

TEXAS SOCIETY FOR MUSIC THEORY

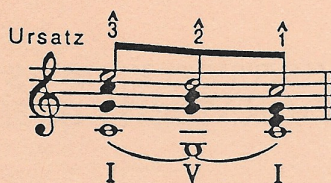
PROCEEDINGS VOLUME 13

**Abstracts of Presentations
from the
Twentieth Annual Meeting
at
Sam Houston State University
February 27-28, 1998**

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TEXAS SOCIETY FOR MUSIC THEORY

TWENTIETH ANNUAL MEETING --- FEBRUARY 27-28, 1998
SAM HOUSTON STATE UNIVERSITY

FRIDAY, FEBRUARY 27

8:15 - 9:00 a.m. TSMT Registration in the Lobby of the Music Building

9:00 - 10:15 Welcome and Paper Session I (Music Building, Room 201)--Debussy and Influence

Mark McFarland: "Debussy and Stravinsky: A Reciprocal Influence?"
Horace J. Maxile, Jr.: "William Grant Still's 'Impression' of Debussy"

10:30 - 11:40 a.m. Paper Session II (Music Building, Room 201)--Structure and Schoenberg

Thomas M. Couvillon, Jr. "An Analysis of Harmonic and Formal Structures in Schoenberg's *De Profundis*, Op. 50b"
Robert Peck: "Organicism Expressed through Interval Cycles in Schoenberg's Op. 19/6"

12:00 p.m. TSMT Luncheon, University Hotel Concourse

2:00 p.m. Keynote Address on Analysis, Performance and Schubert
Janet Schmalfeldt (Tufts University)

3:15 - 5:00 Paper Session III (Music Building, Room 201)--Analytical Re-evaluations, Romanticism, and Neo-Classicism

Benjamin Broening: "Beyond the Work-Concept: Bakhtin, Brahms, and Wagner"
Kevin Clifton: "Tonal Axes in Poulenc's *Concerto for Two Pianos*, I"
Edward Pearsall: "Re-remembering Music: On Imagination in Music Analysis"

SATURDAY, FEBRUARY 28

9:00 - 10:45 Paper Session IV (Music Building, Room 201)--Theory and Singing

Roger Graybill: "The Sight Singing Lab as Subversive Agent in the Undergraduate Theory Curriculum"
David Ferris: "Weak Openings and Open Endings: On Schumann's Romantic Song Forms"
Joelle Welling: "Wolf's 'Mignon' I: Dramatic Occasions for Analysis"

11:00 TSMT Members' Business Meeting (Music Building, Room 201)

Program Selection Panel:

