ABSTRACTS
of
PAPERS READ
at the
FIRST JOINT MEETING
of the

AMERICAN MUSICOLOGICAL SOCIETY
Fifty-first Annual Meeting

COLLEGE MUSIC SOCIETY
Twenty-eighth Annual Meeting

SOCIETY FOR ETHNOMUSICOLOGY
Thirtieth Annual Meeting

SOCIETY FOR MUSIC THEORY
Eighth Annual Meeting

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Vancouver, British Columbia

7-10 November, 1985
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### SCHEDULE OF SESSIONS

**AMERICAN MUSICOLICAL SOCIETY**

**Thursday, 7 November**
2:00-5:00 p.m.

- Aspects of Antiquity
- Northern Renaissance
- Eighteenth-Century Keyboard Music
  (Joint Session, AMS-SMT)
- Schubert and Chopin
- Debussy

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**Friday, 8 November**
9:00-12:00 noon

- Local Traditions in Medieval Monophony
- Chanson and Madrigal
- Eighteenth-Century Opera
- C.P.E. Bach and Mid-Eighteenth-Century Style
- Wagner and His Influence

12:00-2:00 p.m.

Panel Discussion: Publishing on Music and Musicology

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**Saturday, 9 November**
9:00-12:00 noon

- Liturgical Chant: Tradition et Interpretatio
- Local Traditions in Renaissance Polyphony
- Baroque Music and Rhetoric
- Nineteenth-Century Opera
- Russian Music

2:00-5:00 p.m.

- Medieval Polyphony
- Festivals and Philosophers
- Bach
- Nineteenth-Century Symphonic Music
- Twentieth-Century Topics

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**Sunday, 10 November**
9:00-12:00 noon

- Renaissance Musical Institutions and Patrons
- Handel
- Haydn and Beethoven
- Brahms
- American Popular Music and Jazz
THE COLLEGE MUSIC SOCIETY

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A Century of Musicology 72
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Dance as a Determinant of Music 114
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History of Theory

Twentieth Century I

Eighteenth Century Keyboard Music

(Joint Session, AMS/SMT)

Friday, 8 November
9:00-12:00 noon

Pedagogy

Cognition and Perception

Classical Period

Saturday, 9 November
9:00-12:00 noon

Twentieth Century II

Time and Rhythm

2:30-4:30 p.m.

Metaphors in Analysis

Romantic Period

Sunday, 10 November
9:00-12:00 noon

Text and Music

Berg and Schoenberg

AMERICAN MUSICOCLOGICAL SOCIETY ABSTRACTS

edited by
Charles M. Atkinson, Ohio State University

ASPECTS OF ANTIQUITY

Thursday, November 7, 2:00-5:00 P.M.

Calvin Bower (University of Notre Dame), Chair

THE EVOLUTION OF THE GREEK KITHARA

Martha Maas
Ohio State University

By the end of the eighth century B.C. there is unmistakable evidence of the presence in the Greek world of the instrument that later received the name kithara. Paintings on a few vases from the late geometric period show instruments with "heart-shaped" soundboxes; in one instance the small, flat base of the instrument is indicated. The best representation from this period comes, however, not from a Greek source but from a relief in Hittite-Aramaic style.

Although seventh-century representations of the (still unnamed) kithara are scarce, the most detailed one of them already shows features, including the seven strings, that are standard in representations from the classical period. Throughout the fifth century the kithara can be seen in many representations that allow an assessment of its size, shape, construction, ornamentation, accessories, means of tuning, and techniques of performance.

The shape of the kithara changed gradually during the period from 420 to 320 B.C., producing the long-bodied Hellenistic kithara. Other forms that make their appearance in the colonies in southern Italy at this time are the "swan's head" variant and the rectangular Italiote kithara. The shape standard in the classical period is still seen on a few Athenian marbles and Italiote vases, but the evidence suggests that it was no longer in common use.

THE ANCIENT GREEK AULOS:
LITERATURE AND RECONSTRUCTION

Thomas J. Mathiesen
Brigham Young University

The aulos is frequently depicted in Greek vase paintings, discussed at length in Greek literature, and treated by Greek musical writers. A significant number of auloi—whole or in part—survive in museums around the world. In addition to these ancient witnesses, there are a number of modern scholarly studies of the instrument. Nevertheless, many questions about the aulos remain unanswered, and a clear conception of the instrument and its performance practice is lacking. A systematic organological
American Musicological Society Abstracts

Edited by
Charles M. Atkinson, Ohio State University

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Investigation of the aulos based on all the available ancient evidence and reconstructions of instruments reveals that (1) the methodology and conclusions of Kathleen Schlesinger in her pioneering study "The Greek Aulos" are often flawed; (2) the aulos could be played with various types of single and double reeds; (3) the tone of the aulos is more like that of the Romanian taragato than the oboe or clarinet, the two modern instruments most often suggested as timbral parallels; (4) the scales of the aulos are extremely flexible, depending on the type of reed and the player's artistry; (5) the aulos could have played most, if not all of the surviving fragments; and (6) the problematic verbs, anthapan and katapan, refer to the performance practice of the aulos as the performer changes the beating length of the reed by pushing the mouthpiece into his mouth or drawing it out. The paper will be illustrated by performances on aulos reconstructed on the model of surviving fragments.

Who Wrote Sectio CanoniS?
André Barbara
University of Notre Dame

Historians of music theory have postulated Sectio canoniS at the philosophical and historical root of the Pythagorean tradition that extends from antiquity through the Middle Ages and Renaissance. The most often copied ancient work on music, Sectio canoniS has been edited and translated many times since the thirteenth century, but all of this attention has been seriously misguided by treating the work as a whole. Some historians have identified Euclid as the author of the Sectio, assigning its composition to the fourth century B.C. Quotations in Porphyry's commentary on Ptolemy's Harmonics and Boethius's De musica seem to support this postulation. My study of the Sectio indicates the shaky foundation upon which these historical assumptions rest.

Sectio canoniS presents a series of propositions in Euclidean style that relate the perception of sound to mathematical truth. At most no more than an introduction and twenty propositions, it exists in three forms. (1) The independent treatise is the longest. It carries the title Kata tome kanonos and is frequently ascribed to Euclid. (2) The version by Porphyry consists of sixteen propositions and refers obliquely to Euclid. (3) The Latin version by Boethius consists of the introduction and first nine propositions but with no mention of Euclid.

In the present paper I compare the three versions where possible and show that each depends upon the other two. Further, I present hypotheses concerning the composition of the treatise: who may have composed it, when, and in what forms the work may have been transmitted. There is much at stake here. A half millennium separates Euclid from Porphyry, the apparent limits of composition. Reputation is on the line, because some scholars believe that the Sectio is unworthy of Euclid's authorship, yet investigation indicates that the composition of the Sectio probably protracted over several centuries, was a product of the living Pythagorean tradition.

Marston's Sophonisba and the English Renaissance View of Ancient Music
Linda Austern
Cornell University

John Marston's Tragedy of Sophonisba, first presented in London in 1605-6, is the most musical English play of its era and includes the most detailed instrumentation to emerge from the Elizabethan and Jacobean theatres. This extremely musical quality, particularly unusual in contemporary English tragedy, is most often attributed to the presumed association between the play's dramatic company and the Chapel Royal. But documentary evidence shows that by 1605 this company and the Chapel Royal were completely separate entities; moreover, the other plays presented by the same company in the same season are lacking in music. This paper proposes that Sophonisba's musical nature arises from its careful re-creation of the musical details of its Roman Empire setting, based on contemporary English translations on the topic. A careful examination of the musical incidents in the play reveals a remarkable similarity to musical practices described as Classical in contemporary English treatises on literature and music. Marston would certainly have been familiar with these treatises, but many have remained unstudied by musicologists. Sophonisba may now be regarded as a unique and valuable dramatic representation of the English Renaissance interpretation of the music of Greco-Roman antiquity, and it shows one manner in which this view was translated into practical contemporary musical terms.

Northern Renaissance
Thursday, November 7, 2:00-5:00 P.M.
Leeman Perkins (Columbia University), Chair

Fixed Form in Perspective: A Reappraisal
Louise Litterick,
Mount Holyoke College

The long-established view that the production of music in fixed form during the last decades of the fifteenth century was an essentially epigonic activity, a view fostered by the virtual absence of this genre in the output of composers as notable as Josquin, Isaac, and Obrecht, is finally undergoing re-evaluation. Recent work on sources for the music of the period as well as new biographical findings have revealed that the forms-fixe chanson remained the central core of secular musical production in France throughout the final years of the century, and that the lack of attention paid to it by some composers was less a matter of artistic prerogative than of local preference. Renewed investigation of the coeval sources for the poetry has shown similarly that at
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the turn of the century, although poems in freer forms increased in number, fixed-form poetry nonetheless remained the major vehicle of lyrical expression.

This changing picture has important consequences for some of the main issues surrounding the forme-fixe chanson: the interaction between poetry and music is closer, if more complex, than previously believed; the designation "chanson" in poetry sources is in need of reinterpretation; and even the roles of poet and composer appear to be different from what has been supposed. Moreover, the musical syntax of the "new" motet, the dominant musical genre of the succeeding period, appears to have germinated in the late forme-fixe chanson.

CHANSONS_attributed_to_LA_RUE

IN FRENCH PRINTS: A CHANGE OF STYLE?

Honey Meconi
Harvard University

The secular music of Pierre de la Rue can be divided into two categories, that contained in manuscripts prepared at the Habsburg-Burgundian court and that transmitted in other sources. Starting with the premise that these court manuscripts are the sources with the closest link to the composer himself, in the first part of the paper I draw a picture of La Rue's style based on the works attributed to him in these manuscripts.

Of the secular compositions transmitted in non-court sources, half are contained in French prints from the 1520s on. I demonstrate that the chansons attributed to La Rue in these sources are stylistically quite different from those pieces originating at the Habsburg-Burgundian court, while they are quite similar in style to other works in the same prints. Many of these late-appearing works are attributed to La Rue only and have traditionally been considered to be his by such writers as Robinjs, Rubsam, and Staehelin. Nonetheless I reject the possibility that these works represent a stylistic change on La Rue's part, and, based on both source and style considerations, suggest instead that they were not written by him at all and should not be considered as part of his canon.

The result of this investigation is a somewhat diminished corpus of secular works for La Rue, but one presenting a more credible stylistic consistency.

RESPONDENT: J. Evan Kreider, University of British Columbia

THE MUSIC-BOOK TRADE IN SIXTEENTH-CENTURY ANTWERP

Kristine K. Forney
California State University, Long Beach

Music-book production and distribution represented an impor-
tant branch of the international book trade in Renaissance Antwerp, a branch that was well established by mid-century in the areas of mensural as well as liturgical music. Paramount among the city's music publishers were Tielman Susato (active 1542-61), Hubert Waelrant and Jean de Laet (active together from 1534-50: Laet's shop continued activity until 1569), and Christopher Plantin, who issued music books in Antwerp from 1564 until 1590.

This paper investigates the business of the music-book trade in Antwerp, and includes such concerns as privilege and copyright, the patronage of music books, price, marketing, and distribution throughout the sixteenth century. Questions of how music was acquired for publication and composers' contracts and business relationships with their publishers (e.g., Susato with Orlando di Lasso; Plantin with Philippe de Monte, Georges de la Halle, Andreas Pevernage, and Severin Cornet) can be answered through archival documentation found in the Antwerp Stadarchief and the Plantin-Moretus Museum. Where, by whom, and for how much music books of all types were sold can also be addressed, as well as for how long certain music was available. The books themselves, many with original owners identified, illuminate the scope of distribution of some Antwerp music publications. Other specific concerns include the following: the market served by liturgical books printed in Antwerp; the rapid, widespread dissemination of Lasso's "Opus 1," published by Susato in 1555, to Italy, Spain, and Germany; the various Antwerp-based merchant groups; the types and terms of privileges granted to publishers and composers, which clarify dates assigned to certain music books; and the degree to which Antwerp music publishers relied on the German book fairs at Frankfurt and Leipzig to market their products.

THE ORDER OF THE GOLDEN FLEECE AND MUSIC

William F. Prizer
University of California, Santa Barbara

The Order of the Golden Fleece, a chivalric order that flourished in Burgundy and the Low Countries from 1431 to 1559, was established by Philip the Good and continued by his successors through the time of Philip II. The Order has attracted the attention of historians of politics, culture, and art since the nineteenth century, but it has been little explored by music historians. It is the purpose of this paper to offer a general overview of the Order's use of music from the time of its founding through its last general meeting in 1559.

The Order had a strong influence on sacred music through three separate functions. The first of these was the daily, polyphonic masses for the Order at the Sainte-Chapelle in Dijon, instituted by Philip the Good in 1432. The masses continued to be sung by the chaplains there into the seventeenth century. Second, the Order established a cycle of services for its official meetings. Although these varied slightly, they were all sung by the chapel of the sovereign, and, at their height, included offices and masses for St. Andrew, the Dead, the Virgin, and the Holy Ghost.
the turn of the century, although poems in freer forms increased in number, fixed-form poetry nonetheless remained the major vehicle of lyrical expression.

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IN FRENCH PRINTS: A CHANGE OF STYLE?

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Kristine K. Forney
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Finally, the Order met annually in a "petit chapitre" on the day of its patron, St. Andrew. There was also a cycle of services established for this event, the offices and masses for St. Andrew and the Dead.

It is apparent that the Order of the Golden Fleece adapted for its services major compositions of the time, including the mass propers found in Trent 88, Dufay's Requiem Mass and his previously unknown Office of the Dead, and motets by Josquin, Agricola, Gombert, and Crecquillon. Specific masses by these composers and others may also be associated with the functions of the Order.

EIGHTEENTH-CENTURY KEYBOARD MUSIC
(JOINT AMS/SMI SESSION)
Thursday, November 7, 2:00-5:00 P.M.
Frederick Hammond (University of California, Los Angeles), Chair

THE KEYBOARD MUSIC OF SEBASTIÁN DE ABERO:
AN ASTONISHING LITERATURE FROM THE ORBIT OF SCARLATTI
Linton Powell
University of Texas, Arlington

Sebastián de Abero (1722-1756), of Roncal, Navarra, was one of the most promising talents in Spain during the eighteenth century. Unfortunately, he died at the early age of thirty-four. Having been named first organist of the Royal Chapel in 1746 at age twenty-four, he was a musician in the service of Fernando VI, which places him in the circle of Scarlatti.

Abero's known surviving works include Sonatas para Clavicordio (thirty sonatas from a Venice MS) and the more important Obras para clavicordio o piano forte, dedicated to Fernando VI. Each work (a set of six) in the latter collection has the unusual title Recercata, fuga y sonata. The recercata is improvisatory and very exciting—very imaginative—the fugues are gigantic, the shortest being 300 measures long and the longest 522 measures; and the sonatas show the indelible stamp of Scarlatti.

This paper will analyze the Abero style, showing his indebtedness to Scarlatti as well as his unique features. Emphasis will be placed on the unusually long fugues (Sacrillot wrote only five fugues, and none were of the magnitude of Abero's works), especially the fugue in D minor. As Abero becomes better known, this fugue in D minor will doubtless become for harpsichordists and pianists one of the most important keyboard works in the Spanish repertory.

MADAME BRILLON AND THE TRANSITION
FROM HARPSCICHORD TO PIANO IN FRANCE

Bruce Gustafson
Franklin and Marshall College

The transition from harpsichord to piano forte in France can be studied through the works of a composer who has completely escaped the attention of modern scholars and musicians. Anne Louise Boylin d'Hardancourt Brillon de Jouy (1744-1824) occupies a recognized place in American history as one of Benjamin Franklin's important social contacts during his years in France between the Declaration of Independence and the Constitutional Convention. Before Franklin's arrival in Passy, Mme Brillon had already established a reputation as a glamorous and talented keyboard musician, one who was sought out by Charles Burney during his French tour in 1770. A student of Schobert, she was praised by contemporary critics, both at home and abroad. After the appearance of Benjamin Franklin in her life, however, her social prestige was overshadowed by her musical persona.

Mme Brillon's oeuvre is unique in containing six works that combine harpsichord and piano. There are only a handful of scattered works by other composers that make such distinctions between the two keyboard instruments, and there is nothing comparable to the trios that she composed specifically for clavecin, piano allemand, and piano anglais. Her chamber music will be presented as a microcosm of the decline of the harpsichord and the rise of the piano in the 1770s in France.

J.S. BACH'S TUNING

Mark Lindley
Regensburg, W. Germany

The proper kind of tuning for Das wohltemperirte Clavier has remained a controversial issue among scholars. One current expert says the work "must be performed with an equal-tempered keyboard"; another says Bach explicitly called for unequal tunings; and yet another has announced the discovery of a particular scheme of unequal temperaments which he says Bach can be proven to have used.

