
The State of Macro-Analytical Research: Retrospective and Future Patterns

Gene S. Trantham

The following essay provides a commentary on the past decade of macro-analytical research and an assessment of its current state. It is my hope that this will contribute to the celebration of our organization's first ten years. I also want to consider some very deserving topics that have received relatively little attention. Perhaps this might generate interest and activity in future scholarly studies.

I began this retrospective task by collecting materials from the many Macro Workshop (now, Musician's Workshop) presentations, articles in the society's newsletter (*Macro Circular*) and journal (*Musical Insights*), and other presentations and publications. Most of the research naturally falls into six areas of study: (1) Analytical Methodology, (2) Historical and Analytical Studies, (3) Analysis and Performance, (4) Jazz and Improvisation, (5) Listening, and (6) Pedagogy.¹ An explanation and assessment of each field of research follow.

Analytical methodologies include modifications or expansions to the traditional macro-analytical technique, examinations of non-circle progression phenomena, implementation and application of tonal profiles, explorations of harmonic levels, studies of structure and function, and perspectives on voice-leading and linear analysis (e.g., relating Schenker and macro analysis). From the first presentation of "shorthand analysis" (later macro analysis)² until today and beyond, macro analysis is considered a work in progress. Modifications to the approach are encouraged and promoted. Since there is a strong focus placed on harmonic movement by descending fifths, most modifications have been concerned with highlighting other important harmonic activity. Among the expansions are (1) differentiating between motion to the tonic and progress to the dominant, (2) noting the importance of half-step motion in

1. Complete topical and chronological bibliographies of macro-analytical research are provided at the end of this article.

2. Bruce Benward, *Music in Theory and Practice*, 3d ed. (Dubuque, IA: Wm. C. Brown, 1985), vol. 1, 239–244. For macro analysis, see Bruce Benward and Gary White, *Music in Theory and Practice*, 4th ed. (Dubuque, IA: Wm. C. Brown, 1989), vol. 1, 371–374.

circle progressions, and (3) developing symbols to indicate other types of chord successions that are found especially in chromatic harmony. In subsequent research, it is likely that other modifications will be developed as chromatic music is explored more extensively. It is important that we continue to find ways to show clearly the harmonic motion in music where there is a blurring of circle progressions. Perhaps other important harmonic relationships will emerge or be clarified in future expansions to the system.

It is possible to learn much about the unusual when one studies the usual. Likewise, areas where circle progressions do not occur become more apparent as one identifies the common descending fifths progressions. The study of non-circle patterns can allow students to explore purpose and function of harmonic material such as positioning chords, linear progressions, and predominant areas. This could also lead to identifying compositional devices (“signatures” if you will) that might serve as signposts for describing a composer’s harmonic style. For example, Mozart may choose repeatedly to use a series of chords to prepare a certain harmonic sequence while Beethoven (or Haydn) may employ another distinctive device. Since most of the current non-circle progression research has sought to classify purpose (i.e., positioning, prolongation, neighbor), perhaps future considerations could relate these to compositional style.

Studies of tonal profiles and harmonic levels have sought to identify and graphically illustrate the bigger picture especially the location of harmonic goals and targets. As noted by some, there are strong connections to listening,³ performance,⁴ and form.⁵ It will be interesting to see how a study of “big picture” elements will enhance research of chromatic harmonies, “free” non-traditional formal structures,⁶ performance choices, memorization of unusual structures, and score study especially with developmental and transitional areas in music.

Chromatic harmony again comes to the forefront of research in voice leading. Two important questions have received attention. How can macro analysis incorporate voice leading? What voice leading should be indicated? To answer the first, some have added notated chords with whole notes, actual note values, or unstemmed black notes when voice

3. See bibliographic entry for Bruce Benward (“What a Profile! Tonal Profiles and Macro Analysis”) and Daniel Sommerville (“Tonal Profiling Made Quick ‘N’ Easy”). Sommerville compared tonal profiling to the Score Scan Routine developed by John Buccheri, Northwestern University.

