Music Theory Society of New York State

Annual Meeting

School of Music Ithaca College, Ithaca, NY
10-11 April 1999

PROGRAM

Saturday, 10 April

8:00 - 10:00 -- Registration (Ford Hall Lobby)

10:00-11:30 -- Short Session: ANALYSIS OF ROBERT SCHUMANN'S MUSIC (Room 2102)

10:00-12:15 -- ANALYSIS OF TWENTIETH-CENTURY MUSIC (Room 2105)

12:15-1:45 -- Lunch

12:30-2:30 -- POSTER SESSION: "Author, Author!: Developing Applications for the Music Theory Classroom with Authorware" (Room 2201)

1:45-2:30 -- Business Meeting (Room 2105)

2:30-5:00 -- Special Session: REAPPRAISING THE #IV(bV) HYPOTHESIS (Room 2105)

5:30 -- Reception (Clark Lounge in Campus Center)

6:15 -- Buffet dinner (Clark Lounge in Campus Center)

8:15 -- Lecture: "Beyond the Bin: Composer, Art Music, and Community." (Ford Hall)
Libby Larsen, 1998-99 Karel Husa Visiting Professor of Composition at Ithaca College

Sunday, 11 April

8:30-9:30 -- Board Meeting (Room 205)

8:30-9:30 -- Registration (Ford Hall Lobby)

9:30-11:45 -- Short Session: PEDAGOGICAL APPROACHES (Room 2102)

9:30 -12:30 -- JAZZ AND POPULAR MUSIC (Room 2105)
Saturday, 10:00-11:30
Room 2102

ANALYSIS OF ROBERT SCHUMANN'S MUSIC
David Gagne (Queens College), Chair

  Wayne Alpern (City University of New York)
- Deferred Realization of Implied Tones, Dissonant-Tone Echoes, Disjunct Scales and Other Curiosities in Selected Pieces from Schumann's Carnaval.
  J. Randall Wheaton (Cincinnati, Ohio)

Program
The Logic of Discontinuity: Aesthetics of Contradiction in Schumann's Second Symphony

Wayne Alpern

While more conservative composers of the Romantic era retained a classical outlook, and radical ones forged more daringly ahead, Robert Schumann kept a foot in both worlds. Invoking what he called a "logic of discontinuities," the composer steered a middle course between convention and innovation by pitting classical clarity and logic against romantic ambiguity and discontinuity. He kept the classical molds, but fractured them. This paradox of a "discontinuous logic" reflects a deeper cleavage between Apollonian objectivity and Dionysian subjectivity at the heart of Schumann's music. His aesthetics of contradiction, the opposition of intellect versus intuition, contributes to his image as the archetypal Romantic composer in comparison to others more closely allied with either extreme.

The Adagio of his Second Symphony is a model of Schumann's "logic of discontinuities." Its allure lies neither in its logic nor its discontinuity, but rather in their opposition. Formally, harmonically, and melodically, Schumann pits the norms of classical tonality against their romanticized distortion, and extracts drama from their conflict. This music has roots in two soils - or perhaps none at all. It struggles like Schumann in the gap between music as art and as law, between emotion and reason, and between freedom and restraint. Its turmoil is his, and its resolution a sublime manifesto of his aesthetics of contradiction, a fractured fairy tale capturing the spirit of his age.
Deferred Realization of Implied Tones, Dissonant-Tone Echoes, Disjunct Scales and Other Curiosities in Selected Pieces from Schumann's *Carnaval*

J. Randall Wheaton

There are few composers from the core of the tonal era who threaten to ensnare the analyst more than Robert Schumann. His innovative solutions to tonal problems, his expressive, albeit at times impulsive, changes of mood and tonal focus, and the plasticity and consummate mastery of his approach to diminutions and voice leading are all tokens of his genius. His particular bent for the dramatic is a natural outgrowth of his unusually wide and frequently shifting emotional palette.

Part and parcel of the development of this musical dialect is Schumann's predilection for striking shifts of register, as well as his fascination and preoccupation with implied tones, unusual dissonance treatments, special problems relating to middleground and background structures, and the various means for maintaining continuity and coherence in the face of the juxtaposition of divergent musical ideas. Such issues as these present substantial hermeneutical challenges that Schenkerian analysis is particularly well equipped to meet.