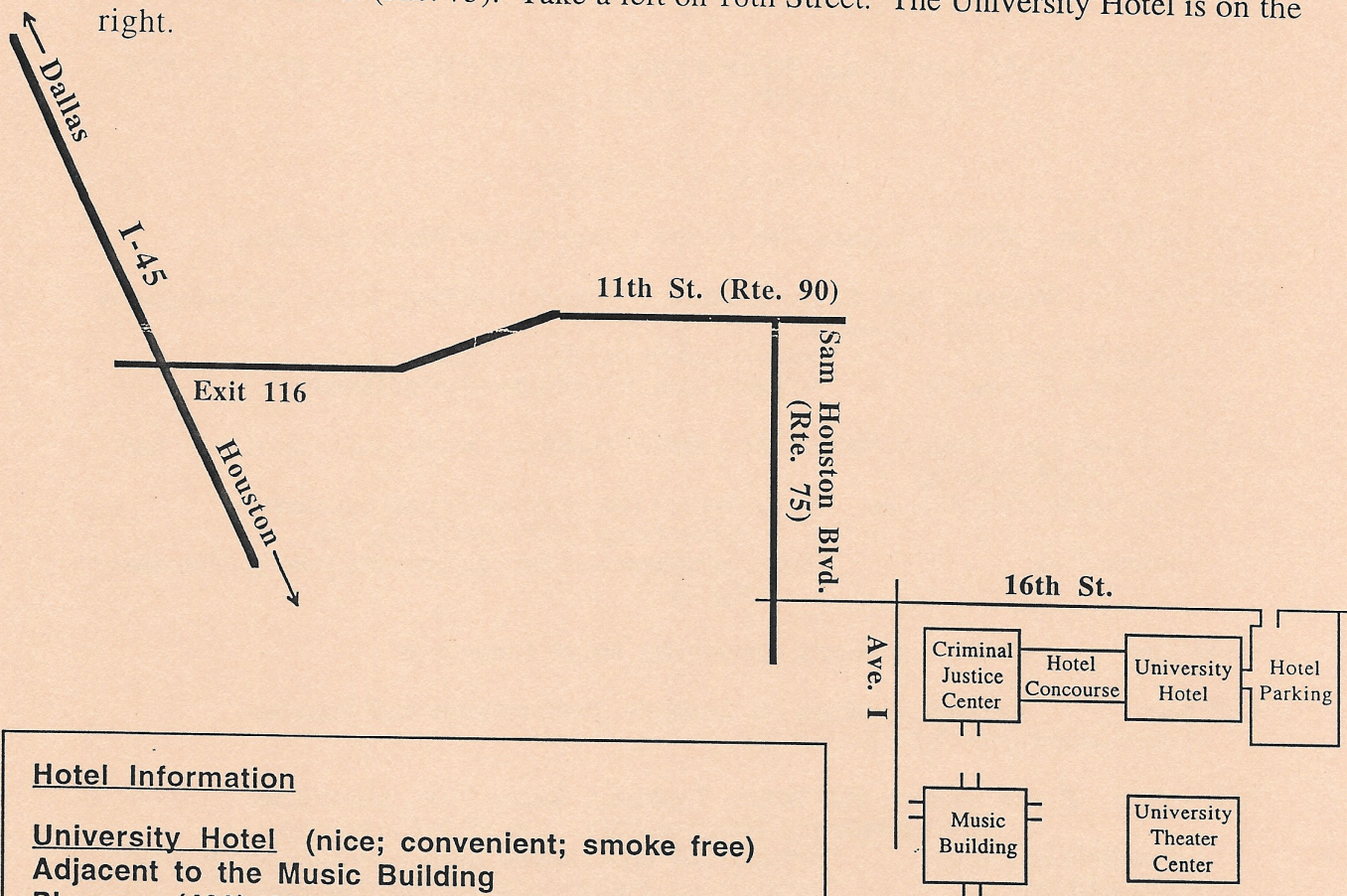
Andrew Anderson (Southern Methodist University), Andrew Fowler (Austin Community College),
Roger Graybill (University of Texas), Lucius Wyatt (Prairie View A & M University)

Texas Society for Music Theory Executive Board:

James Bennighof, President (Baylor University), Donald McManus, Secretary (Lufkin, Texas),
Doug Claybrook, Treasurer (Baylor University), John Snyder, Past President (University of Houston),
Douglass Green (University of Texas), David Hooten (McLennan Community College), Karen McBee (Panola College),
Timothy McKinney (University of Texas at Arlington)

TSMT 1998—SAM HOUSTON STATE UNIVERSITY, HUNTSVILLE, TEXAS
DIRECTIONS TO THE SHSU MUSIC DEPARTMENT AND UNIVERSITY HOTEL

Take I-45 to Exit 116 (Rte 90). Go east on Rte. 90 for five stoplights. Take a right on Sam Houston Blvd. (Rte. 75). Take a left on 16th Street. The University Hotel is on the right.



Hotel Information

University Hotel (nice; convenient; smoke free)

Adjacent to the Music Building

Phone: (409) 291-2151

Friday's luncheon will be in the Hotel Concourse

Comfort Inn (brand new motel; recently completed)

1801 I-45

Phone: (409) 438-8400

Econo Lodge (reasonably nice)

1501 I-45

Phone: (409) 295-6401

La Quinta Inn (very nice; more expensive)

1407 I-45

Phone: (409) 295-6454

Motel 6

1607 I-45

Phone: (409) 291-6927

DEBUSSY AND STRAVINSKY: A RECIPROCAL INFLUENCE?

