

## Saturday, 8 November 1986

### 9:00–12:00 SMT Papers

#### History of Theory—18th Century Music (Georgian Room)

David Beach (Eastman School of Music), Chair  
Jonathan W. Bernard (Yale University): "The Marpurg-Sorge Controversy"

Thomas Christensen (New Haven, Connecticut):  
"L'Art de la basse fondamentale: An Unknown Treatise by Rameau"

Leta E. Miller (University of California, Santa Cruz): "Music Theory as Science: Evidence from the Royal Society of London, 1660-1750"

#### Berg/Webern (Whittenberger Auditorium)

Dave Headlam (The Eastman School of Music):  
"Row Structure in *Der Wein* in Relation to *Lulu*"

C. F. Hasty (New Haven, Connecticut): "Material and Form in Webern's Twelve-Tone Music"

R. Lance Olsen (Stockton State College): "M.S. F 21 Berg 53: The Connection between Berg's *Seraphite* Symphony (1913) and the Three Orchestral Pieces, op. 6"

### 1:00– 2:30 Plenary Session (Whittenberger Auditorium)

Greetings, Charles H. Webb, Dean, School of Music, Indiana University

Presentation of Publications Awards, Lewis Rowell (Indiana University)

Keynote Address, Joseph Kerman (University of California, Berkeley)

### 2:45– 4:30 SMT Papers

#### American Serialists (Whittenberger Auditorium)

Chair to be announced

Andrew Mead (University of Michigan): "About *About Time's* Time: Milton Babbitt's Recent Rhythmic Practice"

T. B. Carrabr  (Graduate Center, The City University of New York): "Two Etudes in the Evolution of Twelve-tone Tonality"

#### 16th Century Topics (Georgian Room)

W. T. Atcherson (University of Iowa), Chair

Philip Russom (Indiana University): "The Theory of Double Counterpoint in the Sixteenth Century"

Mary C. Tilton (Bloomington, Indiana): "The Influence of Psalm Tone and Mode on the Structure of the Phrygian Toccatas of Claudio Merulo"

#### Jazz (Music Addition 007)

J. Kent Williams, University of North Carolina), Chair

Milton L. Stewart (Seattle, Washington): "Structural Development on *Confirmation* by the Charles Parker Quartet"

Steve Larson (University of Michigan): "Integration in a Jazz Performance: Concealed Repetition in Oscar Peterson's Performance of Thelonious Monk's *Round Midnight*"

### 5:00– 6:00 Business Meeting (Whittenberger Auditorium)

### 8:00 Opera, Mozart's *Marriage of Figaro*, Musical Arts Center

## Sunday, 9 November 1986

### 8:00– 9:00 SMT Joint Meeting of 1986 and 1987

Program Committees (Distinguished Alumni Room)

### 9:00–12:00 SMT Papers

#### 20th Century Theories (Georgian Room)

Steven E. Gilbert (California State University, Fresno), Chair

Joseph N. Straus (Queens College, City University of New York): "The Problem of Prologation in Post-Tonal Music"

John L. Snyder (Northfield, Minnesota): "Entropy as a Measure of Musical Style: 'The Influence of *a priori* Assumptions'"

Gregory Proctor (The Ohio State University) and Herbert Lee Riggins (The University of Alabama, Birmingham): "Levels and the Reordering of Chapters in Schenker's Free Composition"

#### Rhythm (Whittenberger Auditorium)

Fred Lerdahl (The University of Michigan), Chair  
Peter C. van den Toorn (University of California, Berkeley): "Stravinsky Re-barred"

Paul Wilson (University of Miami): "Form and the Quality of Time in Bart k's Piano Sonata"

Stephen Parkany (Amherst College): "Putting Two and Two Together: Metrical Periodicity in *Siegfried*, Act III, Scene 1"

### SMT in Vancouver 1985

The sheer beauty of Vancouver cannot be forgotten.

Long after (or instantly before) the great four-power summit conference began and ended, the brilliant speakers, fascinating dinners, job-hunting and networking became secondary thoughts; the snow on the mountains was everything.

The cover of the abstract booklet reads AMS/CMS/SEM/SMT. The booklet is 148 pages long. The list of authors, panelists, and respondents takes up three pages in itself and contains 249 names. At least 1500 people milled through the meeting rooms of three hotels, attending one of perhaps six or eight presen-

tations at any given time.

That sounds like chaos, but it wasn't. It was fun. It was hearing the four presidents debate with verve the central questions of musical scholarship. It was noting that SMT members appeared conspicuously on the programs of the *other* three societies. In terms of the richness of personality, the incredible array of people one could hear and meet in one weekend, it must have been the finest single conference I have attended in nearly twenty years.

For SMT members, special thanks go to Wallace Berry and William E. Benjamin, hosts not only of our meeting but of the whole shebang. At a reception given by the University of British Columbia, one could appreciate

their planning by watching old friends, young and promising scholars, and internationally reknowned people you have only heard of before—all walking casually into the scene to mingle and greet one another with genuine pleasure.

