

# Sixth Annual Meeting of the Society for Music Theory

November 10-13, 1983  
Yale University

## Preliminary Program

### Thursday, November 10

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**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**

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#### **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Allen Cadwallader (SUNY, Binghamton): "Schenker's Unpublished Graphic Analysis of Brahms's Intermezzo, Op. 117, No. 2: Tonal Structure and Concealed Motivic Repetition"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 Barok's Op. 20"

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

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

### Friday, November 11

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**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"

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**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)

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**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.

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## Saturday, November 12

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**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"

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

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

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**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.

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## Sunday, November 13

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**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"

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**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