Mark McFarland

The paths of Claude Debussy, hailed as the father of modern music, and Igor Stravinsky, one of the most original and influential voices of this century, are for the most part separate: Debussy the founder of a style that Stravinsky then built on. However, these paths also overlap during a significant period in each of their careers. From 1910 to 1918 these composers maintained a friendship, these final years of Debussy's life coinciding with Stravinsky's sudden rise to fame with the Russian ballet. This musical relationship has been the topic of numerous studies; however, the issue of musical influence between Debussy and Stravinsky has most often been seen in one direction only, from the older French to the younger Russian composer.

In spite of the apparent one-sided nature of this musical influence, certain writers have commented on the appearance of Stravinskian traits in Debussy's works. These observations are often limited to a single work or to a single idea common between works. The lessons that Debussy learned from Stravinsky are actually more varied than these writers suggest, and they are present in a larger number of works as well.

This paper will more fully explore the musical relationship between these composers, revealing Stravinsky's influence on Debussy in the remarkable string of works the French composer wrote between 1911 and 1915. Stravinsky's influence is heard in these works through their numerous musical borrowings from the Russian composer's three early ballets, as well as through the adoption of prominent elements from Stravinsky's own musical language. Further, this string of works begins shortly after the two composers met and ends when Debussy began to write his neo-classical sonatas in 1915, the year that their previously warm relationship began to cool. An exploration of each of these points reveals that the musical relationship between these two composers was in fact a mutually influential one.

WILLIAM GRANT STILL'S "IMPRESSION" OF DEBUSSY

Horace J. Maxile, Jr.

Of all African-American concert music composers William Grant Still is among the most celebrated. Though celebrated for his many historic "firsts", his music has yet to receive ample scholarly analysis. While much of his music embraces nationalist styles, he also wrote non-nationalistic music that demonstrates consummate compositional skill. Still's Seven Traceries (1939) for solo piano is evidence of that skill. Furthermore, "Out of the Silence" from the Seven Traceries---written when eclecticism pervaded many of his works---appears to be related to a well-known model of impressionistic music, Debussy's "La Cathedrale engloutie" from his first book of Preludes (1910).

The aim of this study is to analyze Still's "Out of the Silence" and explore its similarities to Debussy's "La Cathedrale engloutie". This study incorporates detailed reductive analysis, bass line graphs, and motivic analysis. From close analysis of Still's piece, one finds compelling similarities to Debussy's "Cathedrale", yet there are contrasting elements that make the piece unique to Still.

While one cannot absolutely prove that Debussy's "Cathedrale" influenced Still's "Out of the Silence", their similarities are suggestive and thought-provoking. This type of study yields an opportunity to include the work of an important African-American into the expanding pedagogical canon.

AN ANALYSIS OF HARMONIC AND FORMAL STRUCTURES IN SCHOENBERG'S *DE PROFUNDIS*, OP. 50B

Thomas M. Couvillon, Jr.

Arnold Schoenberg, in response to a request from choral conductor Chemjo Vinaver, composed *De Profundis*, Op. 50b, a six-part setting of Psalm 130 in Hebrew. Op. 50b has not received nearly the attention one might expect of the last completed work of a composer of Schoenberg's stature. This is unfortunate considering that the piece is moving and effective and contains many interesting compositional features.

This paper provides analysis of the work focusing on the compositional techniques that make the piece so effective. This includes the articulation of both large- and small-scale musical gestures through the use of dynamics, density, timbre, and register. There is also included a discussion of the structure of the pitch series, its harmonic implications, and its references to tonal harmony. An examination of Schoenberg's use of the series in the composition follows, focusing on how it creates harmonic motion and supports the overall formal design of the piece.