4. See entry for Gene S. Trantham (“Macro Level Two: Exploring a Harmonic Middle-ground”) and Dawn M. Drapinski (“Bi-Level Macro Analysis”).

5. See entry for Dawn M. Drapinski (“Bi-Level Macro Analysis”).

6. See entry for Marilyn Saker (“A Theory of Circle of Fifth Progressions and Their Application in the Four Ballades by Frederic Chopin”) and Jamie L. Henke (“Circle Series in the Keyboard Works of Johannes Brahms: Structure and Function”).

leading motion overshadows harmonic progression.⁷ Items that could be shown through this approach include significant step-wise motion between non-circle progressions, extended step progressions, and significant chromatic voice leading. Some comparisons have appeared between analytical techniques that highlight horizontal events (i.e., Schenker, linear, and voice-leading analysis). With the amount of healthy activity in the study of chromatic harmony, it appears that there will be many new developments in voice-leading research and other expansions to traditional macro analysis.

A second category of research focuses on literature from the seventeenth century (e.g., Tomkin, Frescobaldi, and Rossi) to the music of Wagner, Ravel, Bartok, and Bernstein. Many have learned that using chord symbols without connection to key provides a naturally free and flexible system that can be tailored by analysts for use with music of various styles. This is especially evident when one looks at the different techniques used (e.g., tonal axis) and resulting outcomes (e.g., tonal centers) of this valuable research area. With a limitless supply of music to be explored, we are destined to create new modifications to the analytical technique and unearth insights from literature that are often overlooked due to the limitations of traditional roman numeral analysis.

Harmonic motion of the seventeenth century has received special attention in the past decade. Scholars have identified harmonic patterns, relationships, and targets that often serve as signatures of compositional style and clues for locating important structural events. For example, it is possible to compare the harmonic motion between different composers such as Bach and Frescobaldi when their use of harmonic progression is studied. Frescobaldi's use of both ascending and descending fifth movement (e.g., A–D–G–C–G–D–A) differs from that employed by Bach. Some have also noted that harmonic targets can bring important musical events to light especially when they coincide with significant arrival points in the melody, rhythm, and text.⁸ The hidden structure of a composition is gradually unveiled as harmonic goals are uncovered.

Researchers have also sought to provide insight into the complex structures of nineteenth- and twentieth-century music. A search for "formal hallmarks" has often been a goal of these explorations. Many creative solutions have emerged as a result. For example, tonal centers have been used to construct a balanced tonal axis. Important circle connections (e.g., resolutions of large progressions) have been created between large sec-

7. For examples using cadential second inversion triads and augmented sixth chords, see entry for Warren Gooch ("Macro Analysis and Voice Leading: The Sequel").

8. See entry for Jane Roman Pitt ("Music at the Crossroads: A Macro-Analytical View of the First Polyphonic Choral Music for the Synagogue") and Maureen Schafer ("Illuminating Text: A Macro Analysis of Franz Schubert's 'Auf dem Wasser zu singen'").

tions where associations appear unrelated. Fused compositional elements⁹ have been separated to reveal their function and structure. Similar to the studies of seventeenth-century music, many have searched diligently for structural clues by examining harmonic patterns. We have barely scratched the surface of the literature and the possibilities. The door is wide open for future research in historical and analytical studies. Some of the most creative work has appeared in this area and will undoubtedly continue.

The next three research categories center on the application of analytical studies. As musicians and teachers of music, we have a strong desire for our students to apply their academic studies on a regular basis. This can be routinely accomplished when students enhance their performance through analysis and become informed musicians. This venture has served as a springboard for the research in analysis and performance. A macro analysis of a composition often reveals items (e.g., directional movement toward a goal, significant harmonic elements, and structural relationships) that can help a performer make informed interpretative choices. Several studies have shown how an understanding of harmonic direction and structure can enhance ones performance and aural perception of a work.¹⁰ The purpose is not to achieve the perfect performance, but rather to provide insights that might assist their decision-making process. Conductors have shown how to transfer mental and aural image into gesture. By identifying contrasting areas (static versus movement, instability versus stability, tension versus relaxation), they create physical motion that supports the musical feature. The rehearsal is an opportunity to think and take action based on musical movement. Many group activities such as imaging and eurhythmics have been suggested to promote heightened musical mental awareness and gestural sensitivity.

