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*This paper was not presented; Don McManus presented paper on aural skills in its place.

THE MASS IN THE TWENTIETH CENTURY

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The problem in this study is concerned with defining the musical style characteristics of seven twentieth century Masses and identifying the relationship between the theological implications of the text and specific melodic, harmonic and rhythmic figures.

The purpose of the present study is to disclose the impact of twentieth century Mass composition and to identify some important style points that exist.

An introductory chapter explains the method of approach and gives a brief background in the history of the Mass. The Masses analyzed in the present study include: Mass in G Minor by Ralph Vaughan Williams, Missa de Angelis by Robert Crane, Mass for Unison Choir and Organ by Roger Sessions, Mass for Mixed Chorus and Double Wind Quintet by Igor Stravinsky, Messe by Paul Hindemith, Missa Brevis by Antal Dorati, Mass by Norman Dello Joio.

Detailed tables exhibit intervallic usage, the way in which voices and instruments are combined, and cadential usage.

At the present time church music in general is attracting more composers as a medium for serious composition than at any time since the Baroque era. Perhaps it is because the Mass is integrated with the liturgy that this form has received special attention.

While it is somewhat dangerous to generalize about anything, particularly contemporary music, the present study shows that one particular melodic interval is used more often than any other, that of the perfect fourth. Only two do not exhibit a significant use of this interval in all movements, the Dello Joio Mass and the Crane Missa de Angelis. The perfect fourth is significant in the last three movements of the Dello Joio work while only Crane's Kyrie shows important use of the interval. The text which is combined with the interval of the perfect fourth is surprisingly consistent among all the compositions studied.

Another important factor in any composition, the cadence, is interesting in the Masses. In medieval and renaissance music the final cadence most often contained an open perfect fifth. A table reveals that the cadence at the end of each of the four movements of the Crane Mass are open fifths; both the penultimate and final chords are written without the third of the triad. In all the movements a plagal cadence is implied since the chord moves from strong emphasis on the fourth scale degree as root to the first scale degree as root.

Stravinsky closed the Credo and Agnus Dei movements of his Mass with an open fifth both of which are plagal cadences. The only other composition containing an open fifth in the cadence is the Hindemith Messe. The Kyrie closes with an open fifth, F sharp to C sharp. The open sound is preserved by ending with an octave.

All cadences in the Vaughan Williams Mass emphasize the absence of the leading tone with a major chord built on the tone a whole step lower than the tonic note and then leading to tonic being present at the end of all movements except the Credo and the Benedictus. Here the Credo contains a minor dominant seventh chord (still lacking a leading tone feeling) and the Benedictus is not a true final cadence since Osanna II follows immediately.

The Dello Joio Mass also uses the movement from a chord built on the note a whole step below tonic note to the tonic itself. This type cadence is found at the end of the Gloria, the Credo and the Sanctus.

Both the Vaughan Williams Mass and the Dello Joio Mass have chords with the same roots which fluctuate between the major and minor quality.

The present study shows more than anything else that composers are writing Masses in the twentieth century with the same aims that composers of the Renaissance had: to write settings suitable for use in the church. For some experimental tendencies to exist is nothing different from any other period in music history. The compositional practices which these composers have established in their compositions for other media are found in the Masses as well, thus indicating that there is no compromise when writing for the church.

Dissonance is certainly present in the music of composers like Hindemith and Sessions just as it would be expected to be. This same dissonance seems to fit the text of the Mass aptly and actually makes the Mass no more complex than some of the Masses of the fifteenth century. The textual relationship of dissonance and specific intervals is an important part of the study.

The study of the Masses written by Vaughan Williams, Stravinsky, Crane, Sessions, Hindemith, Dorati and Dello Joio shows the appeal of the Mass to different types of composers with totally diverse styles. This, too, is a condition which has been with us since medieval times.

The temporary lack of interest in church music by many major composers of the nineteenth century has been alleviated. Composers of our day, both major and minor ones, are turning out quality church music that can only enrich our lives.

NINETEENTH CENTURY GERMAN ATTITUDES AND HARMONY TEXTBOOKS WHICH GREATLY INFLUENCED EARLY AMERICAN AUTHORS OF HARMONY TEXTBOOKS

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By the mid-nineteenth century European authors of harmony texts had developed several pedagogical practices which greatly influenced American writers. These procedures need to be examined before presenting individual texts.

