the rhythmic groups are repeated enough times to establish a periodicity which may vary from periodicities established in other parts. Thus, the musical lines interact subtly, depending in part on the degree of similarity, the variation of rhythmic content within a period, and the number of repetitions of a period.

The focus of my paper is on the interaction of simultaneously occurring groups and will examine parts whose groups have similar and dissimilar lengths. Specifically, I will consider the ways in which and the extent to which the groups coincide with each other---a feature I call "boundary congruence".

TEACHING SCHENKERIAN ANALYTIC NOTATION:
A New Synthesis of Pedagogical Approaches

Gene Biringer

So intertwined are the theoretical concepts of Schenkerian analysis with their means of graphic representation that it seems a truism to say that one cannot fully grasp Schenker's ideas without having developed considerable skill in the use of the analytic notation. To possess a conceptual understanding of the material is, in other words, inconceivable apart from the ability to construct a coherent analytic sketch. Yet even under the most favorable circumstances, developing fluency in the graphic notation is a lengthy and tedious process, in no small part because the absence of a clear, consistent and methodical pedagogy forces the student to acquire the necessary tools in piecemeal fashion as if by a kind of intellectual osmosis---an unreliable and inefficient process, particularly for the non-specialist.

To fill this gap, I have been attempting over the past few semesters to devise a more user-friendly explanation of the reductive process---one which makes explicit the correspondence between the conceptual stages of analytic reduction and their graphic representation, and one which can be mastered quickly and efficiently. My laboratory has been a one-semester graduate-level analysis seminar that draws students from a broad variety of specializations within music.

The method itself represents a synthesis of two existing approaches to reductive analysis that in most respects could hardly be more dissimilar: (1) that of the more-or-less "orthodox" Schenkerian tradition as transmitted by Forte and Gilbert in their Introduction to Schenkerian Analysis; and (2) the more rigorous and systematic reductive method developed by Lerdahl and Jackendoff in A Generative Theory of Tonal Music.

In this paper, I first consider the strengths and weaknesses of each approach (primarily with respect to their pedagogical ramifications), after which I demonstrate how my own method capitalizes on the best features of each: the systematic clarity of the reductive method of Lerdahl and Jackendoff, and the elegance and concision of that of the more orthodox Schenkerian tradition.

COOPERATIVE LEARNING
IN THE MUSIC THEORY CLASSROOM

Lawrence Zbikowski

Cooperative learning involves dividing classes into small groups of between four and six students and asking them to work on specific topics as a group. In a properly structured cooperative lesson students become teachers in their own right as they explain problems and concepts to each other, discuss alternative solutions, and work together to develop an understanding of the topic; each student's understanding of the topic is refined through cooperative interaction with other members of the group.

Cooperative learning has immediate benefits for improving the way students learn; it can also change students' attitudes towards learning, for once students become active in the classroom and are required to share what they know with their peers (or reveal what they don't know) they start to have more investment in the learning process.

This paper explains how cooperative learning can be used to teach music theory. The presentation is in three parts:

(1) the basics of cooperative learning, including its history, basic implementation, and some of the demands it places on the teacher;

(2) concrete examples of how cooperative learning can be used in teaching music theory; and

(3) some of the problems and complications that may be encountered in using cooperative learning to teach music theory.

A SYNTHESIS OF CURRICULUM AND PEDAGOGY THROUGH TECHNOLOGY

Rosemary N. Killam

The effect of out-of-class learning technology on students' achievement in ear training was examined during the spring semester, 1992. Three sections of second semester aural skills classes were selected for the experiment, which was designed to measure the effect on students' achievement of their use of audio and video tapes.

All three aural skills sections were taught by the same instructors, using the same lesson plans and curriculum. An audiotaped test of melodic and harmonic dictation was presented at the beginning and end of the semester. The melodic dictation was a two-phrase 36-note melody in g minor, which tonicized the dominant at the end of the first phrase. The harmonic dictation was a two-phrase 28-chord chorale-style period in A Major, which tonicized the dominant at the end of the first phrase. Students were asked to write only soprano, bass and chords (not inner voices).

All three sections averaged gains in their achievement on both the melodic and harmonic post-tests, but differences emerged between class averages. Data are reported in absolute numbers of average right answers rather than percentages. In Tables 1 and 2 below, average student increase in accuracy pre- to post-test is reported for both the melodic (Table 1) and the harmonic dictation (Table 2).

Table 1.
Melodic Dictation, Mean Gain in Accuracy (Total 48 Notes)
Class using melodic audio tapes .... + 7.00 notes
Class control section .... + 6.07 notes
Class using harmonic video tapes .... + 5.00 notes

Table 2.
Harmonic Dictation, Mean Gain in Accuracy (Total 84 Answers)
Class using melodic audio tapes .... + 11.85 right
Class control section .... + 1.88 right
Class using harmonic video tapes .... + 11.37 right

Different profiles emerge between melodic and harmonic dictation pre- and post-tests. The most immediate differences in mean increases in student achievement are present on harmonic dictation in the sections receiving audio and video tape learning assistance outside of class. This increase occurred under controlled circumstances where all three sections were presented with the same material in class, including harmonic

dictation for practice on nearly every class day. The increase in mean accuracy for melodic dictation is measurable, but not nearly so great. The greatest increase occurred only with the section using the melodic audio tapes; the section using the harmonic video tapes actually averaged a note less increase than the control section.