The fourth area of study includes jazz and improvisation. Circle progressions are commonly found in jazz literature. When jazz musicians seek to facilitate a successful improvisation especially with little or no rehearsal, they often will quickly scan the large scale harmonic movement and tonal organization. Some explorations in this field have centered on discovering the harmonic cycles of standard tunes and generating ideas for improvisation. In these instances, voice-leading connections resulting from descending fifth progressions and large scale tonal patterns can both be used and emphasized by the improviser. Other research has examined

9. Researchers have noted several compositional elements that are tightly woven together. These include horizontal and vertical ideas in Brahms, root progressions-based harmony and contrapuntal chromaticism in Wagner, and various techniques often associated with impressionism.

10. For a general explanation see entry for Marilyn Saker (“The Development of Performance Interpretation through Macro Analysis Application”).

jazz harmonic streams such as circular progressions and harmonic nesting patterns that can be found in traditional music (e.g., Brahms concertos). Studies have also shown how improvisation is theory in action where students can develop practical keyboard and listening skills as they hear and understand functional bass lines, interval construction of scales and melodies, smooth voice leading, and other elements in the musical process. Clearly, improvisation is a valuable tool for teaching theory, scanning the musical score, and listening. It is possible that the research in this area will generate future explorations in musical application of theory and aural skills.

Performers and improvisors often rely on a keen auditory sense. It is not enough just to hear chord quality, intervals, and other often static elements. In contrast, effective listening moves to dynamic activity. For example, listening for arrival points (harmonic targets) and large scale chord progressions (circle progressions) challenges one to focus on the big picture. This allows students to move beyond the chord by chord recognition and listen for harmonic motion, patterns, and structure. Since listening is such a vital skill for musicians, it is surprising that more studies have not centered on this important area. Perhaps it has been overlooked because it might be considered an assumed activity. Whatever the case, this topic deserves more attention. As more work is completed on chromatic harmony or early music, for instance, clues for listening are likely to become apparent. Perhaps it would be valuable to (1) generate listening-based analysis or (2) evaluate our analysis through sound. Clearly, creative listening investigations await if indeed macro analysis helps us become better performers and listeners.

There are several issues that seem to occupy scholars of macro pedagogy: How does one effectively introduce and implement macro analysis? How can we get our students to think about forward motion in music, harmonic and structural expectations, as well as hearing-based analysis? What can we do to help our students see and hear a panorama of musical movement? Several interesting solutions have been created to deal with these questions. One scholar has developed capstone composition/analysis projects that are designed for students to apply theoretical principles.¹¹ Once the composition is completed and performed, students are required to provide a macro analysis of the work and then give an oral presentation and written paper discussing the analysis. Another researcher has found that students understand musical motion when it is related to parallel extramusical examples (e.g., gravity and centrifugal force).¹² Explorations in active learning environments have also provided

11. See entry for Warren Gooch ("Creative Projects in Music Theory Instruction").

12. See entry for Carol VanRandwyk ("Circles and Centrifugal Force").

positive results when students are confronted with perplexing and puzzling problems of musical structure.¹³ Finally, software is being developed to enhance the teaching of written theory by using macro-analytical techniques. The strong need for creative solutions will surely motivate us to actively seek ways to help our students see and hear directional movement and structural relationships.

The final items in the topical bibliography feature additional sources that are general or introductory in nature. These are provided because they might interest members of the society though some do not necessarily feature macro-analytical concepts. Other types of creative activities supported by the organization are listed in the chronological bibliography. These include research grants, the annual composition competition, and the Robert Fountain Memorial Award.