(1) Dogmatism.-The prominent person wrote with authority. The public was often more impressed with the source of the words than with their meaning. An author's dogmatic statements were echoed by colleagues and public alike, and many years after the death of prominent teachers, their successors perpetuated their ideas.

(2) The idea that genius is unique.-The idolatry accorded Beethoven and other musical giants encouraged a separation between the grammar of music and composition. The grammar was based upon a chord-connectionist theory of harmony. Nineteenth century composers held the conviction that they were composing for the future, not for the present. Future audiences were expected to be more discerning of great art works. For years examples in textbooks were composed by the authors out of a belief that the music of great geniuses contained too many abstractions.

(3) Domination of deductive reasoning.-Nineteenth century thinkers considered the harmony text a model for the study of music. As with any puzzle, the individual pieces should be fitted together before viewing the whole subject. The text was a representation of the musical art rather than a reflection. The nineteenth century deductive organization of harmony texts influenced authors well into the twentieth century. At the time of the present study remnants of this tradition may be found in a significant portion of recently published books.

(4) The reducibility of great music to a few principles.-The nineteenth century was a time of scientific investigation. The complexities of most subjects were scrutinized with the aim of reducing the subject to its simplest form. Music did not escape such an investigation. Manuals claiming to teach the science of music were abundant. Scientific thinking supported a departmentalization of topics within music. Musical thought was dominated by the idea that the model of nature put together by science would reveal the "laws" which pertain to music. Musicians believed there were certain indisputable laws which composers either consciously or unconsciously obeyed, and because of their recognition of these laws they attained greatness. An author who could lay claim to having written a harmony text which taught according to these laws would capture the interest of teachers and students. That music could be reduced to a few principles was an undisputed assumption.

(5) Absolute value judgments and the concept of instinct.-Assuming that "natural laws" existed, some authors took the next step and attempted to formulate absolute value judgments about music. The recognition of "natural laws," and thus an understanding of absolute values, was closely bound with the concept of musical instinct. Musical talent or awareness was evidenced by musical instinct. Certain chord progressions were "instinctively" good or bad, parallel fifths and octaves were bad, various

intervals were either consonant or dissonant, and many other musical ideas were attributed to instinct. "Great" composers appeared to compose music instinctively. In most texts in the nineteenth century there are few references to the continual reworking of ideas before a composer produces a composition which appears simple and natural.

(6) Universality of four-part writing.-One result of each author's so-called research was the near universal agreement that all vocal and instrumental compositions could be reduced to a four-part setting. Four-part writing found in the texts of European authors of the middle and late nineteenth century is an outgrowth of the thorough-bass approach to harmony common in the first half of the century. In this style the tenor part is placed in the treble with the soprano and alto. The model for this practice was the keyboard style of performing thorough-bass lines in which the right hand plays three notes while the left hand plays the bass line. Four-part writing based upon the "chorale style" of J. S. Bach was a later development.

(7) Logical organization as a method of harmony.-In a text based on a logical organization an author attempts to present the materials in an order which he believes to be "logically" best for efficient learning by the student. Frequency of usage in musical practice is not a consideration in this type of text. The primary principle of the logically organized text is reflected in the separation maintained between music theory and practice. Since the logically organized text does not reflect the frequency of usage in musical practice, rules are formulated negatively. The student is warned about what not to do rather than what he may do. "Faulty" progressions, "bad" voice leading, and a host of other practices are presented as procedures which must be avoided. The student is forced to rely upon negative ideas because positive concepts are vaguely stated. In the logically organized text the rudiments of music, figured bass, chord construction and connection, and four-part writing received the author's attention. Compositional aspects of music (modulation, non-harmonic tones, variety of styles, and melody writing) were presented near the end of the text. This organization was very much influenced by the belief in the uniqueness of genius. The student was not allowed to use the tools of the "great" composers.

(8) Atomistic presentation.-Harmony was fractured into many separate parts which were not drawn together for the student. Authors sometimes implied that the student should apply previously learned material to each newly discussed topic, but almost never did an author explain how this was to be done. The atomistic harmony text was symptomatic of general attitudes about music. Harmony, counterpoint, composition, orchestration, and other topics were considered distantly related subjects. A broad view of music as incorporating many closely related topics was left to chance. Undoubtedly many students who did not attain a high level of proficiency were never able to view music with much perspective.