Schoenberg's setting of the text is also discussed. Schoenberg created a moving and effective piece by setting up simultaneous levels of contrast: loud versus soft, spoken versus sung declamation, and linear versus chordal textures. The formal structure of the piece is created by a series of five dynamic and density crescendos that take the piece from soft and linear to its rousing chordal conclusion. The spoken and sung declamations are in a conflict that matches the conflict between anguish and assurance in the text. This conflict ends with the ascendancy of the sung declamation.

ORGANICISM EXPRESSED THROUGH INTERVAL CYCLES IN SCHOENBERG'S OP. 19/6

Robert Peck

The concept of interval cycles has been explored at length in the theoretic literature; however, little attention has been paid to sets of interval cycles derived from pcsets. The present study defines the concept of composite pcset-derived interval cycles, proposes two relations among these sets, and applies these relations to an analysis of No. 6 from Arnold Schoenberg's Six Little Piano Pieces, Op. 19.

Sets of composite pcset-derived interval cycles relate to one another in two ways. The first binary relation, the Q relation, is reflexive and transitive. The second binary relation, the L relation, is reflexive, transitive, and also symmetric. Under this relation, the universe of pcset-derived interval cycle sets partitions into 84 L-classes.

One analytical application of Q and L relations regards the large-scale unfolding of motivic shapes in a piece of music. No. 6 from Arnold Schoenberg's Six Little Piano Pieces (1911) serves as an example of such organicism as it relates to interval cycle sets. One may uncover a large-scale motivic repetition of the Grundgestalt of the composition in the transposition operators which carry the nexus set of L-related cycles from one segment to the next via the Q relation.

TONAL AXES IN POULENC'S *CONCERTO FOR TWO PIANOS, I*"

Kevin Clifton

Among the major composers of the twentieth century, Francis Poulenc has received less than his fair share of sophisticated analytical attention. Too often, his music has fallen prey to superficial analysis where surface details are highlighted, but no attempt is made to uncover deep structural features. With the theoretical community, Poulenc's music has come to represent the ideals of "Les Six" more fully than any of its other members, and, as Elliott Antokoletz has rightfully noted, those ideals represent the very essence of Neo-Classicism: simplicity, directness, and objectivity. On account of Poulenc's Neo-Classical association, it has been far too easy to pigeon-hole his compositional techniques as merely traditional, unworthy of serious criticism.

This paper demonstrates that Poulenc's tonal structure of the first movement of the *Concerto for Two Pianos in D-minor* is anything but traditional. Moreover, it is argued that the piece's tonal structure exhibits parallels with some of Stravinsky's Neo-Classical works by what Joseph Straus has labeled *tonal axes*. The analysis will demonstrate that, on the highest level, the form of the movement is generated by a conflict between a primary and a secondary axis, and, on the lowest structural, the music organically evolves from relationships inherent between these axes.

RE-REMEMBERING MUSIC: ON IMAGINATION IN MUSIC ANALYSIS

Edward Pearsall

This paper reviews various approaches to music theory concentrating especially on rationalist and empiricist traditions along with their epistemological foundations.

Cartesian and empirical approaches to analysis typically base perceptual categorization on *a priori* properties thought to inhere in objects and perceptions. Idealist and constructivist approaches, on the other hand, tend to treat categories as creations of the mind. Edelman's Theory of Neuronal Group Selection, which brings together ideas surrounding the selective adaptability of the brain and the interplay of neural impulses during perception, is more in line with the latter view in that it suggests that perceptual categorization is both intentional and plastic.

In Edelman's view, perceptions, rather than remaining fixed in memory, are acts of remembrance. This perspective encourages us to view music less as a collection of immutable structures and more as a product of the imagination.

THE SIGHT SINGING LAB AS SUBVERSIVE AGENT IN THE UNDERGRADUATE THEORY CURRICULUM

Roger Graybill

Within the undergraduate theory curriculum, the sight singing and ear training lab typically reinforces concepts that are introduced in the written component of the class. But not everything in the lab relates so obviously to theory, and this is particularly true in the singing of melodies. We ask students to pay attention to such features in the score as dynamics, articulation, and tempo, yet these are not issues that typically addressed in the theory class. In particular, broad exhortations to sing "musically" pose something of a pedagogical problem, since we may be hard-pressed to convince the students that such a demand is of any theoretical relevance.