Many areas of research have emerged in the first decade of our organization. As we look toward the next ten years, more can be done with early music, chromatic harmonies, and especially listening. Inquiries in these fields will likely generate more modifications and expansions of the analytical approach. Other areas of investigation could include comparative studies between analytical systems (including rhythmic and formal structures) and explorations of structural relationships in “free” forms (e.g., preludes, ballades, etc.). Now is the time to wonder, examine, and explore as we move forward as a prosperous organization for all musicians.

13. See entry for Mary Schmidt (“Perplexing, Puzzling Phrases of Macro”).

Macro-Analytical Research Bibliography 1995–2004 (Topical Listing)

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- Dalton, Jim. "The Importance of Being 'Chester': Bass Line Controls in Dissonant Pandiatonic Composition." Poster given at the Annual Musician's Workshop, June 2004, in Madison, Wisconsin.
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VII. Additional Sources

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- Goldstaub, Paul. "Opening the Door to Improvisation: a Non-jazz Approach." Presentation given at the Annual Musician's Workshop, October 2002, in Madison, Wisconsin.
- Gooch, Warren. "Thinking in Circles for Composers." Presentation given at the Macro Workshop, May 1999, in Madison, Wisconsin.
- Trantham, Gene S. "Examining the Macro Spectrum: An Open Discussion, Exploring the Possibilities." Presentation given at the Macro Workshop, June 1997, in Madison, Wisconsin.
- _____. "Musical Pictures with Words: Story, Analogy, Allegory, Parable." *MACRO Circular* 6 (Winter 1998): 3–4.
- Young, Charles Rochester. "If You Can Talk You Can Write Music!" Presentation given at the Annual Musician's Workshop, September 2001, in Madison, Wisconsin.

Macro-Analytical Research Bibliography 1995–2004 (Chronological Listing by Type)

Presentations at the annual Musician's Workshop (Macro Workshop) in program order:¹⁴

1995

Benward, Bruce. "What is Macro Analysis?" Presentation, June 1995 and June 1996.

Benward, Bruce. "Using Macro Analysis." Presentation, June 1995, in Madison, Wisconsin.

Henke, Jamie L. "How to Teach Macro Analysis." Presentation, June 1995.

1996

Saker, Marilyn. "What is Macro?" Presentation, June 1996.

Trantham, Gene S. "Macro Analysis and Stylistic Comparison (Early Music): Bach versus Frescobaldi." Presentation, June 1996.

Gooch, Warren. "Teaching Macro Analysis." Presentation, June 1996.

Henke, Jamie. "Structure and Function." Presentation, June 1996.

Gooch, Warren. "Macro Analysis and Voice-Leading." Presentation, June 1996.

Saker, Marilyn. "Macro and Stylistic Comparison (19th and 20th centuries)." Presentation, June 1996.

Trantham, Gene S. "Informed Performance." Presentation, June 1996.

Henke, Jamie, Marilyn Saker. "Aural Skills and Macro." Presentation, June 1996.

Sommerville, Daniel. "Tonal Profiling Made Quick 'N' Easy." Presentation, June 1996.

1997

Henke, Jamie. "Rearranging Your Tool Box." Presentation, June 1997 and May 1998.

Saker, Marilyn. "Tools of the Trade." Presentation, June 1997.

Benward, Bruce, Warren Gooch, Marilyn Saker, Gene S. Trantham. "Comparing Apples to Oranges—A Veritable Cornucopia of Musical Fruit: Exploring the Scope of Musical Interpretation with Macro Techniques." Panel, June 1997.

14. Presentations are listed in program order. All workshops were given in Madison, Wisconsin. Multiple presentations (i.e., same title and presenter) are listed under their initial occurrence.