German Harmony Texts Which Influenced American Authors of the Late Nineteenth and Early Twentieth Centuries

Throughout the nineteenth century American musicians travelled to Europe for training. Germany in particular was considered Mecca for the

aspiring musician. The musical life in the cities of Hamburg, Berlin, Munich, and Leipzig attracted numerous Americans seeking an education. Above all, the Leipzig Conservatory of Music exerted the strongest influence upon American harmony textbook authors.

The single most important German text of the nineteenth century was Ernst Friedrich Eduard Richter's (1808-1879) Lehrbuch der Harmony, 1853. By the time this manual was written the content of the harmony text had been established and an author only needed to determine the style of presentation. The Lehrbuch der Harmony is so rule-bound that it is harmony by formula. Any intelligent student without much musical background could write the exercises correctly simply by applying the rules.

Richter's eminence as a teacher of harmony gave him a position of authority which led many teachers and students to believe that he had conceived of the most successful method of teaching harmony. The large number of authors who borrowed materials from the Lehrbuch will attest to the acceptance of his method. Several later authors who claimed methods which were distinctly different referred to examples which existed in Richter's text. His influence was definitely not limited to his own time.

An obvious feature of this text is the reliance on absolute judgments. Everything is treated in positive or negative terms. There are no exceptions to the rules and there is a notable lack of suggestions about possibilities a student might explore. Harmony is treated as a closed subject presented in its entirety. The student is neither expected nor encouraged to explore beyond the limits set forth by the author.

Richter's Lehrbuch is the prototype of all modern harmony texts of the logical organization variety. These texts usually presented the topics of harmony in the following order: intervals scales, triads, seventh chords, altered chords, modulation, non-harmonic tones, and a "catch-all" section which included almost anything an author might wish to present. Generally the last section was devoted to topics used in musical composition. This information might include writing in piano style, melody writing, using alto and tenor clefs, or an assignment to compose a short original composition. Very little uniformity existed in these last sections.

Richter's aim was to write a practical manual which would lead the student to the distant goal of practical composition of art works. Memoriation, not understanding, was considered the shortest path to practical composition. Reasoning behind terminology and rules was avoided because it could only hinder the student's efforts in learning the rules. The conscientious teacher was expected to protect his students from extraneous materials and exceptions to the rules.

This text is the epitome of European pedagogical traditions. Its wide use in Europe and the United States helped to establish these traditions as the basis for many subsequent harmony texts. Therefore, Richter's text will be used as the point of departure against which later texts will be compared.

Ludwig Bussler (1838-1900) was teaching at the Ganz School of Music in Berlin when his Musikalische Elementarlehre was published in 1867. Subsequent editions were published in 1891, 1896, 1897, 1906 and 1908. Two English translations which were used in the United States were N. Gans' Practical Harmony and Theodore Baker's Elementary Harmony.

Bussler's text was modeled upon Richter's. Most later authors whose textbooks have similarities with these two books acknowledged Richter as having the greatest influence on their work. Richter simply had a much wider reputation as a teacher and author.

Compared with Richter and Bussler, Oscar Paul (1836-1898) had a very minor influence on American authors. He was a member of the faculties of the Leipzig University and the Royal Conservatory of Music. A Manual of Harmony, 1880, was translated by Theodore Baker for sale in the United States. There is no evidence that the text met with widespread acceptance.

Salomon Jadassohn (1831-1902) was the last of the German authors to receive wide acceptance in the United States. His Lehrbuch der harmonie, 1883, is volume I of Musikalische Kompositionslehre, a five volume work treating harmony, counterpoint, form and instrumentation.

In 1895 Jadassohn's Elementary Principles of Harmony for School and Self-Instruction was published. This book resembles the earlier Manual of Harmony in several important ways. The general organization and materials of both texts are strikingly similar. Identical musical examples are found in both texts, and many statements in A Manual of Harmony are paraphrased in the later text. It was a common practice to publish a book under different titles after the author rewrote portions of the material. This practice obviously appealed to both the authors and the publishers because of the potentially increased sales. A second text could become a commercial success by virtue of an earlier work. Education materials, then as now, were not sacrosanct from commercial exploitation.

A Manual of Harmony is so much like the works of Richter and Bussler as not to need a description. Three very similar texts were well received in America because of the reverence for German scholarship. American authors and teachers met each change in harmony texts, no matter how trivial, as a major contribution.