Accordingly, this paper explores the fundamental nature of some of these striking innovations by confronting the notable analytical problems that arise in Schumann's *Carnaval*, Opus 9, particularly in "Valse Noble" (no. 4) and "Estrella" (no. 13). It touches, as well, on several other pieces from this cycle. Finally, these analyses are also brought to bear on matters affecting performance---interpretive details, tempi, the use of rubato, and so forth---which will necessarily include some comparative and critical listening.
ANALYSIS OF TWENTIETH-CENTURY MUSIC

Robert D. Morris (Eastman School of Music), Chair

- **Structure of Time, Structure of Space: Eastern and Western Influences in Joji Yuasa's *Cosmos Haptic***. Ronald Squibbs (Georgia State University)
- **Metric Conflict in the First Movement of Bartók's *Sonata for Two Pianos and Percussion***. Daphne Leong (Eastman School of Music)
- **Cycles as Key to Small- and Large-Scale Structure in Webern's *String Quartet, Opus 5/3***. Mark Sallmen (University of Toronto)
Structure of Time, Structure of Space: Eastern and Western Influences in Joji Yuasa's Cosmos Haptic

Ronald Squibbs

Joji Yuasa (b. 1929) is one of the pre-eminent Japanese composers of the second half of the twentieth century. Throughout his career, Yuasa has eschewed a naive, imitative approach to the incorporation of traditional Japanese elements into his music. He has instead favored a disciplined synthesis of symmetrically structured, post-tonal harmonies and characteristic rhythmic structures inspired by the austere, ceremonial style of music for the traditional Japanese Noh theater. Yuasa's Cosmos Haptic for piano, written in 1957, is a result of the creative confrontation between Eastern and Western influences. In this work Yuasa uses symmetrical pitch-class collections as the basis for directed motions in pitch space. His use of symmetrical pitch-class collections appears to have been influenced by Messiaen, while the slow unfolding of structures in pitch space resembles procedures found in the music of Varèse. These distinct yet complementary aspects of the work's pitch structure are given shape by an elastic rhythmic structure that is conceptually related to Noh music. The result is a music of uncommon integrity that is both genuinely modern and authentically Japanese.
Metric Conflict in the First Movement of Bartók's *Sonata for Two Pianos and Percussion*

Daphne Leong

Rhythmic and metric structures play strategic roles in Béla Bartók's music. Where such structures conflict, some analysts point to resolution of the conflict as a basic narrative. Paul Wilson, for example, describes a decreasing complexity in the metric patterns of the first movement of Bartók's *Sonata for Two Pianos and Percussion*. This paper, however, suggests that such metric clarification does not provide an adequate description of the metric processes occurring within the movement, and proposes an alternate interpretation.

Drawing on work by Richard Cohn, Fred Lerdahl and Ray Jackendoff, Maury Yeston, and Harald Krebs, the paper defines well-formed metric hierarchies and proposes a notational system for such hierarchies. The system incorporates the concepts of time-point class or beat class proposed by Milton Babbitt, David Lewin, and Robert Morris, and uses such concepts to describe metric motivic structures and their transformations.

Application of the system to the first movement of Bartók's *Sonata for Two Pianos and Percussion* reveals a characteristic metric motive underlying all four themes of the sonata form movement. The motive consists of duple units within a framework of 9/8 meter. This dupleness predominates on both eighth and dotted quarter note levels, resolving to triple units at key points. However, focus on this putative resolution neglects the duple units which continue to play against the emerging triple units. It also neglects the reinstatement of the basic metric motive, with its duple implications, at a strategic point in the movement---its ending.

The study thus substantiates a different narrative of metric transformation than that of metric clarification in the first movement of Bartók's *Sonata for Two Pianos and Percussion*. This new narrative emphasizes the dialectic between a synthesis of duple and triple units at various levels of metrical structure.

---

*Session I Program*
Cycles as Key to Small- and Large-Scale Structure in Webern's String Quartet, Opus 5/3

Mark Sallmen

The past twenty years have seen the development of a significant body of literature which explores the use of interval cycles in atonal music. (An interval cycle is a repeating pattern of one or more pitch or pitch-class intervals). Perle (1977a, 1977b, 1980, & 1981), Headlam (1985 & 1990), and Porter (1989 90) focus on the music of Alban Berg. Lambert (1990) examines the structural role of interval cycles in the music of Charles Ives. Morris (1992) identifies the alternation of pc intervals 3 and b as central to the organization of Schoenberg's Opus 23/1. This paper extends the work of these authors in two ways. First, it adds Webern to the growing list of composers whose music can be meaningfully explained with interval cycles. Second, the paper addresses large-scale context in which cycles govern the progressions from one section to the next. Moreover, since these large-scale cycles are magnified projections of cycles found at, or just beneath the musical surface, the paper provides a unified "organic" view of the piece.
Author, Author!: Developing Applications for the Music Theory Classroom with Authorware

