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Preface

This year's annual meeting has a new format: one full day will be given over to regularly scheduled study sessions. This means that only two mornings can be devoted to the reading of formal papers submitted by the membership, and the abstracts for these six sessions are presented first in this booklet. We are also meeting concurrently with the Society for Ethnomusicology and join with them in sponsoring three sessions: the papers for these joint sessions are given next in order here. The final, and largest, group of abstracts comprises those for the study sessions. This is the first time that formal papers are being read before study groups. The number of papers presented at each of these sessions varies, but the time allowed for the reading of papers will be limited to thirty minutes, the remaining ninety minutes being reserved for discussion. In contrast to the regular sessions each of these study groups has been planned independently by a scholar who has invited the speakers and discussants, and will take a major part in the discussions that follow the presentation of papers. For the information of the members, the names of these chairmen are included in the index along with the topics upon which these study sessions are focused.

Imogene Horsley, Program Chairman
Annual Meeting, 1971

The Pre-History of the Western Psalm Tones

BY JOHN H. PLANER

The presence of functional, melodic formulae from the psalm tones in many chants of the Mass Proper suggests that such chants evolved by troping psalm tones. An examination of the early Mass chants, therefore, reveals the structures of the archaic psalm tones and their melodic formulae.

One of the main sources is the chants of the Mass Proper included in the St. Riquier tonary, which may have been written in the eighth century, and are in the first five modes. The melodies are preserved in the eleventh-century Montpellier codex. The *jubili* of the Alleluia conclude with a wide variety of cadences, most of which differ markedly from those of the Introits, Communions, Offertories, and Graduals. Such variety is explained by the fact that *alleluia* sections did not evolve from psalm tones and only at a later date were linked with verses from the Psalms. Cadential progressions in antiphonal chants—Introits, Communions, and Offertories—and in the Graduals are the same or similar in the *protus* and *tritus maneriae* but differ strikingly in the *deuterus maneria*. Since the Graduals are probably the oldest chants of the Mass Proper and since the Graduals probably evolved as troped psalm tones, the *deuterus* Graduals probably preserve an early form of the *deuterus* psalm tone. A comparison of initial and cadential formulae of this early psalm tone with the tenor on b-natural—which was later changed to c'—suggests that alterations in the psalm tone occurred because of a change in tonal orientation from a chain of thirds to a synthesis of tertial and quartal structures rather than from the desire to avoid the f-b tritone. Originally only four psalm tones, each having two different tenors, may have existed.

A "New" Renaissance Manuscript

By JOSHUA RIFKIN

Among the few musical manuscripts of the Renaissance residing in this country is the so-called Wolffheim *chansonnier*, a fragmentary parchment choirbook formerly in the possession of Werner Wolffheim and now at the Library of Congress, where it bears the call number M.2.I L 25 Case.

A major puzzle connected with this source has been the possible whereabouts of its remainder, for the manuscript as it now exists begins with fol. 80. I have recently discovered the first 60 folios, which makes possible the reconstitution of the source in its original form, but for two missing gatherings.

The recovered material is already well-known to musicologists: it consists of the *frottola* manuscript Egerton 3051 of the British Museum. Handwriting, format, collation, and foliation prove the connection between the London and Washington collections.

The "new" manuscript belongs to a relatively small group of sources that contain both French and Italian secular works; the best-known codex of this type is Bologna, Civico Museo Bibliografico Musicale, MS Q 18, with which the Wolffheim-Egerton choirbook appears to have close ties.

(The report will not only provide further details about the discovery of this important source, but will also explore the repertoire, provenance, and dating of the manuscript.)

Corrective Procedures in Music Manuscripts of the Middle Ages and Renaissance

By KEITH E. MIXTER

Johannes Wolf, in his *Handbuch der Notationskunde*, presents a very brief discussion of corrective procedures employed in music manuscripts. Other authors talk about this problem only as they explain individual items of transcription. Most scholars of early music will agree that there is need for a more extended examination of this subject.

The devices fall into two categories. The first is composed of those procedures which may be viewed as conventional. Within this class are devices for the correction of erroneous pitch notation,

rhythmic notation, or of mistakes arising from line transposition, lacunae, or errors of a like nature.

The second category includes those procedures which are found only occasionally. Their purpose may be one of those mentioned above, but they are inventions of individual copyists.

These expedients were of considerable importance in an era in which much music was copied by hand. It is obvious that a knowledge of these devices and their application will facilitate transcription of the music of the Middle Ages and Renaissance and will prevent misunderstandings of the composer's intent.

Brunelleschi's Dome and Dufay's Motet

By CHARLES W. WARREN

According to one of his contemporaries, Filippo Brunelleschi was the first builder of his age to think in terms of the "proporzioni musicali" of the ancients. His reputation as the father of Renaissance architecture is founded primarily on the technical and esthetic innovations of the dome that he designed for Santa Maria del Fiori in Florence. The size and curvature of the cupola sum up and coordinate the naves and presbytery, reducing gothic dimensions to a ratio of 6:4:2:3. These proportions are also those of *Nuper rosarum flores*, the motet that Dufay wrote for the dedication of Brunelleschi's dome. The piece is built throughout in multiples of seven, while the number of *tactus* and the mensurations in its four sections are in a ratio of 6:4:2:3.

Structural correspondences involving extraordinary procedures on the part of both architect and composer occur at various levels. For example, two tenors sound the same *cantus firmus* a fifth apart in the motet, while in the dome an outer cupola is placed over an inner one in order to vault "in a more magnificent and swelling form." Such correspondences are striking enough to rule out coincidence and suggest that Dufay had access to Brunelleschi's specifications (these are still extant), or that he met the architect in Florence and discussed with him some mutual problems of form. In any event, certain aspects of *Nuper rosarum flores* anticipate important elements in Dufay's later style, and it is precisely these that appear to have been inspired by Brunelleschi's "free form in space."

Aspects of the Performance of Sacred Dramatic Music at the Court of Leopold I

By RUDOLF SCHNITZLER

Composers at the court of Leopold I (Holy Roman Emperor 1658-1705) produced not only numerous operas for the many public and private occasions at court, but also created a repertory of more than one hundred sacred dramatic works. Most previous discussions of this repertory are unsatisfactory as they lack detailed analyses of the music and contain only vague general statements regarding the performance of the compositions.

Performance instructions given in extant scores and/or librettos together with descriptions in contemporary reports are the two major sources for a determination of the actual performance practice at the Viennese court. According to these sources, the entire corpus can be divided into three main categories: oratorios, *sepolcri* and *rappresentazioni sacre*. Oratorios were generally not staged, but performed in a concert-like manner. *Sepolcri*, on the other hand, were performed around a sepulchre scene that was customarily erected in the chapel of the court and other churches in and around Vienna during Holy Week. The performance of *rappresentazioni sacre* took place much in the manner of contemporary opera, although with less elaborate staging.

Additional light is shed on the performance of *rappresentazioni sacre* through a detailed examination of the sketches of stage designs with religious subjects by Ludovico Burnacini contained in a collection of his works at the Oesterreichische Nationalbibliothek in Vienna.

These designs have been completely neglected in musicological discussion on the subject. Although they are not designated as belonging to particular performances or works, a correlation between the scenery depicted and performance instructions in librettos and scores has made it possible to identify a number of designs as belonging to specific performances of sacred dramatic music by Antonio Draghi, Felice Sances, Giovanni Battista Pederzuoli, and others.

The Italian Cantata in England

By GLORIA ROSE

Italian monody and cantata were well known in England in the seventeenth century. Monody was introduced there at an early date, and vocal pieces set to English words were soon being written in imitation of the Italian pieces. In the course of the seventeenth century, Italian cantatas were performed in England in increasing numbers. They were copied into English manuscripts and printed in English songbooks. They were a favorite entertainment in English homes and, after the Restoration, at the royal court. Some Italian cantatas were extraordinarily popular and have survived in a large number of English copies. These copies were prepared mainly by scribes now anonymous. But Italian cantatas were also copied by composers, and, indeed, by some of the leading English composers of the period. It was only natural that the Italian cantata came to have a strong influence on the contemporary English ayre.

In the first half of the eighteenth century, numerous English pieces were published under the actual title of cantata. Some of these were frankly acknowledged to have been written in imitation of Italian cantatas. The imitation is evident in the music itself. Although English cantatas have certain characteristics of their own, they are clearly indebted to their Italian models.

The *Cantiones ecclesiasticae* (1607) of Gregor Aichinger:

A German Counterpart of Viadana's *Cento concerti ecclesiastici*

By WILLIAM E. HETTRICK

The publication, in 1602, of the *Cento concerti ecclesiastici* by Lodovico Grossi da Viadana marks the official appearance in print of sacred music written for small combinations of voices with thorough-bass. Viadana's musical style, the so-called "few-voiced *concertato*," soon became immensely popular, not only in Italy, but also in Germany, where he gradually gained the reputation of having invented the thorough-bass.

The first German composer to write extensively in this new style was the Bavarian, Gregor Aichinger, whose *Cantiones ecclesiasticae, trium et quatuor vocum cuius cantorum sorti accomodate, cum*

basso generali & continuo in usum organistrarum appeared in 1607, two years before the earliest German reprint of Viadana's works. Aichinger's collection is the first significant German publication of music with thorough-bass; it also contains a short German treatise—the first of its kind—on the performance of the music and the use of the thorough-bass part. This treatise is similar in many ways to Viadana's preface (*Cento concerti ecclesiastici*), which probably served as a model. Aichinger not only states his desire to follow in Viadana's footsteps, but he also refers specifically to his Italian colleague's writings.

Aichinger's *Cantiones* comprise mostly settings of the Latin text for three voices and thorough-bass. The musical style and thorough-bass writing are very similar to Viadana's, and, as such, include many examples of the reduction to small dimensions of traditional textures: imitative, chordal, and even bichoral. An investigation of these and other aspects of Aichinger's style brings to light an important phase in the development of the new Baroque style in Germany in the seventeenth century.

Claudio Monteverdi—Music and Letters

BY DENIS STEVENS

Study of a composer's correspondence generally reveals matters of interest on various levels: the human, the historical, the musical, the musicological. Monteverdi's letters are no exception, and it is regrettable therefore to find that the extant Italian texts are neither complete nor accurate, and, in consequence, translations based on them are less satisfactory still.

Over the past few years, the author has established an Italian text based on the original letters, scattered throughout many public and private libraries, and has also completed a translation which throws new light on the composer's life and works.

In many instances it is now possible to date certain works with a greater degree of accuracy than hitherto, and it is also possible to clear up problems of lost scores or cases of mistaken identity. Questions of performance practice loom large in the letters, and the composer's detailed instructions help us to understand his intentions with regard to the performance of madrigals, ballets, operas, and church music.

His circle of friends and acquaintances was of considerable size, and many of those named in letters have been traced—even though he often uses a Christian name only—so that the background of his musical life now appears in sharper focus.

Chopin Interpretation and a Pleyel Grand of 1842

BY THOMAS HIGGINS

Chopin was always extremely conscious of the special qualities of the various makes of pianos he encountered. For a performance in Warsaw of his F minor Concerto, to please the public he borrowed a Viennese instrument for its stronger tone, but confessed he preferred to play his own piano. In Vienna he quickly decided that the Graf was already superior to the Stein and Streicher. On arrival in Paris in 1831, he discovered the Pleyel, declared it *non plus ultra*, and used it ever afterwards in preference to Erards and Broadwoods. On Majorca he could not finish the Preludes on a native instrument, but waited for a Pleyel upright to arrive.

Throughout Chopin's life in Paris the Pleyel was his choice in performance, teaching, and composing. His symbols of notation for fingering, pedaling, articulation, and dynamics were tested and adjusted at the instrument. The purest legato was demanded from students on this instrument, and it cost them dear.