Stated differently, the melodic audio tapes appear to have increased the accuracy of both melodic and harmonic dictation accuracy of the section using them. The harmonic video tapes appear to have increased the accuracy on harmonic dictation only of the section using them, but to have had no reciprocal positive effect on that section's melodic dictation accuracy increase.

This study demonstrates that out-of-class learning technology assists in the synthesis of curriculum and pedagogy into increased student skill achievement. Differing types of technology have differing effects, both for varying groups of students and for their acquisition of specific aural skills. The research supports development of a wide range of technology to assist in the synthesis of curriculum and pedagogy.

A SCHENKERIAN PERSPECTIVE ON THE NINETEENTH-CENTURY FREE VARIATION

Craig Cummings

Numerous writers have attempted to draw connections between Schumann's *Symphonic Etudes*, Op. 13 and Brahms's *Variations on a Theme by Schumann*, Op. 9 This paper presents a new analysis of parts of both works, demonstrating through motivic and Schenkerian analysis that while Brahms's use of free variations in Op. 9 was certainly stimulated by Schumann's example, the younger composer found a different way to write free variations and to incorporate them into the overall structure.

The *Symphonic Etudes* 3, 7, and 9 (numbering from the first---1837---edition) differ from the theme in numerous ways, including phrase structure, harmony, meter and key. The etudes are related to the theme, however, through the use of arpeggiation and neighbor notes at a variety of structural levels. These most free etudes are placed between those which adhere more strictly to the theme in order to create contrast and provide variety.

Brahms's variations 5-7 are among the most structurally free in his oeuvre. His variation technique differs from Schumann's in that his changes are less clearly related to motivic parallelism; the melody initially is similar to the theme's, becoming further removed from the model as the variation progresses. In addition, Brahms elects to create developmental groups (variations 5-7 and again around variation 12) rather than employ striking changes as in the Schumann composition.

CREATING A PROTAGONIST:
The First Movement of Dvorak's *Violin Concerto*

Fred Everett Maus

Recent writings on "music and narrative" or "music and drama" have provided valuable models for analysis. This paper draws on several models:
 (1) Newcomb's "plot archetype" for multi-movement works, in which pain or stress gives way to healing or redemption;
 (2) Cone's account of how dramatic conflict and plot can arise from the appearance of a disruptive non-diatonic pitch;
 (3) Kerman's emphasis on the concerto as a genre that focuses on the qualities of a relationship.

Using these materials, I offer description of a fascinating but problematic movement. The first movement of Dvorak's *Violin Concerto* recalls sonata form, but is strikingly fragmentary. The movement makes sense, though, in terms of its dramatic function within the whole piece.

RATHER A BORROWER THAN A LENDER BE

Theorists' Approaches to the Use of Borrowed Material
in the Symphonies of Charles Ives
and a Partial Melodic Analysis of *Symphony No. 3*

Jonathan Roller

Though borrowing music from a preexistent source has been practiced since the writing of polyphonic music began, it has never been practiced more prolifically than in the compositions of Charles Ives. Theorists have proposed a wide variety of methods of analyzing Ives's music which uses borrowed tunes, though many of these methods are contradictory to each other. In this paper I examine the ways some of these theorists have treated Ives's use of borrowed music in general and, specifically, in Ives's *Second* and *Fourth Symphonies*. Then, I use some of these methods in an analysis of the borrowed music in his *Third Symphony*.

Among the theorists whose papers are examined are Sydney Robinson Charles, who was one of the first to give a reasoning for _why_ Ives chose the tunes he did and Dennis Marshall, whose article, "Charles Ives's Quotations: Manner or Substance?" has probably been the most influential article on this subject to date. Other theorists whose papers are studied are Gordon Cyr, Colin Sterne, Clayton Henderson, Lawrence Starr, and Christopher Ballantine, who asserts that the theory of dreams and their symbols provides an illuminating model for the use of borrowed material. One final author mentioned in this survey is Peter Burkholder.

Next, I turn to an original analysis of the borrowed material in Ives's *Third Symphony*. There are three hymn tunes in the first movement. Virtually all (perhaps all) of the thematic material in the first movement can be derived from these three melodies. I give what I believe is one of the "basic cells" of the first movement. This cell and its derivations permeate the melodic material of the movement and lead us into the matter of form. Do these melodies provide for us a traditional form? I find in this movement what Burkholder has called the "cumulative setting," with a distinctive three-part form preceding the final presentation. A melodic analysis is then used to show the reasoning for this labeling of the form. Finally, a few observations are given from an extensive listing of the borrowed tunes in the three movements.