L. Poundie Burstein

Authorware is a powerful toolkit with which one can develop exciting interactive programs for music theory classes. Because it is mostly icon-based and requires almost no knowledge of computer scripting, Authorware is easy to master. It uses various icons representing "events," which one can drag and drop onto a timeline. By dragging and dropping other icons, one can further modify the timeline, turning it into a network and allowing for a variety of complicated interactions. As a result, by using Authorware music theory teachers can readily develop sophisticated programs for use in the classroom, computer labs, or on the Web.
REAPPRAISING THE #IV(bV) HYPOTHESIS

Charles Smith (SUNY, Buffalo), Chair and Moderator

Matthew Brown, Douglas Dempster, and David Headlam's recent article "The #IV(bV) Hypothesis: Testing the Limits of Schenker's Theory of Tonality" analyzes eleven excerpts containing apparent direct tritone relations to tonic in order to validate Schenker's assertion that Stufen on these scale degrees cannot arise from mixtures within the major-minor tonal system. This special session will critique and reappraise the topic while chronicling further developments in this area. Following two papers by Robert Gauldin and Ian Quinn, a panel consisting of the article's authors will respond to the papers, present their ongoing research, and field questions or comments from the audience.

- **A Reconsideration of the #IV(bV) Hypothesis: Instrumental Versus Vocal Music.**
  Robert Gauldin (Eastman School of Music)
- **Testing the Limits of the #IV(bV) Hypothesis.**
  Ian Quinn (Eastman School of Music)
- Concluding Panel and Discussion

  Matthew Brown (Eastman School of Music)
  Douglas Dempster (Eastman School of Music)
  David Headlam (Eastman School of Music)
A Reconsideration of the #IV(bV) Hypothesis: Instrumental Versus Vocal Music

Robert Gauldin

While the analyses of the instrumental passages in the Brown/Dempster/Headlam article support Schenker's negation of the tritone as a Stufen, those excerpts employing text are less convincing. Taking as my tact the supposition that text-painting or extra-musical references may give rise to striking deviations from Schenker's voice-leading norms, I will critique their three vocal citations and attempt to validate the existence of a direct tritone relation. The remainder of the paper will illustrate some further examples of this relation in selected passages from the music dramas of Richard Wagner, using as a working hypothesis the notion that in each case the positioning of the IV/V in their overall tonal structure logically originates from either the libretto, associative keys, or more general dramatic issues.
Testing the Limits of the #IV(bV) Hypothesis

Ian Quinn

In ``The #IV(bV) Hypothesis: Testing the Limits of Schenker's Theory of Tonality,'' Matthew Brown, Douglas Dempster, and Dave Headlam argue against the position that Schenkerian theory is circular, self-confirming, and arbitrary. Their primary strategy is to show that Schenkerian theory can be modeled as a generative system that produces, in their words ``all and only tonal compositions'' --- that Schenkerian theory cannot be used to generate, say, post-tonal music, pre-tonal music, or non-Western music. They further propose that Schenkerian theory is an empirical theory of tonality, and that it models the judgments of unbiased and suitably qualified auditors as to whether or not a given composition is tonal. Unfortunately, it is questionable whether these unbiased and suitable qualified auditors exist; furthermore, it is reasonable to believe that any demarcation (quasi-empirical or otherwise) of a class of tonal compositions ---which is necessary for the authors to show that the theory has clearly defined explanatory limits --- is bound to be both arbitrary and circular. Linguists of the structuralist era faced similar problems when trying to define and explain languages like Standard English; they have been dealt with by the conceptual shift to Chomsky's Universal Grammar. Careful consideration of whether something like Universal Grammar is possible in music theory suggests (a) that Brown, Dempster, and Headlam might be mistaken in searching for a ``Standard Tonal'' language, and (b) that a purely data-driven, empirical theory of tonality (even under a multi-dialect view of tonality) may not be possible at all. Nonetheless, a form of the Brown-Dempster-Headlam argument can still be used to take the steam out of the anti-Schenkerist critique.
Sunday, 9:30-11:45
Room 2102