Only German texts which were a commercial success in Europe were published in the United States. Almost without exception there was a ten to twenty-year interlude between the original publication date in Germany and the publication date in the United States.

Few Americans travelled to France and England for their training. This influence is difficult to trace in American textbooks because so few musicians with this background were authors. To a great extent German musical thinking dominated both France and England, thus making a separation of influences difficult to delineate.

THE INFLUENCE OF HINDEMITH'S HARMONIC THEORIES

IN THE REVISION OF DAS MARIENLEBEN, OP. 27

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Hindemith's harmonic theories (as postulated in the Craft of Musical Composition) have been the subject of numerous studies. As an analytical system it has been both praised and challenged, and its logic as a speculative theory has been criticized for its pseudo-scientific foundation. This study is, however, not concerned with the success of Hindemith's theory as an analytical tool nor its logic as a speculative theory. Rather, it raises the question of the extent of the influence of Hindemith's theory on his compositional practice, specifically in his revision of Das Marienleben (original version, 1923, revised, 1948).

In Our New Music, Aaron Copland makes a bold statement suggesting that all of Hindemith's post-Craft compositions were of a wholly new style.

. . . having put down to his own satisfaction the basic principles governing the composing of music in the new style, he proceeded to correct not only the compositions of his pupils but also his own early compositions (even including Das Marienleben) and to make all his subsequent compositions conform to the principles he himself had deduced.¹

However, some writers do not share the same viewpoint. For example, Ian Kemp, in his biography of Hindemith, seems less convinced of the influence of the Craft. "A musical style is not formed exclusively by the use of certain techniques; and many features of Hindemith's later music are not connected with the theory at all."²

Just to what extent Hindemith's composing was actually affected by his theoretical discoveries is a point worth reexamining. Hindemith's own words testify to the fact that his theories have a direct relation to his practice. In the appendix to the first German edition of the Craft, Hindemith implicitly rejects his own music of the years, 1924-1929, and in his closing sentences, he specifically refers to the forthcoming version of Das Marienleben as a realization of the theories presented in the work. When, in 1948, the revised version of the songs finally appeared, we find Hindemith speaking directly to the question of the influence of his theories on his practice. The revised version is prefaced by "Introductory Remarks" in which he admits to revising the songs in accordance with his own theories. He asserts that the new version of the song cycle has a closer relationship to his theoretical convictions than did the original.

In order to see how, in fact, the formulation of Hindemith's theories had a direct influence on his subsequent works, it is necessary to define which of his theories deal specifically with the compositional process. The following are compositional guidelines and procedures recommended by Hindemith in the Craft.

Concerning harmonic fluctuation:

- There should be a carefully planned and purposeful rise and fall of harmonic fluctuation (that is, rise and fall of tension according to Hindemith's table of chord-values).
- There should be a movement from tension to relaxation in the approach to the cadence.
- Chords of groups I and II should be used most often.
- The use of chords of groups III and IV should not exceed those of groups I and II.
- Chords of groups V and VI, because of their ambiguity, should be used sparingly.
- Chords of groups V and VI should be used carefully in conjunction with those of III and IV.

Concerning degree progression:

- The degree progression should define tonality; successive chord roots should move by the intervals of fourths and fifths.
- The degree progression should avoid (a) tritone movement, (b) augmented and diminished triad outlines and (c) chromaticism.

Hindemith suggests that these techniques are advantageous to successful harmonic writing. It is these practices which one should expect to find in a work, such as Das Marienleben, which was revised in order to illustrate his theories.

Not all of the fifteen songs of Das Marienleben underwent revision to the same degree. The majority of the songs were extensively revised; two were replaced with entirely new songs, and one song remains unaltered from the original version.

The revision of the seventh song of the cycle, "Geburt Christi" ("The Birth of Christ"), is representative of the types of changes Hindemith made in the revision of Das Marienleben as a whole. Hindemith deemed this song totally unacceptable according to his theories, requiring that it be replaced with an entirely new song in the 1948 version of Das Marienleben. In the "Introductory Remarks" to the new version, Hindemith states about the song:

Not only was its melodic material of slighter value than that of the other songs, but it was harmonically unclear; in that neither the fluctuation nor the density, and in the sphere of tonality neither the tonal design of the whole nor the amplitude of tonal deflection, was carefully enough calculated.³

An analysis of the original song reveals an absence of control over harmonic fluctuation. There is a preponderance of type-B chords, those containing tritones, with no apparent goal of resolution. (For example, the passage in measures 68-73 consists of thirteen consecutive tritone chords.) The degree progression of the original song violates several of the "rules" set forth in the Craft. There are twelve tritone root progressions and three augmented

triads outlined. Also, in measures 60-61, a chromatic line is formed by the succession of chord roots. Throughout the song, there is a definite lack of tonality-defining intervals of fourths and fifths in the degree progression.