- Anderson, Michael. "Incorporating Technology into Your Curriculum." Presentation, June 1997.
- Stalter, Timothy. "Conducting In Macro: Using Macro Analysis to Aid the Conductor's Process." Presentation, June 1997.
- Gooch, Warren. "Macro Analysis and Voice Leading: The Sequel." Presentation, June 1997.
- Schmidt, Mary. "The Student's Perspective." Presentation, June 1997.
- Van Brunt, Nancy L. "A Linear View from a MACRO Perspective: Performing the Analysis." Presentation, June 1997.
- Leavell, Mary. "Making Performance Decisions." Presentation, June 1997.
- Hodson, Robert. "Jazz Improvisation and MACRO." Presentation, June 1997.
- Henke, Jamie. "Where the Real Action is (Choral Dictation)." Presentation, June 1997.
- Trantham, Gene S. "Examining the Macro Spectrum: An Open Discussion, Exploring the Possibilities." Presentation, June 1997.

1998

- Trantham, Gene S. "Using Your Tools: Applying Macro Techniques." Presentation, May 1998.
- Benward, Bruce. "What a Profile! Tonal Profiles and Macro Analysis." Presentation, May 1998.
- Sommerville, Daniel. "Macrowaveable Wagner: The Ebb and Flow of Harmonic Motion in his Music." Presentation, May 1998.
- Schmidt, Mary. "Perplexing, Puzzling Phrases of Macro." Presentation, May 1998.
- Hodson, Robert. "Harmonic Streams: Circular Progressions in the Music of Charlie Parker and John Coltrane." Presentation, May 1998.
- Bryden, Kristy. "Exploring Non-Circle Progressions: Maximizing Macro." Presentation, May 1998.
- Brovan, Alice. "Macro Solutions to Performance Challenges: Crafty Solutions for Overuse Injuries." Presentation, May 1998.
- Gooch, Warren (with Bill Carmody, Jamie Henke, Marilyn Saker). "The View from the Tower: Will it Be on the Exam?" Performance lecture, May 1998.

1999

- Trantham, Gene S. "Re-arranging Your Tool Box: Introduction to Macro Techniques." Presentation, May 1999.

Nord, Timothy, Gene S. Trantham. "Pedagogy and Design: Software to Enhance the Teaching of Written Theory with a Special Emphasis on Macro-analytical Techniques." Presentation, May 1999.

Gooch, Warren. "Thinking in Circles for Composers." Presentation, May 1999.

Hodson, Robert. "Theory in Action: Using Improvisation to Teach Theory and Using Theory to Teach Improvisation." Presentation, May 1999.

Prince, Whitney, Marilyn Saker. "Macro in the Classroom and Concert Hall." Presentation, May 1999.

2000

Henke, Jamie. "'Macro'mizing What You Already Know." Presentation, June 2000 and September 2001.

Schmidt, Mary. "Is This Theoretically a Rehearsal?" Presentation, June 2000.

Nord, Timothy, Gene S. Trantham. "Enhancing Written Theory: A Demonstration of Harmony Tutor." Poster, June 2000.

Benward, Bruce and Marilyn Saker. "M.A.C.R.O.: Many Anecdotes, Conversations, Reminiscences, and Observations." Presentation, June 2000.

Prince, Whitney. "Cadences, Phrases, Periods (and beyond): Coming 'Full Circle.'" Presentation, June 2000.

Bryden, Kristy. "Using Macro Analysis to Explore Closure." Presentation, June 2000.

Hodson, Robert. "A Generative Theory of Jazz Harmony." Presentation, June 2000.

Gooch, Warren. "'... But Can I Get There From Here?': Chord Quality and Harmonic Expectation in Chromatic Music." Presentation, June 2000.

2001

Young, Charles Rochester. "If You Can Talk You Can Write Music!" Presentation, September 2001.

Gooch, Warren. "Creative Projects in Music Theory Instruction." Presentation, September 2001.

Yancey, Danny. "An Idea of 'Simple' in Bernstein's 'A Simple Song.'" Presentation, September 2001.

Bailey, Candace. "Harmonic Language of Thomas Tomkin's *In nomines*: Towards an Analysis of Seventeenth-century Music." Presentation, September 2001.

Saker, Marilyn. "Musical Insights Information." Presentation, September 2001.

2002

Stalter, Timothy. "Moving to Macro Analysis: the Intersection between Macro and Eurhythmics." Presentation, October 2002.