PEDAGOGICAL APPROACHES

Norman Carey (Eastman School of Music), Chair

- New Directions for Theory Software: Chromatic Harmonies, Part Writing, and Reductive Analysis
  Gene Trantham (Bowling Green State University)
- Analyzing Post-Tonal Diatonic Music: A Mod7 Perspective
  Matthew Santa (City University of New York)
- Reading, Interpretation, and Application: A Model for the Pedagogy of Twentieth Century Theory
  Murray Dineen (University of Ottawa)
New Directions for Theory Software: Chromatic Harmonies, Part Writing, and Reductive Analysis

Gene Trantham

In the past two decades, we have seen many CAI programs designed to enhance the study of ear training and music fundamentals. However, far fewer programs have been developed to deal with written theory especially chromatic harmony, part writing, and reductive analysis. Tonal Harmony Tutor is designed to enhance the study of these areas. This program allows students to spell and identify chords, analyze musical examples, part write progressions, harmonize melodies, realize figured basses, compose chorales, and create melodic and harmonic reductions. This software features listening opportunities (musical examples for analysis and part written student answers) and helpful suggestions available to users as they work through reductive analysis and part writing. This coaching option employs a rule base structure resulting from a study of part writing errors completed by the author.

This presentation will begin with a brief explanation of the program design. Examples of the different activities and features will constitute the main portion of the demonstration. Challenges and solutions encountered by the programmers will conclude the discussion.
Analyzing Post-Tonal Diatonic Music: A Mod7 Perspective

Matthew Santa

There is a substantial body of music written in the twentieth century in which the notes of a diatonic scale predominate, but which often lacks one or more of the other basic requirements necessary to be considered tonal: 1) a centricity around a single tone perceived as tonic; 2) a harmonic organization based on triads and seventh chords; 3) a hierarchical organization of functional harmonies; and 4) a contrapuntal substructure based on the laws of species counterpoint. Such music, by the likes of Barber, Copland, Prokofiev, and Stravinsky, has always posed a problem for music theorists, since neither traditional tonal analysis nor pc-set analysis yields satisfying analytic results. In this paper, I argue that the problems inherent in analyzing post-tonal diatonic music can be solved by a careful application of set theory modulo 7, in interaction with the more familiar mod12 set theory. The paper outlines a system of mod7 set theory designed specifically for the analysis of post-tonal diatonic music, and then applies that system to a range of post-tonal diatonic works in order to demonstrate its validity.
Reading, Interpretation, and Application: A Model for the Pedagogy of Twentieth Century Theory

Murray Dineen

This paper sets forth a pedagogical model developed to teach students to interpret historical treatises and apply their interpretation to create theoretical models applicable to musical works. The paper draws primarily upon Schoenberg's writings on tonal music and the literature of his early songs, but it also considers recent theoretical studies - the study of interval cycles in particular. The pedagogical goal is to develop historians of early twentieth century theory engaged with new theoretical developments.

The foundation of the paper is a concept of pitch space proper to the early compositions of Arnold Schoenberg, but which may be applied to other contemporaneous works. The pitch space under consideration is a cyclic space built of tonal regions, a space which Schoenberg described in his writings on music theory by means of the familiar circle of fifths and his Chart of the Regions. Schoenberg's conception of cyclic space can be reinterpreted in light of recent literature on interval cycles so as to yield new, less cumbersome descriptive models in the form of lists and arrays that set forth the regions of a tonality as various interlocking cycles.

While Schoenberg's treatises and music, and recent thought about interval cycles serves as primary subject matter, the paper will conclude by considering other theorists, contemporary models, and literatures that might serve its pedagogical aim.
Sunday, 9:30-12:30
Room 2105

JAZZ AND POPULAR MUSIC

Cynthia Folio (Temple University), Chair

- Jimmy Van Heusen: The Songwriter as Composer
  David Carson Berry (Yale University)
- Misterios.edu/essay on the true art
  Bruce Samet (Mount Airy, North Carolina)
- The Rhetorical Potential of Rhythmic Detail in Rock
  Jeremy O'Connell (Cornell University)
- A 'Hard Habit to Break': The Integration of Harmonic Cycles and Large-Scale Structure in Two Songs by Chicago
  Adam Ricci (Eastman School of Music)