These inquiries have suffered from a failure to combine 1) a scrupulously thorough and disinterested assessment of the pertinent eighteenth-century theoretical and practical writings, with special attention to the preferences expressed by those writers (Mizler, Sorge, Altnikil) who were close to Bach and had no particular innovations of their own to market, with 2) a well-seasoned subjective evaluation of how the music in question responds to the kind of unequal temperaments which were proposed by German writers of Bach's own generation.

The present paper will attempt to remedy this and to present a paradigm of how these complementary methods may be combined. Live
Finally, the Order met annually in a "petit chapitre" on the day of its patron, St. Andrew. There was also a cycle of services established for this event, the offices and masses for St. Andrew and the Dead.

It is apparent that the Order of the Golden Fleece adapted for its services major compositions of the time, including the mass propers found in Trent 88, Dufay's Requiem Mass and his previously unknown Office of the Dead, and motets by Josquin, Agricola, Gombert, and Crecquillon. Specific masses by these composers and others may also be associated with the functions of the Order.

EIGHTEENTH-CENTURY KEYBOARD MUSIC
(JOINT AMS/SMT SESSION)
Thursday, November 7, 2:00-5:00 P.M.
Frederick Hammond (University of California, Los Angeles), Chair

THE KEYBOARD MUSIC OF SEBASTIÁN DE ALBERO:
AN ASTONISHING LITERATURE FROM THE ORBIT OF SCARLATTI

Linton Powell
University of Texas, Arlington

Sebastián de Albero (1722-1756), of Roncal, Navarra, was one of the most promising talents in Spain during the eighteenth century. Unfortunately, he died at the early age of thirty-four. Having been named first organist of the Royal Chapel in 1746 at age twenty-four, he was a musician in the service of Fernando VI, which places him in the circle of Scarlatti.

Albero's known surviving works include Sonatas para Clavicordio (thirty sonatas from a Venice MS) and the more important Obras para clavicordio o piano forte, dedicated to Fernando VI. Each work (a set of six) in the latter collection has the unusual title Recercata, fuga y sonata. The recercatas are improvisatory and very exciting—very charmingly the fugues are gigantic, the shortest being 300 measures long and the longest 522 measures; and the sonatas show the indelible stamp of Scarlatti.

This paper will analyze the Albero style, showing his indebtedness to Scarlatti as well as his unique features. Emphasis will be placed on the unusually long fugues (Scharlatti wrote only five fugues, and none were of the magnitude of Albero's works), especially the Fugue in D minor. As Albero becomes better known, this Fugue in D minor will doubtless become for harpsichordists and pianists one of the most important keyboard works in the Spanish repertory.

MADAME BRILLON AND THE TRANSITION FROM HARPSICORD TO PIANO IN FRANCE

Bruce Gustafson
Franklin and Marshall College

The transition from harpsichord to pianoforte in France can be studied through the works of a composer who has completely escaped the attention of modern scholars and musicians. Anne Louise Boyvin d'Hardancourt Brillon de Jouy (1744-1824) occupies a recognized place in American history as one of Benjamin Franklin's important social contacts during his years in France between the Declaration of Independence and the Constitutional Convention. Before Franklin's arrival in Passy, Mme Brillon had already established a reputation as a glamorous and talented keyboard musician, one who was sought out by Charles Burney during his French tour in 1770. A student of Schobert, she was praised by contemporary critics, both at home and abroad. After the appearance of Benjamin Franklin in her life, however, her social prestige overshadowed her musical persona.

Mme Brillon's oeuvre is unique in containing six works that combine harpsichord and piano. There are only a handful of scattered works by other composers that make such distinctions between the two keyboard instruments, and there is nothing comparable to the trios that she composed specifically for clavecin, piano allemand, and piano anglais. Her chamber music will be presented as a microcosm of the decline of the harpsichord and the rise of the piano in the 1770s in France.

J.S. BACH'S TUNING

Mark Lindley
Regensburg, W. Germany

The proper kind of tuning for Das wohltemperierte Klavier has remained a controversial issue among scholars. One current expert says the work "must be performed with an equal-tempered keyboard;" another says Bach explicitly called for unequal sonorities; and yet another has announced the discovery of a particular scheme of unequal temperament which he says Bach can be proven to have used.

These inquiries have suffered from a failure to combine 1) a scrupulous thorough and disinterested assessment of the partimento eighteenth-century theoretical and practical writings, with special attention to the preferences expressed by those writers (Michler, Sorge, Altinkol) who were close to Bach and had no particular innovations of their own to market, with 2) a well-seasoned subjective evaluation of how the music in question responds to the kind of unequal temperaments which were proposed by German writers of Bach's own generation.

The present paper will attempt to remedy this and to present a paradigm of how these complementary methods may be combined. Live
and recorded comparisons will be included and a provisional consensus of those in attendance will be sought.

SCHUBERT AND CHOPIN
Thursday, November 7, 2:00-5:00 P.M.
Rufus Hallmark (City University of New York, Queens College), Chair

SCHUBERT’S GOETHE:
OF FRAGMENTS, CYCLES, AND THE ORGANIC
Richard Kramer
State University of New York, Stony Brook

Of all Schubert’s mature songs, “An die Entfernte” (D. 765) has perhaps suffered the most neglect. It is a complex song, rich in formal nuance and ambiguity, and not, taken alone, entirely coherent. As a matter of fact, it belongs to a group of four Goethe songs which Schubert wrote out in a single manuscript in December of 1822: “Der Musensohn,” “An die Entfernte,” “Am Flusse,” and “Wolkenum und Abschied,” given in just this order. Only the first and the last were published by Schubert, and in keys transposed from those in the autograph.

How to reconcile this behavior, in the face of imminent publication, with the deep artistic concept implicit in the music of the autograph score? The implications of that concept are profound indeed, for the dynamics of a tonality in this set of four songs, sympathetically tuned to the poetic sense of Goethe’s texts, reach quite beyond the conventional of a classical tonality. Finally, as another piece of evidence for what has been called Schubert’s “zyklische Verfahrensweise,” the autograph provokes some theorizing about “fragmentary cycles” and the nature of “organic” form.

THE INFLUENCE OF POETIC STRUCTURE ON GERMAN LIEDER:
The Ghazal and its Musical Settings
Ann Fehr and Jürgen Thym
University of Rochester/Eastman School of Music

From our two perspectives as a Germanist and as a musicologist, we shall examine a group of Lieder whose form follows the form of the Persian ghazal. Our purpose is not to look for orientalisms in German poems or their settings, but rather to show how a highly repetitive rhyme and refrain structure can reach through a poet’s text, exerting influence on the musical setting and presenting the composer with at least partially specifiable compositional choices. In so doing we hope to contribute to a general expansion of the analysis of text-music relationships in the Lied.

The ghazal was introduced to European poetry in the early nineteenth century as part of a general discovery of Oriental literature. Among the German poets who wrote in the form are Rücker, Platen, Daumer, Gelbel, and Keller. Composers who set ghazals include Schubert, Brahms, Kain, Hiller, and Schoeck. Our preliminary findings are based on a group of settings by Schubert and Brahms. Although both composers respond to the ghazal as a poetic form, they treat it in characteristically different ways. To a much greater extent than Brahms, Schubert renders the ghazal as a formal structure and as a text, showing sensitivity to images and ideas as well as to rhyme structure, rhetorical constructions, and other features. In his hands many textual features become musical elements, which he manipulates both on a purely musical level and for text-music correspondence. Brahms’s response, in contrast, is more to the repeated phrase than to other formal features of the ghazal.

OSTINATO TECHNIQUE AND SONATA FORM IN SCHUBERT,
Piano Sonata in A, D. 959
Ivan F. Waldbauer
Brown University

The themes of the second theme group in the first movement of Schubert’s great A-major sonata, D. 959, are based on the same three harmonic grounds as those in the first theme group. There are two sets of reasons for this fact having gone unnoticed in musicological literature. First, this exposition is in all other respects the epitome of Classical sonata construction. The thoroughly orthodox tonal structure, the layout and varied organization of its periods, and the development of its melodic and rhythmic motives produce a progressive design that claims the perceiver’s attention to a greater extent than do the recurrences of the ostinati.

Second, the nature of the ostinati and the way in which they are used make them inconspicuous. All three are formulas, sufficiently familiar to be easily repeated. To some degree they are also related to each other. Further, the opening ostinato, heard six times in the course of the exposition, undergoes in some of its recurrences minute variations in harmonic rhythm. However slight these variations, they may raise some doubt as to Schubert’s conscious intent to employ ostinato technique as such.

These doubts may be laid to rest by examining Schubert’s first draft of the exposition and comparing it with the final version. In the draft only the nucleus of the ostinato design exists. A major revision in the final version is necessary to bring the design to completion. Although the resulting combination of ostinato technique with sonata construction is unique, further study shows it to be a logical extension of a general tendency observable in Beethoven’s music. In particular, several points of similarity between the Schubert work and the Piano Sonata in A-flat, Opus 110, by Beethoven contain a strong suggestion that Schubert may have consciously chosen the latter work as a model for his own A-major sonata.
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A STUDY OF CONNECTIONS: CHOPIN'S LAST-MINUTE REVISIONS
IN THE AUTOGRAPH OF OP. 10/3

Charles J. Smith
University of Connecticut

The earlier of the two autograph manuscripts of Chopin's E-major Etude clearly reflects his attempts to devise effective connections between passages that were already well defined. This untidy, sketch-like document is unusually valuable for the analytical study of the working-out process recorded here leads us to illuminating analytical insights about a problematic piece.

Chopin appears to have worked out the overall da capo ternary shape of the Etude, as well as its tunes and harmonies, before beginning the autograph. The critical junctures in this plan are the subdivisions within the two long phrases of the first section, and the elaborate retransition to the reprise; both of these passages are created right before our eyes in this manuscript.

In the midst of many minor alterations to the first section, the substantial changes to measures 5-6 and measures 14-15 stand out. We can reconstruct a complicated series of revisions at these points of subdivision, reflecting much struggle and self-criticism. Detailed analysis of the various versions shows changing linear relationships with their contexts; by means of such analysis we see why these problems of connection tend to emerge only after the things being connected have been solidified.

Even more dramatically, after a middle section that is essentially in its final form, we find four completely different versions of the retransition. Chopin experimented with various progressions of diminished-seventh chords and patterns of arpeggiation and harmonic rhythm, which manifest various relationships with their surroundings. What he finally worked out is actually a concatenation of bits and pieces salvaged from earlier versions; perhaps this is one reason that the passage is so difficult for either the performer or the analyst to grasp, and yet so compelling.

RESPONDENT: Jeffrey Kalberg, University of Pennsylvania

DEBUSSY
Thursday, November 7, 2:00-5:00 P.M.
John Pasler (University of California, San Diego), Chair

THE EMERGENCE OF THE SYMBOLIST AESTHETIC IN "EN SOURDINE"

Marie Rolf
Eastman School of Music

No composer of his time was more absorbed with Symbolist ideals or more devoted to the application of this aesthetic to musical creations than Claude Debussy. That his literary confrères had a direct effect on his approach to text setting is clearly demonstrated in a comparative analysis of two settings of "En sourdine." In contrast to the early version of 1882, the later version of 1892 reveals a deeper understanding of Verlaine's poem as well as a growing musical sophistication on the part of the composer.

Details of harmonic construction, overall form, text setting, and linear melodic writing in the 1892 version substantiate this conclusion. Taped performances of both versions will illustrate Debussy's sensitivity to the equivocal character of Verlaine's poetry in the latter setting, as is revealed in his ambiguous harmonic treatment. Changes made in the overall structure of the song mirror the subtleties of Verlaine's text, particularly in the climax, which is isolated for preferential musical treatment in this version as opposed to the earlier setting. Verlaine's penchant for understatement is equalled in Debussy's treatment of his melodic lines.

Several manuscript sources show how Debussy's distinctive style evolved gradually from the early to the late setting of "En sourdine." One source in particular may be interpreted as a document that reflects in a graphic way the composer's close ties with his literary Symbolist colleagues.

A COMPARATIVE ANALYSIS OF VERSIONS OF "FANTOCHES"

Michael Nott
Eastman School of Music

The circumstances behind the composition of "Fantoches" are similar to those which led to the completion of "En sourdine" and "Clair de lune." Debussy first set this poem to music in 1882, and in 1891 he returned to the text, resulting in the version which was eventually published in the Fêtes Galantes of 1903. In contrast to the initial versions of the other two songs (which were correspondingly by complete new settings), Debussy had sufficient regard for his early work on "Fantoches" that he chose to revise rather than abandon the original. Thus the musical substance of the 1882 version appears intact in the 1903 first edition.

Because of the evident similarity between the earlier and later versions, the 1882 manuscript has eluded scholarly attention. Indeed, of Debussy's many works based on texts by Verlaine, the early version of "Fantoches" is one of only two songs which are not published. But a comparison of various sources reveals, in fact, that there are significant differences between the two versions; these differences, in turn, permit some specific conclusions as to Debussy's development as a composer of song. In revising the original version Debussy appears to have been concerned essentially with three aspects of the texture: he takes a freer approach to the musical realization of the poetic rhythm of the text, he introduces a greater degree of independence between the voice and accompaniment, and he alters the proportional
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relationship between various sections of the song. Thus, in comparing the earlier and later versions of "Fantoches," characteristics which may be associated with a more mature approach to the genre on Debussy's part come into vivid relief.

"CLAIR DE LUNE": AN ANALYTICAL STUDY OF ITS VARIOUS VERSIONS

Douglass Green
University of Texas, Austin

Debussy's first attempt at setting Verlaine's "Clair de Lune," composed in 1882 while he was still a student, exists in manuscript as part of the Vasnier songbook in the Bibliothèque Nationale in Paris and in another manuscript in the Newberry Library. The song was published in the supplement to Revue Musicale in May 1928, and there are two modern editions of it (Jobert, 1969, and Peters, 1974). While these differ from one another in many minor ways, one measure in particular appears to be entirely garbled, and each publication differs substantially from the other and from the Paris manuscript. Debussy's probable intention may be inferred by consideration of rhythmic and harmonic details, an inference confirmed by the Newberry manuscript.

Although this early setting is not without charm, and even appears from time to time on concert programs today, Debussy was dissatisfied and made an entirely new setting approximately ten years later. It is a version of this setting that was subsequently included in the first edition of Fêtes Galantes (1903). As published, the second setting begins with a four-measure introduction followed by the song proper: twenty-eight measures of 9/8 meter. There exists, however, an earlier version of the second setting which lacks the four-measure introduction and which differs in other important ways from the published version.

This paper will deal with (1) aspects of the first setting which show up in the second setting (differences between the two have been dealt with in an article by Roger Nichols, M.E., 1967); (2) aspects of the early version of the second setting which help to reveal special features of the final version: the emergence of Golden Section ratios due to the addition of the four-measure introduction, effect of the introduction on tonal structure, harmonic variations, changes in the vocal line, and a more refined integration of accompanimental figures into the texture; and (3) the ordering of the three songs as a cycle.

DEBUSSY IN 1914:
THE COMPOSING OF SIX EPIGRAPHS ANTIQUES

William J. Peterson
Pomona College

Debussy wrote Six Epigraphes antiques in the second half of 1914 and sent both a four-hand and a two-hand piano score to Durand, who published both versions in 1915. In writing the

Epigraphes Debussy turned to some incidental music he had written in 1900-01 which had remained unpublished. This incidental music, written at the request of the poet Pierre Louys to accompany a recitation from his recently published Les Chansons de Bilitis, consisted of short pieces used as preludes, interludes, and postludes to the recitation.

Although the connection between the incidental musical and the Epigraphes has been acknowledged by scholars for fifty years, this connection has never been fully discussed. Because the extant manuscript of the incidental music has not been widely accessible (it was first published in 1971), the connection has been traced only with difficulty. Some years ago Léon Vallas, who owned this manuscript, wrote of the Epigraphes as "arrangements," and Edward Lockspeiser put forward a not entirely accurate table of correspondences between the incidental music and the Epigraphes. Recent writers have provided accurate accounts of the connection without, however, providing a thorough study of the compositional technique revealed in the 1914 collection.

A study of Six Epigraphes antiques and the incidental music offers, in fact, a close view of Debussy's compositional method in 1914. Within Epigraphes I, II, III, IV, and VI Debussy explored several methods of working together old and new material, in some instances writing new music whose style may be characterized as old (Epigraph IV), and in some instances intertwining old material with strikingly new--and dissimilar--material (Epigraph II). "Pour l'Égyptienne" (Epigraph I), while it embodies the spirit of the Epigraphes as conceived by Debussy, belongs to the small number of entirely new works written in the eighteen-month period that preceded Debussy's outburst of creativity in the summer of 1915.

