

Society newsletter

VOLUME SIX
NUMBER ONE
AUGUST, 1983

A PUBLICATION OF THE SOCIETY FOR MUSIC THEORY

1983 Program Committee Report

The 1983 Program Committee, consisting of Martha Hyde, chairman (Yale University), Wallace Berry, *ex-officio* (University of British Columbia), Robert Gaudin (Eastman School of Music), Leo Kraft (CUNY, Queens College), Paul Mast (Oberlin College), John Rothgeb (SUNY Binghamton), and Wayne Slawson (University of Pittsburgh), met in New Haven on March 26-27, 1983. From the 120 proposals submitted — about twice as many as last year — the committee had the difficult job of selecting (by the now-standard anonymous procedures) only 37 for our 1983 national meeting at Yale. In order to encourage broad and well-balanced sessions, the Committee announced in advance, topics for six of the twelve sessions; each of the announced sessions attracted numerous submissions and, judging by our final program, our original goals have been well met. The program this year should be broader and more representative than ever before.

We are happy to announce that Carl Schachter (CUNY, Queens College) will give the keynote address. We have also scheduled a concert of compositions and arrangements by Heinrich Schenker, as well as a concert of 20th-century music conducted by Arthur Weisberg. In addition, a banquet will precede the Weisberg concert, and a cocktail party hosted by Yale and the Yale University Press will welcome participants and members to New Haven on Thursday. We hope many of you will make the trip.

Martha Hyde
1983 Program Committee
Yale University

Transportation to Downtown New Haven

By air: Make connections to Tweed-New Haven airports, if possible. Limousine service is available from the New York and Hartford airports.

By train: New Haven's Union Station is approximately ten blocks from downtown New Haven.

By car: Downtown New Haven is easily accessible on I-95 (Exit 47) from the east or west and I-91 (Exit 3) from the north.

When in New Haven

The City of New Haven was founded in 1683 by a group of English Puritans. It became the co-capital of the Connecticut Colony in 1701, and in 1717 the "Collegiate School," soon to be known as Yale, was transferred from Saybrook to New Haven. The city's long history has been captured in its architecture: its colonial homes, its Victorian churches, its ongoing urban renewal. Today, New Haven also offers good restaurants, interesting bookstores, and, for the 266th year, Yale.

Among the attractions of Yale University are five excellent museums. Specialties of the permanent collection of the *Yale University Art Gallery* include Ancient, African, Pre-Columbian, and Oriental Art, and, especially, 19th and 20th century European and American Art. The *Beinecke Rare Book and Manuscript Library* contains five major collections: the General Collection of Rare Books and Manuscripts; the Yale Collection of Western Americana, the German Literature Collection, and the Osborn Collection of English Literary and Historical Manuscripts. The *Peabody Museum of Natural History* houses world-famous collections in the fields of paleontology, zoology, and anthropology. The *Collection of Musical Instruments* contains 800 antique and historical musical instruments representing the 16th-19th centuries. The *John Herrick Jackson Music Library* will mount for us a special exhibit of music theory treatises.

The Yale Center for British Art, housed in the last building designed by American architect Louis Kahn, contains the largest collection of British pictorial art outside the British Isles. The Center for *British Art* is perhaps Yale's greatest single tourist attraction (besides football). The collection surveys the development of English art, life, and thought from the Elizabethan period through the middle of the 19th century. There is a special emphasis on works from the period between the birth of Hogarth (1697) and the death of Turner (1851), considered by many to be the "golden age" of English art.

SMT Annual Business Meeting

The 1983 Business Meeting of the Society will be held on Friday, 11 November, at 5:00 p.m., in the Whitney Humanities Center, Yale University, New Haven, Connecticut.

Concerts

The Society will sponsor two concerts in connection with this year's convention. On Friday, November 11, we will present a concert of Heinrich Schenker's music. The program includes arrangements of concerti by Handel and CPE Bach, as well as original choral works and piano pieces. On Saturday, November 12, we will present Arthur Weisberg conducting the Yale Contemporary Ensemble. The program includes: Weill, *Suite from Three Penny Opera*; Webern, *Piano Concerto*; and Scheonberg, *First Chamber Symphony*. Both concerts are free.

