



TEXAS SOCIETY FOR MUSIC THEORY

PROCEEDINGS

VOLUME 2

abstracts of presentations from annual meetings

1983 to 1986

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Copies may be requested from

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TEXAS SOCIETY FOR MUSIC THEORY

EIGHTH ANNUAL MEETING APRIL 4 - 5, 1986

North Texas State University School of Music, Denton

Joint conference with the South Central Chapter of the College Music Society

(8:30 a.m. April 4 - TSMT registration, School of Music Recital Hall lobby)

FRIDAY, APRIL 4 ALL TSMT SESSIONS IN THE RECITAL HALL

9:00-10:30 a.m. (Introduced by Graham Phipps)

Timothy McKinney "Rameau's Chromatic and Enharmonic Genres:
Theory and Practice"

David Smyth "Large-scale Rhythm and Classical Form"

Rosemary Killam "Solmization: Historical Introduction
to Modal Counterpoint"

10:45-11:45 a.m. (Introduced by Kevin Korsyn)

Dennis Cranford "An Assessment of the Theoretical Approaches of Schenker
and Schoenberg In the Nocturne, Op.15 No.3 by Chopin"

David Schwarz "Parataxis and Hypotaxis: Issues of Narrativity
In Schubert's Winterreise"

TSMT LUNCHEON . . . NOON by pre-paid reservation, Rama (Thai) restaurant

2:00-4:00 p.m. JOINT SESSION WITH CMS

(Introduced by Thomas Clark, TSMT, and Digby Bell, CMS)

welcome by Dr. Marceau Myers, Dean of the NTSU School of Music

Ellwood Derr "Beethoven's Works based on Mozart's Models:
A Study in Compositional Method"

Gail deStwolinski, James Faulconer "Report of Research on Teaching
Aural Perception and Cognition to College Music Majors"

Alice Lanning, Salli Compton . . . "A Teacher Training Model for College Theory"

8:15 p.m. IN THE RECITAL HALL TSMT/CMS CONCERT

authentic Chinese music for the *yang-chin*, *sheng*, and *tzen*

performed by NTSU students Hu, Hong-Yuan and Leung, Chi-Cheung;

contemporary compositions by Sydney Hodkinson and John White

performed by Rosemary Pilling Parks and Ross Powell

SATURDAY, APRIL 5 ALL TSMT SESSIONS IN ROOM 262

9:00-9:45 a.m. (Introduced by James Bennighof)

Dan Beaty and R. G. Dean "Musical Imaging of the Fibonacci Sequence"

10:00-11:30 a.m. (Introduced by Paul Dworak)

Zonda Freese "Linear Row Segments as Unordered Sets in Webern's Op.17"

Joán Groom-Thornton "Principles and Examples of Invariance
In Dodecaphonic Composition"

Marshall Thomason "Bridging the Gap: An Objective Look at
Stravinsky's Hymne"

11:30 a.m. TSMT MEMBERS' BUSINESS MEETING

Special thanks to Stefan Kostka (UT Austin), Richard McGowan (Texas Tech),
and Art Gottschalk (Rice Univ.) for serving on the selection panel.

Texas Society for Music Theory Executive Board:

Glenda Collins (E.T. Baptist Univ.); Kathryn Hoppe (Odessa College);

John Harris, Secretary (E.T.S.U.); Herbert Colvin, Treasurer (Baylor Univ.)

Thomas Clark, President (N.T.S.U.)



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TRM-2

RAMEAU'S CHROMATIC AND ENHARMONIC GENRES:
THEORY AND PRACTICE
Timothy R. McKinney

As with so many of his ideas, Jean-Philippe Rameau's thoughts on chromaticism were constantly developing throughout his lifetime. Chromaticism is discussed in only an elementary way in his Traité de l'harmonie of 1722. The chromatic scale is generated for the first time in his Nouveau système de musique theorique (1726) in which he substitutes his new-found principle of harmonic resonance for the senary division of a string, but the chromatic and enharmonic genres are not defined until his next major treatise, the Génération harmonique of 1737. Rameau elaborates further on these genres in his Démonstration du principe de l'harmonie of 1750, and makes scattered references in lesser works which follow. The present investigation begins with the Génération harmonique, and will attempt to determine the extent to which Rameau's chromatic theories may be applied to his music, principally his works for clavecin as well as selected operas.

The chromatic genre is defined in the Génération as arising from a fundamental bass succession by third. The third may be either major or minor and may ascend or descend. Such a progression gives rise to the minor, or "chromatic," semitone, which bears the ratio $25/24$. This semitone is the difference between the major and minor thirds, and Rameau states that it never occurs "except to change mode."