LOCAL TRADITIONS IN MEDIEVAL MONOPHONY
Friday, November 8, 9:00-12:00 NOON
Eugene Leahy (University of Notre Dame), Chair

ENGLISH ANTIPHONERS AND THEIR CONTINENTAL RELATIVES

David Hiley
Royal Holloway College, University of London

Recent work on English chant traditions has elucidated the relationship between English books and their continental relatives so far as chants for mass are concerned. Families of English chant books may be distinguished on the basis of their choice of antiphons, sequences, and chants for the ordinary of the mass, and also the variant readings in their proper chants. In many cases these ancestors can be deduced from comparable continental sources. While most Benedictine sources maintain pre-Conquest chant traditions imported from Corbie or St. Denis, layers of post-Conquest material can also be detected, derived from the Dijon group of Norman monasteries (Fécamp, Jumièges, Mont-Saint-Michel, etc.) and from Bec (also Norman).
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Although the connection between the incidental musical and the Epigraphes has been acknowledged by scholars for fifty years, this connection has never been fully discussed. Because the extant manuscript of the incidental music has not been widely accessible (it was first published in 1971), the connection has been traced only with difficulty. Some years ago Léon Vallas, who owned this manuscript, wrote of the Epigraphes as "arrangements," and Edward Lockspeiser put forward a not entirely accurate table of correspondences between the incidental music and the Epigraphes.

Recent writers have provided accurate accounts of the connection without, however, providing a thorough study of the compositional technique revealed in the 1914 collection.

A study of Six Epiographes anciennes and the incidental music offers, in fact, a close view of Debussy's compositional method in 1914. Within Préludes I, II, III, IV, and VI Debussy explored several methods of working together old and new material, in some instances writing new music whose style may be described as "old" (Epigraphes I), and in some instances intertwining old material with strikingly new—and dissimilar—material (Epigraphes II, III, V). "Pour l'égyptienne" (Epigraphes V), while it embodies the spirit of the Epigraphes as conceived by Debussy, belongs to the small number of entirely new works written in the eighteen-month period that preceded Debussy's outburst of creativity in the summer of 1915.

LOCAL TRADITIONS IN MEDIEVAL MONOPHONY
Friday, November 8, 9:00-12:00 NOON
Eugene Leahy (University of Notre Dame, Chair)

ENGLISH ANTIPHONERS AND THEIR CONTINENTAL RELATIVES

David Hiley
Royal Holloway College, University of London

Recent work on English chant traditions has elucidated the relationship between English books and their continental relatives so far as chants for mass are concerned. Families of English chant books may be distinguished on the basis of their choice of allülas, sequences, and chants for the ordinary of the mass, and also the variant readings in their proper chants. In many cases the chant ancestors can be deduced from comparable continental sources. While most Benedictine sources maintain pre-Conquest chant traditions imported from Corbie or St. Denis, layers of post-Conquest material can also be detected, derived from the Diabon group of Norman monasteries (Fécamp, Jumièges, Mont-Saint-Michel, etc.) and from Bec (also Norman).
This paper carries the investigation into the area of office chants. To Hesbert's work on choice of chants (responsories for the Sundays of Advent) can now be added information about melodic readings in selected groups of antiphons. These show again that continental chant traditions were adopted in England and existed side by side with native practices. The result is a rounded picture of England's musical relations with the continent in the tenth and eleventh centuries. The methods of investigation invite discussion about the nature of the chant transmission involved.

THE TYPE II VISITATIO SEPULCHRI

Michael L. Norton
Ammandale, Virginia

The Type II Visitatio Sepulchri was an expanded recasting of the earlier Type I Visitatio (known to trope scholars as Quem quaeritis), and was the Visitatio of choice within the local and regional liturgies of medieval Germany and eastern Europe. Depicting both the encounter between the Marys and the angel at the empty tomb of Christ and the race to the tomb by the apostles Peter and John, the Type II Visitatio has survived in 342 manuscripts and printed sources, sources dispersed throughout the Holy Roman Empire and ranging in date from the eleventh to the eighteenth century. Despite its widespread distribution, this form has been largely ignored by contemporary scholars.

Several layers of dissemination are evident among the extant sources. The form was composed during the eleventh century, possibly at Augsburg, and transmitted from Augsburg to Aquileia and Einsiedeln, and through Aquileia to St. Lambrecht. With the conflict between Pope and Emperor at the end of that century, the form was adopted by the newly emerging Augustinian canons and distributed by the pro-Papal canons throughout Bavaria, Saxony, and the Rhineland. Further layers of dissemination are evident among German and Italian convents (twelfth and thirteenth centuries) and within Eastern Europe (twelfth century).

For William Smallden, the music of the Type II Visitatio Sepulchri was "...rather dull as compared to the earlier, vital music." But the music of the Type II Visitatio remains one of the more intriguing attributes of this medieval form. The Type II Visitatio displays a three-part interlocking structure, a structure defined both modally and motivically. This musical design corresponds both with the textual structure and with the patterns of placement and movement specified for the performers. Far from a transitional form between liturgy and drama, the Type II Visitatio Sepulchri, by its very organization, helps to clarify the liturgical purpose(s) for which it was created.

CONFLICTING ASSIGNMENTS IN ITALIAN TONARIES CA. 1000-1200

Paul Merkley
University of Ottawa

Italy in the eleventh and twelfth centuries was the place and period in which modal assignment changed from being an ad-hoc process dependent on an individual's judgment of similarity of melodic incipits to a process governed by strict rules, principally the range and final of the melody as given in the Micrologus and companion treatises. These changes and reactions to them are reflected in Italian tonaries. The intersection of all of the modal subcategories (differentiae) of office antiphons in the large Italian tonaries of this period produces several conflicting assignments, i.e., assignments of the same antiphon in corresponding categories in different tonaries. Many of these conflicts can be explained by melodic variants and transposition, but the remaining ones show the tension between assignment by melodic incipit and assignment by final. The commentary accompanying many of these conflicts shows the music-theoretical sophistication and great musical awareness of the scribes of the tonaries. These scribes were really compilers; tonary scribes of this period did not copy their assignments literally from another tonary, but changed assignments to suit their own liturgical usage and musical judgment. Their tonaries are witnesses to their reception of the modal system of forty to ninety categories and their application of it to the vast repertory of office antiphons. This talk pays special attention to the two large tonaries of Montecassino Q 318, which seem to be presented as representatives of two traditions: Gregorian and old-Benedictine (or perhaps old-Milanese) chant.

THE SOURCES FOR THE STUDY OF MUSIC AND LITURGY IN MEDIEVAL CHARTRES

Margot Fassler
Yale University

In May of 1944 a devastating fire destroyed the Municipal Library at Chartres, reducing to charred fragments one of the most significant manuscript collections in Europe. Among the manuscripts lost were numerous liturgical books used in medieval Chartres, at the cathedral and at other religious houses located in this important center. The loss of so much material turned scholarly attention away from Chartrean music and liturgy, even though it was clear that musicians at the cathedral had produced an important body of early polyphony and developed a tradition of chant and liturgy worthy of the great cathedral.

This paper brings together and describes the scattered remaining sources for the study of music and liturgy in medieval Chartres, and reports on their scope and significance. Building upon the pioneering work of Yves Delaporte, who edited the thirteenth-century Chartrian Ordinal and devoted his scholarly life to music and liturgy at Chartres, this paper looks carefully at the relationships among the sources, both those from the
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cathedral and those from other churches such as the Benedictine St. Père, and the Augustinian St. Chéron and St.-Jean-en-Valois. This discussion will include material from manuscripts lost in the 1944 fire as preserved in the extensive notebooks of the seventeenth-century scholar J. Voisin, sources not previously examined by musicologists. Investigating the "stational" liturgy in Chartres, apparently modeled on the liturgy of early Christian Jerusalem, does much to illuminate the place of music in the history of this important center with its famous Gothic cathedral.

CHANSON AND MADRIGAL
Friday, November 8, 9:00-12:00 NUMF
Jesse Ann Owens (Brandeis University), Chair

UNE MESME CHOSE: JOSQUIN'S ELABORATION OF LEMAIRE'S RHETORIQUE CONCEIT IN PLUS NULZ REGRETZ

Christopher Reynolds
McGill University

While much discussed and analyzed, Josquin’s setting of Plus nulz regretz mimics the structural features of the poem in ways which have gone undetected for two reasons: essential stylistic details of Lemaire’s “Chant novell” have not been identified, and Josquin disguised his realization of those details. By first examining the text and comparing it to Lemaire’s other surviving “Chant novell,” and then analyzing the motivic organization of the chanson, I will show that for every poetic gesture Josquin devised a musical counterpart, chief among which is a concentric organization of motives (e.g., ABCBAA) to match that of the poetic rhyme scheme. Finally, an underlying proportional structure has implications for Josquin’s compositional planning.

MUSIC AS RHETORIC IN THE MADRIGALS OF WILLAERT’S MUSICA NOVA

Martha Feldman
University of Pennsylvania

Around 1540 a new style of madrigal emerged at Venice that had its exemplar in the madrigals of Willaert’s Musica nova. These madrigals attained a level of musical density, breadth, and sobriety, and a concern for rhetorical projection of text unknown in earlier madrigals. They share affinities with contemporaneous literary canons of style in their adherence to the rhetorical ideals of stylistic unity, decorum, variety, suspense, amplification, and the importance of sound. The literary historian Dean Mace has related Willaert’s madrigals to fashionable literary theories advanced by the Venetian Pietro Bembo in his Prose della volgar lingua (1525). In this work, Bembo canonized Petrarca as the model for poetry and augmented the role of sound and rhythm in Italian poetics according to the norms of Ciceronian oratory.

Mace’s hypothesis can be fruitfully extended through a reading of other oratorical literary theorists, particularly those of the Venetian orbit whose writings embraced and disseminated the ideas of Bembo throughout the 1530s and 1540s. New documents will show that this family of theorists possessed many ties with the academy of Domenico Venier, a patron of Willaert’s circle. By linking intimately the Bemboist critical tradition with the development of a rhetorically heightened madrigal style at Venice, a new sense of stylistic developments in the madrigal will emerge. This understanding will be applied in an examination of Willaert’s “Mentre che’il cor degli amorosi vermi,” drawing upon sixteenth-century comments on the poem.

THE LATER MADRIGALS OF ARCADELT

James Haar
University of North Carolina, Chapel Hill

Students of the madrigal have tended to think of the Verdelot-Arcadelt-Festa trio as kind of indissoluble unit, its members differing in actual age but writing at the same time and in the same style. This style, basically chordal polyphony with correct but unemphatic declamatory relationship to the text and with musical adherence to line lengths and even some musical observance of poetic rhyme, can indeed be seen in much of the work of the three men.

Many of Verdelot’s madrigals date from the 1520s. Arcadelt began his career as a madrignalist shortly after 1530. Festa may have remained active into the early 1540s, but there is no evidence that Verdelot was active after the mid-30s. Arcadelt, on the other hand, continued writing madrigals well into the decade 1560-50. Thus a period of twenty-five years may separate the early work of Verdelot from the late madrigals of Arcadelt.

Arcadelt’s first book was ready for printing by 1538; books two through four were published in 1539. Book five (1544) contains some earlier music, but some of its content dates from after the composer’s move to Rome. Here, as well as in the Arcadelt-Vegio book of 1540 and in the anthologies of 1542-49 is music that shows evidence of new stylistic currents, already present in a few pieces in books 1-4 but intensified in madrigals that were probably composed in 1540.

The aim of this paper will be to emphasize a diversity in the early madrigal that belies its reputation for uniformity and that points the way toward future developments. Palestrina’s reputation as a “follower of Arcadelt” will not be challenged but instead redefined; what Palestrina imitated was not the Arcadelt of II bianco e dolce cigno but the up-to-date work of a representative of Roman musical culture of the 1540s.
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ARCADET’S FIRST LOVE IN AN ANONYMOUS ALLEGORICAL PAINTING

H. Colin Slim
University of California, Irvine

A photograph sent to Bernard Berenson, probably before 1930, preserves the only available record of a now lost sixteenth-century Italian painting with music, the latter which initiates this paper.

Seven adults of various ages appear, two of them singing from a part-book held up before them by a nude youth. Three other partbooks rest on a low table. From one of these a seated adult reads from facing pages of music which present the tenor part of a four-voiced madrigal by Arcadelt. Disposition of the music on these pages and the painter’s graphic representation of typographical features on them prove that he copied the music from one particular edition of Arcadelt madrigals from among twenty-two volumes printed between 1539 and 1564 containing it. The painting adds to our visual documentation of the popularity which Arcadelt’s madrigals enjoyed in the sixteenth century—years before Caravaggio included four of them in his Lute Player (Hermitage Museum)—and it perhaps even antedates the Francesco da Milano portrait (Biblioteca Ambrosiana) which includes one.

Several iconographical details in the lost painting point to an intended allegory. The poetry of Arcadelt’s madrigal, the prominence the artist afforded the music, and the extreme care he took in copying it also help to elucidate this allegory.

Likelihood that the painter was Florentine raises questions about a connection with Arcadelt himself. In 1543 Cosimo Bartoli reported that Arcadelt “followed in Verdelot’s footsteps” (i.e., after ca. 1528), now verified through recent discoveries that Arcadelt was moving in Florentine intellectual circles in 1534 and was employed by Alessandro de’ Medici in 1535.

The paper will identify Arcadelt’s madrigal, specify its precise source, and explain why the painter chose it for his allegory. The date of the madrigal book necessarily eliminates one of three painters advanced by Berenson. With the aid of art historians, the paper will attempt to suggest plausible artists for the picture.

EIGHTEENTH-CENTURY OPERA

Friday, November 8, 9:00-12:00 NOON
Gordana Lazarevich (University of Victoria), Chair

HANDEL AND METASTASIO

Jean E. Graham
Harvard University

By the end of the 1720s Handel had become aware of the work of Pietro Metastasio, and in response to popular demand he set three Metastasio librettos: Shirô, re di Persia (1728), Poro, re dell’India (1731), and Erofe (1732). Although Shirô and Poro were both moderately successful, and although Metastasio’s librettos continued to be popular in London, after 1732 Handel rejected Metastasio’s dramas in favor of the works of an earlier generation.

Why did Handel find the elegant poetry and strict dramatic control of Metastasio’s librettos unengaging to his own creative impulses? Perhaps the carefully balanced dramas were ruined by the London revisions. Perhaps the subtle poetry did not inspire Handel’s best creative efforts. The most compelling hypothesis is that Handel’s musical style was inappropriate to the style of Metastasio’s drama. To test that hypothesis, we may compare Handel’s settings of Metastasio with those by Handel’s younger Italian contemporaries. Shirô provides a felicitous example for a comparative study; there are two extant settings which antedate Handel’s, both of which (Vinci: Venice, 1726; Sarri: Naples, 1727) were prepared in collaboration with Metastasio, and are therefore unadulterated by later alterations. Analysis of the form, structure, and dramatic pacing of all three settings reveals that Handel is sensitive to the subtleties and elegance of Metastasio’s text. Nonetheless, the characteristics of Handel’s musical style are inappropriate to the larger demands of the drama.

It is revealing of Handel’s methods to note that during a time of upheaval and insecurity Handel experimented with a new, popular style of libretto, but shortly turned away to a different style that was more suited to his method of composition. It is reasonable to assume, furthermore, that Handel was equally deliberate in the choices he made at other crucial moments in his career. These decisions were clearly influenced not only by the instinct of a careful businessman and impresario, but also by the inspiration of a consummate dramatist.

VERAZI’S CONTROVERSIAL OPERATIC INNOVATIONS AND THEIR INFLUENCE ON ITALIAN OPERA SERIA IN THE LATE EIGHTEENTH CENTURY

Marita P. McClymonds
University of Virginia

Moves to bring about change or reform in opera seria have long been recognized to have taken place after 1750 in various European centers. The collaborative efforts of Gluck and Calzabigi in Vienna are unquestionably the best known, though Jommelli’s innovations in Stuttgart and Traetta’s work in Parma and elsewhere have also been singled out for well-deserved study. Until recently, however, Mannheim, though credited with a pioneering role in the development of the early symphony, has not attracted the attention of scholars as a center for operatic innovations, undoubtedly because the key figure was a librettist working for a number of composers rather than with a single individual, whose
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persistently innovative work would have drawn more immediate attention.

Matia Verazi, a young Roman librettist, had just written two French-inspired libretti for Jommelli in Stuttgart when he was hired as court poet at nearby Mannheim in the early 1750s to provide libretti, both revised and new, for the recently established court opera. Activities in Parma had also drawn the court's attention. Hoibauer returned to write his own setting of Ippolito for Mannheim in 1759, and Traetta was invited to compose a new opera for the court in 1762. So successful was Verazi's innovative work for Traetta that it became the first in a succession of new works—one about every two years set by a number of different composers for performances in Mannheim and Ludwigsburg—and finally culminating in four highly controversial libretti for the opening of La Scala in 1778-79.