Banquet

For the first time in its short history, the Society for Music Theory will sponsor an event which we hope will become an annual tradition at our conventions: a gala banquet. Our banquet will be held in the elegant President's Room of Yale University's Woolsey Hall. If you intend to join us, please indicate so on the preregistration form and return it as soon as possible, since only 140 banquet tickets will be sold on a first come, first serve basis.

Note on Parking

For a \$10 refundable deposit you may obtain a Visitor's Parking Pass to use one of Yale's lots on the weekdays. (Yale lots are open to the public free of charge on Saturday and Sunday.) Parking in pay lots is also available, and may be more convenient.

1982 Abstracts of Papers 1983 Directory of Members

Copies of the Abstract Booklet from the 1982 SMT/AWS Conference in Ann Arbor are still available. Send \$2 (check payable to SMT) to Richmond Browne, School of Music, University of Michigan, Ann Arbor, MI 48109.

The 1983 SMT Directory of Members and Subscribers was mailed in June. All 1983 members who did not receive their copies should write to Richmond Browne at the above address.

EXECUTIVE BOARD 1982-83

- Wallace Berry, **president**, 1985-
University of British Columbia
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- Douglass Green, **vice president**, 1985
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Indiana University
- Marianne Kielian-Gilbert, 1985
Indiana University
- Joel Lester, 1985
City College/CUNY
- Benito Rivera, 1985
North Texas State University
- *term ends
- THE SMT NEWSLETTER** is published annually by the Society for Music Theory. Material for publication should be sent to:
Richard S. Parks, Editor
SMT Newsletter
Division of Music
Meadows School of the Arts
Southern Methodist University
Dallas, Texas, 75275

Treasurer's Report

Society Treasurer Mary Wennenstrom provided the following information: As of May, 1983, there were receipts of approximately \$14,300 including dues, institutional subscriptions, sales of labels, and contributions. Disbursements in 1983 (as of May) totaled about \$4,500, which include expenses for the membership directory. The \$12,800 which remains must cover all expenses for Volume V of *Music Theory Spectrum* and the Newsletter, plus other expenses. A total of 535 people have paid 1983 dues. Members are encouraged to recruit their colleagues and students, and to remind former members to re-join. A complete report will be provided at the SMT annual business meeting.

Brahms Group Formed

The American Brahms Society, which was formed as a result of the International Brahms Conference held in Washington, D.C. last year, will issue a Newsletter and begin publication of scholarly articles at least once a year. For information, write to Professor George S. Bozarth, School of Music (DN-10), University of Washington, Seattle, WA 98195.

Special Gift to the Society

The SMT is pleased to announce that an anonymous donor has made a gift of \$1,000 to the Society. The Society is grateful and welcomes such contributions. Members and friends are reminded that the Society's status as a non-profit institution makes gifts tax-deductible.

SMT Conference in Philadelphia: Call for Papers

The seventh annual meeting of the Society for Music Theory will take place in Philadelphia at the Franklin Plaza Hotel, 25-28 October, 1984. It will be held concurrently with the annual meeting of the American Musicological Society. Members of the Program Committee for SMT are Mary Ailin (Ithaca College), Martha Hyde (Yale University), David Lewin (Yale University), Charles Smith (University of Connecticut), Peter Westergaard (Princeton University), Wallace Berry, *ex officio* (University of British Columbia), and Eugene Narmour, chairman (University of Pennsylvania).

In order to secure well-balanced sessions, the Committee hopes to receive, and particularly encourages, proposals representing a wide diversity of theoretical, methodological, and analytical topics of concern to all members.

In addition, the Committee would be pleased to receive general comments and constructive suggestions for the 1984 program from members of the Society.

To those who wish to submit proposals, please note the following procedures:

- a. Proposals should be at least three, but no more than five, double-spaced pages (8½" x 11" paper).
- b. A cover letter should list the author's name, address, and telephone number.
- c. Seven copies of each proposal are required.
- d. Each copy of the proposal should include the title of the lecture. The author's name should be omitted since all proposals are to be reviewed anonymously.
- e. The deadline for receiving proposals is 15 February, 1984.
- f. Papers given at other national conferences will not be considered.
- g. Please send proposals to Eugene Narmour, Department of Music, 201 South 34th Street / D8, University of Pennsylvania, Philadelphia, Pennsylvania 19104-3861.