Goldstaub, Paul. "Opening the Door to Improvisation: a Non-jazz Approach." Presentation, October 2002.

Hodson, Robert. "Theory in Action: Using Improvisation to Teach Theory and Using Theory to Teach Improvisation." Presentation, October 2002.

Harrison, Elizabeth. "Teaching Keyboard Harmony and Improvisation to College Freshman." Open session presentation, October 2002.

Marsh, Gordon. "Elaboration of the Tonic by the Dominant, Subdominant, and the Cadential ♯." Open session presentation, October 2002.

2004

Henke, Jamie, Marilyn Saker. "Journey to MARS: Macro Analysis Refresher Session." Presentation, June 2004.

Borchert, Laroy H. "Macro Analysis of Selected Clarinet Etudes of Carl Baermann & Cyrille Rose: Performance Enrichment Through Analysis." Poster, June 2004.

Dalton, Jim. "The Importance of Being 'Chester': Bass Line Controls in Dissonant Pandiatonic Composition." Poster, 2004.

Gooch, Warren. "MACRO Composition Competition: 1999-2004." Poster, 2004.

Henke, Jamie. "Macro Circular." Poster, 2004.

Howard, Robert C. "Sets in Common Practice and Impressionistic Music." Poster, June 2004.

Hunnicuttt, Bradley C. "Proportion and Progression: A Look at J.S. Bach's Concerto for Violin, BWV 1041." Poster, 2004.

Saker, Marilyn. "Musical Insights." Poster, 2004.

Trantham, Gene S. "A Look Back at the Annual Musician's Workshops." Poster, June 2004.

Van Brunt, Nancy L. "Nocturne No. 5 in B-flat Major by John Field." Poster, June 2004.

Trantham, Gene S. "Macro Research: Ten Years and Beyond." Presentation, June 2004.

Gooch, Warren. "Analysis Gems from the Theory Vault of Bruce Benward." Presentation, June 2004.

Hodson, Robert. "Multimodal Music Theory: Reconciling Linear- and Macro-Analytical Techniques." Presentation, June 2004.

Presentations at other professional meetings:

Henke, Jamie, Marilyn Saker, and Gene S. Trantham. "A New Twist on Traditional Theory for Pedagogy, Performance, and Analysis." Panel discussed at the 1995 Great Lakes Chapter Meeting of the College Music Society, April 1995, in Madison, Wisconsin.

Gooch, Warren. "Performance-Based Analysis: A Practical Approach in Music Theory." Paper read at the 1997 Great Plains Chapter Meeting of the College Music Society, March 1997, in Ottawa, Kansas, and at the Missouri Music Teachers Association 91st Annual Convention, November 1998, in Springfield, Missouri.

Items from Newsletter, *MACRO Circular* (Jamie L. Henke, editor):

Sommerville, Daniel. "Some Suggestions for Refinements of Macroanalysis Symbols." *MACRO Circular* 1 (Spring 1996): 2–4.

Saker, Marilyn. "Macro Analysis and Performance: Assisting Continuo Keyboardists." *MACRO Circular* 2 (Fall 1996): 3.

Gooch, Warren. "Teaching Hints: Non-Circle Areas." *MACRO Circular* 3 (Winter 1997): 3.

Saker, Marilyn. "Teaching Hints: Macro Analysis and Modulation Identification." *MACRO Circular* 3 (Winter 1997): 3.

Hodson, Robert. "Analysis of Jazz Harmony and Voice Leading." *MACRO Circular* 4 (Spring 1997): 2.

VanRandwyk, Carol. "Circles and Centrifugal Force." *MACRO Circular* 4 (Spring 1997): 3–4.

Trantham, Gene S. "Musical Pictures with Words: Story, Analogy, Allegory, Parable." *MACRO Circular* 6 (Winter 1998): 3–4.

Prince, Whitney. "Macro Analysis—A Modified Approach." *MACRO Circular* 10 (Fall 2000): 2–3.