This paper will summarize Verazi's many innovations, trace them in the subsequent work of others and evaluate Verazi's contribution to late eighteenth-century operatic practices in Italy.

MARIE-AntoINETTE AND GRÉTRY:
THE COURT VERSION OF LA ROSIÈRE DE SALENCY
AS COMPLIMENT FOR THE DAUPHINE

M. Elizabeth C. Bartlet
Duke University

Marie-Antoinette was very fond of opéras-comiques. The troupe of the Comédie Italiéenne gave frequent performances at court, including several important premières, and its singers and composers were amply rewarded from royal coffers. Popular airs dominated court concert repertory. Marie-Antoinette herself sang (albeit rather badly) in informal representations at the Trianon. Although scholars have examined her patronage of serious opéra, her interest in the lighter genre has not yet received sufficient attention.

The most important composer of this type in the late ancien régime and Marie-Antoinette's favorite was André Ernest Modeste Grétry. Among his many works first given at court, La Rosière de Salency (première 23 October 1773) merits special study. A manuscript prepared under the composer's direction and given to the Dauphine contains the original four-act version hitherto thought lost. (The later, substantially revised public version in three acts is the one included in the Complete Works of Grétry.) For the court Grétry and his librettist, Masson de Pezay, chose to give their work a more noble tone than was typical of the genre. They combined the lighter forms common in the comédie mêlée d'aliétes with more extensive use of spectacle, in which the chorus and ballet participated, and a greater emphasis on the duet and ensemble. The choice of subject—an idealized view of rural life and the love of the lower classes for their enlightened rulers—met current aristocratic literary tastes. At the same time, it permitted thinly veiled compliments to Marie-Antoinette and an explicit one in the last of the newly recovered numbers, a graceful ronde summing up the mood of the work. La rosière de Salency in its original version epitomizes court ideals in the late ancien régime.

MOZART AND THE ROLE OF THE ROMANZE IN GERMAN OPERA

Thomas Bauman
Stanford University

The 1750s saw the first flowering in German poetic life of the Romanz. Poets at first look at their models the French romance and their native Bänkelsang, but soon they turned as well to Spanish and English poetry, which also informed the Romanz's younger and darker sibling, the Ballade. Almost from its inception German comic opera adopted the Romanz as a staple poetic and musical element. Librettists used its narrative character as a means of glossing the plot of the opera itself with a poetic doublet. Composers began by honoring Rousseau's musical prescription for the romance of naive simplicity tinged with a slightly antiquated flavor. Eventually, however, they came to prefer the technique of strophic variation.

German opera at Vienna, particularly after the founding of the National Singspiel in 1778, imported a considerable number of Northern texts, which local composers gave new musical settings. Vienna shared fully in Germany's special fondness for the librettos of Christoph Friedrich Bretzner, a vogue which crestet Mozarte's Abduction from the Seraglio (1782). Pedrollo's Romanz "im Mohrenland" is the number in this opera most deeply indebted to North German operatic traditions. Mozart's music reflects this clearly, as shown by comparison not only with representative Northern examples but also with the operatic Romanze of his Viennese contemporaries. The fashion of the Romanz at Vienna dwindled soon after the demise of the National Singspiel, but Mozart signified its passing indirectly with his through-composed setting of Goethe's Romane "Das Veilchen" in June 1785, an interpretation in the richer and musically more durable tradition of the dramatic Ballade.

C.P.E. BACH AND MID-EIGHTEENTH-CENTURY STYLE

Friday, November 8, 9:00-12:00 NOON
Eugene Helm (University of Maryland, College Park), Chair

C.P.E. BACH AND THE TRIO OLD AND NEW

Michelle Fillion
Millis College

C.P.E. Bach's four authentic sonatas for violin, flute, or gamba and obbligato harpsichord, composed in Berlin between the mid-1740s and 1766, continue the tradition of his father's great works for the same scorings. They likewise rely
persistent innovative work would have drawn more immediate
attention.

Mattia Verazi, a young Roman librettist, had just written two
French-inspired libretti for Jomelli in Stuttgart when he was
hired as court poet at nearby Mannheim in the early 1750s to pro-
vide libretti, both revised and new, for the recently established
court opera. Activities in Parma had also drawn the court's
attention. Holzbauer returned to write his own setting of
Ippolito for Mannheim in 1759, and Traetta was invited to compose
a new opera for the court in 1762. So successful was Verazi's
innovative work for Traetta that it became the first in a succes-
sion of new works—one about every two years set by a number of
different composers for performances in Mannheim and Ludwigsburg,
and finally culminating in four highly controversial libretti
for the opening of La Scala in 1778-79.

This paper will summarize Verazi's many innovations, trace
them in the subsequent work of others and evaluate Verazi's con-
tribution to late eighteenth-century operatic practices in Italy.

MARIE-Antoinette and Grétry:
The Court Version of La Rosière de Salency
as Complement for the Dauphine
M. Elizabeth C. Bartlett
Duke University

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of the Comédie Italiennne gave frequent performances at court,
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Friday, November 8, 9:00-12:00 NOON
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C.P.E. BACH and the Trio Old and New
Michelle Fillion
Mills College

C.P.E. Bach's fourteen authenticated sonatas for violin,
flute, or gamba and obbligato harpsichord, composed in Berlin
between the mid-1740s and 1766, continue the tradition of his
father's great works for the same scorings. They likewise rely
heavily, but not exclusively, on the Baroque trio sonata. Only several of C.P.E. Bach's sonatas are called "Trios" in autograph sources, but the relationship between the two upper parts in all fourteen works is heavily indebted to that older form. Indeed, six of the earlier sonatas (W. 73-74, 83-86 of ca. 1745-56) also exist in authentic versions for various combinations of two flutes or violins and bass continuo. By examining these alternate versions and then comparing them with the eight sonatas without trio sonata version (especially W. 75-78, 87-88 of 1759-66) and with several trios from Bach's third later collections of sonatas for keyboard "with the accompaniment of a violin and violoncello" (W. 369-391, Hamburg, 1779-77), especially regarding form and texture, this paper will establish the relationship of these works both to the older trio sonata and to the emerging Classical sonata with obligato keyboard and will speculate on the aesthetic and musical problems elicited by this hybrid genre.

"REVISION" IN C.P.E. BACH'S KEYBOARD SONATAS

Darrell M. Berg
St. Louis Conservatory of Music

Throughout his career, Carl Philipp Emanuel Bach altered his keyboard sonatas in various ways. A few of his alterations are recorded in the Nachlass-Verzeichnis, the catalogue of Bach's works published by his widow, and in the catalogue written by the Scherzer organist Johann Jacob Heinrich Westphal. Each catalogue of Bach's first sixteen keyboard sonatas (1731-1739) is designated as "revised" in either 1743 or 1744; two later sonatas are described as "afterwards revised"; and a collection of "variations and embellishments" for printed sonatas is listed. The listing of these various kinds of alterations poses some questions. Why do the Nachlass and Westphal catalogues, both based on Bach's records, distinguish between different categories of alteration? Why do these catalogues not only a few, rather than all, of the alterations in Bach's keyboard sonatas?

Emanuel Bach's "revisions" are altogether more interesting and enigmatic than his other alterations. His penchant for embellishing almost everything that he composed is well known to analysts of his style. His other methods of reworking "revised" sonatas, including expansion and the exchange or substitution of entire movements, are less familiar. In this paper, two cases of substitution will be discussed for which no variants could previously be assigned definite priority. Solutions to these ambiguities, derived from information in a letter from Bach's widow to Westphal, will be examined. Bach's expansion of the slow movement of an early sonata will also be presented. The three versions of this sonata's first movement will be considered, including the final layer of "revisions," which are to be found in a manuscript in Kassel. This comparison of sources affords a glimpse of Bach's process of composition and suggests answers to the semantic questions raised by the two early catalogues.

C.P.E. BACH, J.C.F. RELLSTAB, AND THE SONATAS WITH VARIED REPRISALS

Howard Serwer
University of Maryland, College Park

In the preface to his Six Keyboard Sonatas with Varied Reprisals, first published in 1760, C.P.E. Bach stated that he composed the set for those who were unable properly to improvise the varied repetitions he considered indispensable in the performance of keyboard music; and to accommodate such players, he had written out the repetitions with suitable variations. One of the composer's own exemplars of this set contains autographic interlinear and marginal annotations revising parts of seven of the sixteen movements. In addition, there exists in Bach's own hand a fair copy of one of the movements which gives effect to the change marked on the print, along with continuity drafts reflecting the changes in two other movements. The composer's changes to the published edition frequently have the effect of varying the variations themselves. This paper will show that Bach probably made the changes to the sonatas years after their first publication and that his revisions were part of an attempt to prevent their unauthorized republication by J.C.F. Rellstab. Rellstab, a sometime pupil of Bach's, had, in 1772, taken over the business and stock in trade of G. L. Winter, the original publisher of the sonatas. In July 1785 Bach wrote to J.G.I. Breitkopf, commenting in rather coarse language about Rellstab and asking Breitkopf to participate in a scheme in which the sets then containing an issue the works. Bach's revisions probably represent one phase of that scheme. Bach's letters to Breitkopf exist; Breitkopf's replies do not. Nonetheless, from the extant letters to Breitkopf, from Breitkopf's memoranda on the backs of the sonatas, and from the subsequent publishing history of the sonatas, we can deduce how and why Breitkopf responded to Bach's proposal.

STURM UND DRANG: A REAPPRAISAL OF ITS MUSICAL AND LITERARY ROOTS

Bertil H. van Boer, Jr.
Brigham Young University

Few periods in music history have generated as much controversy as the so-called Sturm und Drang. Named after a literary movement that began in Germany in the early 1770s, the musical Sturm und Drang is often defined according to stylistic features that appear in compositions written around this decade: disjunct melodies often based upon motivic fragments, abrupt, violent harmonic shifts, a preference for minor tonalities, disjointed, tension-filled rhythms, contrapuntal intricacy, and dramatic orchestration. These features appear in works by C.P.E. Bach, Mozart, and Haydn, among others, in the late 1760s and antedating the literary phenomenon by a few years. Why this apparently abrupt change occurred and whether it had anything to do with the literary movement has formed the basis for the controversy; opponents doubt the very existence of the musical Sturm und Drang, while...
heavily, but not exclusively, on the Baroque trio sonata. Only several of C.P.E. Bach's sonatas are called "trio" in autograph sources, but the relationship between the two upper parts in all fourteen works is heavily indebted to that older form. Indeed, six of the earlier sonatas (W. 73-74, 83-86 of ca. 1745-56) also exist in authentic versions for various combinations of two flutes or violins and basso continuo. By examining these alternate versions and then comparing them with the eight sonatas without trio sonata version (especially W. 75-78, 87-88 of 1759-66) and with several trios from Bach's three later collections of sonatas for keyboard "with the accompaniment of a violin and violoncello" (W. 89-91, Hamburg, 1779-77), especially regarding form and texture, this paper will establish the relationship of these works both to the older trio sonata and to the emerging Classical sonata with obligato keyboard and will speculate on the aesthetic and musical problems elicited by this hybrid genre.

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proponents point out the similarities with literature, arguing that it is a convenient nomenclature to describe the stylistic changes of that time.

This paper attempts to add a new dimension to the controversy by proposing a definition of Sturm und Drang based upon the treatise of Emanuel von der Zehnt: "Alte Musik ihrer Zeit: Rede in einem Nachtkabinett" by Joseph Martin Kraus (1756-92). Written while under the influence of the Götttingen Hainbuch, a group of recognized Sturm und Drang literary figures, Kraus, this style is primarily concerned with vocal works; opera, sacred music, and Lieder. His definitions and suggestions are illustrated in the vocal music of Gluck and C.P.E. Bach, and this paper further expands this eighteenth-century definition to include Mozart, Haydn, and other Austrian composers. In addition, the implications that Kraus's ideas held for instrumental works are discussed by applying this definition based upon Kraus's treatise, it can be demonstrated that a musical Sturm und Drang did in fact exist in a fashion that made the movement a stylistic one based upon dramatic musical content, not chronology.

WAGNER AND HIS INFLUENCE
Friday, November 8, 9:00-12:00 NOON
John Deathridge (King's College, Cambridge), Chair

WAGNER'S BEETHOVEN IN FRANCE: THE TRANSLATION OF AN AESTHETIC
Martha Calhoun
State University of New York, Stony Brook

Wagner's essay "Beethoven" appeared in the Revue Wagnerienne, "analyseé at traduit" by Théodore de Wyzéva, between 3 May and 3 August 1888. Though there was no lack of writing about Wagner in France had ever actually heard or read his work. As only the second major aesthetic work of Wagner's to appear in French, this translation-analysis made a significant contribution to the French understanding of Wagner.

Wyzéva's translation brings us directly to the core of the appropriation of Wagner's aesthetic in France. The distortions in the translation illustrate how the Wagnerian aesthetic is transformed into a French theory of poetics. In translating Wagner, Wyzéva presents a view of poetry and music, and a view of the world which is very different from Wagner's own view. Strictly speaking, poetic appropriation of music is not possible in the Wagnerian aesthetic because of the carefully defined functional differences between music and poetry. It was precisely the mediation between the specificity of poetic discourse and the universality of musical discourse that was the foundation of Wagner's aesthetic. Wyzéva's translation suppresses the distinction between music and poetry, thus opening the door to musical poetry and the actual substitution of poetry for music. Wyzéva does not attempt any analysis along with his translation. However, the translation itself is as much explanation and interpretation as linguistic translation.

THE KLEINMEISTER'S RING: THE INFLUENCE OF LISZT AND WAGNER ON HEINRICH DORN'S DIE NIBELUNGEN
Adelyn Peck
Princeton University

Heinrich Dorn, prominent as conductor, composer, and festival entrepreneur in nineteenth-century Germany, is remembered today largely because Wagner took the trouble to denote him in Mein Leben. Similarly, his opera Die Nibelungen survives only in footnotes to the history of the Ring, where it serves to illustrate the sad fate of heroic-mythic subject matter in less than Wagnerian hands. While Dorn did for the most part reduce the epic Nibelungenlied to Biedermeyer operetta, Die Nibelungen deserves a new critical examination as the product of an interesting historical situation.

By 1854, Dorn had long since broken with Wagner, but had become a close associate of Franz Liszt, at the time Wagner's good friend and constant correspondent. Liszt was keenly interested in Dorn's work and particularly in Die Nibelungen, which he conducted in its premiere at Weimar. Liszt's influence on this opera seems to have taken a specific and surprising form. What later theorists would call Wagnerian Leitmotiviu are not only present here, but are applied more frequently, more systematically, and with clearer referential connections than in any opera of Wagner's own before Rheingold, which was finished later in the same year. This and other innovative features in Die Nibelungen suggest the view adopted in this paper: While hardly an artistic monument in itself, the opera is an important document of the growth and exchange of ideas between Wagner and Liszt, as transmitted by Liszt to Dorn. It offers significant insights into the ways that Wagner's more literal-minded contemporaries perceived, and eventually emulated, his music-dramatic concepts.

WAGNER'S "ÜBER MODULATION" AND TRISTAN AS "OPERA AS SYMPHONY"
Carolyn Abbate
Princeton University

Tristan is conventionally characterized as the most "symphonic" of Wagner's works. The arguments in support of the interpretation are compelling. The Tristan sketches, for instance, tell us that much of the music was invented without any text attached; the music in the completed score eludes any attempt at "leitmotiv" exegesis. For these and other reasons, Tristan among all Wagner's operas became the touchstone for later symphonic composers. Indeed, a fanciful view of the late nineteenth-century might suggest that Tristan was (metaphorically) rewritten many times by a new generation that made the logical decision to omit what was superfluous in the original: the story, and the words.
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But was this not their misreading of Wagner's score, a misreading we have absorbed along with their music? The question strikes at fundamental assumptions about the music of Tristan on one hand, and of the fin de siècle symphony on the other. Wagner would have agreed that the younger generation had misinterpreted his scores, and his musical discourse. We can consider in support of this assertion a brief prose passage in one of the Tristan sketchbooks, a few ideas for an essay "Uber Modulation" that Wagner in fact never wrote. Of all Wagnerian ephemera, this is one whose abandonment we should most regret, for Wagner rarely wrote of his work in technical terms or concerned himself with specific compositional issues. The prose sketch touches upon harmonic constraints in dramatic as opposed to untented music, and is--given our modern analytical stance towards the operas of particular significance in interpreting Tristan. One oft-analyzed passage in Act II, the "Tagegeschpräch," may emerge in light of the prose sketch "On Modulation" as far less "symphonic"--that is, independent of its text--than its reputation would have it.