An analysis of the new song reveals a more careful plan of harmonic fluctuation in the form of an arch of increasing and decreasing tension. Sonorities are predominantly of type-III; type-I chords are used as points of repose, to clear harmonic tension at cadential points. Although some lack of fluctuation in tension is created by the abundance of type-III chords, it is compensated for by the strong degree progression, which violates none of the "rules" and clearly defines successive tonal spheres by its use of the "valuable" intervals of Series 1.

The avoidance of tritone movement and chromaticism between chord roots and the more careful control of fluctuation of harmonic tension as found in the new "Geburt Christi" are representative of Hindemith's conformity to the procedures recommended in the Craft in his revision of Das Marienleben as a whole. In the new version, Hindemith has shown a greater control of harmonic fluctuation through a careful use of type-I sonorities, those of greatest repose, and types IV, V and VI, those of greatest tension. The degree progression, more often than in the original version, clearly defines tonality through strong root progressions of fifths, fourths and thirds. These facts indicate a direct influence of Hindemith's theories on his compositional practice in the revision of Das Marienleben.

ENDNOTES

¹Aaron Copland, Our New Music (New York: McGraw-Hill Book Co., Inc., 1941), 113-114.

²Ian Kemp, Hindemith (London: Oxford University Press, 1970), 39.

³Paul Hindemith, Das Marienleben: Introductory Remarks for the New Version of the Song Cycle (1948) (New York: Associated Music Publishers, c1954), 8.

CLASSICAL INFLUENCES IN CURRENT POPULAR MELODIC STYLES

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Although musicians often have difficulty in defining the respective boundaries of classical and popular music, they usually concur that the former type is of a higher order than the latter. All classical works, it is pointed out, have survived the criticism of learned scholars, and most of these compositions have endured throughout many years of changing public tastes. In contrast, popular pieces are subject only to the prevailing opinion of the general public, and rarely have a lengthy life span. Therefore, popular music is viewed primarily as a form of entertainment rather than art.

Unlike classical works, popular pieces customarily are designed to appeal to the largest number of people. This aim is accomplished through the writing of relatively brief, uncomplicated compositions, each of which tends to capture and maintain a singular mood. In these pieces, enigmatic techniques and procedures have, for the most part, been avoided, as elaborate usage of such intellectual devices might detract from the desired effect. Like the more esoteric classical works, however, popular pieces may also employ devices which may not be consciously perceived by the unastute listener. Particularly in recent years, much popular music has begun to incorporate a number of learned techniques, as composers trained primarily in classical styles have chosen to write for public tastes. Seeing the lucrative market for "lighter" pieces, the educated musician has recognized that his/her talents and skills can be employed with great success outside the realm of sophisticated literature.

With the incorporation of ingenious learned devices into popular styles the public has been introduced, largely unwittingly, to a new dimension of artistic appreciation. Unlike the masterworks, these lighter, entertainment pieces can still be enjoyed to a meaningful degree without any knowledge of music theory. However, given the present level of complexity in popular music, a greater understanding of compositional materials and methods is now required for informed assessment of these pieces.

Using examples from classical literature and popular pieces, this presentation illustrates both similarities and differences of these two styles. Many techniques used successfully in popular music are shown to originate in classical masterworks.

REALIZING THE DIATONIC POTENTIAL OF SCALE DEGREES
IN THE MAJOR/MINOR SYSTEM

Don McManus - The University of Texas at Austin

An alternative numeric system (ESSET: Enhanced Sight-Singing and Ear Training) is detailed in this presentation. The primary reason for developing another resource stems from the key-specific nature of conventional notation. The ESSET system is offered as an option which acknowledges the diatonic and extra-diatonic implications of Major and minor modes exclusive of adherence to key or pitch-class.

The principal assumption of ESSET is tonality as it is commonly expressed in the materials and tendencies of the extant Major/minor system. Conventional operations of mode mixture, tonicization, and modulation are capable of receiving expression within this notational alternative. Features of application are found below.