Committee of Review

The Executive Board of the Society for Music Theory has endorsed the formation of a Committee of Review whose purpose it is to consider the future directions and needs of the Society at this five-year juncture in its history. Members of the Committee are Marion Guck (Chair), Edwin Hantz, Charles Joseph, Leo Kraft, Irene Levenson, William Rothstein, and Gary Wittlich.

As the Committee begins its work, it seeks suggestions from members regarding questions and issues to be addressed. In addition to topics proposed by members, the Committee will address the following: (1) relations between the Society for Music Theory and existing regional societies; (2) relations between SMT and other professional organizations in music; (3) the Society's structure and by-laws; (4) the scope of the Society's involvement and influence throughout the discipline of music theory; (5) focus, breadth, and general quality in Society programs during its five years of existence; and (6) means and desirability of increasing the Society's membership, including attention to the absence from the Society's ranks of a number of distinguished theorists as well as graduate students and many college teachers of music theory.

Correspondence should be addressed to Marion Guck, College of Music, Temple University, Philadelphia, Pennsylvania 19122.

Publications Committee Report

At its annual meeting last Fall the Publications Committee voted unanimously to accept a proposal by Lewis Rowell that a future issue of *Music Theory Spectrum* be devoted exclusively to studies of time and rhythm in music. (Other topics and special issues will be considered in the future.) Those who wish to submit proposals or contributions for this special issue should contact Lewis Rowell, editor, *Music Theory Spectrum*, c/o Indiana University, Bloomington, Indiana 47405.

Currently the Publications Committee is considering a proposal by David Lewin that the Society might publish a series of indexes on topics of interest to music theorists. In addition to finding a way to do this without cost to the Society, we must determine the following: 1) the most likely topics and those who might compile the corresponding indexes; 2) the most appropriate means of publication and distribution; and 3) means of updating the published indexes on a regular basis. I would very much appreciate your thoughts on these matters, either directly or through the other members of the Publications Committee. They are William Caplin (McGill University), Elwood Derr (University of Michigan), Christopher Hasty (Yale University), Jonathan Kramer (University of Cincinnati), and Lewis Rowell (Indiana University).

David Beach
Eastman School of Music
(University of Rochester)

Sixth Annual Meeting of the Society for Music Theory

November 10-13, 1983
Yale University

Preliminary Program

Thursday, November 10

9:30-11:30 — SMT Publications Committee Meeting
(South Common Room, Timothy Dwight College)

12:00-2:00 — SMT 1982-1983 Executive Board Meeting
(South Common Room, Timothy Dwight College)

12:00-5:00 — Registration
(Whitney Humanities Center)

12:00-5:00 — Exhibits

2:00-5:00 — SMT Papers

Studies in Tonal Music (Whitney Humanities Center Auditorium)

John Rothgeb (SUNY, Binghamton), Chair

Esther Cavett (King's College, London): "Structural Coherence in Mozart's Variations"

Allen Cadwallader (SUNY, Binghamton): "Schenker's Unpublished Graphic Analysis of Brahms's Intermezzo, Op. 117, No. 2: Tonal Structure and Concealed Motivic Repetition"
Marianne Kielian-Gilbert (Indiana University): "Voice-Leading Patterns and Common-Tone Fields in Late Nineteenth-Century Music"

Twentieth-Century Studies

 (Sprague Hall)

Jonathan Kramer (University of Cincinnati), Chair

Lance Olson (Stockton State College): "The Creative Process in Anton Webern's Sketches: Reflections on the Nature of Genius"
Paul Wilson (University of Miami): "Concepts of Prolongation and Bartok's Op. 20"

Richard Hermann (Whitefish Bay, Wisconsin): "Some New Analytic Techniques for the Post-Serial Repertory"

5:15-6:30 — Cocktail Party (Hosted by Yale University and Yale University Press)

Friday, November 11

9:00-5:00 — Exhibits

9:00-5:00 — Registration (Whitney Humanities Center)

9:00-12:00 — SMT Papers

Studies in Twentieth-Century Tonality (Sprague Hall)