As instruments changed, editions of Chopin's music changed with them. The original notation, especially for the pedal, did not seem to effect the right results to pianist-editors of later generations. With the passage of time other precise details of a style imperfectly understood even in its own time were changed.

Now in an age of more authentic editions, Chopin's notation is being restored. This notation is better understood when the visual knowledge of the autographs and first editions is complemented by the aural knowledge of his preferred instrument.

(The author possesses a Pleyel grand made in Paris in 1842, #9531. It is the size which Chopin used in his studio and in concerts: 6'8" in length, and with a keyboard of 82 keys, C₁ to a⁴. A tape recording of works performed on this piano will be played, including full performances of the following: Preludes, Op. 28, Nos. 1-3; Mazurkas, Op. 24, Nos. 1 and 2; Etude, Op. 25, No. 2; and Nocturne, Op. 27 No. 1.)

Schumann's Legacy in France

BY ELAINE BRODY

Schumann and Brahms are two composers whose music and whose lives are inextricably linked together. Their works represent the foremost examples of nineteenth-century German romanticism as expressed in instrumental music. Of the two, however, Brahms has never been popular in France. Schumann, on the other hand, through his music and his aesthetic principles, emerges as one of the most significant influences on French music from 1870 to 1920.

References to Schumann and his works take many forms. Sometimes we discover them in transcriptions by French composers of original pieces by Schumann; or, we notice Schumannesque figurations in French piano music. Occasionally, we observe a melody growing out of the accompaniment in a *melodie* in a manner similar to that employed by Schumann in his *Lieder*. Furthermore, titles, dedications, and commentaries in journals and memoirs of French composers from Berlioz to Roussel reveal numerous associations with Schumann.

Historically, the French have always preferred their music in combination with one or the other art-forms: ballet, opera, pantomime, and other programmatic pieces. Even Berlioz complained bitterly that his countrymen were completely disinterested in absolute music *per se*. The extra-musical connotation of many of Schumann's works may have appealed to his French followers. Then, too, the German composer's selection of French titles might have endeared him to his neighbors across the Rhine. Despite these and other gallicisms, however, the French penchant for logical structures and strict adherence to prescribed forms makes us wonder why they did not prefer Brahms's music instead.

What precisely are the elements in Schumann's music that proved so attractive to French composers? How has his influence dominated the works and writings of more than two dozen distinguished French musicians, including such luminaries as Chabrier, Franck, Chausson, Debussy, Ravel, Fauré, and Roussel? The answers to these questions shed new light on the cultural interrelations of these two nations.

Hugo Wolf's Piano Music

BY PAUL C. BOYLAN

The known piano music of Hugo Wolf was composed between 1875 and 1882, while he was a young man. Although some of the sonatas and variations of this repertoire are but poor imitations of their classical antecedents, a few works (notably the Sonata in G Minor, the "Rondo Capriccioso" and the "Humoreske") are engaging and compelling compositions which are worthy of study and performance.

Hugo Wolf exploited the full resources of the piano in the accompaniments to his songs and gave to this instrument such a prominent role in the unfolding of musical structure that the term "accompaniment" somehow seems totally inappropriate when speaking of his *Lieder*. His early compositions for solo piano provide a useful insight into the emergence of his pianistic style which reached maturity in the *Lieder* collections which were to follow. Several of the compositions were left incomplete and provide the means for investigating compositional problems which Wolf encountered when attempting to compose instrumental music.

(Permission to study the manuscripts of Wolf's piano music was granted by Dr. Hans Jancik, editor of the *Hugo Wolf Gesamtausgabe*, and for this the author is most grateful.)

Il Trespolo Tutore

BY ROBERT L. WEAVER

Il Trespolo tutore, the most important comic libretto of the second half of the seventeenth century, is a reduction of a prose comedy by Giovanni Battista Ricciardi. The prose comedy was published without date (but prior to 1669) in Bologna by Longhi with the title, *La Ruota della Fortuna*. Another edition, also without date, was published by Longhi entitled *Il Trespolo tutore*, which has become the standard title for the work. Giovanni Cosimo Villifranchi transformed the prose comedy into a *commedia in musica* which he published independently because, as he stated himself, his faithful rendition into poetry of Ricciardi's comedy was being pirated in a mutilated version. Villifranchi's verbose title was: *Amore è veleno e medicina degli Intelletti, o vero Trespolo tutore*. (Bologna, Manolesi, 1679). Villifranchi's preface to this edition is valuable as a source of

information concerning the libretto itself and concerning the status of comic opera in general. Two more editions of the libretto followed in 1682, the first (without named publisher) for a performance in the Teatro Pubblico di Bologna and the second (Ruinetti), which adds in the *A chi legge* that the drama had been performed elsewhere before being brought to Bologna adorned with new music and enlarged by a few verses and arias. The composer of the music, either the old, or the new, is unknown.

An almost exact reprint of the Ruinetti libretto appears in 1681 (Benacci, Bologna) for a performance in Ravenna. Even the *A chi legge* is the same except for the substitution of Ravenna for Bologna. The drama is still “adorned with new music and enlarged by a few verses and arias.” The exactness of the reprint suggests that the opera is being performed by a company of *comici*, a suggestion reinforced by the fact that the dedication is signed by “. . . i rappresentanti.”

In the same year the libretto was again published for a performance in the Teatro Fontanelli in Modena, this time with music by Alessandro Stradella, whose score is preserved in the Estense Library in Modena. This score has received a good deal of attention.

In 1692, Prince Ferdinando de' Medici produced the *commedia in musica* at the Medici villa in Pratolino. Since the prince made a regular practice of having new scores for his productions, the music for this performance was undoubtedly not Stradella's. Unfortunately no copy of the libretto has yet been located. However, an anonymous score in the Paris Conservatory can now be identified with a good probability as in fact the score used at Pratolino.

A collection of arias for this libretto exists in the Naples Conservatory, but at the moment the identification of these excerpts has not been established.

A comparison between the prose comedy and the libretto, on the one hand, and between the two complete scores, on the other, yields new insight into the nature of comic opera in the seventeenth century.

Giuseppe Scarlatti's Comic Operas for Vienna

By EVA BADURA-SKODA

Today, scarcely anything is known about the music of Giuseppe Scarlatti. However, if one wishes to understand all the influences which affected the Viennese *Singspiel* in the period immediately following 1750, an acquaintance with the style and quality of the comic operas of Giuseppe Scarlatti is a necessity. No less than five *opere buffe* (as well as three *opere serie*) by this lesser-known member of the famous Scarlatti family were performed in Vienna after 1750, thus making Giuseppe next to Hasse, Gluck, Wagenseil, Galuppi and Bonno, one of the most successful opera composers. Scarlatti's relation to Gluck is particularly interesting. While in Vienna, Scarlatti was supported financially by Gluck, and contributed at least once an "insertion aria" for one of his *opere comique*.

Various arias from Scarlatti's *opere buffe*, especially arias from the *opera bernesea in tre atti*, *La serva scaltra*, show a clear connection with Viennese comedy arias of the same period. An analysis of the music of Scarlatti and a comparison with excerpts from the works of his Italian or Italianized contemporaries in Vienna reveals interesting similarities and also makes clear the characteristics of his individual style.

The Five Versions of Verdi's *Don Carlos*

By DAVID ROSEN

Until just recently only three versions of *Don Carlos* were known: the Paris version of 1867, the four-act version of 1883, and the so-called "*terza edizione*" of 1886. However, recent research has shown that Verdi made extensive cuts in the opera before the première and revised two numbers for the Naples production of 1872. (Discussed in my contribution to the 2° *Congresso Internazionale di Studi Verdiani* (1961), the *Atti* of which are in preparation.)

Andrew Porter has succeeded in reconstructing the numbers excised from the 1867 version by consulting the orchestral parts in the *Bibliothèque de l'Opéra*. Furthermore, important material relative to both the creation of the original libretto and its revision some fifteen years later has come to light at S. Agata, and Mr. Porter and Ursula Gunther have uncovered some musical sketches as well.

With these new discoveries, we now have a good body of material from which to gain new insight into Verdi's stylistic development.

Berg as Librettist

By JEROME ROSEN

A comparison of the libretti for *Wozzeck* and *Lulu* with the texts of Buchner and Wedekind on which these operas are based will show that Berg's work as librettist is an important element in his total compositional process. The libretti are no mere paraphrases or reconstructions of the plays. By adroit manipulation he refocuses the plays for his operatic purposes while yet retaining the language, style, and basic outlines of the originals. Moreover, he manages, without drastic revisions, to turn the typical line-by-line dialogues of the spoken plays into viable material for real operatic numbers.

As illustrations, this paper will examine the opening section of Act I, Scene 2 of *Lulu*. When the libretto is compared to the corresponding scene in Wedekind's *Erdgeist*, one can see how the leisurely, rambling scene in the play has been deftly transformed into an operetta-like scene with its alternation of spoken dialogue and sung couplets, and how the rather diffuse dramatic situation of the play has been clarified and brought into sharp focus to serve Berg's operatic purposes. His reshaping of the Wedekind text is here seen not as preparatory work, but as a true part of the composition of this scene.

The realization of dramatic situation through clearly perceived musical form is essentially Classical in concept. This is also Berg's concept, as can be seen throughout his two operas. While Berg's debt to late nineteenth-century post-Wagnerianism and his involvement with early twentieth-century post-tonalism are evident and well known, his operas show an underlying Classical, even Mozartean, spirit which has been rather less remarked upon. His work as librettist is an important element in this.

Sonority in Haydn's String Quartets

BY CHAPPELL WHITE

Although discussions of texture in Haydn's quartets usually recognize its fundamental importance, they are most often concerned with polyphony and the distribution of melodic material. While this view needs no drastic revision, it can be expanded. Haydn's introduction of fugal elements and, later, of systematic motivic development was related to his increasing skill in exploiting the potential of string quartet sonority. This potential includes (along with polyphony) matters of register, distribution of chords, reduced instrumentation, and the relationship of voices when melodic primacy is not a factor.

Statistics gathered from selected quartets, concerning the range and the frequency of various registers in each instrument, and the register of all four, document a picture of increasingly varied sonority.

The artistry with which Haydn applies variety is not contained in statistics, however. A consideration of a number of examples shows that sonority has a broad spectrum of functions. These may be classified in such categories as support of structural units, both large and small; emphasis added to thematic contrast, to harmonic change, or to rhythm; and the creation of a particular expressive mood. But Haydn's imagination resists rigid formulation. Especially in his late works, sonority is a more constantly active and more significant element than has generally been thought, becoming in some brilliantly original moments a primary factor in the effectiveness of the passage. The approach to Haydn's quartets from the single standpoint of sonority provides yet another level from which to view this series of masterpieces.

Music Used in the French National Religious Cult of 1794, Worship of the Supreme Being

By RICHARD N. STEWART

During only 50 days of the year 1794, worship of the Supreme Being was the religious cult used to replace Roman Catholicism as the national religion of France. This cult did not espouse atheism, but rather a mixture of Enlightenment rationalism and Christian doctrine called Deism. Just as it employed in its theology some basic aspects of Christianity, it also applied to its services of worship an ordering of events similar in spirit and purpose to the Roman Catholic liturgy.

Soon after Robespierre's government established worship of the Supreme Being as the national religion, it decreed holidays during which all of France was to engage in gigantic government-sponsored ceremonies of worship, and requested the painter Jacques Louis David to create a "liturgy of events" for the ceremonies. Since the "congregation" at these services was extremely large (e.g., the "congregation" attending the ceremony on July 8 in Paris was almost that city's entire population), orchestras and choruses of staggering size were amassed in order to provide music of sufficient volume to be heard by the thousands of worshipers. Composers such as François Joseph Gossec (1734-1829) and Giovanni Giuseppe Cambini (1746-1825) were commissioned to write suitable music, and turned out the following types of compositions: (1) marches of varying length for orchestra alone, to be played as worshipers and participants processed from one place to another during the ceremony; (2) entire symphonies to be played during a totally musical portion of the service; (3) three- or four-part "motets", with and without orchestral accompaniment, to be sung by choir alone; (4) unison strophic hymns with orchestral accompaniment, to be sung by the choir and congregation.

