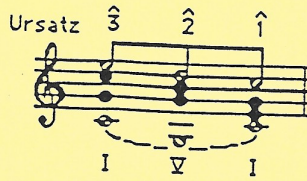


TEXAS SOCIETY
FOR
MUSIC THEORY



SOUTH CENTRAL
SOCIETY FOR
MUSIC THEORY

**PROCEEDINGS
VOLUME 9**

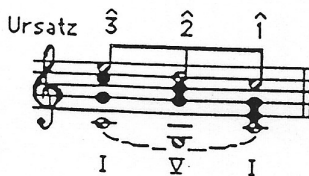
**Abstracts of Presentations
from the
Sixteenth Annual Meeting
of
TSMT
and the
Eleventh Annual Meeting
of
SCSMT
meeting in joint session
at
Lamar University, Beaumont
March 4-5, 1994**

Copies may be requested from:

Don McManus, TSMT Secretary

**Division of Fine Arts
P.O. Box 1768
Angelina College
Lufkin, TX 75902-1768**

TEXAS SOCIETY
FOR MUSIC THEORY
SIXTEENTH ANNUAL MEETING



SOUTH CENTRAL SOCIETY
FOR MUSIC THEORY
ELEVENTH ANNUAL MEETING

LAMAR UNIVERSITY—BEAUMONT
March 4-5, 1994

- Friday, March 4 8th floor of the John and Mary Gray Library
- 8:30-9:00 am Registration
- 9:00-10:15 am Welcoming Remarks and Paper Session I
Craig Cummings, "Schenkerian Analysis and Variation Form"
Robert Peck, "Self-Symmetry and Relations Among Pitch-Class Set-Derived Interval Cycle Sets"
- 10:30-12:15 Paper Session II
Nigel Gwee, "*De plana musica: A Treatise of Johannes de Garlandia?*"
Paul Murphy, "Eighteenth-Century Thoroughbass Instruction in Spain: José de Torres' *Reglas generales* (1702, 1736)"
Andrew Anderson, "Jonas the Preacher, Schenker the Savior"
- 12:15 pm Luncheon
- 1:30 pm Keynote Address
Elizabeth W. Marvin, "Cognition: What Implications for Music Theory Pedagogy?"
- 2:45-4:30 pm Paper Session III
Philip Baczewski and Rosemary N. Killam, "Evaluation of Music Theory Pedagogy Strategies for Cognitive Development: a Comparison of Graduate, Undergraduate and Junior College Students' Learning Profiles"
Ann B. Stutes, "Understanding the Freshman Learning Experience: An Introductory Look at Developmental Stages and Learning Styles with Implications for the Music Theory Classroom"
Todd B. Russell, "Beethoven's Upbeat Attitude: Metric-Accent Clarification in Op. 18, No. 1"
- Dinner Break
- 7:30-9:15 pm Paper Session IV
Claire Boge and G. Roger Davis, "It's Not Just 'do-be-do-BOP': Structural Syncopation in Three Works of Miles Davis"
David Morgan, "Mechanical Process in the Jazz Compositions of Kenny Wheeler"
Douglas Rust, "Character and Drama in Lutoslawski's Symphony No. 3"
- Saturday, March 5 Dishman Art Gallery Auditorium
- 8 am SCSMT Members' Business Meeting
- 9-10:45 am Paper Session V—Auditorium
Gene Biringer, "Revising Schenker: Toward an Alternative Methodology of Reductive Analysis"
Norman L. Wick, "Reconciling the Schenkerian Model with Earlier Conceptions of Binary Form"
Richard A. Kaplan, "Chopin, Brahms, the Sonata Cycle, and the Virtuoso Recital Tradition"
- 11 am TSMT Members' Business Meeting
- Program Selection Panel
John Covach (University of North Texas), John Donohue (University of Southern Mississippi)
Timothy McKinney (University of Texas at Arlington), Ben Yang (Louisiana College)
- South Central Society for Music Theory Executive Board
Greg Danner, President (University of Southwestern Louisiana), Glenn Walden, Vice-President (Louisiana State University)
James Guthrie, Secretary-Treasurer (University of Southwestern Louisiana)
- Texas Society for Music Theory Executive Board
Roger Graybill (University of Texas at Austin), John Snyder, President-Elect (University of Houston)
Don McManus, Secretary (Angelina College), James Bennighof, Treasurer (Baylor University)
Gene Biringer (Texas Tech University), Karen McBee (Panola College), Rebecca Jemian (Lamar University)