There are thus four types of fundamental successions by third, all demonstrated by Rameau as occurring between two major triads. Three of these are common progressions in the music of Rameau's time: 1) ascending major third (I-V/vi); 2) descending minor third (I-V/ii); 3) descending major third (found frequently in eighteenth-century music when a phrase ends on the dominant of a minor key and the next phrase begins directly in the relative major (V-bIII)). The ascending minor third creates a third-relationship of major triads which one would associate more with Beethoven than Rameau. This progression appears twice in Rameau's clavecin works, however: in l'Enharmonique, m. 16, and in a sarabande from the same collection (Nouvelles suites de pièces de clavecin, ca. 1728), mm. 14-15.

While Rameau's theory of the chromatic genre is founded on a fundamental bass by thirds, his enharmonic genre arises from the diminished seventh chord. Rameau recognizes that equal temperament renders all the thirds in this chord the same size, as well as the augmented second created by inversion, so that the enharmonic diesis ($128/125$, Rameau's "quarter-tone") is abolished. Thus it is possible to respell the chord with any of its tones as the leading-tone. Rameau points out the possibility of using the diminished seventh chord to effect remote modulations, and cites two of his clavecin works which contain such modulations brought about by enharmonic reinterpretation of a diminished seventh chord: l'Enharmonique (mm. 53-54) and La Triomphante (mm. 27-29),

both from Nouvelles suites de pièces de clavecin. A further example occurs in La Dauphine for clavecin (mm. 35-37), written in 1747 and thus not cited in the 1737 Génération.

Rameau offers a slightly different explanation of the enharmonic genre in the Démonstration, where it is defined as the difference between an octave and three major thirds. The tones thus generated differ by the enharmonic diesis.

Rameau makes reference to two composite genres in the preface to Nouvelles suites and the Génération harmonique: the diatonic-enharmonic and the chromatic-enharmonic. He does not explain either genre in these works, but rather does so in the Démonstration. The diatonic-enharmonic arises from a combination of a fundamental bass by fifth and by major third. This succession creates two diatonic semitones which, when combined, form a minor tone which is too large by the enharmonic diesis.

Rameau cites an example of this genre from his opera Hippolyte et Aricie (found in "Quelle soudaine horreur," Act 2, Scene 5). The passage in question (mm. 14-41) is a chromatic sequence based on a fundamental bass succession of an ascending major third alternating with an ascending perfect fifth. This creates the following chromatic (and enharmonic) succession in the upper parts: F# E# F# E# D# Eb D# C#. The passage provides a picture-perfect example of Rameau's diatonic-enharmonic genre. Since the opera was published in 1733 and the Démonstration in 1750 it might be tempting to say that the theory was developed to explain the practice. Rameau's first mention of this genre appears in the 1728 preface of Nouvelle suites, however.

A further genre is formed by a fundamental succession which falls a minor third and then rises a major third, which Rameau calls chromatic-enharmonic. This succession creates two chromatic semitones which form a minor tone too small by the enharmonic diesis. Three forms of the same pitch name will succeed one another in this progression, for example, Eb E# E#. Rameau states that he tried this genre in the earthquake scene from his opera-ballet Les Indes galantes of 1735 (Seconde Entrée, end of Scene V), and the passage cited does in fact contain two overlapping occurrences of the genre.

These are the only examples of the respective composite genres which have been found to date, and it is quite likely that they are unique in Rameau's output. It is also likely that Rameau wrote these passages to put his speculative theories into practice. It should also be noted that both passages are from operatic works, and that the unusual effect created by the composite genres is exploited to express the heightened emotional tension associated with the corresponding dramatic action. In any event, these types of progressions are definitely not common in early eighteenth-century music. Rameau's investigations of the chromatic and enharmonic genres, on the other hand, are more practical attempts to explain compositional techniques of his day, such as diatonic and chromatic modulation and the enharmonic possibilities of the diminished seventh chord.

AN ASSESSMENT OF THE THEORETICAL APPROACHES OF SCHENKER AND
SCHOENBERG IN THE NOCTURNE, OP. 15, NO. 3, BY FREDERIC CHOPIN

Dennis R. Cranford

Often viewed as antithetical, the theories of Schenker and Schoenberg potentially can offer significant insight into a musical work. Questions for consideration in this piece are: What insights--perhaps overlapping--can both approaches give us? Does either leave questions about the piece unexplained?