James M. Baker (Brown University), Chair

Eddie Bass (University of North Carolina, Greensboro): "Tonality and Pitch-Class Set Relations in Debussy's Prelude No. 4 (Book 1)"
Craig Ayrey (King's College, London): "Non-Diatonic Tonal Hierarchy in Debussy's *Pelléas et Mélisande*"
Steven E. Gilbert (California State University, Fresno): "Gershwin's Art of Counterpoint"

Pitch-Class Set Theory (Whitney Humanities Center Auditorium)

John Rahn (University of Washington), Chair

Michael Cherlin (SUNY, Stony Brook): "Structural Functions in Schoenberg's Tone Rows"
Robert Morris (Eastman School of Music): "Set-Type Saturation Among Twelve-Tone Rows"

John Clough (SUNY, Buffalo): "Profiling of Pitch-Class Sets by Means of the Exclusion Relation"
John Roeder (Yale University): "A New Geometric Representation of Pitch-Class Series"

12:00-2:00 — SMT 1983-1984 Executive Board Meeting (South Common Room, Timothy Dwight College)

1:00-1:45 — Musical Instrument Collection Tour (15 Hillhouse Avenue)

2:00-5:00 — SMT Papers

Time, Rhythm, and Proportion in Music (Sprague Hall)

Pieter van den Toorn (Novato, CA), Chair

James Greeson (University of Arkansas): "Conlon Nancarrow's Studies for Player Piano"
Jonathan W. Bernard (Yale University): "The Evolution of Elliott Carter's Rhythmic Practice"
Jerome Kohl (Seattle, Washington): "The Evolution of Macro- and Micro- Time Relations in Stockhausen's Recent Music"

Pedagogy (Whitney Humanities Center Auditorium)

Maureen Carr (Pennsylvania State University), Chair

Allen Winold (Indiana University): "Cognitive Styles and Music Theory Instruction"

Ann K. Blombach (The Ohio State University): "Computer-Assisted Ear Training: The Beginnings of Success"

Rosemary N. Killam (North Texas State University): "An Effective Computer-Assisted Learning Environment for Aural Skill Development"

Gary Wittlich and John Wm. Schafer (Indiana University): "Micro-computers and Music Instruction: A Model for Assessing Current Capabilities and Needs"

5:00-6:00 — SMT Business Meeting (Whitney Humanities Center Auditorium)

8:00 — Concert of Heinrich Schenker's Music (Sprague Hall) including choral music, works for piano, and Schenker's arrangements of Handel's music and music by C.P.E. Bach.

Saturday, November 12

9:00-5:00 — Exhibits

9:00-12:00 — SMT Papers

Analysis and Performance (Sprague Hall)

(Chair to be announced.)

Steven E. Heffing (Yale University): "Of the Manner of Playing the Adagio: Structure, Ornamentation, and Performance Practice in Works by J.J. Quantz and J.S. Bach"

Michael L. Friedmann (Hart School of Music): "Motive, Meter, and Row: Conflicting Imperatives for the Performer in Two Schoenberg Piano Pieces"

Janet Schmalfeldt (McGill University): "On the Relation of Analysis to Performance: Beethoven's Bagatelles, Op. 126, Nos. 2 and 5"

Computer-Aided Research (Whitney Humanities Center Auditorium)

Stefan Bauer-Mengelberg (CRI), Chair

Alexander R. Brinkman (Eastman School of Music): "A Linked Data Structure for Representing Musical Scores for Computer Analysis"
Dorothy Gross (University of Minnesota): "A Survey of Software and Data for Computer Applications in Music Theory Research"

Jane Piper Clendinning (Yale University) and Paul E. Dworak (North Texas State University): "Computer Pitch Recognition for Music Theory Applications"

1:00-2:15 — SMT Keynote Address (Whitney Humanities Center Auditorium)

Carl Schachter (Aaron Copland School of Music, Queens College CUNY): "Foreground versus Background"

2:30-5:30 — SMT Papers

Perception, Cognition, and Linguistics: Theoretical Models of Music (Sprague Hall)

(Chair to be announced.)