SCHENKERIAN ANALYSIS AND VARIATION FORM

Craig Cummings

The relationship between formal design and underlying tonal/contrapuntal structure is a critical issue in much recent Schenkerian literature. This paper addresses four problems inherent in using the methodology to analyze variations: structural levels, notation, register, and middleground/background variation.

Many Schenkerian scholars assume that the theme is usually the structural model for the variations (see for example Schenker himself and Forte and Gilbert). While this may be the case for many late eighteenth-century theme-and-variations sets, there are numerous nineteenth-century variations which do not retain the theme's deep middleground or even background structures. In the case of Schumann's *Symphonic Etudes*, Op. 13, the theme is read from $\hat{5}$, while several of the etudes are better read from $\hat{3}$ or include partial descents. Brahms's *Variations on a Theme by Schumann*, Op. 9, also exhibits structural alterations: voice-leading sketches of variations 2, 6, 10, and 16 reveal a variety of deep middleground and background changes.

The voice-leading sketches of individual themes and variations form an important part of the analytical process; however, the notation of the entire variation set is another concern. The paper next considers several alternatives for depicting this larger-scale structure, assuming initially that each variation exhibits the same structure as the theme.

The paper concludes with an examination of register in variation sets, focusing specifically on the final movement of Beethoven's *Piano Sonata*, Op. 109. The registral culmination creates a large-scale registral connection with the first movement.

SELF-SYMMETRY AND RELATIONS AMONG PITCH-CLASS SET-DERIVED INTERVAL CYCLE SETS

Robert Peck

Pitch symmetry has had a profound influence upon the music of the twentieth century. Octave equivalence affords techniques of rotative symmetry, such as Messiaen's Modes of Limited Transposition. Rotative symmetry may also apply to the composite of interval cycles on which the pcs of a set lie. Exclusion of trivial interval cycles yields a greater set of such sets which possess rotative symmetry, most significantly correlating to numerous pcsets in addition to Messiaen's Modes.

A set of non-trivial interval cycles deriving from pcset S , $CYC(SxS)^\neq$, may relate to other sets in two primary ways. First, the reflexive and transitive relation Q is as follows: for every $CYC(BxB)^\neq_j$ of $CYC(BxB)^\neq$, some $CYC(AxA)^\neq_i$ of $CYC(AxA)^\neq$ exists, such that $CYC(AxA)^\neq_i \subseteq CYC(BxB)^\neq_j$. Second is the reflexive, transitive, and symmetric relation L . In addition to the criteria above, two L -related sets must hold as follows: for every $CYC(AxA)^\neq_k$ of $CYC(AxA)^\neq$, some $CYC(BxB)^\neq_l$ of $CYC(BxB)^\neq$ exists, such that $CYC(BxB)^\neq_l \subseteq CYC(AxA)^\neq_k$. The equivalence relation L partitions the universe of pcset-derived interval cycle sets into eighty-three equivalence classes. These L -classes organize further into a complex deriving from the Q relation.

A study of relations among pcset-derived interval cycles may generate an illuminating theory. Analytical techniques deriving from Q and L relations apply to works of such composers as Bartók, Messiaen, Varèse, and Berg. This theory's sensitivity to the intervallic content of a set, including respective registral relations, affords it the ability to provide a further descriptive analysis than many existing theories. Such information is of value to the analyst of pitch structures and their relations in pc-space.

***DE PLANA MUSICA:* A TREATISE OF JOHANNES DE GARLANDIA?**

Nigel Gwee

"Having treated of plainchant, I shall now treat of mensural music." These are the words which Johannes de Garlandia began his *De mensurabili musica*, the earliest of the five major treatises on Notre Dame polyphony. No surviving plainchant treatise, however, bears a secure attribution to Garlandia.