TONE LANGUAGE AND FORMAL MODELS IN MAHLER'S FOURTH SYMPHONY

Robert Bailey
Eastman School of Music

This paper will explore Gustav Mahler's experimentation with Wagnerian tonal and formal devices in his fourth symphony. Particular emphasis is placed on exploring Mahler's use of a double-tonic scheme, polarity, established at the beginning of the symphony, is subsequently defused through the movements. This procedure was first deployed as a method of long-range tonal organization in Act I of Tristan, and constituted the structural basis for many of Wagner's later works. It will be suggested in addition that Mahler's conflation of a Lied or strophic structure with more conventional symphonic forms--a principle of design central to the logic of Symphony IV--reflects his understanding of certain formal devices characteristic of Wagner's later works.

PANEL DISCUSSION: PUBLISHING ON MUSIC AND MUSICOLGY

Friday, November 8, 12:00-2:00 P.M.
Susan T. Somner (New York Public Library, Lincoln Center), Chair

PUBLISH OR PERISH

Claire Brook, W.W. Norton & Co.
Leo Balk, Garland Publishing Inc.
Bruce Phillips, Oxford University Press

"Publish or Perish": the phrase applies to academics and publishers alike. If musicologists seek outlets for their work and faculty need publications for promotion, then journal editors, trade and textbook publishers, university presses, and music publishing firms likewise need products to keep their efforts afloat. Yet the latter complain that there is nothing worth publishing and the former that no one is interested in publishing their work.

The aim of the proposed panel session is to narrow the gap between expectation and realization in this area. Representatives from commercial, university, and scholarly music presses will describe how they choose what to publish, what they expect from contributors, and what contributors may expect in return. A senior musicologist will discuss the potential contributor's expectations and obligations from the academic point of view, and journal editors will describe the process of reviewing books and scores.

This session is aimed to appeal to members of all the societies meeting at the same time, and to relate to both junior and established scholars. Questions from the floor will be welcomed.

LITURGICAL CHANGE: TRADITIO ET INTERPRETATIO

Saturday, November 9, 9:00-12:00 NOON
Ruth Steiner (Catholic University), Chair

The fourth-century origin of the gradual

James W. McKinney
State University of New York, Buffalo

The conventional view on the origin of the gradual is succinctly stated by Peter Wagner: "The Responsorial solo in the mass is of apostolic origin... in imitation of the Jewish liturgy a solo from the psalmist was inserted between the readings."

However, a review of the sources presents a different picture. Most surprisingly, while psalms were sung in the Temple at Jerusalem there is no evidence that they were sung in the Synagogue, the supposed source of early Christian practice. But they were sung in Jewish ritual meals, and this practice carried over into Christianity. Indeed, for the first three centuries there is warm and frequent mention of psalmody at formal meals but virtually none in the Eucharist.

The change took place in the fourth century. The literature reveals a great surge of enthusiasm for psalmody in general and finally toward the end of the century provides an abundance of references to the gradual psalm. The majority of these, however, refer to it not as a set musical piece sung in response to a reading, but as a reading itself. At the same time there are other sources which indicate, paradoxically, that it was not simply read, but sung by a soloist with a congregational refrain, and still others which show a disgruntled minority objecting to it as an innovation.

The most plausible hypothesis suggested by the seemingly conflicting evidence is that during the first three centuries a psalm was occasionally recited in the pre-Eucharist as one among other Old Testament readings, while in the ferment of fourth-century
But was this not their misreading of Wagner's score, a misreading we have absorbed along with their music? The question strikes at fundamental assumptions about the music of Tristan on one hand, and of the fin de siècle symphony on the other. Wagner would have agreed that the younger generation had misinterpreted his scores, and his musical discourse. We can consider in support of this assertion a brief prose passage in one of the Tristan sketchbooks, a few ideas for an essay "Uber Modulation" that Wagner in fact never wrote. Of all Wagnerian ephemera, this is one whose abandonment we should most regret, for Wagner rarely wrote of his work in technical terms or concerned himself with specific compositional issues. The prose sketch touches upon harmonic constraints in dramatic as opposed to untented music, and is—given our modern analytical stance towards the opera—of particular significance in interpreting Tristan. One oft-analyzed passage in Act II, the "Tagesgespräch," may emerge in light of the prose sketch "On Modulation" as far less "lyric"—that is, independent of its text—than its reputation would have it.

**Tonal Language and Formal Models in Mahler's Fourth Symphony**

Robert Bailey
Eastman School of Music

This paper will explore Gustav Mahler's experimentation with Wagnerian tonal and formal devices in his fourth symphony. Particular emphasis is placed on exploring Mahler's use of a double tonic, whose polarity, established at the beginning of the symphony, is subsequently developed through the four movements. This procedure was first deployed as a method of long-range tonal organization in Act I of Tristan, and constituted the structural basis for many of Wagner's later works. It will be suggested in addition that Mahler's conflation of a Lied or strophic structure with more conventional symphonic forms—a principle of design central to the logic of Symphony IV—reflects his understanding of certain formal devices characteristic of Wagner's later works.

**Panel Discussion: Publishing on Music and Musicology**

Friday, November 8, 12:00-2:00 P.M.
Susan T. Somer (New York Public Library, Lincoln Center), Chair

**Publish or Perish**

Claire Brook, W.W. Norton & Co.
Leo Balk, Garland Publishing Inc.
Bruce Phillips, Oxford University Press

"Publish or Perish": the phrase applies to academics and publishers alike. If musicologists seek outlets for their work and faculty need publications for promotion, then journal editors, trade and textbook publishers, university presses, and music publishing firms likewise need products to keep their efforts afloat. Yet the latter complain that there is nothing worth publishing and the former that no one is interested in publishing their work.

The aim of the proposed panel session is to narrow the gap between expectation and realization in this area. Representatives from commercial, university, and scholarly music presses will describe how they choose what to publish, what they expect from contributors, and what contributors may expect in return. A senior musicologist will discuss the potential contributor's expectations and obligations from the academic point of view, and journal editors will describe the process of reviewing books and scores.

This session is aimed to appeal to members of all the societies meeting at the same time, and to relate to both junior and established scholars. Questions from the floor will be welcomed.

**Liturgical Chant: Traditio et Interpretatio**

Saturday, November 9, 9:00-12:00 Noon
Ruth Steiner (Catholic University), Chair

**The Fourth-Century Origin of the Gradual**

James W. McKinnon
State University of New York, Buffalo

The conventional view on the origin of the gradual is succinctly stated by Peter Wagner: "The Responsorial solo in the mass is of apocryphal origin...in imitation of the Jewish liturgy a solo from the psalmist was inserted between the readings."

However, a review of the sources presents a different picture. Most surprisingly, while psalms were sung in the Temple at Jerusalem there is no evidence that they were sung in the Synagogue, the supposed source of early Christian practice. But they were sung in Jewish ritual meals, and this practice carried over into Christianity. Indeed, for the first three centuries there is warm and frequent mention of psalmody at formal meals but virtually none in the Eucharist.

The change took place in the fourth century. The literature reveals a great surge of enthusiasm for psalmody in general and finally toward the end of the century provides an abundance of references to the gradual psalm. The majority of these, however, refer to it not as a set musical piece sung in response to a reading, but as a reading itself. At the same time there are other sources which indicate, paradoxically, that it was not simply read, but sung by a soloist with a congregational refrain, and still others which show a disgruntled minority objecting to it as an innovation.

The most plausible hypothesis suggested by the seemingly conflicting evidence is that during the first three centuries a psalm was occasionally recited in the pre-Eucharist as one among other Old Testament readings, while in the ferment of fourth-century
enthusiasm for psalmody the psalm was singled out and made a discrete musical event at every Eucharist.

RESPONDENT: Peter Jeffery, University of Delaware

IN SEARCH OF A MUSICAL GRAMMAR: MUSICAL INFLECTION AT ST. GALL

John G. Johnstone
Columbus, Ohio

Many East-Frankish proper tropes, especially those with ties to St. Gall, exhibit a correspondence between accent and musical inflection that contradicts traditional theories of notation, which suggest that a pes (a rising musical inflection) ought somehow to coincide with textual accent. In the repertory of proper tropes from St. Gall, ascending neumes are generally reserved for unstressed syllables, while textual stress tends to coincide with melodic descent. The relation between musical inflection and text provides a means for contrasting the trope style at St. Gall with that of other repertories. Aquitanian tropes, for example, use melismata rather than inflection to reinforce accented syllables.

This paper uses melodic inflection as the basis of a nondiastematic musical analysis that relies on textual phrasing, poetic structure, and rhythmic patterns of text (including rhythmic "cursus") to clarify musical structure. Recurring textual rhythms, for example, often foster recurring patterns of neumes that reveal underlying musical form. Another indication of musical structure is the reversal of melodic inflection at points of syntactic or poetic division, where rising melodic figures often inflect accented syllables. It appears that these reverse inflections create a kind of musical punctuation that coincides with breaks in the text. This close association of text and musical inflection reveals greater insight into the construction of nondiastematic melody than has been previously understood.

RESPONDENT: Edward Nowacki, Brandeis University

RECONSTRUCTION RECONSIDERED: THE NATURE OF VARIANCE IN LOCAL TRADITIONS OF TROPS

Joseph A. Diamond
Ohio State University

Several scholars have asserted that the fundamental mechanisms of chant transmission reflect schematic reconstruction. This paper furnishes well-documented examples and interpretations of what "reconstruction" and, more generally, variance itself can mean in the context of discrete geographical repertories.

The case examined is that of a family of Aquis Dei verses. These can be differentiated by degrees of apparent variance.

However, the extent of variance among the three verses is similar. Moreover, analysis of the distribution of variance yields several consistent subfamilies with multiple witnesses. Textual data confirms that these are true subfamilies. These subfamilies, on the average, conserve their local traditions from 81% to 88% of the time (ranging from 68% to 100%).

Analysis of the nature of variance within subfamilies reveals that significant variants are extremely rare. Variance is almost always limited to the redistribution of pitches over adjacent syllables within textual phrases, and the consistency of this behavior suggests that such is the essential meaning of reconstruction within specific geographical repertories.

Finally, the only significant correlation with musical variance is textual variance. Neither diastemata nor adiastemata affects the nature of variance, nor does the degree of variance in this repertory affect the nature of variance. This suggests that at least in this specific repertoire the link between textual scribe and musical scribe was closer than has been thought the case.

EVIDENCE FOR THE TRADITIONAL VIEW OF THE HISTORY OF GREGORIAN CHANT

David G. Hughes
Harvard University

The apparatus for the Edition critique of the Roman gradual and the comparative tables in Van der Merwe's Emergence of Gregorian Chant both provide much information on variant readings. The manuscripts of Gregorian chant, combined with other evidence, this information confirms some aspects of the traditional view of chant transmission. There are few variants, and almost all of those that do occur fall into clearly definable categories of trivial variation—changes that could have arisen spontaneously at any time. Almost without exception, they are the result of misreading (or rehearing with different principles) rather than mishearing; they are thus non-notational, and most are probably prenotational. Even the few real variants are mostly surface differences, rarely pointing back to a serious difference in tradition.

Examples support or confirm the following: (1) The classical Gregorian repertory was fixed in all important respects well before the earliest manuscripts. (2) Early manuscripts agree with each other more, and later ones less, indicating that written chant, once liberated from an authoritative oral tradition, took on a life of its own. (3) The change to heightened and to staff notation eliminated various melodic subtleties, including microtones in the E-F and b-c regions (as maintained by Peter Wagner). (4) The few melodies in the interior of phrases, with more stable areas at beginnings and cadences, nor are syllabic passages more stable than those containing small melismas (large melismas are not considered here).
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These points are consistent with the traditional view of the transmission of the Gregorian repertory; it was disseminated from its point of origin by oral tradition, through the teaching of groups of singers sent to the various regions of Western Europe and the earliest notated manuscripts date from a century or so after the process of dissemination.

RESPONDENT: Lawrence A. Gushee, University of Illinois

LOCAL TRADITIONS IN RENAISSANCE POLYPHONY

Saturday, November 9, 8:00-10:00

Marie-Louise Gullner (University of California, Los Angeles), Chair

THE INFLUENCE OF LOCAL LITURGICAL TRADITION ON POLYPHONY: THE MISSAE FLORUIT EREGRIUS BY PIPELARE AND LA RUE

Jennifer Bloxam
Yale University

In the years following the conclusion of the Council of Trent in 1563, the papacy undertook to standardize the text and music of the Roman Catholic liturgy. For centuries prior to this, however, local liturgical traditions thrived. Individual dioceses and even individual churches wrote their own liturgical compositions or to celebrate local religious events; melodies, texts, and the selection of chants for certain feast days varied from church to church. Yet the service books preserving this wealth of local music-liturgical practice have received very little attention, and thus the extent to which these local traditions influenced Renaissance composers of polyphony remains largely unrealized.

The Missa Floruit egregius infans Livinus in acts by Matheus Pipelare provides an outstanding example of a sacred polyphonic work directly inspired and drawing upon a local liturgical tradition. An investigation of service books from the Flemish town of Ghent has uncovered liturgical material for St. Livinus indigenous to that town. This paper will trace the liturgy for St. Livinus in manuscripts from the thirteenth to the sixteenth century, and will demonstrate how Pipelare selected and combined no fewer than sixteen identifiable local chants appropriate only to a local religious practice.

The examination of Pipelare’s Mass within its correct liturgical context also prompts a closer look at the relation between this Mass and the Missa Floruit egregius prophetus clarus in acts by Pierre de la Rue. La Rue’s Mass duplicates some of the chant melodies incorporated by Pipelare, but with substantially different text. The paper will conclude with a discussion of the nature of the link between these two works.

THE MILANESE MOTET CYCLES: A REAPPRAISAL

Lynn Elise Halpern
University of Illinois

Although several scholars have thoroughly examined what was believed to be the entire corpus of the motetti missales repertory—a total of eight cycles distributed among three manuscripts from the Duomo in Milan (the so-called Gafurius Codices) and one late fifteenth-century German choirbook (Munich, Bayerische Staatsbibliothek, Ms Mus. 3154)—one of the most important sources for the Milanese motet cycle has not yet been taken into account. This source is Milan, Archivio della Veneranda Fabbrica del Duomo, Librone 4 (Mi10 4). Mi10 4 was badly burned during an international art exhibition in 1906. Only 144 of the 200 original folios making up the choirbook remain, and most are severely charred. Nevertheless, much can be learned from studying Mi10 4’s surviving repertory. Of particular interest are the seventy-three motets still preserved in the book. With rare exception these motets are arranged in groups sharing a common mode, finalis, and clef combination, and often exhibiting textual, thematic, and
These points are consistent with the traditional view of the transmission of the Gregorian repertory; it was disseminated from its point of origin by oral tradition, through the teaching of groups of singers sent to the various regions of Western Europe and the earliest noted manuscripts date from a century or so after the process of dissemination.

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LOCAL TRADITIONS IN RENAISSANCE POLYPHONY

Saturday, November 9, 8:00-12:00 N205
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Chair

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THE GENEALOGIES OF CHRIST AND THEIR MUSICAL SETTINGS

Jeremy Noble
State University of New York, Buffalo

The genealogies of Christ according to St. Matthew and St. Luke, traditionally sung between matins and the ensuing mass at Christmas and Epiphany, occupied an exceptionally solemn place in the liturgy of the Catholic church. Hence the paradox that in spite of their formulaic content ("x beget y beget z", or alternatively "x, the son of y, the son of z") they attracted the attention of medieval composers, both monophonic and polyphonic, more than any other gospel pericopes apart from the Passions until the emergence of the gospel-motet in the early sixteenth century.

Many pre-Tridentine printed missals include the genealogy chants appropriate to the particular diocese or monastic order for which they were intended, and these, in combination with manuscript sources, enable us to plot with some accuracy the emergence of new chants and to place them in their geographical and historical context. From a comparison of these chants there emerges a picture of various distinct compositional procedures: (1) the more or less systematic ornamentation of the original simple formulas; (2) the interpolation of new melodic phrases to highlight particular passages; (3) the composition of completely new chants, some of which achieved far wider currency than others; (4) the interpolation of relatively primitive polyphonic passages into a monophonic context, and finally (5) the emergence in the later fifteenth century of fully polyphonic settings. These compositions naturally make use of the pre-existing plainchants, but not always of the most familiar ones: Josquin's setting of the Luke genealogy, in particular, appears to have connections with the royal abbey of St. Martin at Tours.