A detailed account of the July 8 ceremony in Paris reveals that each type or specific piece of music had a pre-conceived role in the overall form of the ceremony, in effect rendering it "liturgical" music in almost exactly the same sense as that music used in the Roman Catholic rite is "liturgical".

Mozart's Vocal Fermata Elaborations: Functions and Organization

BY ELLWOOD S. DERR

The elaboration of fermatas in works of the Classical period is not just an historical fact or a quirk of the then prevailing mode of performance. It is a crucial unwritten ingredient in the pieces which require it. Omitting the elaboration of a fermata, where a composer specified it and expected its execution, seriously misrepresents the piece in question.

Even though the principal pedagogues on performance during Mozart's lifetime—among them Mancini, Corri, Hiller, and Tuerk—have written intelligent and useful descriptions of the practice of fermata elaboration, the musical examples in their texts, because they were not themselves composers of the first order, leave much to be desired in terms of melodic and rhythmic distinction and dramatic thrust. Often elaborations are discussed and shown without any contextual reference whatsoever.

It is, therefore, a boon that a number of fermata elaborations by W. A. Mozart, albeit only a few, have been preserved. These elaborations beautifully exemplify the precepts for good elaboration set forth by the most reputable teachers of Mozart's time. But, having been composed by an artist of Mozart's stature for the use of competent singers, Mozart's elaborations demonstrate the practice at its best and perhaps most tasteful. A study of these elaborations in context makes it abundantly clear that Mozart, like his confrères, accorded a variety of important functions of fermatas and their elaborations. These functions, if left unattended or inappropriately realized, render these particular spots either defective or incomplete, thereby damaging the effect of the entire work. (Works to be discussed: "Al desio di chi t'adora" (extra aria for *Le nozze di Figaro*), K.V. 577; "Christe eleison" (*Missa*), K.V. 417a; Solfeggio in F, K. V. 385d; "L'amerò sarò costante" (*Il re pastore*), K. V. 208; J. C. Bach's "Cara da dolce fiamma" (*Adriano in Siria*), K. V. 293e.)

English Speculation on Musical Tempo around 1800

BY FRED C. PETTY

Several studies, notably those of Messrs. Kirkpatrick ("Eighteenth-century Metronomic Indications", 1938) and Harding ("The Metronome and Its Precursors", also 1938), have served well to place in historical perspective Johann Mälzel's "invention" of the metronome, which became, during the early decades of the nineteenth century, especially after Beethoven's endorsement in 1817, the generally accepted method of indicating exact tempos. Most early speculations regarding the issue of tempo, and its exact designation, were carried on by Frenchmen concerned exclusively with French music. At the same time, however, there exists a rather significant, but little-known body of evidence which demonstrates that during the waning years of the eighteenth century, English composers and theorists were also concerning themselves with the question, becoming ever more crucial, of how best to indicate musical tempo.

At the center of this group of English musicians stands William Crotch, who in 1800 published an article entitled, "Remarks on the Terms at present used in Music, for regulating the Time." Although this article, and those by anonymous writers in answer to it, were primarily concerned with the institution of a standard tempo-giving device, far more interesting historically is a table drawn up by Crotch for the purpose of showing how indefinite, and therefore useless as indications of tempo, are the various terms such as *largo*, *andantino*, or *allegro*, and their modifiers *molto*, *poco*, *non troppo*, etc. Categorized under thirteen such "terms of time", from *grave* to *prestissimo*, are thirty-five works by Handel, Haydn, J. C. Bach, Kozeluch, Martini (J. P. A. Schwartzendorf), and Piccinni; for each composition the author has noted the exact tempo in terms of the length of a pendulum. Some five years later Crotch again made use of this system in his *Specimens of Various Styles of Music*, a comprehensive anthology in which the eighteenth century is represented by works of Handel, Haydn, Mozart, C. P. E. Bach, and Gluck; to these compositions the theorist has affixed exact tempo indications.

Although Crotch's system of indicating tempo was superceded by the metronome, this information represents, outside of France, one of the earliest, and certainly one of the most comprehensive, records of tempo markings before Beethoven. Keeping in mind that Crotch had been in personal contact with at least two of these composers

(Haydn and Clementi), this data forms an important guide to late eighteenth-century performance practice.

(As time permits, recorded examples will be played comparing these tempo indications with those found in modern editions and in performances on phonograph records. These excerpts will, for the most part, come from Handel (*Messiah, Israel in Egypt*), Haydn (Quartets Op. 51, 76³ Symphonies 63, 82, 85), Clementi (Piano Sonatas Op. 4², 11, 12⁴, 25¹), and Mozart (*Requiem, Le nozze di Figaro*).

On the Varieties of Background

BY THOMAS CLIFTON

This paper explores the philosophical ramifications of Schenker's theory of the *Ursatz* by pursuing two related lines of thought: what are the intuitive bases which the *Ursatz* presupposed, and what are the possibilities for alternative backgrounds which are theoretically viable and experientially useful? Previous attempts to extend Schenker's concepts over a larger segment of history are well known: we might mention, for example, the work of Adele Katz, Felix Salzer, and Roy Trevis. But their point of departure differs considerably from that which is implicit here; this discussion of the background is concerned not so much with how the composition is generated, but with how it is experienced. We can therefore assume that, if the background is to remain a useful concept for musicians, it must be thought about in certain ways which are freed from traditional associations with voice-leading.

For present purposes, we can discuss two types of background which intuitively precede Schenker's rather specialized forms. The first is designated as the *background of the self*, and reveals the following characteristics: it can be known, it is contingent, time-bound, related to possibility as well as to the actually existent, and therefore also to freedom of choice. These characteristics are described in detail by William James, Edmund Husserl, and Maurice Merleau-Ponty. Merleau-Ponty, for example, posits a "universal I" as an exteriorized background from which the perspectives of individualized experience emerge. Implicit here is a theory of the self as an activity, as a behavioral project, rather than as an object, especially an object for scientific study. Contingency arises from the fact that the self can act only from one standpoint at a time, and thus other available standpoints form a background to this one.

Freedom arises from the number of possible ways of acting and of adopting different standpoints. While the self must perforce occupy a certain point in time, it can freely direct its attention backward or forward, enlarging the horizon of its significant present. The relevance of this theory of the self for the musical experience is that it can provide some insights into the value of synaesthetic perception and eidetic perception, as well as the sometimes troublesome but essentially symbiotic relationships holding among analysis, receptive listening, and aesthetic values.

A second type of background can be termed the *eidetic background*. This type seems to be the one which makes possible an experience of a composition such that it strikes us as a unitary presentation on a pre-analytical level of consciousness. Again, this type of background is not explicable merely in terms of voice-leading. Indeed, it may not be possible to refer to pitch at all as an ultimate explanation of cohesiveness. The eidetic background, as a pre-analytical experience, is not dependent for its existence on the axioms of any particular compositional system. It transcends these systems, and is therefore an inseparable part of aesthetic prehension. (At least one musical example—the first of Webern’s *Bagatelles*—will be used to show both the precision with which eidetic background can be described, and the usefulness of a graphed structure in relating foreground details to this type of background.)

“At the Furthest Frontier of Tonality”: Webern’s Piano Music of 1900

BY DIKA NEWLIN

In his series of lectures (1932-33), *The Road to Composition with Twelve Tones*, Webern spoke of certain important events of 1906:

In 1906, Schoenberg returned from his country vacation with the Chamber Symphony. It made a tremendous impression. At that time, I had been his student for three years. Now, I had a new ambition: “You, too, must write something like that!” Under the influence of the work, I wrote a sonata movement the next day. In this movement, I had reached the furthest frontier of tonality.

At that time, Schoenberg was enormously prolific. Every time we students came to see him, something new was ready. He had difficult problems as a teacher, for all purely theoretical considerations had been

done away with. In a purely intuitive way, with great effort, he, with his fantastic feeling for form, had to figure out what worked or didn't work.

We both felt that, in this sonata movement, I had made a breakthrough to material for which the right situation didn't yet exist. I finished the movement—it was still related to a tonality, but in a very strange way.

Two Webern sonata movements of 1906 have now been published: *Satz für Klavier* and *Sonatensatz (Rondo) für Klavier*. Either might be the piece that he was discussing. A stylistic analysis of these two pieces may not indicate decisively which was the piece discussed, but it can be very illuminating when their place in Webern's artistic evolution is considered, and when they are compared with works composed by Schoenberg and Berg at the same time. (The *Sonatensatz für Klavier* will be performed.)

The Subdominant Problem: A Crack in the System?

BY BRUCE ARCHIBALD

In his *Harmonielehre* (1911), Arnold Schoenberg describes the strong tendency of a major tonic to serve as V of IV (or V of iv). In an article "Problems of Harmony" (1934), he claims that the second movement of Beethoven's Eighth Symphony cadences on V of E-flat (the subdominant) and not on the tonic B-flat.

This paper investigates the question: can emphasis on IV destroy a key center, making the original tonic no longer function as such but rather as a dominant? Bach's Two-part Invention No. 5 in E-flat Major presents the problem: does it close on E-flat/I, or an A-flat/V, or on both? The question demands investigation of the interlocking functions of the subdominant in the tonal system—IV as a dominant preparation, IV as a *balance* to V, the linear forces of the components of IV.

Time is important—for how long can the subdominant region be stressed without jeopardizing the tonal structure? Questions of time and balance bring to mind the numerous sonata-form movements (especially found in Mozart and Schubert) whose recapitulations begin on IV. The examination of examples of subdominant emphasis readily shows: (1) how linear forces are required to secure a tonal structure (Brahms: Op. 76, No. 4 and Wolf: "Lebe wohl"); and, (2) how the subdominant area opens the door to large tonal structures (Beethoven: Op. 131 and Mahler: Second Symphony).

Comparative Urban Musicology: Africa, Greece, North America

By CHARLES KEIL

“I guess all songs is folk songs; I never heard no horse sing ’em.”

Big Bill Broonzy

“The earth is suffocating, therefore I am asking everybody to abandon factories and listen to me.”

Vaslav Nijinsky

Western written music having died a relatively graceful death circa World War I (when Ives quit) or World War II (when Webern got shot), a few orchestras in fine studios, a dozen conductors and 40 or 50 critic-scholars should be able to curate the museum creatively or at least keep the exhibits of Western arrogance well dusted.

More ethnomusicologists, less ethnocentric, will be needed to gather the musical debris from the thousands of cultures being destroyed by Western imperialism; difficult but essential work.

There is an urgent need for some of us to seriously examine the basic music of Atlantic Civilization—H. Alpert, I. Welk, Fred Waring, Spike Jones, European “yeye”, Muzak, etc., etc.—if we are ever to find our way out.

Hopefully, most of us will be doing our best to midwife the musics-myths-recipes (in response to dances-rituals-foods) of emergent post-civilization, trying to understand the sounds of the cities (and the little that remains of the countryside) now and what they portend for a post-urban, post-industrial future.

Some Axioms:

- (1) All music is conservative.
- (2) The best music is reactionary.
- (3) Musical styles are being syncretized.
- (4) As the world shrinks music expands toward aboriginality.

Illustrations:

The counter-evolution of Afro-American “soul” music, Yoruba “juju”, and Greek “laika” will be briefly compared.

Suggested Strategy:

Abandon all Music Departments. Develop intensive music experiences for all (perhaps on the models of pre-Socratic Greece) in search of post-civilized song and dance.