In 1969 Rudolf Rasch suggested that an anonymous *De plana musica* might be attributed to Garlandia on the basis of correspondences between it and *De mensurabili musica*, and of later theorists' linking some of *De plana musica*'s content to the name Garlandia. The attribution has been difficult to test, as the *De plana musica* remains unpublished.

Having collated the three manuscript versions of *De plana musica*, I shall in this paper strengthen the attribution of the treatise to Garlandia, and discuss its place in the development of thirteenth-century music and music theory.

My argument rests on the complementary nature of the two treatises. The *De plana musica* presents an array of thirteen intervals from unison to octave, a landmark innovation in its inclusion of the major and minor sevenths. Yet, the *De mensurabili musica* presents this same array without again describing any of its intervals; it immediately divides these into concords and discords in discussing their use in polyphony.

The recognition of the sevenths as legitimate intervals was timely because sevenths became a significant element in the harmonic vocabulary of Notre Dame polyphony. Moreover, the inclusion of a chromatic monochord division in the *De plana musica* relates to the increased use of accidentals in the Notre Dame repertoire. If the attribution of the *De plana musica* to Garlandia is correct, the treatise becomes a strong contender as the earliest medieval treatise to present a chromatic monochord division.

**EIGHTEENTH-CENTURY
THOROUGH-BASS INSTRUCTION IN SPAIN:
JOSÉ DE TORRES' *REGLAS GENERALES* (1702, 1736)**

Paul Murphy

In the year 1700 José de Torres y Martínez Bravo opened a print shop in Madrid called La Imprenta de Música. An especially important work published at La Imprenta de Música in the first years of the eighteenth century was Torres' own thoroughbass treatise for keyboard instruments and harp; it was the first such work to be published in Spain.

The critical analysis of Torres' *Reglas generales* undertaken for this paper stems from a translation and transcription of the entire second edition of 1736. The present paper has two primary objectives which encompass both the history of music theory, and pedagogical applications of thoroughbass. The first objective is to introduce José de Torres and *Reglas generales* in the form of a summary and a comparative analysis of the work's treatment of thoroughbass. The second objective, which uses Torres' work as a point of departure, is to demonstrate a significant difference between the pedagogical application of thoroughbass in the eighteenth century and its limited use in modern voice-leading instruction. It is an objective that proceeds from an hypothesis that thoroughbass, as taught in the eighteenth century, may have provided for a more effective and more expedient mastery of voice-leading that it does today.

One of the primary differences between eighteenth-century thoroughbass instruction and its modern application centers around the expectation of the instruction. It is clear that Torres and other pedagogues of his day expected the student to move beyond a reliance on the figures at any early stage of the instruction, and to achieve an understanding and practical mastery of realizing *unfigured* basses. Such a reduced reliance on the figures obligates the student to focus on an analysis of the movements between individual bass notes, and to recall the characteristic and logical realizations of various patterns. It thus produces a sensitivity to the harmonic potential of pairs and groups of bass notes.

JONAS THE PREACHER, SCHENKER THE SAVIOR

Andrew Anderson

The narrative impulse often---some would say invariably---governs the manner in which a state of affairs is recounted. While it has at times resisted this characterization, the discipline of music theory has recently devoted more attention to the inevitability of narrative in its discourse. Narrativity of the history of music theory, however, has always been easier to accept, presumably because of the perception that the discourse of the sub-discipline will involve more "telling about" than will that of music theory proper.

When Oswald Jonas undertakes, in his *Introduction to the Theory of Heinrich Schenker: the Nature of the Musical Work of Art*, to place his teacher in historical perspective, he appropriates the familiar imagery of fall and salvation to propel his narrative. The figures of Lucifer, Christ, Original Sin, Divine Revelation, as well as attendant figures of saints and prophets, present a picture that raises important questions about the manner in which one recounts history.