- (1) An Arabic numeral represents its equivalent scale degree in the Major/minor system.
- (2) Motion from one numeral to the next is a matter of the most proximal distance.
- (3) Exceptions to the assumption of "most adjacent motion" are indicated by a caret showing directionality.
- (4) In minor mode variable scale degrees (6 and 7) are assumed to be in pure minor (Aeolian) configuration unless otherwise indicated.
- (5) A flat sign before a numeral means "lowered"; a slash through a numeral means "raised". Symbols of alteration apply only to that numeral to which they are affixed.
- (6) Examples for which no rhythms are given are non-metric; indications of meter/rhythm are aligned immediately below the scale degree(s) to which they apply.

Progressive applications of the ESSET format include the linear nature of scales, determination of focal pitch (tonic) and mode from scalar implications (adjacencies and tendency tones) whether presented as melodic or two-voice contrapuntal contexts, harmonic definition and linearity in multi-voice homophonic textures, and the origin and functional destination of extra-diatonic scale degrees (mode mixture, tonicization, augmented-sixth chords, diatonic modulation, enharmonic modulation).

The products of such applications include more immediate tonic-referencing, quick recognition of the source and function of extra-diatonic scale degrees, enhanced tracking of harmonic activities in large segments of music, deliberate choices concerning changes of tonal focus, reinforced expectations regarding linearity and voice-leading, improved ability to transpose, and greater accuracy with the use of accidentals when writing with conventional notation.

Crumb's Makrokosmos III

Gordon D. McQuere

Baylor University

The paper introduced a performance of George Crumb's Music for a Summer Evening (Makrokosmos III), written in 1974. It resembles the two earlier works in the Makrokosmos series in spirit and style, but not in structure or forces. The earlier works were for a single pianist and had twelve small movements. Makrokosmos III calls for two amplified pianos and percussion (two players). All four performers are used in a wide range of ways. The work is constructed in five movements, three large ones alternating with two smaller ones; the effect is that of a suite.

The composer attempts to evoke in this work many impressions and sensations. In the printed score are many nonsounding but evocative instructions and titles plus poetic inscriptions for the three large movements. There are also musical references to other styles and to specific works, such as the style of Bartok's night music, Schubert's "Wanderer-Fantasy," the bell chords in Boris Godunov, three specific quotations from Bach's Fugue in d# minor (WTC II), the aeolian harp technique of Cowell, and the medieval techniques of faburden and isorhythm.

Timbre also functions in an important way. In addition to the amplified pianos and the vast array of usual percussion employed in typical and not-so-typical ways (e.g., bowed crotales), the piece calls for the Mbira (African thumb piano) and singing and whistling from all four players. Within the context of a tremendous assortment of timbres, Crumb is able to use timbre as a structural device by means of skillfully relating like and unlike sounds.

Unity is also achieved by pitch and rhythmic devices. The various permutations of two consecutive half steps include an important motive using the M7 and m9. Identifiable scalar materials are the whole-tone and pentatonic scales; especially interesting is their use in conjunction with other materials. There are also many tonal projections and nontonal, triadic structures. Of great importance is the number five, which appears in many senses: five movements, the interval of the perfect fifth, the pentatonic scale, the subsections entitled "The Five-fold Galactic Bells," and a variety of micro-level devices such as five-note ostinatos and groups of five events.

Direction and growth are provided by the sense of the fragmentary moving towards the connected, of rhythmic ambiguity moving towards strict ostinato, and, most of all, of the gradual emergence of the pitch g^b as tonal focus.

The most impressive factor is undoubtedly Crumb's use of time; his structuring of five movements over the space of some forty minutes reflects his last performing instruction, "with a sense of cosmic time."

BIFOCAL TONALITY: An Explanation of
Non-Concentric Tonal Motion in Certain
Instrumental Works of the Nineteenth Century

by Sarah Johnston Reid
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"Bifocal tonality," a term coined by Jan La Rue,¹ results from the combination of the relative major and minor tonalities to form a single pitch-set with two equally important tonics. This suggests that a single pitch-set (e.g. A,B,C,D,E,F,G) can generate dual tonics (e.g. A and C).

Works that display this bifocal phenomenon are characterized by an oscillation between the relative major and minor tonalities within a single movement or work. Since only one tonic is in control at any given moment, this is not polytonality or bitonality, but an intermingling of a key with its relative major or minor.