Despite the agonies of a large meeting—forced to choose from among so many superb offerings knowing that you cannot get to everything—the net effect was exhilarating. In SMT meetings alone, one heard the witty Arnold Whittall at our keynote session and watched, later, as David Lewin deftly assumed leadership of the Society. But there will be time enough, when we meet in solo fashion in

(to page 6)

**PROGRAM**  
for the  
**Ninth Annual Meeting**  
of the  
**SOCIETY FOR MUSIC THEORY**

6 - 9 November 1986  
Bloomington, Indiana

---

## Thursday, 6 November 1986

---

**9:00–12:00 Publications Committee** (Distinguished Alumni Room)

**9:00–12:00 SMT Publications Award Committee** (To be announced)

**11:00– 5:00 Registration** (East Lounge)

**12:00– 2:00 Executive Board Meeting** (Federal Room)

---

**2:00– 5:00 SMT papers**

**Form** (Georgian Room)

Leo Kraft (Queens College, The City University of New York), Chair

Roger Graybill (University of Texas at Austin): "Circularity in Brahms's F major Cello Sonata"

David Neumeier (Indiana University): "Proportional Intrigue: On Tonal-Formal Schemes in Hindemith's Music"

Charles D. Morrison (University of British Columbia): "Interactions of Conventional and Non-conventional Tonal Determinants in the Final Movement of Bartók's String Quartet No. 6"

**Schoenberg** (Whittenberger Auditorium)

Chair to be Announced

Fusako Hamao (Yale University): "The Historical Origin of Schoenberg's Combinatorial Hexachord"

Howard Cinnamon (Hofstra University): "Tonal Elements and Unfolding Non-Triadic Sonorities in the Second of Schoenberg's *Drei Klavierstücke*," Op. 11"

Harry Ballan (Pennsylvania State University): "An Approach to Schoenberg's Expansion of Tonality"

---

**7:30–10:00 Special Session** (Georgian Room)

**Making a Place for Women II**

Judy Lochhead (State University of New York at Stony Brook), Chair

**8:30–11:00 Special Session** (To be announced)

**Computer Applications: Two Approaches to Set-Theory-Pedagogy and Analysis**

Gary Wittlich (Indiana University), Chair

Alexander Brinkman (Eastman School of Music) and Craig Harris: "An Integrated-Software System for Set-Theoretic and Serial Analysis"

J. Kent Williams (University of North Carolina): "Logo as a Medium for Exploring Atonal Theory"

---

## Friday, 7 November 1986

---

**8:00– 5:00 Registration** (East Lounge)

**12:00– 2:00 Executive Board** (Coronation Room)

---

**9:00–12:00 SMT Papers**

**18th Century Topics** (Georgian Room)

Charles Smith (The University of Connecticut), Chair

Graham H. Phipps (North Texas State University): "Eighteenth-Century Views on the Augmented-Sixth Chord: Documentation of a Shift from Contrapuntal to Harmonic Theory"

David Stern (Graduate Center, The City University of New York): "Hidden Uses of Chorale Melodies in Bach's Cantatas"

Pamela L. Poulin (State University College at Cortland): "F.E. Niedt's *Musicalische Handleitung*, Part I (1700/1710) and J. S. Bach's 'Vorschriften und Grundsätze . . .': A Comparison"

**Berio/Ligeti** (Whittenberger Auditorium)

Jonathan Kramer (University of Cincinnati), Chair

Cynthia Folio (Texas Christian University): "Sets and Polyphony in Berio's *Sequenza* for Solo Flute: Implications for the Performer"

Janice Macaulay (Wells College): "Aspects of Pitch Structure in György Ligeti's *Melodien für Orchester*"

Zohar Eitan (University of Pennsylvania): "Functionality Within Cluster Harmony: Primary Notes and Cadences in the First Movement of Ligeti's *Double Concerto*"

---

**2:00– 5:00 SMT Papers**

**Classical Form** (Georgian Room)

Robert Hatten (The University of Michigan), Chair

Ethan Haimo (University of Notre Dame): "Haydn's Altered Reprise"

William E. Caplin (McGill University): "Structural Expansion in Beethoven's Symphonic Forms"

David H. Smyth (Austin, Texas): "Large-Scale Rhythm and Formal Closure in Classical Instrumental Music"

**20th Century Topics** (Whittenberger Auditorium)

Patricia Carpenter (Barnard College, Columbia University), Chair

Richard Cohn (The University of Chicago): "Transpositional Combination in Bartók"

Lynne Rogers (Princeton University): "Stratification in the Works of Stravinsky: An Alternative Approach to Counterpoint"

J. Philip Lambert (Eastman School of Music): "Ives's Experiment in Quarter-Tone Harmony"

---

**5:30– 7:00 Cocktail Reception hosted by Dean Charles H. Webb and the Indiana University School of Music** (University Club)

**8:30 Contemporary Concert** (Recital Hall)