Observable in a Schenkerian graph is the relationship of intervals expressed both as adjacencies and as progressions. Also, several neighbor note motions, portending later relationships, are duly noted. The Kopfton (5) is prolonged throughout the first section, being the intersection of all the linear progressions. The second section contains two descents: 4-3 in G, and 4-3-2 in F-sharp (ending with its dominant). In terms of the voice-leading significance, the dominant C-sharp seems to be a large-scale neighbor note to the dominant pitch D. However, the relegation of the C-sharp dominant to neighbor note status might be questioned because the C-sharp arrival seems structurally more significant than any preceding arrival on D! Finally, the abrupt return to G-minor at the end raises another question for the Urlinie, for $\hat{2}$ and $\hat{1}$ seem not to be present. Does an "exception" negate or confirm the theory?

According to Schoenberg's concept of Grundgestalt, the basic idea--motivic, rhythmic, and textural shapes--is presented early in the piece, and it then determines the structure and vocabulary of the piece. Particularly significant are the opening melodic shape and the half-step neighbor note. This melodic shape forms the basis for subsequent events, melodic and harmonic. The half-step neighboring motion projects later relationships: local, intermediate, and entire regions related by half-step. Note also that this method of analysis brings no a priori requirements that a C-sharp arrival be a neighbor note to D. Further, the tentativeness of the tonality--achieved throughout, yet in different ways--can be related to specific events of the opening (e.g. the prominent F).

Comparison reveals: (1) In a Schenkerian approach, certain questions arise if we assume a structure based on tonic and dominant. In a Schoenbergian approach, however, the individual piece itself determines its own structure, with the piece's evaluation based on the logic and completeness with which the composer develops his ideas. (2) Commendably, the Schenkerian method fixes in a specific sequence the many events of the piece, and thus demonstrates the reason for their order. (3) It seems that the Schenkerian graph conveys not a synthesis of musical dimensions but rather the extraction of a single one--voice leading. Though less systematized, the Schoenbergian approach seems to be better equipped to deal with more abstract issues (e.g. the frustration of tonic) and their relationship to details in the music.

Finally, then, if one could employ the many valid structuralist concepts without rigidly enforcing a presupposed structure, and add to that the individualist perception offered by Schoenberg, then the analysis would more closely explicate the musical work in its entirety.

Texas Society for Music Theory

PRINCIPLES AND EXAMPLES OF INVARIANCE
IN DODECAPHONIC COMPOSITION
Joán C. Groom-Thornton

In dodecaphonic composition, the composer must not only decide on the order of the row, but must establish the significances which that row will assume before the actual composition is begun. The repertoire of the forty-eight forms and their various manipulations is most often reduced somewhat to certain specific choices for compositional reasons. The choices that the composer leaves for himself are not usually random, but may display some relationships in terms of pitch construction. In rigorous usage, these choices may be fewer and the relating principles more obvious, while in freer usage, more forms may be used, and the guiding relationships may simply be freer, or more obscure.

The eleven small pieces comprising Luigi Dallapiccola's Quaderno Musicale di Annalibera are an interesting case in point. The row used is potentially semi-combinatorial by inversion, but Dallapiccola does not exploit this relationship to any great extent, as he uses it only linearly in two pieces. Rather than use this principle of mutually exclusive hexachords, the composer shows more interest in inclusive usages, such as intersection and invariance. Since these are often rather general terms, this paper will demonstrate and define some specifics in order to clarify the technique.

"Linear conjunction" is defined as the technique of choosing a following row form to begin with the same note as the final pitch of the preceeding one. This obvious type of connection is extended to a less definitive musical usage where vertical sonorities allow conjunctions to occur between linearly non-adjacent pitches of the two rows.

"Vertical conjunction" is the technique of choosing two rows to be used simultaneously in musical parallel, which will produce common tones at the same points in both rows. Such occurrences give rise to the arguments for a certain amount of "tonal center by emphasis" in otherwise atonal music, if the opportunities are musically exploited. Of special interest are the examples where "P" and "I" (or "R" and "RI") forms are paired. If the transpositional levels of the paired forms sum to an even number, the invariance principle will emphasize one pitch (which has a pitch number equal to one-half the sum), and its tritone relative. This tritone interval of invariance is the "axis of symmetry" between the two row forms. If the sum of the paired forms results in an odd number, a significant invariance will not result.

Dallapiccola's little suite shows all of the above usages of invariance in technical and musical forms, and is helpful in clarifying some definitions for the general term of "invariance."