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structural relationships. One such group is a fragment of the already-known cycle of motet and masses, Quam pulchra est by Gaspar van Weerbeke, while another is a portion of a seven-movement cycle by Josquin des Prez. Besides these works, one can identify on the basis of musical and textual evidence an additional fourteen previously unrecognized complete or fragmentary motet cycles. These cycles range in size from two to seven movements, and several include proper or ordinary texts linking them explicitly to the liturgy of the mass. The evidence of the heretofore unrecognized cycles in MiDo 4, many of which stray in one way or another from the conventions traditionally associated with the motet masses, calls into question commonly accepted notions about what constitutes a substitution mass and the role that the genre played in the musical life of late fifteenth-century Milan.

POLYPHONIC MUSIC IN FIFTEENTH-CENTURY AUSTRIA

Reinhard Strohm
Yale University

A large proportion of extant fifteenth-century polyphony survives in manuscript sources from Austria, if—as will be argued—the Trent Codices can be included in this group. The paper gives a preliminary survey of these sources, augmented by identifications not previously suggested in print, and draws conclusions as to the practice of polyphony in their native environment, what can be shown to be the foundation for stylistic and repertorial characteristics of German music of the Reformation era.

The first steps beyond the monastic sphere of cultivation of polyphony were made shortly after 1400 not only in the works of Wakenstein but also in the sacred orbit, as a newly-identified source from Vienna (St. Stephen's, ca. 1410-20) exemplifies. The appropriation of Western music increased dramatically when, at the time of the Council of Basle, at least St. Stephen's in Vienna and one or more Habsburg courts were provided with large sacred repertoires, so called in the St. Emmeran Codex, Trent 92 and 87 as well as smaller sources. Native production, often at first in strict imitation of foreign styles, followed on the heels. Its increasing share of the later Trent Codices and other Tyrolean and Viennese sources also shows the survival of some strong regional preferences, one of which is the stricter attitude of cantus firmus treatment in Mass and secular song (tenorized), another the preference given to diminution rather than imitation, and to the Choralbearbeitung type rather than the free devotional motet. On the other hand, a hitherto unrecognized late song of Wakenstein was provided with three additional voices in pervasive imitation as early as ca. 1468.

The "gap" to the Maximilianian era (from 1490) can perhaps be closed when considering the Innsbruck court of Duke Sigismund, where not only Isaac but perhaps also Martini and Obrecht had personal lives.

BARIQUE MUSIC AND RHETORIC
Saturday, November 9, 9:00-12:00 NOON
George Buelow (Indiana University), Chair

FROM RENAISSANCE FUGA TO BAROQUE FUGUE:
THE ROLE OF THE "SWEELINCK THEORY MANUSCRIPTS"
Paul Walker
State University of New York, Buffalo

The Sweelinck school—including Sweelinck himself, his German students Heinrich Scheidemann and Jacob Praetorius, and their students Johann Adam Reinken and Matthias Neckmann—has long been credited with important advances in both the practice and theory of fugue in the seventeenth century. Nevertheless, while the imitative keyboard music of these composers has been the subject of ongoing research, the three manuscripts that include their contributions to fugal theory have not been reappraised since 1901, when Hermann Gehrmann edited them for volume 10 of the Sweelinck Complete Works. Scholars still generally accept Gehrmann's conclusion that these manuscripts supply the most important link between Zarlino's theories of imitative counterpoint and the late-baroque keyboard fugues of J. S. Bach. In light of recent findings and a thorough review of the material, however, the role of the manuscripts in seventeenth-century fugue theory must be reconsidered. In particular: (1) Sweelinck, taught from part III of Zarlino's Institution with a number of little revisions; (2) the anonymous material generally attributed to a Sweelinck's own students (J. Praetorius or Scheidemann) is now known to be by Johann Thelle and to date from ca. 1670; and (2) Reinken's emphasis on the tonal answer probably received its impetus, not from his teacher Scheidemann, but from his Dresden colleagues and friends Neckmann and Christoph Bernhard, who brought with them to Hamburg in the 1650s and '60s the Italian theory of the tonal answer as developed by Birolino Diruta and carried north of the Alps by Marco Scacchi.

STYLES OF THOROUGH-BASS ACCOMPANIMENT ON BAROQUE GUITAR
Robert Strizich
Wellesley College

The baroque guitar frequently was used for continuo accompaniment, and there is documentation concerning the practice dating from 1590-1750. A detailed study of this material reveals three distinct accompanimental styles: the strummed, plucked, and "mixed" (i.e., both strummed and plucked) styles.

The strummed style is described in early seventeenth-century Italian guitar books, and the mixed style in a series of Italian and French treatises from the middle of the century. The plucked style is indicated in later works of several French, Spanish, and German composers dating from the last quarter of the seventeenth century through the first half of the eighteenth. Thus, a
structural relationships. One such group is a fragment of the already-known cycle of motet nostalgias, Quam pulchrae, by Gaspar van Weerbeke, while another is a portion of a seven-movement cycle by Josquin des Prez. Besides these works, one can identify on the basis of musical and textual evidence another fourteen previously unrecognized complete or fragmentary motet cycles. These cycles range in size from two to seven movements, and several include proper or ordinary texts linking them explicitly to the liturgy of the mass. The evidence of the heretofore unrecognized cycles in Mi 104, many of which stray in one way or another from the conventions traditionally associated with the motet, constitutes a substitution mass and the role that the genre played in the musical life of late fifteenth-century Milan.

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AMS.

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significant pattern of stylistic transformation emerges. It be-
comes apparent that the stylistic changes in guitar accompaniments
are in direct correspondence with general changes in both Italian
and French musical style throughout the seventeenth century.

The strummed and mixed styles manifest some initially perplex-
ing properties (which are also found in French treatise treatises
of the period): occasional parallel fifths and octaves, "improper"
Inversions of chords, and pitches sounding a third or
fourth below the written bass note. The existence of these prop-
erties is due not only to a desire to exploit fully the idiomatic
characteristics of the instrument, but also to the pre-eminence of
the harmonic/vertical element in much early seventeenth-century
music, in which style the presence of such accompaniment "anoma-
lies" is not only acceptable but appropriate.

This perspective on the development of guitar continuo style
has important implications for present-day performance practice,
not the least of which is the need for clear stylistic differen-
tiation in continuo accompaniments and the necessity for a re-
evaluation of the musical concerns of early baroque Italian and
French works.

THE CONCEPT OF THE MUSICAL-RHEOTICAL FIGURES:
A STUDY IN TERMINOLOGY AND THE EVOLUTION OF MUSICAL THOUGHT

Dietrich Bartel
Canadian Mennonite Bible College

The concept of the musical-rhetorical figures, despite being
the subject of numerous musicological studies, has proven to be
somewhat of an enigma in the field of music research. The vast
majority of these invesitgations have focused on the subject
specific aspects of the figures or upon isolated interpretations
of the concept based on the writings of individual theorists.
Such approaches have not infrequently led to generalizations
founded on an insufficient historical base, resulting in the for-
mulation of a closed doctrine rather than an open concept of the
musical-rhetorical figures. It is, however, through specific
through the examination of the evidence exhibited in the definitions
of the various figures by the relevant theorists that the complexity
of this multifarious concept is revealed. Only in conjunction
with each other, above all in consideration of the developmental
changes in definition of the figures, can the various teachings of
this concept be seen in historical context.

This paper examines the history of the term climax (lat.
gradat[i]), focusing on both its rhetorical use from antiquity to
the eighteenth century as well as its use in music treatises of
the seventeenth and eighteenth centuries. It will be observed
that systematization of the musical-rhetorical figures occurred at
the turn of the eighteenth century out of a need to identify and
define pre-existent musical-compositional phenomena; furthermore,
that this concept, comparable to its rhetorical counterpart, was
increasingly considered the major vehicle for the expression of

affect throughout the eighteenth century; and finally, that in
the latter eighteenth century, a time in which systematic doc-
trines were considered too restrictive for individualistic musical
expression, the concept was to pass into oblivion.

MUSICAL EXPRESSION AND MUSICAL RHEOTIC
IN THE HARPSICHORD WORKS OF J.S. BACH

David Schublengen
Delmar, New York

To what extent can the doctrine of musical rhetoric aid critic-
ism of Bach's keyboard music, particularly in its expressive
aspects? Musical-rhetorical principles with which Bach might have
been familiar at a relatively early stage in his career apply
soley to vocal music; the extension of Klangrede to instrumental
music was evidently the work of later theorists. In any case,
instrumental music is powerless to represent many of the music-
rhetorical figures in the absence of a text; if expression is
indeed one of the ends of Bach's keyboard music, how does musical
rhetoric contribute toward it?

That Bach consciously extended Klangrede to instrumental com-
position is suggested by musical parallels between some early can-
tatas (BWV 106, 131) and roughly contemporary keyboard works (BWV
767, 967, 992). Common to both are distinctive uses of so-called
repetitive themes, certain types of motives employing repeated
half-steps, and other elements in a distinctly rhetorical approach
to musical expression. But in later works musical rhetoric is at
most a guide to general stylistic principles, such as the depend-
ence of instrumental music on a hierarchy of clearly articulated
rhythmic units. Rhetoric is therefore of primary significance
only in Bach's earliest keyboard works, becoming incorporated
later works into architectural designs that diminish the relative
importance of musical elements residing in the musical surface,
among them the rhetorical figures. Thus the expressive aspect
of Bach's mature music cannot be understood solely by reference to
seventeenth- or eighteenth-century doctrines.

NINETEENTH-CENTURY OPERA
Saturday, November 9, 9:00-12:00 noon
Phillip Gossett (University of Chicago), Chair

THE AESTHETICS OF E.T.A. HOFFMANN AS REFLECTED IN HIS OPERA UNDINE

Richard L. Wilson
University of Southern California

This paper is an evaluation of the text, structure, use of
associative motivic materials, and process of musical character-
ization in Hoffmann's final opera, Undine (1813-14), with respect
to his developing aesthetics. Hoffmann's aesthetic thinking is
drawn from a variety of sources which can be traced through his
significant pattern of stylistic transformation emerges. It becomes apparent that the stylistic changes in guitar accompaniments are in direct correspondence with general changes in both Italian and French musical style throughout the seventeenth century.

The strummed and mixed styles manifest some initially perplexing properties (which are also found in French theorbo treatises of the period): occasional parallel fifths and octaves, "improper" inversions of chords, and pitches sounding a third or fourth below the written bass note. The existence of these properties is due not only to a desire to exploit fully the idiomatic characteristics of the instrument, but also to the pre-eminence of the harmonic/vertical element in much early seventeenth-century music, in which style the presence of such accompaniment "anomalies" is not only acceptable but appropriate.

This perspective on the development of guitar continuo style has important implications for present-day performance practice, not the least of which is the need for clear stylistic differentiation in continuo accompaniments and the necessity for a reevaluation of the musical concerns of early baroque Italian and French works.

THE CONCEPT OF THE MUSICAL-RHETORICAL FIGURES: A STUDY IN TERMINOLOGY AND THE EVOLUTION OF MUSICAL THOUGHT

Dietrich Bartel
Canadian Mennonite Bible College

The concept of the musical-rhetorical figures, despite being the subject of numerous musicological studies, has proven to be somewhat of an enigma in the field of music research. The vast majority of the investigations dealing with this subject focus on specific aspects of the figures or upon isolated interpretations of the concept based on the writings of individual theorists. Such approaches have not infrequently led to generalizations founded on an insufficient historical base, resulting in the formulation of a closed doctrine rather than an open concept of the musical-rhetorical figures. It is, however, specifically through the examination of the diversity exhibited in the definitions of the various figures by the relevant theorists that the complexity of this multifarious concept is revealed. Only in conjunction with each other, above all in consideration of the developmental changes in definition of the figures, can the various teachings of this concept be seen in their historical reality.

This paper examines the history of the term climax (Lat. gradatio), focusing on both its rhetorical use from antiquity to the eighteenth century as well as its use in music treatises of the seventeenth and eighteenth centuries. It will be observed that systematization of the musical-rhetorical figures occurred at the turn of the seventeenth century out of a need to identify and define pre-existent musical-compositional phenomena; furthermore, this concept, comparable to its rhetorical counterpart, was increasingly considered the major vehicle for the expression of affect throughout the seventeenth century; and finally, that in the latter eighteenth century, a time in which systematic doctrines were considered too restrictive for individulistic musical expression, the concept was to pass into oblivion.

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David Schuleenberg
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That Bach consciously extended Klangrede to instrumental composition is suggested by musical parallels between some early cantatas (BWV 106, 131) and roughly contemporary keyboard works (BWV 767, 967, 992). Common to both are distinctive uses of so-called repercussive themes, certain types of motives employing repeated half-steps, and other elements in a distinctly rhetorical approach to musical expression. But in later works musical rhetoric is at most a guide to general stylistic principles, such as the dependence of instrumental music on a hierarchy of clearly articulated rhythmic units. Rhetoric is therefore of primary significance only in Bach's earliest keyboard works, becoming more explicit in later works into architectural designs that diminish the relative importance of musical elements residing in the musical surface, among them the rhetorical figures. Thus the expressive aspect of Bach's mature music cannot be understood solely by reference to seventeenth- or eighteenth-century doctrines.

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This paper is an evaluation of the text, structure, use of associative motivic materials, and process of musical characterization in Hoffmann's final opera, Undine (1813-14), with respect to his developing aesthetics. Hoffmann's aesthetic thinking is drawn from a variety of sources which can be traced through his
letters, diaries, and published reviews and other critical writings. Ideas are drawn from the works of August Wilhelm von Schlegel, Jean Paul, and Ludwig Tieck among others. Undine shows an attempt to apply the aesthetics of early romanticism to the composition of an opera.

The most obvious aspect of romanticism in the opera is the selection of the text. The story of Undine, a water spirit who has left the spirit world to find a soul in the world of men, is drawn from German folklore. The fantastic elements are not to delight or entertain, but are rather an integral part of the drama. The love between Undine and the knight Huylbrand is a source of conflict between this world and the fantasy world of spirits. This conflict is resolved only through the death of Huylbrand, which is interpreted as a "liebestod" in the final scene.

Hoffmann's musical treatment of this text relates to his aesthetic thinking in several ways. Long segments are set to continuous music, reaching across changes of scene and the entrance and exit of characters and choruses. Musical materials are associated with certain aspects of the drama, and the overture and the preludes to Acts 2 and 3 introduce significant ideas which appear later in the opera. The musical characterization of several roles departs from traditional operatic practices.

Although Hoffmann lived until 1822, Undine was his last major composition. The opera was successful at its premiere in 1816 in Berlin, but a fire destroyed the sets and costumes after twenty-six performances, and Undine passed into obscurity.

OBERON VS Oboua

David M. Kirby
Harvard University

Carl Maria von Weber's Oberon was conceived as an English opera, but has been received primarily as a German one. His letters to the librettist J.R. Planché show that Weber was fully aware that English opera required a different approach from its German counterpart; it was, he wrote, "more a drama with songs." Surface similarities notwithstanding, Der Freischütz and Oberon belong to separate genres of musical theatre. More refined analytic sensitivity to their different dramatic structures is necessary if we are to appreciate the distinct sort of musical drama-turgy Weber displayed in his last theatrical composition.

This distinction became muddled soon after the composer's death when the work entered the repertory of German romantic opera, translated and significantly adapted by Heinrich von Halé. Further confusion was created with the nationalist attitudes towards Weber established by Wagner in 1844 and propagated later in the century by the first generation of Weber scholars. Even in Halé's arrangement, Oberon did not conform well to their conception of Weber as "the founder of German romantic opera." In many ways, it clearly fell outside that "progressive" line of operatic style and form drawn from Der Freischütz and Euryanthe, through Marschner's works, and on to Wagner's music dramas. As if to excuse Weber for this, numerous biographical fallacies and analytic misconceptions were adopted that have been retained and often compounded in the current literature. One popular fallacy—that Weber intended to rewrite Oberon for Germany with recitative replacing its spoken dialogue—has even served to justify several published and performed revisions of the score.

The various Verfertigungen have allowed Weber's Oberon music to influence many German composers, including Mendelssohn, Wagner, and Mahler, as is well known. In removing that music from its original dramatic context, however, the special characteristics of Weber's first, and unfortunately last, musical appeal to a foreign audience have been ignored, excised, or overlooked. Most importantly, the keen musical sense of theatrical timing, continuity, and characterization that Weber brought to Oberon has been grossly distorted.