Items from the Journal, *Musical Insights* (Marilyn Saker, editor):¹⁵

Benward, Bruce. "Some Insights by the Author of Macro Analysis." *Musical Insights* 1 (1997): 9–10.

Henke, Jamie L. "An Historical Survey of the Origins of the Circle: Music and Theory." *Musical Insights* 1 (1997): 11–38.

Saker, Marilyn. "The Development of Performance Interpretation through Macro Analysis Application." *Musical Insights* 1 (1997): 39–49.

15. Listed in content order.

- Gooch, Warren. "Tonal Axis in Ravel's Sonatine: A Macro-Analytical Discussion." *Musical Insights* 1 (1997): 51–56.
- Gerber, Brandy N. "A Macro-Analytical Approach to Mozart's Piano Sonata in C Major, K. 545." *Musical Insights* 1 (1997): 57–68.
- Carmody, Bill. "Mazurka Op. 67, No. 2 by Chopin." *Musical Insights* 1 (1997): 69–71.
- Stark, Charles John. "Insights for Teaching: Mazurka Op. 67, No. 2 by Chopin." *Musical Insights* 1 (1997): 73–79.
- Trantham, Gene S. "Macro Level Two: Exploring a Harmonic Middle-ground." *Musical Insights* 2 (2002): 11–21.
- Bryden, Kristy. "Maximizing Macro: A Macro-Analytical Explanation of Non-circle Progressions." *Musical Insights* 2 (2002): 23–34.
- VanRandwyk, Carol. "Circle Progressions and the Power of the Half Step." *Musical Insights* 2 (2002): 35–44.
- Prince, Whitney. "Macro Analysis and the I – V – I Tonal Axis." *Musical Insights* 2 (2002): 45–51.
- Sommerville, Daniel. "An Expanded Macro Analysis System for Chromatic Harmony." *Musical Insights* 2 (2002): 53–78.
- Sayre, Paul Daniel. "Technique and Structure in the First Movement of Maurice Ravel's *Sonatine* for Piano: Comparative Analytic Approaches." *Musical Insights* 2 (2002): 79–85.
- Pitt, Jane Roman. "Music at the Crossroads: A Macro-Analytical View of the First Polyphonic Choral Music for the Synagogue." *Musical Insights* 2 (2002): 87–96.
- Schafer, Maureen. "Illuminating Text: A Macro Analysis of Franz Schubert's 'Auf dem Wasser zu singen.'" *Musical Insights* 2 (2002): 97–104.
- Drapinski, Dawn M. "Bi-Level Macro Analysis." *Musical Insights* 2 (2002): 105–108.

Dissertations:

- Henke, Jamie L. "Circle Series in the Keyboard Works of Johannes Brahms: Structure and Function." Ph.D. Dissertation, University of Wisconsin Madison, 1989.
- Saker, Marilyn. "A Theory of Circle of Fifth Progressions and Their Application in the Four Ballades by Frederic Chopin." Ph.D. Dissertation, University of Wisconsin Madison, 1992.

Books:

- Benward, Bruce. *Music in Theory and Practice*. 3rd ed. 2 vols. Dubuque, IA: Wm C. Brown, 1985/1986.

- Benward, Bruce and Gary White. *Music in Theory and Practice*. 4th, 5th, 6th eds. 2 vols. Dubuque, IA: Wm C. Brown, 1989/1990, 1993/1994, 1997/1998.
- Benward, Bruce. *In Search of Musical Logic*. Madison, WI, 1996.
- Benward, Bruce and Marilyn Saker. *Music in Theory and Practice*. 7th ed. 2 vols. New York: McGraw-Hill, 2003.
- Benward, Bruce and Marilyn Saker. *Music for Macro Analysis: An Anthology of Assignments*. Ypsilanti, MI, 2000.
- Benward, Bruce and Marilyn Saker. *Music for Macro Analysis: An Anthology of Assignments Instructor's Manual*. Ypsilanti, MI, 2000.

Truman State University / M.A.C.R.O. Composition Competition Winners (Warren Gooch, chair):

1999

First Prize:

Jones, David Evan (Santa Cruz, CA). *Daichavo za Maiko* (B-flat clarinet and piano). Presentation given at the Macro Workshop, May 1999, in Madison, Wisconsin.