Pop-Cycles in American Music: Swing versus Rock

By ALBERT GOLDMAN

In the past forty years, two major trends in American popular culture have swept across the country, swing and rock. Both of these phenomena permeated the entire cultural arena and their effects extended far beyond the limits of the musical world. Swing, like rock, was a national fad, sparked by a beat, spreading out like ripples from a pebble thrown in a pool, across the entire surface of American culture, enveloping the whole youth population and pressing down from the young adults. It involved all the media, mobilizing everybody into the rhythm of that particular beat. But there were some important differences.

The first difference was that swing was one of the signs that we were recovering from the depression which was, of course, as much psychological as it was economic. It was a sort of hobby culture; it was possible for you to be serious about your pleasures because you were young and didn't have any place in the social order yet. You were on a long holiday heading into the more serious things in life. This is the first great distinction between swing and rock culture.

The rock culture was far more extensive. People could drop out of all conventional social activities and become full-time rock people. They could become hippies. Their whole lives could revolve around the rock culture, 24 hours a day, in the East Village or Haight Ashbury. One of the reasons for this difference is simply that the abundance of money in the sixties permitted great numbers of people to go out and freeload—panhandle their way through life. You couldn't do that in the thirties. You had to stay close to your family because they were the pipeline that fed you.

Another enormous difference between the two "epochs" relates to the whole question of dope. The kids of the jazz age had no conception of dope at all. They would drink and a few would get drunk and smash up their cars and get killed. That was as dangerous as living got in that period.

In the jazz age, there was no explicit connection between the music and sex. The band world of later times didn't exist. You had the candy store where kids could dance around in their white bucks to the juke box, you had some girl's furnished basement in the suburbs where you had a weekend party. It was the age of night-clubs, but only for adults, not for kids.

In our period, rock was strongly identified with the groupie

phenomenon. First of all, the rock heroes were all highly erotic people from Elvis Presley on up. The whole definition of these people is sex. Now think of Benny Goodman. He was your high school math teacher. Glenn Miller—they all wore glasses. They were middle-aged men who wore glasses and Broadway tailoring.

The ultimate distinction between swing and rock resides in the ultimate sources of both cultures, namely their beat. Both cultures have their metaphysical essence, their occult power, in a beat, a rhythm. And if you could understand totally the rhythm of swing and if you could understand totally the rhythm of rock, you would, in effect, understand the two cultures completely. Swing was the quintessence of syncopation. All the energies of swing were directed at earth departure, at transcendence. We were the first generation in space. Rock is just the opposite. Rock is in a cave, a basement; it is underground. Rock is all cave oriented and swing was all carrier-deck oriented. The metaphysical essence of the two things is totally contrary.

Bossa and Bossas: Recent Changes in Brazilian Bossa Nova Repertoire

BY GERARD BÉHAGUE

The history of Brazilian urban popular music of the 1960's is directly related to the fundamental question of "modernization" of the urban areas. Modern societies are culturally defined as being relatively secular, anthropocentric, and developing greatly universalistic achievement and impersonal orientations. One basic process which undeniably characterizes "modernization" is what the sociologist Edward Skils calls "the pressures to close the gap between the 'center' and the 'periphery', *i.e.*, between the 'national' and the 'international'." *Bossa Nova* music in Brazil serves as a very pertinent example of this process. In the title of this study "Bossa" should be understood as representing the national type of urban popular music, still based on the samba tradition with considerable modifications; "Bossas" refer to the various branches of that music—no longer based exclusively on the samba—in which stylistic internationalization accompanies the prevailing social and political conditions, as illustrated by song texts.

The radical changes and peculiarities of the samba known as "Bossa Nova" in the late 50's and 60's will be reviewed, including the

deliberate attempt to integrate melody, harmony and rhythm. Its structural characteristics will be defined, with special emphasis on rhythmic patterns and the relationship between text and melody.

From about 1964 *Bossa Nova* becomes identifiable as a real movement, paralleling in time the military revolution and take-over. A particular group of composer-interpreters emerged from this tendency, the so-called "group of Bahia" and "Tropicalia" with Gilberto Gil, Caetano Veloso, and Torquato Neto. With Veloso, especially, a decisive step forward is taken in the direction of liberating Brazilian popular music from a close system of prejudices supposedly "nationalist", and thus giving it conditions of freedom for research and experimentation. (Several songs will be analyzed to illustrate this attitude and the new "universal sound" of present-day urban popular music.)

The Islamic Nature of Music in Kelantan, Malaysia

By WILLIAM P. MALM

The population of Malaysia consists of indigenous, Chinese, and Indian peoples, each of whom maintains their special musical tastes. Kelantan, the northeastern province of the country, borders on Buddhist Thailand, and to the West reaches the state of Perak, with its jungles and tribal peoples. However, Kelantan is the most conservative follower of Malaysia's national religion, Islam, and therefore is of special interest to those working in Islamic music.

Since chanting the Koran is not music by Islamic standards, we will not discuss its appearances in Malaysia. We turn first to *Rebana Kerching*, a set of songs and dances related to the *Hadrah*, performed by men and boys to the accompaniment of a *Rebana* tambourine. In instrumental music one finds *Zapin* village dances which use Arab instruments such as the *Ud*, while the *Nobat* ensemble found in the remaining courts of some sultans reflects an obvious Moslem-Indian source. The *Gendang Keling* groups used in many weddings or circumcision ceremonies, in contrast, seem more Turkish in their style.

Our major concern will be the music of a special form of Kelantanese dance-drama called *Ma'yong*. Its melodic instrument, the three-stringed *Rebab* bowed lute, is obvious enough in its Islamic origin, but the melismatic, heterophonic styles of both solo and choral vocal music are of special interest. Their musical character-

istics, placed in a gong and drum matrix of Southeast Asian origin, may teach us much about the manner and direction in which Islamic music culture can enter a “foreign” cultural setting and become a permanent part of its style to the present day.

māqam in Indian Music

BY HAROLD POWERS

The advent and usage of certain Arabic and Persian terms in Indian classical music will be discussed, with particular attention to those terms having to do with melodic Gestalt, comparable to the Sanskrit and modern vernacular term *rāga*. Examples may be drawn from seventeenth-century treatises, modern usages, and (if time permits) *maqams* used in Kashmiri *sufi* songs.

Islamic Influences on Mandingo Music

BY RODERIC KNIGHT

The Mandingo people live in a widespread area of West Africa, encompassing Southeastern Senegal, the Gambia, Portuguese Guinea, Southern Mali, and the Republic of Guinea. The music is performed by a caste of professional entertainers, historians, and genealogists, and it impresses the outside listener as being one rich with various influences that set it quite apart from other African musics. Naturally, there are elements which it shares in common with them, and others which appear to be Western, but there are several factors which may be contributions from Islamic traditions, or Arabic traditions carried by Islam. They are best understood as they relate to the African foundations into which they have been assimilated.

(1) *Instruments.*

The Mandingo do not play any instruments that are the usual indicators of Islam. However, the tunings and playing style of the boat-shaped plucked lute, *halam*, may owe something to Arabic models. Further, two of the three tunings of the 21-string *kora* are said to have been borrowed from this instrument.

(2) *Vocal Style.*

The predominantly descending profile and syllabic declamation

are clearly African, but the preferred voice quality and certain aspects of ornamentation share characteristics with other Islamized regions of Africa.

(3) *Texts.*

The texts deal predominantly with historical events or praise, but proverbs of a religious nature or passages from the Koran are included. Poetic meters and amorous subject matter of Classical Arabic music, while adopted readily in Moorish Spain, are totally absent in Mandingo music.

(4) *Musicians.*

The institution of the professional caste can be traced to the ancient hunting societies and the growth of the hierarchical kingdoms of Mali. However, legends of the profession have Islamized its origin, naming a contemporary of Mohammed, a disbeliever-turned-faithful, as the first singer of praises.

Comparisons might be made with Andalusia, which also came under Islamic influence. In each case the culture adopted traits of the music that were appropriate to its system of values and incorporated them into its music. The mutual adoption of certain traits may explain the affinities found today between Andalusian and Mandingo music.

Islamic Civilization and the Rise of European Polyphony

BY ALEXANDER L. RINGER

Several years ago this author endeavored to establish a general frame of reference for the study of melismatic organum in the light of Medieval man's contact with Islamic culture at the time of the Crusades ("Eastern Elements in Medieval Polyphony," *Studies in Medieval Culture II* (1966), pp. 75-83). The present paper documents a number of specific melodic-rhythmic and structural parallels and deals with questions of performance practice on the assumption that the widespread importation and adaptation of musical instruments from the Islamic world communicated to Medieval Europe at least a modicum of knowledge of the musical practices originally associated with instruments of Eastern derivation. Beyond the stylistic definition of twelfth-century organum (especially with respect to its

sonorous character) its Islamic inspiration, suggested by both circumstantial and factual evidence, also affects a number of issues relating to the nature and function of notation.

This author's basic position is that notation, certainly in its earliest stages, referred primarily to musical features that could not be taken for granted among those for whose use it was devised. In other words, what is postulated here is that musical tradition was (and to a large extent always has been) oral and aural in essence, hence can not be reconstructed with any reasonable degree of accuracy, unless pertinent non-written sources receive due consideration. In the case of organum, the striking lack of scholarly concern with a historical constellation that so specifically involved the East as well as the West is perhaps merely another symptom of that Christian era now known as the "typographical age" (McLuhan).

(Hopefully, the type of gathering which prompted this brief paper will serve to give new meaning to the old adage: *Ex oriente lux.*)

A Possible Systematic Approach to Music Viewed from an Ethnomusicological Viewpoint

BY ROBERT KAUFFMAN

(no abstract available)

The Reliability of Transcription

BY GEORGE LIST

In ethnomusicological studies we frequently wish to compare a number of musical events. Since performed music exists in time and space only two means are available for making such comparisons. We can depend upon our memory of the sounds of one performance and utilize this in comparing those heard in another. Or, we can prepare visual representations of both that can be immediately compared. Since human tonal memory is limited, the latter method is usually preferred.

Again, there are two methods by which such visual representations can be secured. A transcription in one form or another can be made by ear and hand or an electronic device can be utilized. In the

first case the result is usually a transcription in musical notation; in the second, it may be a graph of fundamental pitch accompanied by a graph of amplitude. Other possible methods of visual representation are hand graphs or measurement of individual pitches by one device or another. Results achieved through use of electronic apparatus are usually more objective than those secured by ear. Electronic devices, however, offer too much or too little information, and data secured must be interpreted.

The question therefore arises: how reliable is a transcription made by ear? Is such a visual representation sufficiently accurate to form the basis for the comparison of musical performances?

In considering this problem only two aspects of the performance of a single melodic line will be considered, pitch and duration. Short sections of recordings of songs of diverse cultural groups will be used. Hand and ear transcriptions in musical notation made by a number of graduate students will be compared to determine in which elements there is agreement by the majority and in which there is not. Comparison will then be made with transcriptions of the same sections of the same recordings made by two experienced, professional ethnomusicologists. Finally, the validity of the transcriptions will be assessed by comparing them with graphs of the recordings made by a fundamental pitch analyzer and individual pitch readings made by a stroboscope.

Factors of Musical Structure

BY ALAN LOMAX

Multiple factor analysis has been applied to a corpus of Cantometric codings, and a small set of R factors have been derived. This greatly compresses the 37-rating-line system into a half-dozen-odd main clusters, with a few unique elements. Each of the main factors deals with a single important structural element in musical performance. It is thus possible to view the musical communication cross-culturally in terms of a highly economic set of concepts. (These ideas will be elaborated in the delivered paper.)