Program
Jimmy Van Heusen (1913-90) played a considerable role in the history and development of popular song in the U.S., attaining great critical and commercial success with both film and non-film songs, many of which have become standards. From a musical perspective, what is most distinctive about his songs are their ingenious compositional designs, which embody the traits of thoughtfully coordinated art songs. For example, motives are presented in both large-scale, embellished forms and in compact versions; inventive and unconventional formal structures include modeling one section on a previous one through transposition and/or recombination of melodic cells; and Van Heusen's expressive harmonic vocabulary and text settings are related in that striking intervallic combinations are reserved for highlighting titular or otherwise important words. In short, his music typically has a carefully coordinated structure underpinning an engagingly simple surface; his songs embody a concealed compositional sophistication that is as remarkable as it is often overlooked. My paper raises awareness of this fact by examining several songs, thereby increasing our understanding of the structure and syntax of these musical artworks.
Bruce Samet

Jazz musicians and "classical" musicians have conventionally had separate sorts of training; and in the years around 1960, when the "art music" qualities of post-bop jazz were efflorescing (and the classical side had "progressive" riches of its own), classical training had become often appallingly conventionalized and hidebound. Growing awareness of Schenker and the creation of new approaches to contemporary music changed this; but for students whose actual musical experience is limited, latter-day theory can be pointlessly self-referential, and a means of bypassing real aural engagement. Schenker looked back for his own touchstone to C. P. E. Bach's *Essay on the True Art of Playing Keyboard Instruments*, which offered a school for techniques to be mastered "under the fingers" precisely on the basis of "actual musical experience"; the skills Bach taught assumed a prior aural mastery of the materials involved. Subsequent developments in compositional style rendered Bach's work obsolete as a performance manual; and in our own century, the shift of "traditional" activity to the United States, with its primarily classroom-based mode of music education, has rendered the very sense of those underlying skills, aural and mechanical both, somewhat obscure. Jazz musicians, however, whose training is performance- and "atelier"-based, independently reinvented those skills. Two versions by Thelonious Monk of his own "Misterioso" serve as the text for a demonstration of these new/old thinking-in-music abilities in action, and for a consideration of how Bach's technical principles and criteria for practice are made accessible and meaningful to us again in this new sort of representation. The virtues and advantages of jazz-trained hearing are easy to illustrate; and jazz composition, moreover, has produced works that certainly deserve inclusion in the musical literature we consider "standard." It may be time to re-evaluate the status of jazz as a "special topic" study, and bring it closer to, or even into, our mainstream "classical" curricula.

---

Session | Program
The Rhetorical Potential of Rhythmic Detail in Rock

Jeremy O'Connell

In this presentation I will offer analytical observations concerning rhythmic detail in several songs from the Anglo-American pop-rock repertory. Using elementary theoretical tools, my commentary demonstrates that musical analysis can be relevant to the "main stream of rock" (to bastardize Tovey's famous phrase), and not just to the marginal realm of "art rock." Indeed, rhythm allows the explicit scrutiny demanded by the analyst, as well as the methodological propriety demanded by the pop scholar.

Framed by brief discussions of the nature of popular music as it intersects with current theory, analysis and pedagogy, the bulk of the paper consists of musical examples drawn from music of the 60's, 70's, and 80's - from Hendrix to Led Zeppelin to A ha. The first set of commentary will be limited drastically to the use of "the beat," focusing on drumming and in particular the use of the snare drum. Later I extend my observations more deliberately to other musical elements, briefly examining their influence on meter and hypermeter. The analyses emphasize the ways in which "compositional" decisions in the realm of rhythm can dramatically inform the contour, rhetoric, and expression of a song.
Tonal compositions that begin in one key and end in another have posed thorny problems for analysts. A monotonal perspective must insist that one key is structurally subordinate to another, as in the Schenkerian auxiliary cadence, which interprets a seemingly "dual-key" piece as beginning "off-tonic." Robert Bailey and Harald Krebs, among others, propose that for some dual-key pieces, both keys are equally important, and elaborate their position by showing how the two keys develop and intertwine with one another.

While the heyday of dual-key compositions was in the nineteenth century, the species is found in recent popular music as well. The so-called "pump-up," popular music's adaptation of expressive tonality, typically propels a song into the key a half- or whole-step higher than the one with which it began. Two songs performed by the band Chicago, "Hard Habit to Break" and "You're the Inspiration," chart toppers in the mid-1980s, both begin an end in different keys, and make use of the pump-up. However, their use of the pump-up is far from trivial - rather, the pump-up is integrated into the large scale quasi-Schenkerian structure of one song, and bound up with a sophisticated harmonic cycle in the other. Detailed analyses of the two songs illustrate how the songs coordinate quasi-Schenkerian backgrounds and harmonic cycles, each weighing the two aspects differently.