Second Prize:

Ho, Alice (Toronto, Ontario, Canada). *Caprice* (piano).

Third Prize:

Troiano, Kevin (Cambridge, England). Suite for Bass and Piano.

2000

First Prize:

Spraggins, Mark (Santa Monica, CA). *Mass* (chorus and orchestra). Presentation given at the Annual Musician's Workshop, June 2000, in Madison, Wisconsin.

Second Prize:

Giracello, Robert (Carrollton, TX). *Three Landscapes* (chorus).

Third Prize:

Hinds, Stuart (Houston, TX). *Beauty* (chorus).

2001

Winner:

Richards, Paul (Gainesville, FL). *Passing Measures* (wind ensemble). Presentation given at the Annual Musician's Workshop, September 2001, in Madison, Wisconsin.

Honorable Mention:

Emerson, Ty Alan (Cleveland Heights, OH). Concerto for Harp.

Honorable Mention:

Vanneschi, Luca (Montepulciano, Italy). *Quartetto Classico* (saxophone quartet).

2002

Winner:

Lewis, Leonard Mark (University of Missouri-Columbia).
Concerto for Orchestra. Presentation given at the Annual
Musician's Workshop, October 2002, in Madison, Wisconsin.

Honorable Mention:

Davis, Doug (California State University-Bakersfield). *Psalm for
an Orange Angel* (symphony orchestra).

Honorable Mention:

Harding, Tayloe (Valdosta State University). *Suncatcher*
(symphony orchestra).

Honorable Mention:

Ruo, Huang (Julliard School of Music). *Three Pieces for Orchestra*.

2003

Winner:

Argersinger, Charles (Washington State University). *Sonnets Upon
Music* (chorus and chamber ensemble). Presentation given at
the Annual Musician's Workshop, June 2004, in Madison,
Wisconsin.

Honorable mention:

Danner, Greg (Tennessee Technological University). *Five
Nocturnes* (chorus).

Honorable mention:

Hardy, Mark (Baltimore School for the Arts). *Requiem*.

2004

Winner:

Richards, Paul (University of Florida). *Jacob's Ladder* (concert
band). Presentation given at the Annual Musician's Work-
shop, June 2004, in Madison, Wisconsin.

Honorable mention:

Barry, James (New York). *Snapshot* (concert band).

Honorable mention:

Watson, Anthony Scott (Pennsylvania). *Figurations* (concert
band).

MACRO Research Grants Awarded:

Gooch, Warren. "The View from the Tower': A Song Cycle for Mezzo
Soprano, Tuba and Piano." 1997. Performance lecture given with
Bill Carmody, Jamie Henke, and Marilyn Saker at the Macro
Workshop, May 1998, in Madison, Wisconsin.

- Sommerville, Daniel A. "An Expanded Macro Analysis System for Chromatic Harmony." 1998. See *Musical Insights* 2 (2002): 53–78.
- Trantham, Gene S. "Design and Program of Software to Enhance the Teaching of Written Theory including Macro Analysis." 1999. Presentation given with Timothy A. Nord at the Macro Workshop, May 1999 and June 2000, in Madison, Wisconsin.
- Saker, Marilyn. "Music for Macro Analysis: An Anthology of Assignments." 2000. See book listings 2000.
- Trantham, Gene S. "Design and Program of Software to Enhance the Teaching of Written Theory including Macro Analysis (phase two)." 2004.

Robert Fountain Memorial Award Recipients (see website for criteria):

- Brandy Gerber, Eastern Michigan University, 1997
Maureen Schafer, Eastern Michigan University, 1998
Dawn Drapinski, Eastern Michigan University, 1999
Allison Shelton, Eastern Michigan University, 2001
Jennifer Shirley, Eastern Michigan University, 2001
Allison Shelton, Eastern Michigan University, 2002
Allison Hawkins, Eastern Michigan University, 2003