HAGEN'S RALLYING CRY:
A STUDY IN NON-FUNCTIONAL HARMONY

Warren Darcy
Oberlin Conservatory of Music

An interesting example of Wagner's experimentation with non-functional harmony occurs in Götterdammerung, Act II Scene 3, wherein Hagen summons the Gibichung vassals to the wedding festivities. Wagner builds this scene around a referential sonority (a C-major triad over a F-sharp pedal, the harmony originally associated with Alberich's curse) which at first possesses no functional implications; chromatic voice-leading generates other tonal structures, but the original sonority keeps returning as a referential focus. This chord finally "explodes" into the equally nonfunctional music of the vassals. As Hagen attempts to calm their bellicose spirits, his music gradually takes on functional attributes, and the original referential chord is led chromatically towards various tonal goals; the vassals' music is also affected by this process, which culminates in their thoroughly functional chorus of praise (in C major, now released from its F-sharp pedal). Having established the tonal equilibrium, Hagen then proceeds to disrupt it; instilling that treachery is afoot, he skillfully turns the music towards the key of the next scene.

This paper will demonstrate how the initial referential chord generates the harmonic/tonal events of the scene, and will trace the ways in which the music moves in and out of functional harmonic syntax. The question will be raised: What type of analytic approach is appropriate (and what types are inappropriate) to this music?
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RUSSIAN MUSIC
Saturday, November 9, 9:00-12:00 NOON
Richard Taruskin (Columbia University), Chair

AN EARLY CIRCLE OF FIFTHS: NIKOLAI DILETSKII'S GRAMMATIKA MUSIKIIASKOGO PENITIA (A GRAMMAR OF MUSICAL SONGS)
Claudia R. Jensen
Princeton University

Nikolai Diletskii's Grammatika musikiiaskogo penitia is the first Russian-language musical treatise to teach the fundamentals of Western-style composition. The treatise was written in the 1670s and survives in over two dozen manuscript sources spanning a century. Diletskii originally wrote his work in Polish during a stay in the Polish-Lithuanian city of Vilnius. This version is lost; the Grammatika survives in the author's subsequent Russian translations. Diletskii's treatise is of greater interest in the history of musical theory than its geographically obscure origins suggest. The Grammatika contains the first presentation of the circle of fifths, preceding Heinichen's diagram by over thirty years and antedating the listings of the twenty-four keys in works by Ozanam and Janowka. Diletskii interprets this theoretical concept literally. He presents two circular staves, one in "happy music" (veselaja musika, defined as ut-mi-sol) and the other in "sad music" (pechalnaja musika, defined as re-fa-la). Each circular staff transmits a melodic pattern passing through the twelve happy and twelve sad keys. This paper examines the context of Diletskii's circle in the Grammatika and suggests a relationship between theoretical treatises presenting the circle of fifths as a practical device linked to keyboard performance.

MININ I POZHARSKII: THE FIRST RUSSIAN PATRIOTIC ORATORIO (1811)
Carol Bailey Hughes
Southern Methodist University

Minin i Pozharskii, written by Stepan Antikevich Degtarev (1765-1823), was considered in its time to be the first Russian patriotic oratorio. This paper introduces Minin i Pozharskii by focusing upon the artistic position of its composer, the importance of the libretto's subject, and several principal musical features which link the work to native Russian music. Degtarev was a Ukrainian serf owned by the Sheremetev family—a wealthy Russian dynasty renowned in the eighteenth century for its krepostnoye teatre or private, domestic theatres staffed primarily by serf artists (krepostnoye). Degtarev rose to become both chapel master and principal director of the Sheremetev theatres, but never achieved his desired release from the legal status of serf. The libretto of Minin i Pozharskii retells the 1612 liberation of Moscow from Polish control through the valiant deeds of historical heroes Kuz'ma Minin and Dmitrii Pozharskii. Popular interest in this topic appears in the contemporary literature and art and prefigured the national trauma of [and patriotic response to] the Napoleonic invasion. The timeliness of the oratorio topic had much to do with the enthusiastic response elicited at the 1811 premiere of Minin i Pozharskii, but equally attractive was the lush and spectaculor scoring for five soloists, double choir, orchestra, military wind band, cannon, and cymbal orchestra (the famed Russian horn band). Specific features in the musical setting are directly derived from the native style of chorale singing. Degtarev's adaptation of the Minin and Pozharskii story into an oratorio form similar to that popular in Western Europe earned him the matchless epithet "the Russian Haydn."

THE DEVELOPMENT OF MUSIC THEORY IN RUSSIA: SERGEI TANEV
Gordon D. McQuere
Baylor University

Sergei Taneev (1856-1915) played a major role in the development of a tradition of musical thought in Russia, a role that has not been fully explained. Long recognized for his grasp of counterpoint and other theoretical problems, Taneev also excelled in the synthesis of ideas from disparate sources into an effective pedagogical method. He introduced the use of cardinal numbers for intervals in order to effect systematic transformations of material, tonally derived formal hierarchies, and an explanation for the role of counterpoint in large forms. Largely through his efforts, Russian music theory grew from a derivative study of harmony into a fruitful theoretical tradition.

The origins of Taneev's thought are traceable through his early correspondence with his teacher Chalkovsky and in a series of experimental compositions. Evidence of his intellectual growth lies in the contents of his personal library and in its marginal notes, which reveal an inquiring and disciplined mind. His mature thought displays a balance between Russian and Western traditions; even his compositions show a kind of cultural ambivalence, though without conspicuously nationalistic elements.

The excellence of Taneev the teacher has been stressed by Russian and Soviet scholars, who have further developed his ideas. His success is also evident in the work of his students, the best known of whom are the composers Scriabin and Rachmaninov and the theorists Yavorsky and Konius. The various styles and concepts they developed do not bear any superficial resemblance to Taneev's, but rather betray common conceptual bases. Thus, Taneev served as a catalyst as well as a participant in the development of professional music theory in Russia.

RUSSIAN WEDDING RITUAL IN FOLK TRADITION AND STRAVINSKY'S LES NOCES.
Margarita Mazo
Ohio State University

This paper will explore some similarities between Stravinsky's
RUSSIAN MUSIC
Saturday, November 9, 9:00-12:00 Noon
Richard Taruskin (Columbia University), Chair

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Margarita Mazo
Ohio State University

This paper will explore some similarities between Stravinsky's...
famous work and Russian wedding ritual as it was practiced in
Russian peasant tradition until the 1930s and still exists in the
memory of an older generation of Russian peasants. The paper is
mostly based on observations and material collected during field
work conducted from 1967 through 1978 in North Russian villages.

My paper does not contain analysis of Stravinsky’s music
proper. My goal is rather to set a frame of reference for future
researchers and point out that many features which have made
Stravinsky’s composition sound so "unusual," "harrowing," or "modern"
are those he found in the depth of Russian folk tradition. Intimate
knowledge of the traditional folk wedding leads us to believe
that he found a way to exploit its essential concepts.

One of these concepts, for instance, manifests itself through
the peculiar combination of emotional intensity and detachment at
the same time: All episodes are totally impersonal responses to
the requirements of a ritualistic situation and cannot be under-
stood as an expression of personal feelings of the actual partic-
ipants. Parallels between Stravinsky’s work and the folk wedding
will be also drawn through the following: the sequence of epi-
sodes, personages and their behavior and function in the develop-
ment of the plot, the aural images, the use of laments and the
manner of intoning typical for laments, and the use of particular
musical structures and texture.

One of the purposes of my presentation is to enable musicolo-
gists who have not had a chance to hear the real sound of a
Russian folk wedding to make this direct contact. Several samples
of field recordings will be played during the presentation.

MEDIEVAL POLYPHONY
Saturday, November 9, 2:00-5:00 P.M.
Andrew Hughes (University of Toronto), Chair

MISSA VERBUM INCARNATUM BY ARNOLD DE LANTINS:
A STUDY OF TRANSMISSION IN EARLY FIFTEENTH-CENTURY SOURCES

Jean Widaman
Brandeis University

Arnold de Lantins was among the first composers to set all
five movements of the ordinary of the mass. He had already com-
pised Gloria/Credo pairs linked by similar opening material and
style. Although the movements of his Missa Verbum incarnatum also
share similar openers, they do not agree stylistically. The
notation and part writing of the Sanctus and Agnus dei suggest
that they were composed later than the first three movements.
Furthermore, all five movements appear in two of the extant
sources; the third source contains the first three movements
only. Source distribution and internal evidence thus indicate
that this mass, like most early cycles composed on the continent,
began with a Gloria/Credo or Kyrie/Gloria/Credo unit to which the
composer later added movements to create a complete cycle.

The Gloria of the Missa Verbum incarnatum differs considerably
among the three sources and raises interesting questions about the
transmission of Arnold’s mass. Its opening in MS BoU 2.216 (BU)
is identical to that of the Credo. MS BoU Q15 (BL) preserves a
canonical and a non-canonic opening, neither of which corresponds to
BU; MS OxfC 213 (OX) transmits a somewhat different version of
the canonic opening. While BL and OX generally agree in their
readings, BU presents striking variants: cadences on different
finals, passages shorter or longer by a breve or two, and in one case, an
to the second canonic contratenor passage passing a crossed-out
reading that agrees exactly with BL and OX.

How did these differing versions arise and who was respon-
sible for them? Performers? Scribes? Arnold himself? This paper dis-
tinguishes between variants that could have been scribed intro-
duced and those requiring a greater degree of intervention. It
proposes that Arnold de Lantins may have revised earlier movements
when he added a Sanctus and Agnus after movements he had already
composed. As a result, more than one version of these movements
was circulating when Arnold’s cycle reached the scribes of the
extent sources.

CHACE, CACCIA, FUGA:
THE CONVERGENCE OF FRENCH AND ITALIAN TRADITIONS

Virginia News
Brandeis University

Cultural cross-fertilization between France and Italy influ-
enced the canon as well as other musical genres in the latter part
of the fourteenth century. Elements of French style appeared in
the caccia, while French composers began to adopt the texture of
the Italian superius canon with tenor accompaniment. To call
French canons from this period "caccia-style" or "caccia-
influenced," however, is to overlook fundamental differences
between French and Italian approaches to the accompanied
 canon. Behind the apparently similarity in texture between the caccia and
the French superius canon lie both different compositional prior-
ties and varying degrees of successive or simultaneous conception
of the voices.

This paper examines in detail canons from representative late
fourteenth- and early fifteenth-century manuscripts. Its primary
focus is on the relationships among the voices, and particularly
on the role of the tenor accompaniment. The self-sufficient super-
ius duet with accessory tenor, prevalent in the caccia, is identi-
fied as typically Italian; canons with a harmonically essential
tenor as well as closely imitating upper voices, on the other
hand, reflect the northern approach to polyphonic composition.
These two fundamentally different ways of composing accompanied
canons maintain their identity in the face of increasing interac-
tion of French and Italian styles in the late fourteenth century.
They persist even into the early fifteenth century, despite the
adoption of new melodic idioms, additional accompanying voices,
and intervals other than the unison between the canonic parts.
famous work and Russian wedding ritual as it was practiced in Russian peasant tradition until the 1930s and still exists in the memory of an older generation of Russian peasants. The paper is mostly based on observations and material collected during field work conducted from 1967 through 1978 in North Russian villages.

My paper does not contain analysis of Stravinsky’s music proper. My goal is rather to set a frame of reference for future researchers and point out that many features which have made Stravinsky’s composition sound so “unusual,” “harsh,” or “modern” are those he found in the depth of Russian folk tradition. Intimate knowledge of the traditional folk wedding leads us to believe that he found a way to exploit its essential concepts.

One of these concepts, for instance, manifests itself through the peculiar combination of emotional intensity and detachment at the same time: All episodes are totally impersonal responses to the requirements of a ritualistic situation and cannot be understood as an expression of personal feelings of the actual participants. Parallels between Stravinsky’s work and the folk wedding will be also drawn through the following: the sequence of episodes, personages and their behavior and function in the development of the plot, the aural images, the use of laments and the manner of intoning typical for laments, and the use of particular musical structures and texture.

One of the purposes of my presentation is to enable musicologists who have not had a chance to hear the real sound of a Russian folk wedding to make this direct contact. Several samples of field recordings will be played during the presentation.

MEDIEVAL POLYPHONY
Saturday, November 9, 2:00-5:00 P.M.
Andrew Hughes (University of Toronto), Chair

MISSA VERBUM INCARNATUM BY ARNOLD DE LANTINS:
A STUDY OF TRANSMISSION IN EARLY FIFTEENTH-CENTURY SOURCES
Jean Widaman
Brandeis University

Arnold de Lantins was among the first composers to set all five movements of the ordinary of the mass. He had already composed Gloria/Credo pairs linked by similar opening material and style. Although the movements of his Missa Verbum incarnatum also share similar openings, they do not agree stylistically. The notation and part writing of the Sanctorus and Agnus dei suggest that they were composed later than the first three movements. Furthermore, all five movements appear in two of the extant sources; the third source contains the first three movements only. Source distribution and internal evidence thus indicate that this mass, like most early cycles composed on the continent, began with a Gloria/Credo or Kyrie/Gloria/Credo unit to which the composer later added movements to create a complete cycle.

The Gloria of the Missa Verbum incarnatum differs considerably among the three sources and raises interesting questions about the transmission of Arnold's mass. Its opening in MS BoiU 2216 (BU) is identical to that of the Credo. MS BoiC 213 (BL) preserves a canonic and a non-canoncanic opening, neither of which corresponds to BU; MS 0x8C 213 (OX) transmits a somewhat different version of the canonic opening. While BL and OX generally agree in their readings, BU presents striking variants: cadences on different finals, passages shorter by a breve or two, and in one case, an entirely different contratenor passage following a cross-out reading that agrees exactly with BL and OX.

How did these differing versions arise and who was responsible for them? Performers? Scribes? Arnold himself? This paper distinguishes between variants that could have been scribbled introduced and those requiring a greater degree of intervention. It proposes that Arnold de Lantins may have revised earlier movements when he added a Sanctus and Agnus dei to movements he had already composed. As a result, more than one version of these movements was circulating when Arnold's cycle reached the scribes of the extant sources.

CHACE, CACCIA, FUGA:
THE CONVERGENCE OF FRENCH AND ITALIAN TRADITIONS
Virginia Newes
Brandeis University

Cultural cross-fertilization between France and Italy influenced the canon as well as other musical genres in the latter part of the fourteenth century. Elements of French style appeared in the caccia, while French composers began to adopt the texture of the Italian superius canon with tenor accompaniment. To call French canons from this period "caccia-style" or "caccia-influenced," however, is to overlook fundamental differences between French and Italian approaches to the accompanied canon. Behind the apparent similarity in texture between the caccia and the French superius canon lie both different compositional priorities and varying degrees of successive or simultaneous conception of the voices.

This paper examines in detail canons from representative late fourteenth- and early fifteenth-century manuscripts. Its primary focus is on the relationships among the voices, and particularly on the role of the tenor accompaniment. The self-sufficient superius duet with accessory tenor, prevalent in the caccia, is identified as typically Italian; canons with a harmonically essential tenor as well as closely imitating upper voices, on the other hand, reflect the northern approach to polyphonic composition. These two fundamentally different ways of composing accompanied canons maintain their identity in the face of increasing interaction of French and Italian styles in the late fourteenth century. They persist even into the early fifteenth century, despite the adoption of new harmonic idioms, additional accompanying voices, and intervals other than the unison between the canonic parts.
THE TRANSMISSION OF TENORS IN THIRTEENTH-CENTURY FRENCH MOTETS

Mary E. Wolinski
Brandeis University

The tenor, as Grocheo maintained, was the foundation of the motet edifice. Bound to rigid rhythmic patterns, it maintained consonance with the upper voices, portions of which were themselves quotation while remaining faithful to its plainchant model. Many tenors, however, exhibit substantial errors that cannot be explained as copying mistakes alone. Some are longer or shorter than the upper voices, others are notated in the wrong modal patterns (especially when there are more than one cursus), and others, in various sources of the same motet, have conflicting versions of the chant melody.

These errors suggest that, although tenors were fully worked out by the composers, it was not always considered necessary to notate them completely. Perhaps only the chant incipit with some indication of the rhythm was provided for the singer, who was expected to have mastered the procedures essential for realizing the tenor.

The degree of notational accuracy in a motet manuscript testified to the level of competence of the scribe, rather than to the date of the source itself. Scribes well trained in polyphony made fewer and less blatant mistakes than the scribes of the predominately monophonic chansonniers that contained collections of mostly two-voice motets. The chansonnier scribes seem to have lacked the ability to realize tenors successfully, and passed along abbreviated, corrupt, and even correct versions indiscriminately, according to the exemplar at hand. Seen in this light, "primitive" notation lacks significance for dating the two-voice French repertory early in the history of the motet.