Especially noteworthy is Jonas's questionable placement of other theorists---Kirnberger and Vogler, in particular---in his narrative, as is his amplification of some "facts" and suppression of others. In the final analysis, it is the salvation image that raises Jonas's account out of the realm of propaganda into that of proclamation. Examination of such questions leads ultimately to considerations of the status of truth in theory and history.

**EVALUATION OF MUSIC THEORY
PEDAGOGY STRATEGIES FOR
COGNITIVE DEVELOPMENT:
A COMPARISON OF GRADUATE,
UNDERGRADUATE,
AND JUNIOR COLLEGE STUDENTS'
LEARNING PROFILES**

Philip Baczewski and Rosemary N. Killam

A study of undergraduate music students' aural skill development was expanded to include spring 1993 classes at both the freshman and sophomore level at a junior college, and replicated with an additional section of fall 1993 graduate review students.

At the beginning of each semester, an audiotaped pretest of melodic and harmonic dictation was presented. Students at the junior college were provided with three audio tape and booklet packages designed to assist melodic dictation and five videotapes designed to assist harmonic dictation. Graduate students in the 1993 fall section were provided access to the videotape harmonic dictation only, not with the melodic dictation audiotape packages. During the final week of the semester, the same g minor melodic dictation and A Major harmonic dictation audio tape was administered as a posttest.

Students in the three differing learning environments exhibited differing cognitive strategies in responding to the pretest, particularly in the differing achievement levels on soprano and bass lines in the harmonic dictation. This presentation examines these differences in greater detail, with special emphasis on relative ages and prior experience levels of the students.

UNDERSTANDING THE FRESHMAN LEARNING EXPERIENCE: AN INTRODUCTORY LOOK AT DEVELOPMENTAL STAGES AND LEARNING STYLES WITH IMPLICATIONS FOR THE MUSIC THEORY CLASSROOM

Ann B. Stutes

Attempts to understand the freshman music student and how he/she actually learns often end in frustration for both the experienced educator as well as the novice instructor. Especially for those teaching within such specialized disciplines as music theory, little or no opportunity is available for scholars to examine the specific needs and abilities of freshman learners. By investigating only four distinct education topics which directly relate to the freshman learner, instructors may begin to assimilate a working knowledge of the needs of freshman students.

William Perry's Forms of Intellectual and Ethical Development in the College Years: A Scheme (New York: Holt, Rinehart and Winston, 1970) establishes the developmental progression traversed by freshmen from a *dualistic* perspective of knowledge to a more *relativistic* one. Combined with B.W. Tuckman's research into developmental group stages, instructors may more efficiently plan curriculum and respond to the particular needs of students at specific stages of development both individually and in groups.

Instructors must also recognize specific personality traits which lead to an affinity for one of four predominant learning styles. Using the Myers-Briggs Type Indicator (1985) to determine personality profiles and matching the profiles with one of the four learning styles (*imaginative, analytic, common sense, and dynamic*) as defined by Bernice McCarthy in The 4MAT System: Teaching to Learning Styles with Right/Left Mode Techniques (Excel, Inc., 1980) educators may organize teaching styles for each type of learner.

Research proves that as both educators and students respond to these pedagogical considerations the freshman learning experience is enhanced and students will receive a quality education. Unfortunately, music theorists rarely have time to respond to detailed research in developmental educational psychology. However, as teachers who have considerable contact with the freshman music student, we owe it to them to be aware of the available data which sheds light on the freshman educational experience and to incorporate significant opportunities for quality learning into our music theory classrooms.

BEETHOVEN'S UPBEAT ATTITUDE: METRIC-ACCENT CLARIFICATION IN OP. 18, NO. 1

Todd B. Russell

The purpose of this paper is twofold. First, a comparison of the rhythmic structures of selected passages from the two complete versions of Beethoven's Op. 18, No. 1 string quartet (FM) will be presented.

In this aspect of the paper it will be demonstrated that significant changes to the rhythmic structuring of the earlier, unpublished version resulted in the clarification of the metrical structure for the published version. In particular, Beethoven cleared away the obfuscated structure of numerous upbeat points in the unpublished version. The result of this action was a keener articulation of metrical structure in the final version, affording the listener a smoother experience of musical time.