Semiotics of Ethnomusicology

By CHARLES BOILÈS

Semiosis, the process in which something functions as a sign, has been little studied in respect to its incidence in musical systems of the world. Factors involved with musical semiosis are the following: the musical phenomenon acting as a *sign vehicle*; the *designatum* referred to by the musical sign vehicle; the *interpretant* in virtue of which the thing in question is a sign to its interpreter; the *interpreter* of the sign, *i.e.*, the listener. Almost all cultures have at least one musical sign system which can be analyzed and studied from the point of view of semiosis; products of the late eighteenth-century *affektenlehre* and the musical cues of Far Eastern theatre are among more obvious examples of musically organized sounds functioning as sign vehicles.

Semiotic is the organon indicated for discussion of the properties of musical sign vehicles, and all music in some way lends itself to study according to one of the three branches of semiotics, namely: syntactics, semantics, and pragmatics. Musical syntactical rules determine the sign relationships existing between musical sign vehicles: Western European musicians will readily comprehend syntactics as a study applicable to discerning sign relationships existing between combinations of sign vehicles called chords. Musical semantical rules correlate musical sign vehicles with other things, objects, or situations, and sign vehicles such as melodies are used to specifically denote entities, points in time, emotions, and activities; the musical sign vehicle does not necessarily try to imitate that which it denotes, but, rather, the designatum of a given musical sign is arbitrarily assigned by the culture. Musical pragmatical rules subsume the conditions in the interpreters under which the musical sign vehicle is a sign, establishing how a listener in the presence of a musical sign responds as if he were in the presence of what, in reality, is an absent form or state of being relevant to a present problematic situation.

Semiotics of ethnomusicology is concerned with discovering what elements in the musical system of each culture function as sign vehicles. The separate branches of ethnomusicological semiotics seek to describe the kinds of relationships existing among other sign vehicles of each culture, discover what kinds of designata the signs denote, and explicate various organic responses to respective sign vehicles. In pursuit of an accurate description of semiosis in the music of each culture, semiotic will aid in the development of a metalanguage adequate to the discussion of all musical phenomena in their function of service as signs.

Beethoven and Carl Heinrich Graun

BY RICHARD KRAMER

Our knowledge of Beethoven's contact with composers of earlier generations is still hazy, and new evidence, sometimes strong enough to force a reconsideration of older concepts, continues to emerge from the gradual examination of those of Beethoven's workshop papers whose identity has remained imperfect. One such leaf, missing since Seyfried published a distorted, uninformative account of its contents, has recently turned up (imperfectly described), documenting that Beethoven knew considerably more of Carl Heinrich Graun's work than the testimonies of Carl Czerny and Ferdinand Ries had led us to believe. In point of fact, the leaf can be dated with some accuracy, on the basis of standard diplomatic criteria, to the period spanning the final studies with Salieri to the first intensive involvement with opera: roughly 1801/02-1804. And the contents of the leaf inform us of Beethoven's sharp curiosity into the workings of conventional mid-eighteenth-century recitative, for he explores (through copy) a great many examples, particularly with respect to harmonic direction and the placement of cadence, drawn from various works by Graun—among them the ubiquitous Passion cantata *Der Tod Jesu*, the Italian cantatas *Disperata Porcia* and *Apollo amante di Dafne*, the operas *Rodelinda* and *Demofonte*—precisely as they appear in the rich article on recitative in Johann Sulzer's encyclopaedic *Allgemeine Theorie der schönen Künste*.

I shall want to examine the nature of those passages (with their glosses) which Beethoven has cited—they constitute a brief engagement with Baroque expressive device—and to place the leaf more carefully in the context of projects which we know occupied him during that stretch between Salieri and *Leonora*.

The New Scarlatti Edition

By DONALD J. GROUT

A project to edit nine of Alessandro Scarlatti's operas started taking shape in 1965-66 when I was in Brussels for the year. The Harvard University Press will publish the series, starting with *Eraclea* and *Griselda*. Photocopies of materials from which to edit several more operas after the original nine have been collected. Specialists interested in the project are welcome to discuss possible editorial roles.

Particular problems to be raised in connection with editing concern 1) establishing the best possible verbal text; 2) the continuo: realization to be included? 3) ornamentations: to be included? 4) if "no" to the preceding two questions, what alternatives? 5) interpreting time signatures and tempo indications; 6) other details of editorial mechanics such as key signatures, variant readings from different musical sources, and the like.

An eventual *Gesamtausgabe* of Scarlatti's operas may seem an overly ambitious aim at this time. Yet such an edition is necessary if we are to begin to understand the bases upon which Italian *opera seria* was built in the early eighteenth century.

Towards an Edition of Rameau's Operas

By ALAN CURTIS

Of the 27 dramatic works by Rameau which have been preserved, only the 17 earliest were included in the monumental *Oeuvres complètes*, an ambitious series which, alas, did not survive the first World War. The edition was, in any case, more notable for its lengthy and often excellent prefatory essays than for the accuracy of its musical texts. For example, *Pigmalion*, which I have recently edited, appeared in Vol. XVII (1913) with incorrect orchestration, unnecessary and anachronistic additional parts, mistaken and inconsistent ornamentation, wrong notes, etc. Several primary sources were not even consulted, and some additional ones have subsequently come to light. With a similar situation holding for most of the other published operas, a new complete edition—at least of the dramatic works—is urgently needed. Of course, the first obligation is to edit those works which did not appear in the complete edition and, in certain instances, were not published even in the eighteenth century. Even

when, as in the case of *La Naissance d'Osiris* (1754), an autograph MS is preserved, many problems remain before an accurate text representing the composer's wishes can be obtained. It is to be hoped that many American scholars will contribute their energies and talents to this important project.

A Report on RICOM, a New International Project

BY BARRY S. BROOK

RICOM (*Repertoire International d'Iconographie Musicale*), established during the IAML Congress in St. Gall, Switzerland in August 1971, will join RISM and RILM as major international bibliographic projects in musicology.

Invited to the special RICOM sessions immediately following the IAML congress were museum directors, music instrument curators, art historians, musicologists, librarians, and private collectors.

RICOM will be jointly sponsored by IAML, IMS, and CIMCIM (*Comité International pour les Musées et Collections d'Instruments de Musique*) and will function through a national center (or centers) in each participating country. It will be concerned with iconographical evidence of all kinds, with its accumulation, interpretation, cataloguing and classification. Initially RILM will sponsor the publication of a bibliography on musical iconography, the preparation of a directory of extant collections of iconographical sources and reproductions, a checklist of institutional and private indexes of iconographical materials. With the aid of an internationally agreed-upon cataloguing system based on Brown-Lascelle, RICOM will eventually provide for the exchange, distribution, and publication of indexed data, and photographic reproductions.

The Cataloguing of Musical Subjects in Western Art before 1800

BY HOWARD MAYER BROWN

In the time allotted I shall describe the system for cataloguing musical subjects in works of art devised by myself and Joan Lascelle (and shortly to be published as *Musical Iconography. A Manual for Cataloguing Musical Subject Matter in Western Art Before 1800*) by actually processing two works of art, and by discussing the problems that arise from doing so.

Chant Archeology: Older Regional Practices Preserved in Eleventh-Century Aquitanian Antiphons

BY CHARLOTTE ROEDERER

This paper explores the nature of changes in the repertory of medieval chant occasioned by changing liturgical requirements. The specific type of change considered is that in which older sections of the liturgy, instead of being totally replaced, have been retained by being transformed into a type of chant for which there is provision within the framework of the new liturgy. Examples of this type of transformation are three processional antiphons which have embedded in them the old Greek-Gallican Trisagion. With the imposition of the Roman liturgy by the Frankish monarchy, this chant survived only in the Good Friday celebration. Its place in the Gallican Mass was taken in the Roman liturgy by the *Gloria in excelsis*. Some examples of the Trisagion survived, nonetheless, within the processional repertory.

Other examples of this type of transformation are three antiphons which include quotations of the triple *Sanctus*. Unlike the Trisagion, the triple *Sanctus* did not become obsolete liturgically. Rather, it became outmoded stylistically. In its early form, it was a simple congregational chant. But when its performance was assigned to the choir, the simpler melodies fell out of use. Some of these also were preserved by being embedded in processional antiphons.

The Melismas of the Matins Responsories

BY RUTH STEINER

This paper offers a re-examination of what have been called "melismatic tropes" in matins responsories. The responsories that have melismas near the end of the refrain fall generally into three groups. The first group includes responsories in sets composed at a relatively late date for newly instituted feasts, where every refrain (or nearly every one) has a melisma, and where there is no manuscript evidence of the melismas being later additions to the chants. The second group consists of individual responsories, many of demonstrably late composition, for which again the sources always give the melisma, with no greater number of variants than occur in the body of the chant. The third group is the responsories in which the

melismas that occur seem to be true tropes—later additions to the chants. In a surprising number of instances the melismas that are used are not of new composition but rather borrowed from other categories of chant, especially offertories. A responsory that occurs in many antiphonaries may be given in a melismatic trope in only one or two sources, and the number of responsories treated this way is very small. However, this extraction of melismas from their context and transfer of them to other uses shows, first, a desire to preserve in the repertory at least sections of offertory verses, at a time when the verses themselves were being dropped from use; and, second, it provides a precedent or at least a parallel for the special treatment accorded melismas in organum, and the separation of melismas from the chants in which they originated for use as tenors in clausulae and motets.

Chant Usage in the Sixteenth-Century Polyphonic Hymn

BY LILIAN P. PRUETT

The sixteenth century represents the heyday of polyphonic hymn composition in the form of the hymn cycle arranged according to the feasts of the liturgical year, the *hymni totius anni*, or *per totum annum*. No other form of sacred polyphony of the period relies as heavily and as consistently upon Gregorian *cantus firmi* as do the hymns. This dependence is supported by the *alternatim* practice which alternates polyphonically set strophes with strophes rendered in chant and which is traditionally observed in hymn settings. Owing to the metric regularity of hymn texts which makes it possible to use the same melody for various texts, there emerges from many hundreds of hymn melodies a fairly limited repertory of chants that were used quite consistently by many different composers despite considerable geographic separation. Hymn chants that occur in isolated instances (and for that reason are difficult to trace: some remain as yet unidentifiable) are usually associated with minor saints who would have had restricted local significance.

The structure of the hymn chants is as regularly patterned as are the texts which they accompany: there are sections of balanced length, often involving some repetition scheme. Such a clearly formal nature of the *cantus firmus* is of influence in the polyphonic settings in different ways: on the one hand, it tends to produce very regularly constructed settings; on the other hand, it leads the composers to

exercise ingenuity in devising means of veiling the regularity of the chant structure.

A further aspect of some interest in the structural interaction of chant and setting is the effect of the chant mode and its attendant cadence patterns on the modal framework and cadences of the setting.

National Predilections in Seventeenth-Century Theory

BY ALBERT COHEN

In seventeenth-century theory are buried the roots of musical thought that was to characterize the development of Western art music for three centuries—in fact, up to our current age. Until recently, the theory of music of that century was viewed—much like the music, itself—as a product either of capricious and experimental design (*i.e.*, “baroque”), or of conscious backwardness. Accordingly, explanations of that theory have tended to be based on the vantage ground of earlier (sixteenth century) or later (eighteenth century) practices, thereby placing it in unfair juxtaposition with products of other periods. The present study seeks to reexamine aspects of seventeenth-century theory in several nations, as a first step towards a necessary redefinition of that theory on its own terms.

England

BY WALTER T. ATCHERSON

Students of English music history are in a much better position today, as opposed to ten years ago, to learn about theory in seventeenth-century England. Numerous primary sources are now available in facsimile, modern editions, or micro-editions, and there exists a growing literature of secondary sources such as the dissertations of Chenette and Ruff.