While the idea of two alternating tonics thwarts traditional concepts of structural coherence, it does provide an explanation for the appearance of certain non-concentric tonal schemes in works of the baroque era. The term "non-concentric," as used here, designates works that fail to close in the key in which they begin. Baroque examples include the "Crucifixus" of Bach's B Minor Mass, which begins in E minor (the ground bass) and ends in G major, and Handel's Concerto Grosso No. 1; the first movement is in B-flat major while the last two movements are in G minor. The tonal scheme in both these works can be considered the product of a "bifocal" tonal conception.

A study recently completed by this author has identified a number of nineteenth-century works that demonstrate this "bifocal" tonal relationship. These include the following works:

SCHUBERT:	<u>Walzer</u> , Op. 18, No. 8.	1815-21
SCHUBERT:	<u>Zwanzig Walzer</u> , Op. 127, No. 15.	1815-21
SCHUBERT:	<u>Deutsche Tänze</u> , Op. 33, No. 15.	Before 1824
LISZT:	<u>Album d'un voyageur</u> , (#156), Book II, No. 2. "Fleurs melodiques des Alpes"	1835-36
CHOPIN:	<u>Scherzo</u> , Op. 31	1837
CHOPIN:	<u>Fantasie</u> , Op. 49.	1840-41
CHOPIN:	<u>Valse</u> , Op. 70, No. 2.	1842

To demonstrate the bifocal quality of these works, two characteristic examples appear below.

GLINKA: "La Couventine," No. 4 of Five Nouvelle Contredanses.

The image displays a handwritten musical score for the piano accompaniment of "La Couventine" by Glinka. The score is organized into five systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics are marked as *bm:* (mezzo-forte), *DM:* (diminuendo), and *I/DM:* (crescendo). Measure numbers 6, 11, 16, and 21 are indicated at the beginning of their respective systems. The notation is clear and legible, showing the intricate piano accompaniment for the piece.

SCHUMANN: Davidbündlertänze, Op. 6, No. 11.

1837

Einfaeh.

Nº 11.

mf

bm:

7

Schluss.

ritard.

mf

pp

DM:

13

bm:

17

DM:

21

ad lib. D. C.

E.

It would seem natural that the minor mode would tend to gravitate toward the relative major, as the previous "bifocal" examples listed here have all done. There are, however, examples of the opposite gravitation from major toward the minor tonic, as listed below:

GRIEG: Twenty-five Norwegian Dances and Songs, Op. 17, No. 6. 1870

DVORAK: Silhouette, No. 10, Op. 8.

1879

CONCLUSIONS:

All of the bifocal examples mentioned here are non-concentric, closing in a tonality different from that in which they begin. The key relationship between the opening and closing tonalities is generally minor to relative major, although in two examples the opposite tonal motion, major to relative minor, was evident. Undoubtedly other works that demonstrate a bifocal tonal-allegiance exist, but were not uncovered during this study because their bifocal quality was not immediately revealed in the relationship of their initial and closing tonalities. A bifocal work need only close in the key in which it begins to be concentric.

These bifocal examples tend to be relatively short, the Chopin examples being the longest ones identified. The bifocal oscillation tends to occur twice (e.g. A minor - C major - A minor - C major). In addition, almost every bifocal examples seems to be inspired in some degree by folksong practice. This perhaps suggests that LaRue is correct when he concludes that the bifocal tendency predates classical tonality; the folksong influence causes a throwback to some earlier tonal practice.

A concept of tonality in which a single-pitch set is thought to generate two distinct tonics is a radical shift from the operative tonal concepts of the classical era. The tension created as the tonal focus shifts back and forth between the two tonics is quite different from the tension created by the tonal succession in a sonata-movement form of the classical era, for example. The supremacy of the initial tonic is always assured in the latter. In a bifocal tonal-work, the final outcome is always in doubt.

This suggests a verse by Hans Sachs, translated by Schoenberg, placing this phenomenon in an appropriate perspective.

Your closing key is not the same,
This gives the master pain;
But Hans Sachs draws a rule from this;
In Spring it must be so, 'tis plain.

1. Jan La Rue, "Bifocal Tonality: An Explanation for Ambiguous Cadences," and article in Essays on Music in Honor of Archibald T. Davidson. (Cambridge: Harvard University Press, 1957), pp. 173-184.