The second aspect of this paper will be a review and discussion of the upbeat. It is an element of meter that receives scant attention. Yet, as will be demonstrated, the upbeat's contribution to the structure and comprehension of meter is as important as that of its better known counterpart, the downbeat. A refined understanding of the upbeat leads to profound implications on the metrical structure of phrases, particularly with respect to the consequent phrase.

IT'S NOT JUST "DO-BE-DO-BOP": STRUCTURAL SYNCOPATION IN THREE WORKS OF MILES DAVIS

Claire Boge and G. Roger Davis

Schenkerian analysis has contributed much to the understanding of leveled relationships in music, and studies published by Larson, Martin, and others have expanded Schenkerian theory's established literature to include the repertoire of traditional jazz. Yet, in all these studies, aspects of rhythmic syncopation primary to the essence of jazz have remained elusive, being considered primarily a surface phenomenon which regularizes at deeper structural levels.

The study from which this presentation derives suggests that such constraints are unnecessarily limiting. Based upon analyses of a broad sampling of jazz tunes, it examines ways in which the notion of syncopation pervades even the deepest levels of tonal structure and demonstrates how such structural syncopation can be both aurally and analytically significant.

This presentation uses detailed analyses of three pieces by Miles Davis to explain such deeply syncopated structures. The first example "Tunes up" by aurally juxtaposing structurally normalized and syncopated versions of the similarly named Davis tune. *Solar* interjects an additional complexity, where hearing structural syncopation can affect perception of the work's tonal center. *Blue in Green* then presents the most involved referential structure, a foundational duality between the subtlety of its structurally syncopated refrain and the apparently more obvious regularized constraints of its introduction and coda. The paper concludes by suggesting works of other jazz artists which also demonstrate the phenomenon.

MECHANICAL PROCESS IN THE JAZZ COMPOSITIONS OF KENNY WHEELER

David Morgan

In 1960, jazz theorist George Russell stated, "the bop period--- probably represented the last full blossoming of a jazz music that was based on chords."¹ This statement captures the essence of a philosophy which has permeated the jazz criticism of the last few decades: that the advent of the 1960's avant-garde precluded any future harmonic development in jazz. Yet, despite a lack of critical attention, tonal jazz has become increasingly innovative and sophisticated.

One of the most influential jazz composers responsible for the continuing evolution of tonal jazz is Kenny Wheeler. Wheeler's music avoids the vocabulary of common-practice jazz, particularly circle-of-fifths progressions and the song forms of Tin Pan Alley. Instead, his harmonic language includes a complex array of extended chords and an emphasis on third relations. The forms of his compositions, which often result from the organic development of a single motive, frequently involve mechanical process. Mechanical process---the literal repetition of a section of music transposed to another pitch level---is particularly important in Wheeler's music as a source of innovation and individuality. Its role in his works is the focus of this paper.

The lineage of mechanical process and an overview of its use in both nineteenth-century music and contemporary jazz will be followed by analyses that demonstrate the ways in which these processes define the structure of Wheeler's music on various levels.

¹George Russell and Martin Williams, "Ornette Coleman and Tonality," *The Jazz Review* 3/5, June 1960, pp. 6-10.

CHARACTER AND DRAMA IN LUTOSLAWSKI'S *SYMPHONY NO. 3*

Douglas Rust

Prompted in part by a recent interview with the composer, this presentation draws upon Lutoslawski's recollections of his studies with Maliszewski at the Warsaw Conservatory (1933-1937) in order to produce a new method of form analysis that will yield personal insight into the composer's musical creation.

According to Maliszewski, any Beethoven sonata may be separated into four musical "characters": *introductory* character, *narrative* character, *transitional* character, and *finishing* character. (No record of Maliszewski's methods survives, but the interview provides some information about how Lutoslawski interprets the different characters). Some analysis of Lutoslawski's early compositions in sonata form follows, in order to interpret exactly how he understood Maliszewski's system of musical characters. There is explanation of the hierarchical relationship of characters that allows a relatively long narrative section (for instance) to have proportionately smaller transitional or finishing passages within it, producing different temporal levels of rhetorical meaning. Once developed, this essentially taxonomical method of musical character-analysis will be applied to the *Third Symphony*.