One must speak of English predilections in the plural. Before 1650 theorists' orientation was more toward practical music—witness the treatises of Coperario (*c.* 1615) and John Dowland (in his son's *Varietie of Lute Lessons*, 1610). Later, practical treatises continued to appear (*e.g.*, that of Simpson, 1665, 1667, etc.) but interest in *musica speculativa* also waxed strong due in part to the availability in

England of ancient authors such as Ptolemy (trans. into Latin by Wallis, 1682) and of continental authors such as Descartes (trans. into English by Lord Brouncker, 1653). This trend was manifested in such works as Holder's *A Treatise of the Natural Grounds, and Principles of Harmony* and in papers read before the Royal Society by Wallis, Salmon, and others.

Seventeenth-century English theory represents a curious mixture of conservative and progressive tendencies. Ravencroft (1614) urged a return to white mensural notation, while Salmon (1672) proposed a reform and simplification of the clefs; Simpson (1667) still clung to just intonation though Brouncker (1653) had already set forth a way of calculating equal temperament by means of logarithms—six decades before Sinn and nearly a century before Euler. And, while attempts to modify Guidonian solmization were hardly peculiar to England, the English did reject the six-syllable system in favor of a four-syllable system.

Two innovations in thought about music appear to have been readily accepted in England. The bass as point of departure in reckoning intervals and in composition was anticipated by such continental theorists as Zarlino and Hoffman, but Coperario was among the first to work this into coherent rules of composition. Four-part writing as an approach to composition may have been implicit in the formulae of Ornithoparcus, but Campion (c. 1613) systematically employed the idea in *A New Way of Making Foure Parts in Counterpoint*. While conservatism is not absent from seventeenth-century English theory, the prevailing attitude is progressive.

France

BY ALBERT COHEN

French theorists played a conspicuous role in the development of Western musical thought during most of the seventeenth century. To be sure, France was not the foremost musical nation then; yet, as a leader in the Age of Reason, it provided a forum for review of the most pressing questions of the time in much of Europe.

The earliest theorist to have made important impact in pre-Rameau Baroque theory is certainly Marin Mersenne, a transitional figure whose encyclopaedic works reflect movement out of the Renaissance into modern times. Nevertheless, only from about 1660 does a consistent production in this theory begin to appear in France, notably in the writings of René Ouvrard, Guillaume-Gabriel

Nivers, Estienne Loulié, Sébastien de Brossard, Joseph Sauveur, and Charles Masson. These and other French theorists of the time make significant contributions to music theory, in such diverse areas as harmony, acoustics, tonality and modality, consonance and dissonance, meter and rhythm, tuning and temperament, tempo, ornaments, construction of musical instruments, dance, fugue, notation, and pedagogy. Perhaps of more moment, however, is the conscious attempt made by the French to seek all-embracing concepts by which to explain their theories. Application of the scientific approach, especially influenced by activity of the French Academy, led theorists to search for a rationale in music, for “laws” (both natural and artificial) that govern the art, and for schemes of classification for music theory. A concern is evident for relating theory to practice, as well as for precisely defining terminology used to describe that theory. In all, there is an underlying sense of historical presence in these contributions, one that helps support the view that the French were prominent among leading theorists of the time.

Germany

BY GEORGE J. BUELOW

German music theory of the seventeenth century displays as unstable yet exceedingly energetic thrust into frequently contradictory areas of musical thought. To review the major treatises of the century would require an exploration of at least fifty or more works, many of which have enormous scope of content. A list of just a dozen of the most influential musical thinkers of the period would certainly include Johann Georg Ahle, Joachim Burmeister, Sethus Calvisius, Johann Crüger, Andreas Herbst, Anthanasius Kircher, Johann Lippius, Johann Nucius, Michael Praetorius, Wolfgang Casper Printz, Wolfgang Schonsleder, and Andreas Werckmeister.

The concepts of these theorists generally orbit around one or two theoretical poles. At the one pole, with origins of greatest antiquity, music exists as a mathematical science with divisions into *musica practica* and *musica theoretica*. Under the first rubric appear the numerous practical handbooks of instruction explaining how to sing, how to write counterpoint, how to teach singing to church choirs, and finally how to realize a thorough-bass. As a mathematical science, however, *musica theoretica*—or musical speculation—remains largely what it had been in the medieval world: an attempt to explain music as number and to bring the numerical order of tone into an

exact juxtaposition with the concept of God as universal order as expressed through number. Cosmic organization, the music of the spheres, God as a universal organ builder are all aspects of *musica theoretica*: musical order becomes the mirror of the Creation. This theoretical penchant for creating a *philosophia musica* is one of the distinctly German characteristics of music theory in the seventeenth century.

On the other hand, almost from the beginning of the musical Baroque, German theorists turned to the humanistic implications of music as they became clear in the Renaissance. Together with *musica practica* and *musica theoretica*, a new, seminal force developed around a second pole with the concept of *musica poetica*. For the first time musical composition itself was raised to a science based upon the powerful relationships between music and rhetoric. *Musica poetica* appears as a title to a treatise by Burmeister as early as 1606, in which for the first time is explained the value of rhetoric in defining how one should compose. The *Figuren*, as musical-rhetorical ideas, occur first in Burmeister's study, but quickly are borrowed by numerous German writers. In 1650 Kircher published his *Musurgia universalis* in which, while still retaining much of the old order of ideas, he devotes considerable attention to rhetorical principles as they explain compositional processes. Kircher's great treatise is but one of the many demonstrations of the German proclivity to synthesize Italian music, and to bring rationality to all musical procedures. This new viewpoint of music created a musical doctrine that no longer belonged to the Quadrivium, or to number, but rather a musical-rhetorical art, or truly a "fourth" member of the ancient Trivium, the *ars dicendi*. Within this vast panorama of seventeenth-century theory, the landscape is rich in areas for investigation, including such major themes as: *Affekt*, *Figuren*, musical rhetoric, *Trias musica*, the thorough-bass, concepts of form, harmony, and contrapuntal practice.

Spain

By ALMONTE C. HOWELL, JR.

One can hardly look to Spain in any search for concepts that were new and original to the seventeenth century, whether in music theory or in other fields of intellectual endeavor. Her disastrous deterioration as a force in world affairs during the twilight of the Hapsburg monarchy only confirmed her earlier tendencies toward becoming a closed society, impregnable against dangerous alien ideas and threats to the established faith.

The dates of 1592 and 1724 serve as appropriate boundaries for a survey of Spanish theory of the seventeenth century. The first marks the publication of Montanos' *Arte de Musica* which in various revised editions remained in print and was accepted as authoritative for nearly 200 years; the second, the publication of Nassarre's *Escuela musica*, the product of "50 years' labor" and the last encyclopedic summary of Spanish traditional musical thought. Between these two occur two other large-scale treatises, those of Cerone (1613) and Lorente (1672), and some 15 or so lesser works, a third of them confined to plainsong.

Written chiefly by churchmen and dedicated almost exclusively to ecclesiastical music, these works reflect practices, concepts, and terminology that alter little from first to last, and are largely traceable back to the beginning of Castillian writings about music. Products of the scholasticism that had become frozen in the Spanish universities, their favorite authorities are Aristotle and Boethius, and one seeks in vain for foreign authors in the vernacular (musical or otherwise) dating later than 1580. Plainsong (*canto llano*) is treated by all; those not confined to it proceed with little variation through *canto de organo* (mensural music) and *composición* (part music), the latter presented chiefly through *contrapunto* (*cantus firmus* counterpoint). Music must be governed by rules based upon number and proportion, the same proportions that govern the heavenly bodies in *musica mundana* and the human body in *musica humana*. The eight modes (only Cerone considers twelve necessary), the six solmization syllables (only a few minor figures propose seven), the traditional tactus and the ancient time signatures, the Renaissance regulations for dissonance—all remain intact throughout the period. Figured bass receives only the briefest mention, and the existence of opera in Spain is met with total silence. One new concept, that of *suposición*, is welcomed by Nassarre as a means for justifying those dissonances not easily explained by the traditional rules, though not as a license

for the pernicious free use of dissonance as practiced by the Italians, from whose impurities the Spanish tradition must be protected.

Do the Spanish theory treatises of the seventeenth century have any other value other than as antiquated curiosities? One may suggest four areas of usefulness: (1) they faithfully reflect the condition of Spanish thought in the seventeenth century; (2) they give us much vivid detail concerning the musical practices of the church of their day; (3) they afford reliable means for the study of Spanish Baroque church music as this becomes available; (4) and not least of all, they afford invaluable insight concerning the terminology, theory, and practice of that earlier and more vital era of Spain as a musical nation, its *Siglo de Oro*.

Instrumental Ensembles in Flanders, 1450-1550

BY KEITH POLK

Flemish towns supported a fertile musical culture in the fifteenth and sixteenth centuries. We know a great deal about the vocal music of the time, primarily because of the availability of musical sources. Less known is the instrumental music, for instrumentalists improvised and left us few traces of their musical activity in musical sources. Another source, city records, reveal, however, that instrumental ensembles existed in surprising numbers, and were quite specific in their instrumentation.

From these records we have detailed information about the make-up of these bands. Four was the desirable minimum through the most important period (1450-1550), although three was the practical minimum. Bands dropped below three only in times of economic hardship. In the depression years of Flemish industry at the end of the fifteenth century, for instance, the bands of Ieper and Louvain disappeared entirely. A fashion for larger ensembles developed in the sixteenth century and the larger centers supported groups of five or even six players.

Simply giving the number of instrumentalists provides, of course, an incomplete picture. The instrumentation in the fifteenth century was primarily shawms, bombard and sackbut. After 1500 the players performed increasingly on other instruments, particularly recorders, crumhorns and cornettos, especially in indoor performances. Surprisingly, strings were taken up very late, only after 1550, despite the fact that string instruments were well-known long before.

These bands were first-class professional ensembles. As will be shown, the players could read music, and some established international reputations. Some instrumentalists developed into composers. Thielman Susato, originally a trombonist in the Antwerp town band, is perhaps the best example, but not the only one.

Such a large number of ensembles and highly skilled performers suggests a strong artistic tradition which deserves our attention.

Wind Band Music

BY HOWARD M. BROWN

Did wind bands play composed music as well as improvising polyphonic music around various types of *cantus firmi*? If they did play chansons, motets, and so on, did they embellish them with improvised or semi-improvised *passaggi*? I shall present what evidence I can find to suggest that they did perform composed music and that they did ornament it, offering an example or two to demonstrate what sorts of embellishments they are most apt to have added.

Depression and Culture in Fifteenth-Century Flanders and Brabant

BY JOHN H. MUNRO

The concept that the fine arts flourish best under conditions of economic expansion and prosperity has been long favoured by cultural historians, who would readily admit that, if man lives not by bread alone, even the most spiritually blessed artists cannot do without it. Renaissance historians, in particular, have pointed to the apparently obvious connection between the wealth of the Italian mercantile republics and their artistic splendour in this period. Several years ago, however, Robert Lopez of Yale University launched the first assault against this popular orthodoxy in his address: "Hard Times and Investment in Culture" (*The Renaissance: a Symposium*, N.Y., 1953). He argued that, for Italy, the period of greatest prosperity was not the Renaissance but rather the thirteenth century, and that the Renaissance era was, instead, one of economic contraction and depression. While disclaiming any theses of direct economic causation, Lopez did suggest that the fine arts of the Renaissance may

have received greater mercantile and financial support because they offered the bourgeoisie more prestige than did profit accumulation in such times of "contracting investment horizons."

Most economic historians would today agree that the fourteenth and fifteenth centuries were an era of economic contraction for the greater part of Europe. This depression may be viewed as the product of serious depopulation; of dislocation from wars, famines, and plagues; a time of insecurity and general pessimism. By no means immune from these forces were the Low Countries, centered upon Flanders and Brabant, which have often been considered the northern counterpart of Renaissance Italy. This region, one often neglected by cultural historians, deserves as much as Italy an investigation of the relationships between its economy and the fine arts during the "Great Depression of the Renaissance."