This paper explores how we might bridge the gap between the theory that we teach and our insistence on musicality in the sight singing class. It will be argued that theory best serves the interests of musicality by focusing on those *processes* that bind the elements of a tune into a whole. Three such processes are examined, which are differentiated by virtue of the medium within which the process occurs: (1) linear pitch space; (2) durational patterns; and (3) scale degree succession. In each case, the medium can be thought of, and experienced as, a field of vital musical forces. Briefly demonstrated are the subtle interactions *between* these forces as well.

The presentation concludes suggesting that such a process-oriented approach can have profound ramifications for the theory curriculum as a whole. In theory class attention is focused on discrete entities (e.g., pitches, durations) and their combinations, and the student may well gain the impression that these fundamental materials are essentially inert. But the singing lab points to a different reality---specifically, that the basic building blocks of music are imbued with life and vitality. The processes that bring them to life can *themselves* be taught as fundamental elements of music; such processes can be discussed with a fair degree of rigor, and, through carefully constructed exercises, students can learn to experience subtle nuances in their operation. They are of theoretical import, and deserve a place in the theory curriculum.

WEAK OPENINGS AND OPEN ENDINGS: ON SCHUMANN'S ROMANTIC SONG FORMS

David Ferris

The weak opening, which is one of the primary techniques that Schumann uses to create fragmentary song forms, can be defined as a piece whose tonal definition is purposefully weakened at its beginning and gradually becomes clarified as it continues. While in some cases a song may have no initial tonic harmony at all, in others Schumann begins with a tonic chord but destabilizes it through voice-leading, phrase rhythm, harmonic structure, register, or some combination of these elements. It is this latter technique that is considered here, both as an experiment in form and as a musical response to the Romantic lyric poems that Schumann set in his early song cycles. The discussion is illustrated with analyses of "Frühlingsnacht" and "Intermezzo," both from the Eichendorff *Liederkreis*.

Weak openings are examples of end-accented structures, by which it is meant that the rhythmic impulse with which a given phrase or section ends is stronger than the impulse with which it begins. Because such structures tend to replicate hierarchically, a weak opening arouses the expectation of an especially strong conclusion. Schumann fulfills this expectation in "Frühlingsnacht" and we perceive this song as a closed musical form. But in the case of "Intermezzo" he exploits the expectations that the weak opening arouses by repeatedly preparing and then thwarting a strong tonic arrival, and he thus creates a form that has harmonic closure yet still feels open-ended.

WOLF'S "MIGNON" I: DRAMATIC OCCASIONS FOR ANALYSIS

Joelle Welling

Generally speaking, the objectives of a performer are not all that different from those of a theorist: both strive for comprehensive understanding of a musical work. Understanding, which is thus central to the tasks of both musicians, is a concept which has been widely critiqued in the twentieth century.

In opposition to the traditional idea of understanding as the possession of objective knowledge, writers like Gadamer and Heidegger think of understanding in terms of empathizing with a text. Gadamer, for instance, equates understanding with interpretation and believes that dialogue is necessary in order to attain true understanding about a subject. In his view, then, a "conversation" between the interpreter/understander and the object is needed in which the two participants in the dialogue play equal roles, each striving for greater understanding and more useful knowledge.

Performers very naturally integrate understanding and interpretation; they would understand Gadamer's point very well, I think. Theorists, however, tend not to see the musical object as something that can enter into a dialogue; they tend to see it objectively, as something which can be explained. It is here, I will argue, that a performer can provide the theorist with much-needed insight, not just about specific details in the music, but about one's very relationship with the musical work.

What this paper will argue for, then, is dialogue between the theorist and the performer rather than simply dialogue between the performer and the musical work or the theorist and the musical work. It is with these ideas in place that I will approach Hugo Wolf's "Mignon" I, constructing a possible dialogue between a singer and a theorist.