ABSTRACT

ON THE RECONSTRUCTIVE EDITION OF A WORK BY DOMENICO DRAGONETTI

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DOMENICO DRAGONETTI (1763-1846) was the first internationally celebrated player of the double bass. In order to provide himself with vehicles for his solo performances, he wrote works both independently and in collaboration with other composers. His efforts greatly expanded the existing literature of his instrument; yet Dragonetti's name is known today almost exclusively in association with some rather fanciful tales, and with one composition — one of the most widely known and often performed solo works for the double bass — the Concerto in A Major for Double Bass and Orchestra. Paradoxically, this work was almost certainly not composed by Dragonetti himself, but by Edouard Nanny (1872-1947), a professor of double bass at the Conservatoire National de Musique at Paris, who first submitted it for publication.

Most of the music featuring a solo double bass that Dragonetti was responsible for bringing into existence either directly, by his own composing, or indirectly, through consignment, is at present in the MS collection of the British Library (formerly the British Museum). Those works that are discernibly the sole creations of Dragonetti are in many ways more interesting than the more polished collaborations.

These compositions are marked by unaffected simplicity and a freshness of aspect (even if they are somewhat naive). The solo parts are impeccably suited to the instrument and manifest considerable melodic invention. It is quite unfortunate that these works also reveal a lack of informed compositional judgement: the orchestral accompaniments are often sketchy and uninteresting; the formal structures of the works are disjunctive and tenuous; the impression one gets from them is that they are crude and unfinished compositions. They are not performable in their present state, which realization leads to the motivating questions for my undertaking: Considering their good qualities, what is to be done with these significant works in the double-bass repertoire? Are they to remain in the exclusive domain of museums as historical curiosities? No, these works must be edited, perhaps sweepingly, and made available for performance. It is my substantially reworked performance edition of a concerto, catalogued at the British Library as Add. 17726: no. 1, in G, that was the controlling subject of my paper.

This work — to which I have given the title, Grand Concert-Piece for Double Bass and Orchestra — required considerable rewriting to make it viable for a modern performer and his audience. The reasons for this are many. Dragonetti used a three-string double bass (most probably tuned G-D-A₁); the work had to be adapted for our modern four-string instrument.

Dragonetti wrote in very much a skeletal style, often composing only the solo part and leaving the accompaniment to be worked out by others. Furthermore, Dragonetti's fundamental approach to composition, as reflected in the work discussed, gives rise to three deep-rooted problems:

1. Without variation, the continually repeated material in this work becomes monotonous; yet Dragonetti has left no indication of how or what to vary.
2. The work is, in general, inordinately sectional. If care were not taken to link sections by use of connecting tissue, the form would seem patchy and would lack continuous flow.
3. Little long-range compositional planning is in evidence in the work. It is constructed as an assemblage of parts, instead of as a unified whole. If some climax were not worked into each large movement and aimed for in the course of it, the work would lack direction. If the elements of the composition were not combined with complementary material (originating with the editor) to effect an integration, the work would seem deficient and, therefore, would not take its place as a creditable contribution in the double-bass repertoire.

In my edition, there are many departures from the source in order to meliorate the work and to make it more attractive to a contemporary audience. My paper presented a review, albeit cursory, of the mode of procedure for my edition. The discussion of the changes made from the source was organized under the following heads:

1. The Edition of the Solo Part
 - a. Key Change
 - b. Choice of Register
 - c. Changes in Note or Rhythm
 - d. Ornamentation
 - e. Articulation
2. The Edition of the Orchestral Accompaniment
 - a. Orchestration
 - b. Contrapuntal Interpolations
 - c. Interpolations of Accompanying Material
 - d. Other Changes in Note or Rhythm
3. Miscellaneous Alterations in the Form of the Work
 - a. Contriving of a Climax for the First Movement
 - b. Interpolation and Provision of Cadenzas in the Second Movement
 - c. Provision of Tempo and Other Descriptive Verbal Markings
 - d. Superimposition of Tuttis in the Finale
 - e. Selective Omission of Repeats in the Finale
 - f. Adaptations at the End of the Finale

Domenico Dragonetti's Grand Concert-Piece for Double Bass and Orchestra was performed by me with the Baylor Symphony Orchestra under the direction of Harry Lantz at a public concert given on 6 March 1980, the day that the paper was read to the Society.