This Great Depression was not a period of complete depression and unalloyed gloom. As Bruges unquestionably declined with the decay of the traditional luxury woolens trade, so Antwerp expanded by welcoming English cloth imports, which helped to make that port northern Europe's chief entrepôt and commercial capital by the early sixteenth century. The decay of the traditional draperies also permitted the growth of other textile industries, in villages and towns alike, producing variously *nouvelles draperies* and *sayetteries*. But it must be emphasized that not for a long time did the growth of the new compensate for the decline of the old. Of the economies and populations of other parts of Europe were reviving by the 1460's, Flanders and Brabant in general experienced the severest phase of both depopulation and depression between 1430 and 1495: recovery in the latter part of that period was certainly delayed by almost continuous warfare and urban revolts.

This 65-year era also marked the greatest glory of the Burgundian court, the apogee of the flowering of Flemish music, painting and architecture—all of which, as Huizinga has demonstrated, truly reflect these times in their stark contrasts of sombreness and gaiety, violence and calm, ornateness and simplicity. To be sure, these arts continued to flourish in magnificence well into the sixteenth century, and were well represented at Antwerp during its "Golden Age," 1500-1550. But these were essentially a continuation of forms whose traditions had been established in the darker days of the fifteenth: in my opinion, an artistically richer century, and one also richer than the thirteenth-century Commercial Revolution or the eighteenth-century Industrial Revolution eras.

Flexibility in Tempo around 1600

BY ANTHONY NEWCOMB

The point of departure for my remarks will be an article by Jürgen Jürgens, "Urtext and Aufführungspraxis bei Monteverdis *Orfeo* und *Marien-Vesper*," in *Claudio Monteverdi e il suo Tempo* (1968, ed. R. Monterosso). Maestro Jürgens here proposes that all the note values of even so difficult a piece as *Duo Seraphim* from the *Vespers* should be accommodated to a single tempo; that one should not dilute the extreme contrasts of rate of motion which late sixteenth-century composers were wont to write into their music. While agreeing fully with the basic thrust of the argument, I should like to focus in on a single passage from the *Vespers* of 1610 (the end of *Laudate Pueri*) in order to raise the following question: under what conditions might one be justified in loosening the grip of a regular beat in Monteverdi's *Vespers*, or pieces close to it in tradition?

I shall confront this question from two points of view, first from that of contemporary writing about musical practice, and second, from that of the music itself, always staying as close as possible to the tradition with which Monteverdi's *Vespers* can be seen to be connected. In considering what is said by writers about music (Zacconi, Banchieri, Pisa, Frescobaldi, Praetorius, *et al.*), I shall separate their discussion of such tempo variations as are written out through the use of widely varying note values from their discussion of the alteration of the rate of beating within a section. I shall then mention some motives that were seen as prompting this second kind of tempo variation.

Finally, in the light of guidelines derived from the above investigations, I shall consider briefly performance problems in Luzzaschi's *Madrigali per cantare e sonare a uno, due e tre soprani*, since the style of diminution represented in the collection was certainly well-known and highly influential in Mantua when Monteverdi wrote the *Vespers*.

Concerning the Singing of Early Italian Monody

BY WILLIAM V. PORTER

A central problem of early monody involves the extent and nature of the singer's options which are presented in his musical sources. Prints and manuscripts vary widely in the amount of details provided for the performer, particularly with respect to embellishments and rhythmic articulations. Only a few sources suggest subtle nuances for the voice. Thus the singer must not only evaluate the authenticity of his source but also have a thorough knowledge of the expressive requirements of the piece at hand. Important considerations must be given to the text, musical style and structure of the work, to the purpose and place of performance, and to the vocal abilities of the performer. Contemporary documents (treatises, prefaces, etc.) are invaluable in suggesting data and criteria, but an effective performance ultimately depends on countless informed and intuitive decisions by a sensitive musician. This paper investigates some of the kinds of choices the singer faces, and proposes guidelines for the performance of different monodic styles.

Caccini's *Sprezzatura di Canto*: Some Seventeenth-Century Applications

BY ERICH SCHWANDT

Giulio Caccini, in his Dedication (*Euridice*) and Foreword (*Le Nuove Musiche*) brings up the idea of *Sprezzatura di canto* (a certain noble neglect of the Song) as an important element in the performance of his music. H. Wiley Hitchcock has shed some light on this difficult concept in a recent article (MQ LVI, 389ff.). The object of my paper is to attempt a further clarification of the nature of *Sprezzatura*, drawing illustrations from music of Caccini, Frescobaldi, Marco da Gagliano, *et al.*

It seems, from Caccini's discussion, that *Sprezzatura* operates in several ways, and on many different levels. The term, for example, implies not only rhythmic freedom in the performance of short ornamental figures (Lombard rhythms, the insertion of rests into *tirate*, etc.), but also, for expressive reasons, the manipulation of the rhythm in larger phases of action (halving or doubling the values of notes).

Many songs and even keyboard passages of the early seventeenth century seem to display passages that are based on the idea of *Sprezzatura*, and give further illumination to Caccini's concept. An examination and analysis of examples of written-out *Sprezzatura* can help the modern performer of this music make his interpretations more exciting.

Modal Aspects of Medieval Secular Music

BY THEODORE KARP

In his treatise on music, Johannes de Grocheo states repeatedly that secular music is neither created nor analysed in terms of the church modes. Although his injunctions have been quoted in prominent studies, little heed has been taken of his advice. Perhaps because no other terminology is available, we continue to describe secular songs as being in one of the church modes or in major or minor. The issues involved are vital enough that either we ought to produce reasons to discredit Grocheo's statements or we ought to devise a more accurate means for the modal description of secular music.

The following suggestions are offered: 1) That in dealing with a large and relatively little-known body of music, it is more practical to begin by defining mode primarily on the basis of scale formation rather than on the basis of melodic formulae. 2) That it is necessary to determine whether melodic range is an essential descriptor of mode, and that in medieval monophony it is. 3) That inasmuch as medieval theorists are concerned with species of fourths (and fifths), it is useful to treat such diatonic segments as modal units (allowing for expansion of such sub-ranges by a tone at either end), and to divide modes in medieval secular song into three large categories: monosegmental, bisegmental, and polysegmental. 4) That it is then necessary to indicate the placement of the final with regard to the total range and the other main tonal centers; this will require the addition of a sub-plagal category to complement the standard authentic and plagal forms. 5) Lastly, that it is relevant to indicate also the manner in which the range is developed, whether the final acts as a pervasive tone center or whether it is introduced only late in the melody as a contrast to (or relaxation from) higher primary tone centers.

The Conflict of Tonal Systems From 850 to 1100

BY CALVIN M. BOWER

This paper will examine the conflict between the musical system presented in *Musica Enchiriadis* and the Greater Perfect System as it appears in musical theory between 850 and 1100. The concept of *musica naturalis* and *musica artificialis*, the adoption of "modal" tetrachords (TST) rather than Greek tetrachords (TTS), the notion of co-finals or *affinales* at the fifth degree, and the qualitative rather than quantitative approach to pitch are the general theoretical precepts which will be used to explicate the conflict between the two systems. The addition of the low G (gamma), the necessity for a low B-flat, and the need for transposing to reach other chromatic alterations (F-sharp, E-flat) are some of the specific realities of both theory and practice which will be examined in light of the conflict.

The strengths and inadequacies of the systems will be discussed from both a theoretical and practical viewpoint. The thesis will be advanced that the *Musica Enchiriadis* system with fifth periodicity is at least as valid as the Greater Perfect System with octave periodicity for performing and analyzing medieval chant. Finally, the relation of chant notation to these systems will be considered, and the adequacy of early notation as a record of music sung before the rise of notation will be seriously questioned.

Contemporary Research in American Music History: Reconsideration of Traditions, Institutions, and Individuals

BY DONALD M. McCORKLE

The objective of this session will be to focus on three principal areas of concern for musicologists specializing in American studies: *traditions*, which hitherto have been overlooked, misunderstood, or ignored by scholars; *institutions*, such as concert or other musical organizations, whose existence is well-known but whose history needs re-examination; and *individuals* who have been significant musical figures in American history. Within this format it is anticipated that other important musicological questions will be included, among others repertoire and style, bio-bibliography, and comparative studies of fine-art and popular musics and their relationships with

European and ethnic influences. The three panelists, whose research interests are representative of the broad areas here enumerated, will emphasize the problems, methods, sources, and opportunities for further research posed by their respective topics. It is hoped that lively discussion by all concerned will stimulate younger scholars present to report informally upon their own problems and achievements in this field.

Changing Traditions in the Music of Black Americans

BY EILEEN SOUTHERN

According to the evidence, black musicians in the United States were composing pieces for public performance as early as the seven-teen-nineties, beginning with Newport Gardner of Newport, Rhode Island. It may be generally stated that with one known exception, the black composers of the eighteenth century and the antebellum period slavishly followed European traditions in their writing in the same way as did their white colleagues. The exception was Francis Johnson, the most prolific of the composers, who revealed some degree of racial consciousness in giving one of his pieces the title, "Recognition March on the Independence of Hayti" (1825), although its form and content were in the European style.

During the last two decades of the century there seems to have been a change in the attitude of several black composers toward their writing in that they deliberately turned to the use of musical ideas derived from slave-music traditions. Dvorak, with his ideas of an American music nationalism based upon Negro and Indian folksong, cannot be given sole credit for this change in the thinking of black composers, for many of those involved had no contact with the European master or his disciples. We must look elsewhere for an explanation of the phenomenon, which was to occur again in the nineteen-twenties and in the nineteen-sixties.

The Three New York Philharmonics

BY HOWARD SHANET

It has generally been assumed that the Philharmonic Society of New York, founded in 1842, was patterned after the Philharmonic Society of London, founded in 1813. But this genealogical derivation is not necessary when it is demonstrated that a Philharmonic Society was established in New York as early as 1700. It lasted until 1816, giving a great number of public and semi-public concerts, with programs that compared favorably with European concerts of the same period. A second Philharmonic Society was founded in New York in 1824 and, although it survived only until 1827, it made important contributions to the cultural life of the city. The third New York Philharmonic, established in 1842, is the one that is still alive today. A line of historical continuity can be traced from the first Philharmonic to the second, and from the second to the third. The cultural ground in which the New York Philharmonic put down its roots in 1842 is seen to have been more fertile than has usually been acknowledged.

The Current State of Ives Scholarship

BY JOHN KIRKPATRICK

In a certain sense the history of Ives scholarship begins in 1939 with Lawrence Gilman's review of a performance of the *Concord Sonata*. Since then more than fifteen studies by various scholars and a major biography by Henry and Sidney Cowell, published in 1955, have served to illuminate special aspects of his music and to stimulate general interest. Recently, thanks to what might be called applied scholarship, a number of recorded performances of hitherto neglected scores have been issued. At least one comprehensive study based upon untapped, original sources is in preparation. It would appear that even though much remains to be done we are now well on the way to achieving a more just understanding of the man's life and works than we have had heretofore.

Toward the Definition of the National Styles

BY NEAL ZASLAW

Although the musicians of the eighteenth century, and musical scholars since then, have spilled much ink over the subject of National Styles, clear delineation of the content of those styles has never been achieved. The obscurity which beclouds this topic is due to several interlocking factors: (1) the continual interactions among the musicians of all the European nations; (2) the tendency of later historians to study mainly the works of those composers who by their very greatness tended to transcend National Styles, rather than the works of those composers who were more typical of their times and nations; (3) the unavailability of accurate chronology for a large enough body of music to enable trends clearly to be located and understood; (4) the chameleon-like nature of the elements of a musical syntax which makes difficult the attempt to label specific musical features as "national" in character; and (5) the too-lengthy timespans often taken as the basis for discussion, such discussions doomed to failure by the constantly changing relationships among the nations. Nonetheless, since it is as clear to us as it was to the musicians of the Enlightenment that the National Styles did exist, we must continue our attempts to define and understand them.