Fred Lerdahl (Columbia University) and Ray Jackendoff (Brandeis University): "Toward a Theory of Real-Time Processing of Pitch Hierarchies"

Cheryl L. Bruner (University of Pittsburgh): "The Perception of Similarity among Pitch-Class Sets: An Experimental Investigation"
Mary Louise Serafine (Vassar College): "Similarity Judgments in Music: The Development of Abstraction"

Diana Deutsch (University of California, San Diego): "The Processing of Simultaneous Musical Streams"

Arnold Schoenberg (Whitney Humanities Center Auditorium)

Leonard Stein (Arnold Schoenberg Institute, USC), Chair

Bryan Hyer (Yale University): "The Hexachordal Kaleidoscope of Josef Hauer"

Bryan R. Simms (University of Southern California): "Schoenberg's Analytic Annotations to his Piano Piece, Op. 23, No. 4"

Paul Johnson (University of Notre Dame): "Isomorphic Partitioning, Rhythm, and Set Choice in Schoenberg's Piano Concerto"

6:00-8:00 — Banquet (President's Room, Woolsey Hall)

8:30 — Concert of Twentieth-Century Music (Sprague Hall): Yale Contemporary Ensemble, Arthur Weisberg, Conductor. Including Schoenberg: Chamber Symphony, Op. 9; Weill: Suite from the *Three Penny Opera*; and Webern: Concerto, Op. 24.

Sunday, November 13

8:00-9:00 — SMT 1982-1983 and 1983-1984 Program Committee Meeting (South Common Room, Timothy Dwight College)

SMT Papers

9:30-12:30 — Historical Studies in Music Theory (Whitney Humanities Center Auditorium)

Claude Palisca (Yale), Chair

Benito V. Rivera (North Texas State University): "The Seventeenth-Century Theory of Triadic Generation and Invertibility and Its Application in Contemporaneous Rules of Composition"

B. Glenn Chandler (Central Connecticut State University): "The Role of the *Nouveau Systeme* in Rameau's Evolution of a Theory of Harmony"

Mark McCune (North Texas State University): "Mortiz Hauptmann: *Ein Haupt-Mann* in Nineteenth-Century Harmonic Theory"

10:00-12:00 — Analysis Symposium (Sprague Hall):

"Schumann's *Liederkreis*, Op. 39: Elements of a Cycle"

Alice Mitchell (SUNY, Binghamton), Chair

Participants: Deborah Stein (Eastman School of Music), Patrick McClellan (University of Texas, Austin), Charles Burkhardt (Aaron Copland School of Music, Queens College CUNY), and Jack Litten, tenor

Two New Series Announced

A new series of publications, *Studies in the Criticism and Theory of Music*, has been established at the University of Pennsylvania Press. The series will include books and monographs in the general areas of music criticism and music theory. Examples of studies contemplated are:

1) In Criticism:

Studies of individual compositions which illuminate the ways in which all aspects of process and structure contribute to aesthetic significance;

Studies of a group of related works;

Studies about specific compositional procedures; and

Studies about the relationship between the structure of a composition and its genesis or performance.

2) In theory:

Studies concerned with a particular aspect of musical structure;

Studies of the relationship between musical patterns and affective/cognitive experience;

Critiques and analyses of prevalent theories;

Theories of the nature of musical style in general, or about some aspect of a specific style; and

Theories about the general nature of stylistic change.

The list is to be understood as suggestive, not exhaustive. Persons interested in submitting manuscripts for consideration may write to: Leonard B. Meyer, Dept. of Music, University of Pennsylvania, 201 South 34th St. Philadelphia, PA 19104.