Mere taxonomy, however, is not the goal of this presentation, as Lutoslawski's view of the musical form as an analogue to drama will be incorporated into this system of musical character (that is requisite to the very existence of his theory of form as drama) producing a dynamic model of large-scale formal expression. According to this model, the character identity of musical sections instill an expectation of which character-type will follow, while all of the passages that have the same musical character evolve along a single dramatic *verlaufskurv* with respect to one another.

REVISING SCHENKER: TOWARD AN ALTERNATIVE METHODOLOGY OF REDUCTIVE ANALYSIS

Gene Biringer

This paper examines the prescriptive role played by linear progression in the reductive methodology of "orthodox" Schenkerian theory. Since it is not itself, as the presenter argues, a necessary component of the reductive process, linear progression is inappropriately invoked as a guiding principle of tonal reduction. Indeed, orthodox Schenkerian theory frequently subverts the logic of the surface-to-structure reductive process by admitting, as a criterion for reduction, so high-level an abstraction. In so doing, it inappropriately *assumes* what in a more rigorous and systematic reductive system really ought to be *proven* (if in fact it is true at all): that a stepwise descent is the end result of the reductive process.

After exploring some of the negative ramifications---theoretical, aural/analytical, and pedagogical---of invoking linear progression prescriptively, the paper goes on to sketch an alternative methodology of reductive analysis that is grounded in a simpler, more systematic approach to the reductive process. While influenced by the reductive theories of Lerdahl and Jackendoff, the proposed model goes beyond their work in its efforts to retain the general "look" of traditional Schenkerian analysis and to provide a more effective and efficient pedagogy of reductive analysis.

RECONCILING THE SCHENKERIAN MODEL WITH EARLIER CONCEPTIONS OF BINARY FORM

Norman L. Wick

Analyses of the middleground structure of binary form compositions, like analyses that focus upon foreground thematic, motivic, and harmonic relationships, result in the identification of a variety of possible designs. Certain middleground designs, such as the interruption model as explained by Schenker, constitute paradigms that recur with great frequency in the tonal literature. Other middleground patterns are more unique or idiosyncratic, yet they may project a two-part formal division just the same. In this paper the author investigates some of the not-so-common or rare middleground functions used to divide a composition into two parts.

In some cases, the source of formal division in the middleground is so unorthodox that a debate about whether the piece should be considered undivided is likely to ensue. The author argues that, in instances of formal ambiguity, the foreground phenomena do have a structural role to play in the determination of form. The author opts in favor of flexibility when attributing the structural function of formal division to prolongations other than interruption. In doing so, the aim is to expand upon our knowledge of compositional procedures used to carry out the form without contradicting the premises of Schenkerian analysis.

CHOPIN, BRAHMS, THE SONATA CYCLE, AND THE VIRTUOSO RECITAL TRADITION

Richard A. Kaplan

A handful of surviving recordings of pianists with roots in the nineteenth century provides a window into that period's musical thought by documenting the then-common practice of playing a brief transitional chord progression between successive compositions in a recital program.

The first part of this paper suggests that the same musical impulse motivated composers as well as performers, and offers some examples of written-out passages in Romantic compositions that serve analogously as transitions between discrete movements.

The second part of the paper develops the concept of a "sonata cycle," based on Arthur Komar's criteria for coherence in the song cycle, and uses Chopin's *Piano Sonata in b minor*, Op. 58 to illustrate composers' strategies for connecting and integrating a multi-movement work.

The third part of the paper applies the above principles to the sonata cycles of Brahms. Using examples from the chamber music and the symphonies, the paper shows Brahms's thorough-going use of various methods for achieving coherence, including the following: inter-movement recurrence of thematic or motivic materials; special large-scale tonal plans; tonal cross-references between movements; and, the retention of sonorities, outer-voice structures, or common tones across movement boundaries. The results suggest ways of hearing multi-movement instrumental works as unified totalities, with important implications for listeners and performers.