The music of Jean-Marie Leclair *l'ainé* serves as a good test case, since he had an intimate knowledge of both French and Italian Styles and attempted to write in each and also to combine the two. Close examination of his music from the points of view of musical style, performance practice, and his contemporaries' reactions to his music, offers new insights into the problem of the National Styles during roughly the thirty-year period bounded by Leclair's Opus I (1723) and his Opus XIII (1753). Among these insights are some suggestions for defining certain important elements of the French and Italian styles, and a strong hint of the importance for the birth of the Classical style of what was called by Couperin *les goûts réunis* and by Quantz the *vermischter Geschmack*.

The Imitation of Foreign Styles in French Harpsichord Music

BY DAVID R. FULLER

Italian influence was felt in French harpsichord music from the time of Lully, and by 1730, elements of Corelli's style had been thoroughly assimilated into the very French idiom of his admirer, François Couperin. A year after Couperin's death, Mondonville accomplished a new stylistic fusion weighted on the Italian side in his pioneering sonatas with violin accompaniment, which stand alone in the decade of the thirties against over a dozen collections of traditional *Pièces de clavecin*. During the next twenty years, half a dozen sonata collections modelled after Mondonville were far outnumbered by *Livres de pièces*, by experiments in all kinds of forms and styles, and especially by direct imitations of Italian concertos, sonatas, and symphonies, set for solo harpsichord or harpsichord with any accompaniment from hurdy-gurdy to orchestra. From 1760 to 1770, a burst of sonata production finally reversed the ratio of the thirties.

The French were most successful with the superficialities of concerto style, least successful with the contrapuntal intricacies of the church sonata, and always uncomfortable with Italian structural methods. Throughout the period from 1730 to 1770, the Italian styles imitated were those of the late Baroque to about 1760. Composers were acutely conscious of what they were doing and usually gave some sign—titles like "*L'Italienne*" or "*La Moderne*," headings in the Italian language, or an abrupt change of style. One composer, Simon, says explicitly that he is trying to combine French and Italian styles (1761).

Around 1770, French harpsichordists took up the international "gallant" style, apparently as they found it in the chamber music of Italians such as Pugnani, Giardini, Sammartini, and Boccherini. Elements from Mannheim symphonic style also finally make their appearance, but Schobert and Eckard, the most distinguished keyboard composers in Paris in the sixties, seem to have had little impact on their French colleagues.

Les Goûts Réunis: Some Means of Reconciliation

BY EDITH BORROFF

The French concept of national styles, as exemplified in French music from 1690 to 1765, contains two chief directions of interest for the musicologist: one is the music itself, a substantial body of works that never quite yielded to the international definitions of musical forms of the time, but maintained a certain *gallicisme*; the second is the influence of this *gallicisme* on the generation of composers who would define the new Viennese Classicism.

In the first half of the eighteenth century, Italian forms engendered French counterparts: trio and solo sonatas, concertos, and symphonies. In addition, the vocal forms switched prominence: opera reigned during the youth of Louis XIV and after the regency; the cantata took precedence in the time between. Also, two forms emerged that were unique in France: the *grand motet* and the *pièce de clavecin en concert*. The first was a French parallel to the oratorio and choral cantata; the second was truly French, without a counterpart elsewhere. It is in these forms that an unprecedented and exciting *rapprochement* of styles enlivened French music with particular thrust.

Three trends are of special significance:

(1) Direct concern with instrumental techniques seems to have been a peculiarly French element. Creation of musical ideas idiomatic to the instruments intended for their performance led to innovative cross-pollinations in the *pièces de clavecin en concert*; this cross-pollination included the voice and was closely related to national elements.

(2) Interest in precise specifications of the colors and deployments of musical forces (common to other nations) led to a particularly wide range of possibility in the *grand motet*.

(3) French influences in the trio sonata, though less strong than in other forms, led to development of the French fugue, different in several essentials from its Italian and German counterparts.

Each of these three factors was developed by the French in works of lasting interest. And each would be seized upon by composers of the new Classicism, either in unique instances or, more important, in the long-range formations of the Classical and Romantic vocabulary.

In particular, each of these elements can be found in the works of Mozart, with strong evidence—in at least one case—of direct and conscious influence. It is certain that Mozart was one of the great

eclectics of modern times; we should hardly be surprised to find that his debt to the French was a substantial one.

An Analysis of the Approach to Musical Humor Used by Peter Schickele in One of His P. D. Q. Bach Satires

BY ROBERT D. SCHICK

The nature of musical humor has long been a puzzling topic to both musicians and philosophers of music. It is hoped that this analysis of one of the musical satires by Peter Schickele will elucidate some of the questions involved.

The Concerto for Horn and Hardart, which will be discussed in some detail, is ostensibly by P. D. Q. Bach, a "recently discovered" son of the late J. S. In reality, however, both P. D. Q. Bach and this work are the creations of Mr. Schickele. We discover that P. D. Q. is an extremely clumsy composer, and this is at the heart of the humor.

The humor exists, first of all, on a verbal level which is provided by the titles of compositions, the introductory comments as spoken by Mr. Schickele, and the program and record jackets notes. (The methodology of musicological research is among the topics which receive their share of spoofing.) Some attention will be paid to the techniques of this extramusical comedy to show how it provides the needed framework and mental set to enable the audience to respond to the intramusical humor.

The music itself is an example of what not to do when writing a classical concerto. Themes modulate when they should not, non-harmonic tones refuse to resolve, a movement cadences in the wrong key, and so on. Interwoven into this we find satire on bad performances—the wind player who toots during a grand pause, and the orchestra which loses its place and falls apart during the first movement.

The heart of the paper consists of an analysis of these *faux pas*, and of the mechanisms by which they evoke the humorous response in the listener. In addition, some insights may be provided into the nature of the Classical style, many of whose principles are often taken for granted until they are violated, as in this work.

Satire in Music: the Relevance of Quotation

By ALAN TORMEY

I contend in this paper that satirization of a particular musical work—as opposed to satirization of a musical style—requires quotation. Direct and indirect quotation are distinguished on the analog of verbal quotation, and it emerges that indirect quotation is the more effective vehicle for satire. Quotation, while necessary, however, is not sufficient for satire. We require quotation plus commentary, and I distinguish between *adverbial* commentary, in which the commentary lies in the manner of quotation, and *adjunctive* commentary, in which quotation and commentary are distinct musical events. (These distinctions are illustrated by reference to examples.) Conditions that determine whether a passage is a quotation or a coincidental iteration are discussed briefly. Finally, it is contended that most effective satire is intentionally distorted indirect quotation, *viz.* quotation plus adverbial commentary, or, in effect, caricature.

A Progress Report on a Computer Typography for Music

By HARRY B. LINCOLN

Although there have been music printing procedures developed for the computer plotter and there are long range plans for automated photo-composition of music, there have never been music symbols available on every campus. Special type slugs have been designed and manufactured in cooperation with the IBM Corporation's Glendale Laboratory in Endicott, New York, and are currently in use at State University of New York at Binghamton. The paper will describe their use. Examples of thematic indexing formats from this typography as well as the IBM catalog information on the type slugs will be distributed as a hand-out at the meeting.

The GRIPHOS Computer Programs for the Storage, Organization and Dissemination of Textual Data

By JACK HELLER

The GRIPHOS set of computer programs written in PL/1 has been developed to aid researchers store under computer control large amounts of textual data and extract selected subsets of this data for their desired research aims. The computer programs deal with: (1) the creation and management of data files; (2) the correction and reorganization of these files; (3) the production of frequency dictionaries; and (4) the construction of permuted indices.

In this presentation an example will be developed which will illustrate the use of GRIPHOS to construct a data bank of textual material, the maintenance of this data bank, the construction of frequency dictionaries to aid in proof-reading, and the construction of permuted indices. The area of illustration will be connected with the microfilm data bank of Colonial documents stored at the State University of New York at Stony Brook. Examples of input, frequency dictionaries and permuted indices will be discussed showing their relation to the original microfilm store.

Although this illustration relates to a particular area of endeavor, it will be shown that the techniques are typical of many of the data organization and retrieval problems and questions encountered in musicology and ethnomusicology.

A Computer Application to Ethnomusicology

By BENJAMIN SUCHOFF

Studies relating to automation of information retrieval have been in process in the New York Bartók Archive for the past five years.

One aspect of the research is the construction of a lexicographical index of incipits, which ultimately will encompass Bartók's folk music collections as well as his compositions. Using the Ford-Columbia Music Representation developed by Stefan Bauer-Mengelberg, and geared to an indexing system devised by Harry B. Lincoln, tabulations have been produced of incipits from Bartók's Serbo-Croatian, Rumanian, and Turkish folk song materials. Preliminary treatment—analysis of content structure and subsequent

encoding of incipits—has been completed or is under way with regard to other folk music collections (Hungarian, Slovak) and to composed works (Mikrokosmos, Six String Quartets).

A second aspect of the research is the construction of a data bank for the permutation of various kinds of indexes, including the lexicographical type mentioned above. By means of the GRIPHOS (General Retrieval and Informal Processor for Humanities-Oriented Studies) procedure developed by Jack Heller, projects have been completed on the retrieval of information concerning Bartók's string quartets and his ethnomusicological study, "Turkish Folk Music from Asia Minor." Currently under way is the similar treatment of the Bartók-Kodály collections of Transylvanian Hungarian folk songs (1921).

The Unity of Song

By AUSTIN CLARKSON

We raise the question of whether and to what extent song is a distinctive medium of human utterance by asking: In what ways does song differ from speech and absolute music? and how do these differences affect our understanding of song as a medium, the various genres of song, individual song utterances, and the history of song?

In doing so we examine critically the traditional theory of song, which consists at least in part of the following network of concepts:

- (1) Song as a medium is a deformation of language.
- (2) A song requires a lexically coherent speech component.
- (3) The identity of a song utterance lies principally, if not entirely, in its tonal component.
- (4) A song is either a tonal entity with words added, or a verbal entity with tones added, and its structure must be described accordingly.
- (5) Language is more stable in tradition than music.
- (6) The history of song is marked by a tension-relation between word and tone such that at one time song is word-dominated and at another, tone-dominated.
- (7) A perfect balance between word and tone is seldom achieved.
- (8) The word-tone relation is a function of the tonal response to phonological patterns of stress, length, and intonation, and semantic patterns of verbal meaning, imagery, and affect.

(The possibility of an integral model of the song medium and of song structure is explored, and the implications of such a model for the study of any song, whether of elite or folk cultures, are briefly considered in closing.)

The Morphology of Song, with Examples from Gilyak Music and Culture

By ROBERT AUSTERLITZ

Given a network of cultural values and functions, we ask how these affect the question of (musical, poetic) genre. Once the genres are delimited, we ask what components, both tonal and verbal, are characteristic of specific genres. Finally, the attempt is made to analyze the interdependence (or the lack thereof) between the tonal and the verbal component in a given genre. Problems connected with this question are: melodic line and rhythm; metrical, syntactic, and phonological structure of the text; ornamentation and its range; and repetition as a device. This may permit us to come one step closer to assessing the function of song in a given culture.

The Societal Necessity of Song

By THEODORE GRAEME

One way in which the integrity of song is widely manifested is in its universal integration into the societies that it both reflects and motivates: the central issues and preoccupations of a given culture are nowhere better exhibited than in its songs. As a case in point, we shall examine the types of songs used in the traditional cultures of Gaelic-speaking Scotland with a brief side-glance at the way in which changed economic and cultural conditions transform—but do not destroy—traditional material.

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