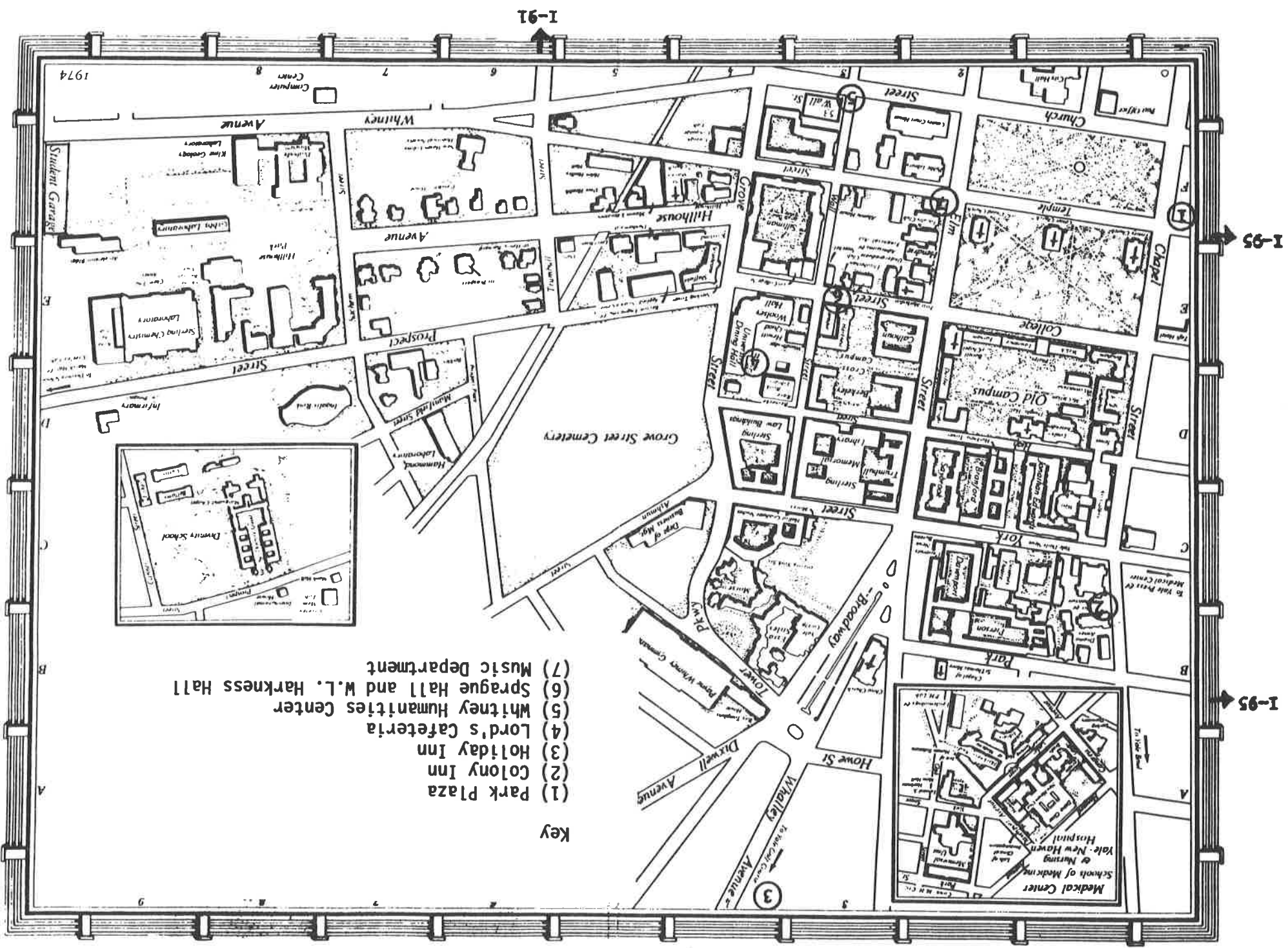
Yale University Press has begun publication of a new series of analytical studies. The series, *Composers of the Twentieth Century*, is under the general editorship of Allen Forte. Volumes are planned for Debussy, Gershwin, Hindemith, Schoenberg's atonal and 12-tone music, Scriabin, Stravinsky and Weill. The Press is seeking manuscripts of exceptional quality for other composers appropriate for the series. Proposals should be sent to Allen Forte, Department of Music, 143 Elm Street, Box 4030 Yale Station, Yale University, New Haven, CT 06520.

Future Meetings of SMT

The Executive Board is consulting with other musical societies in order to arrange an orderly succession of future meetings. The SMT will meet with the AMS in Philadelphia next year on the occasion of the 50th Annual Conference of the AMS. Please note the dates, which have been changed: 25-28 October, 1984.

The 1985 meeting of the SMT will be held in Vancouver, British Columbia (14-17 November), jointly with the AMS and the CMS, and coinciding with a Bach-Handel tercentenary observance.

The SMT will hold its 1986 National Conference in Bloomington, Indiana.



- Key**
- (1) Park Plaza
 - (2) Colony Inn
 - (3) Holiday Inn
 - (4) Lord's Cafeteria
 - (5) Whitney Humanities Center
 - (6) Sprague Hall and W.L. Harkness Hall
 - (7) Music Department

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