CONDUCTUS AND MODAL RHYTHM

Ernest H. Sanders
Columbia University

The applicability of Friedrich Ludwig's "Modaltheorie" to the vernacular monophonic repertories of the twelfth and thirteenth centuries has been refuted by Burkhard Kippenberg and Hendrik van der Werf. Many musicologists trained in Germany in the first half of the twentieth century took the validity in principle of modal rhythm for these repertories as well as for the conductus for granted. So have their students and, all in all, the students of German-trained musicologists in this country: Gordon A. Anderson, in whose work on the conductus the Modaltheorie figures prominently, must be added.

After a brief account of what gave rise to the Modaltheorie, the writings of the applicable medieval professionals are examined with respect to conductus, notation sine littera and cum littera, and the nature of modal rhythm. This leads to the recognition of several major stages and aspects of the epochal rise and evolution of measured music up to ca. 1250 and to two conclusions: (1) The treatises contain no evidence that poetic meter served as cue for musical rhythm, modal or otherwise, and (2) no medieval authors specifically associate the syllabic portions of conducti with the modal system.

Our knowledge whether and to what extent modal rhythm governed syllabic passages of conducti depends therefore on two factors: (1) The degree to which the notation in the sources provides incontrovertible proof one way or another, and (2) our insight into medieval concepts of versification. The known facts of chronology are stressed and a number of Continental and English compositions are examined. All the evidence of theory and practice forbids modal reading of passages cum littera. The final portion of the paper briefly examines two questions: (1) To what extent and how can the ambiguous pre-Barlamian notation of syllabic portions of conducti be interpreted and (2) what, in the face of the evidence and in view of the often awkward and unmusical results, caused the Modaltheorie to hold such largely unchallenged sway?

FESTIVALS AND PHILOSOPHERS

Saturday, November 9, 2:00-5:00 P.M.
Maria Rita Maniates (University of Toronto), Chair

MEDICI PATRONAGE OF MUSIC AND SPECTACLE IN QUATTROCENTO FLORENCE:
AN ENTERTAINMENT FOR THE DUKE OF MILAN IN 1471

Evlisa Barro
Catholic University

When Galeazzo Maria Sforza rode into the city of Florence in 1471 with his large and splendidly attired retinue he undoubtedly intended to impress the Florentines. But he could not possibly have reckoned on the extravagant show which he was to be feted by his Medici host. Arriving as he did in Lent (12 March) the Duke could not properly be entertained with the type of street spectacle which characterized the often lascivious conducta of the carnevale and calendimaggio. Instead he was treated to three sacred spectacles mounted in the churches of the city.

It is apparent that such festivities as this were viewed by the Medici as opportunities to promote their reputation for munificence, for records of those years when Florence was visited by some distinguished personage invariably reveal large expenditures to refurbish the plays. Not surprisingly, expenses for the 1471 rappresentazione are among the largest recorded.

It is the purpose of this paper to examine in detail extensive confraternity records from 1471 in an effort to reconstruct as nearly as possible a narrative account of the plays witnessed by the Duke of Milan in that year. The paper will examine the musical component of the plays, scenographic elements of the spectacle and the nature of Medici involvement in them.
THE TRANSMISSION OF TENORS IN THIRTEENTH-CENTURY FRENCH MOTETS

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Maria Rika Maniates (University of Toronto), Chair

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Evrilla Barr
Catholic University

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The research is based upon records of the laudes confraternities responsible for the spectacles, as found in the Archivio di Stato, Florence.

MUSIC AT IMPERIAL COURT FESTIVALS 1550-1600

Robert M. Linde
Austrian Academy of Sciences

In the second half of the sixteenth century, court festivals became a favorite medium to unite the arts in celebration of the power of ruling dynasties. Although we are well informed about music at such festivals in Italy and France, it has only recently become possible to examine its role at the Imperial court in Vienna and Prague. New historical studies about Habsburg weddings during this period have provided the necessary background for a specific consideration of music at such festivals. Using textual and iconographical evidence from manuscripts in Vienna, combined with new discoveries in the former Imperial archives, this paper documents the role of music and identifies works and composers involved in some typical festive occasions. A central event of the period was the wedding of the Archduke Charles and Maria of Bavaria in Vienna in 1571. To provide a suitable background for his brother's wedding, the Emperor Maximilian II had his court Kapellmeister Filippo di Monte, the court poet Giovanni Baptista Fontego, and the eccentric painter Giuseppe Archimboldo create a typical mannerist festival. The Codex 1076 of the Austrian National Library not only provides the precise programme of the week's festivities, but also identifies other composers who contributed works, and provides some of the texts that were set to music.

As the best-documented Imperial festival of the late sixteenth century, this wedding is the logical point of departure for the consideration of music at festivals under the Emperor Rudolph II.

PIETRO PONTIO ON STYLE AND MUSICAL CRITICISM

Clara Marvin
Yale University

Although the name of Pietro Pontio (1532-1596) is known to historians of late-Renaissance music theory, his contribution to style criticism has not yet been adequately assessed. An original and discriminating, if relatively conservative thinker, he discussed the relationship between practical composition and the concept of style in two treatises: the Rionamento di musica (1568) and the Dialogo (1595).

I shall examine the stylistic premises underlying Pontio's thinking and how they unite his two treatises. Implicitly his writings were still heavily dependent on Latin literary culture for certain assumptions. Thus his discussions of style deal with the relationship of specific practical techniques to broad categories of music, rather than with detailed scrutiny of individual works. The commentaries address two fundamental questions: (1) How did the composer effect distinctions between one type of composition and another? and (2) given that the practical materials of music were universally the same, how did the listener distinguish between the work of one composer and another? The Rionamento contains Pontio's typologies of composition, while a lengthy un poco passage in the late Dialogo provides a rare glimpse into the criteria used to assess the manner of an individual composer in the 1570's and 1580's. Here, Pontio examines a composition in terms of nine distinctions, which both effectively summarize the theory of practical composition and are responsible for its variety. He then shows how a composer's work might be recognized in terms of his unique application of particular characteristics. Pontio's discussions can be viewed as a bridge between contemporaneous counterpoint treatises and commentaries, such as Zacconi's, on the work of specific composers.

FICINO'S MUSICAL MAGIC AND THE SIXTEENTH CENTURY

Gary Tomlinson
University of Pennsylvania

In 1489 the Florentine doctor and Platonic philosopher Marsilio Ficino published De triplici vita, a medical handbook for scholars. In the last section of this treatise, entitled De vita coelitum comparatione, Ficino outlined his fascinating ideas about the powers of music in maintaining good health and attracting benign astrological influences. D.P. Walker (Spiritual and Demonc Magic from Ficino to Campanella) has detailed these ideas, and suggested that the astrological music Ficino himself practiced was similar to the improvised solo song of the late fifteenth-century strambottisti. But although Walker cites various explicit and implicit echoes of Ficino's doctrines extending through the sixteenth century and into the seventeenth, these are mostly not by writers mainly interested in music; Walker doubts that Ficino's ideas exercised a strong influence on later musical theory.

There is reason to believe, however, that Ficino's role in sixteenth-century musical thought was more important than Walker implies. In this paper I shall reconsider his role in light of our changing conceptions of the relations of theory and practice of polyphonic and solo repertories in the period. I shall extend Walker's findings to suggest that Ficinian magical conceptions lie behind important strains of sixteenth-century poetic and oratorical theory, and attempt to explain the general silence of orthodox music theorists on these conceptions. Finally, I shall suggest that Ficino's ideas found important resonance in sixteenth-century usage of the term "aria," and try to gauge their impact on the largely unwritten traditions of solo song to which this term was most often applied.
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THE ENGRAVING AND PRINTING OF J.S. BACH'S SIX PARTITAS

Gregory G. Butler
University of British Columbia

Bach's Six Partitas, published singly between 1726 and 1731, are unique in that they offer absolutely no clues concerning the identity of the two music engravers who worked on them. Although this question might seem at first glance to be of only passing importance, it is in fact significant in these, the first of Bach's works to be engraved. It turns out that neither of the two engravers in question is a professional music engraver, but rather that both were musicians and were in some way attached to the Bach circle. In both cases these were almost certainly the first essays in music engraving by these engravers, and since both were musicians by training, they lacked the skill required to engrave any of the titles or the two title pages employed for these prints. This task was given over to local professional engravers who will also be identified. One of these local professionals is also the engraver of the "Hudemann" canon, an occasional composition of Bach's from the year 1727. This discovery, in tandem with the particular medium of engraving, sheds considerable light on the preparation and printing of this composition. Finally, the printing of the two groups of partitas seems to be in some way linked with these two local professional engravers. The complex question of the printing, involving a study of the papers employed will be touched on. Because they were his first published keyboard works, Bach seems to have been in close touch with these operations. At the same time, because of the high potential cost to Bach as publisher, they were purposely carried out as small-scale, non-professional "in house" engraving projects with limited running prints.

ORGAN OR "KLIEMER"? INSTRUMENTAL PRESCRIPTIONS IN THE EARLY SOURCES OF BACH'S KEYBOARD MUSIC

Robert Marshall
Brandeis University
(Invited Paper)

ON THE DEVELOPMENT OF BACH'S FOUR-PART CHORALES

Werner Breig
Universität Wuppertal, W. Germany
(Invited Paper)

NINETEENTH-CENTURY SYMPHONIC MUSIC

Saturday, November 9, 2:00-5:00 P.M.
D. Kern Holoman (University of California, Davis), Chair

WHEN A CODA IS MORE THAN A CODA:
REFLECTIONS ON BEETHOVEN'S EIGHTH SYMPHONY FINALE AND OTHER WORKS

Robert G. Hopkins
Hamilton College

In music of the Classic period the coda is often viewed as an appendage, an addition to the basic structure, that brings the work to a formal close. It is clear, however, that in many of Beethoven's sonatas and sonata-rondo forms the coda serves a more important function than mere extension and conclusion. This paper examines the structural significance of codas in such works, beginning with the finale of the Eighth Symphony.

According to The New Grove Dictionary of Music and Musicians, "the most important use of the term 'coda' is in sonata form, where it refers to anything occurring after the end of the recapitulation." This view has led to confusion and controversy about the coda in the finale of the Eighth Symphony, a coda often cited as one that lasts almost as long (236 measures) as the rest of the movement (266 measures). In fact, as Leonard Ratner has explained, the finale is a combination of rondo and sonata forms, and what others have called a coda really includes a second development, second recapitulation, and coda. This paper considers the form of the finale in some detail and offers an explanation for why many commentators have been misled.

Our understanding of the role of codas would be greatly enhanced if we would distinguish codas that serve the basic structural functions of extension and conclusion from codas that also serve one or more other structural functions, namely peroration, harmonic resolution, and what Joseph Kerman calls "thematic completion." The present study exemplifies these functions in Beethoven's works and suggests their importance for understanding the structural significance of the coda in later nineteenth-century works by such composers as Mendelssohn, Schumann, and Brahms.

THE SKETCHES FOR THE FOURTH MOVEMENT OF SCHUMANN'S SECOND SYMPHONY, OP. 61

Jon W. Finson
University of North Carolina, Chapel Hill

The sources for Robert Schumann's Second Symphony have not enjoyed a particularly fortunate history. The autograph score was lost after World War II and is available only in the form of negative photographs. The sketches for the piece have fared even more poorly, having been almost completely unavailable since they were finished around Christmas, 1845. The sketches themselves remain
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In music of the Classic period the coda is often viewed as an appendage, an addition to the basic structure, that brings the work to a formal close. It is clear, however, that in many of Beethoven's sonatas and sonata-rondos the coda serves a far more important function than mere extension and conclusion. This paper examines the structural significance of codas in such works, beginning with the finale of the Eighth Symphony.

According to New Grove Dictionary of Music and Musicians, "the most important use of the term 'coda' is in sonata form, where it refers to anything occurring after the end of the recapitulation." This view has led to confusion and controversy about the coda in the finale of the Eighth Symphony. A coda has often been described as an extension almost as long as the rest of the movement (266 measures). In fact, as Leonard Ratner has explained, the coda is a combination of rondo and sonata forms, and what others have called a coda really includes a second development, second recapitulation, and coda. This paper considers the form of the finale in some detail and offers an explanation for why many commentators have been misled.

Our understanding of the role of codas would be greatly enhanced if we could distinguish codas that serve the basic structural functions of extension and conclusion from codas that also serve one or more other structural functions, namely prolongation, harmonic resolution, and what Joseph Kerman calls "thematic completion." The present study exemplifies these functions in Beethoven's works and suggests their importance for understanding the structural significance of the coda in later nineteenth-century works by such composers as Mendelssohn, Schumann, and Brahms.

THE SKETCHES FOR THE FOURTH MOVEMENT OF SCHUMANN'S SECOND SYMPHONY, OP. 61

Jon W. Finson
University of North Carolina, Chapel Hill

The sources for Robert Schumann's Second Symphony have not enjoyed a particularly fortunate history. The autograph score was lost after World War II and is available only in the form of negative photographs. The sketches for the piece have fared even more poorly, having been almost completely unavailable since they were finished around Christmas, 1845. The sketches themselves remain
in private possession, but two decades ago the inheritors of the Wiede Collection, Alfred Ancot, sold photographs of the sketches for the Second Symphony to an American scholar for the purpose of study, and these facsimiles have now become accessible.

The Ancot photographs present continuity drafts for all four movements of Op. 61, as well as a number of shorter drafts used to develop details of the first and fourth movements. At present this facsimile constitutes our only source of information about the autograph, and there are many reasons for proceeding with the examination of the sketching on this basis. Op. 61 is the only symphony Schumann composed between the symphonies of 1841 and the Third Symphony in 1850, and thus it represents an important stage in his career as a symphonist. Moreover, the Second Symphony has drawn increasing attention from scholars (most recently in an article by Anthony Newcomb for 19th-Century Music) as one of Schumann’s best essays in the genre. The Fourth movement in particular has occasioned much discussion, and after giving a brief overview of the sketches for the whole symphony, the paper will focus on the sketches for the last movement. The relatively large number of trial drafts and revisions for this section will provide an opportunity to review the most recent thought on Schumann’s compositional process midway through the most active stage of his life.

NEW LIGHT ON THE PROGRAMMATIC AESTHETIC OF MACDOWELL’S SYMPHONIC POEMS

Dolores Pesce
Washington University, St. Louis

Some writers have labeled Edward MacDowell an impressionist, an assessment based on the composer’s well-known piano collections such as Woodland Sketches and Sea Pieces; the titles affixed to their movements denote a source, a setting, an atmosphere, yet the music rarely attempts to “represent” the ostensible subject. MacDowell’s piano miniatures are not transcriptions, but rather musical evocations of the moods and atmospheres suggested by its titles.

But another, less well known group of works, the Four symphonic poems composed between 1894 and 1899 when MacDowell was in contact with the Liszt circle, suggest that he was not always committed to the particular type of programmatic writing for which he is best known. In two of the works, Lancelot and Elaine (Op. 25) and Lamia (Op. 29), he engaged in musical literalism by following a detailed program. These works led MacDowell to question the validity of program music, an issue that musicians and philosophers had been debating since the 1850s. His private correspondence with Templeton Strong between the years 1886 and 1904, never intended for public scrutiny, not only reveals the detailed program behind Lancelot and Elaine, but also suggests that MacDowell was not completely reconciled to the public’s perception of him as a tone poet. An examination of these previously unexplored letters in the context of the symphonic poems, particularly Lancelot and Elaine and Lamia, permits a clearer view of MacDowell’s own changing attitude toward program music and a more accurate historical assessment of his contributions to the genre.

WAGNER AND THE OVERTURE:
AN ESSAY IN THE AESTHETICS OF MUSICAL FORM

Thomas S. Grey
University of California, Berkeley

As a composer of “symphonic ambition” (and sometime advocate of Berlioz and Liszt), Richard Wagner took a natural interest in the relationship of form and expression in instrumental and program music, much debated across the middle of the nineteenth century. Throughout the complicated speculative network of his theoretical writings there remains a striking continuity of thought about instrumental music: ideas from the early essay “On the Overture” (Gazette musicale, 1841) recur in significant writings through 1870, which repeatedly cite the examples of Gluck’s overture to Iphigenie en Aulide, Beethoven’s Coriolan, and Leonore no. 3, as well as overtures by Mozart and Weber.

A number of connections may be drawn between Wagner’s 1841 essay (ideas on the expressive application of contrast, alternation, and development [Ausarbeitung] of the dualistic thematic principle), his own early overtures (Der fliegende Holländer, Tannhäuser) and the programmatic commentaries he later devised for them. Contemporary criticism (Theodor Uhlig, Liszt) of Wagner’s overtures reaffirms the balance he sought to establish between traditional symphonic form and “distinctness of expression” (they were, of course, important precursors of the symphonic poem). Passages from his correspondence with Uhlig and the young Hans von Bülow as well as from later essays up through “Beethoven” (1870) show that Wagner maintained a somewhat conservative attitude toward instrumental music and suggest how he refined the basic ideas of the 1841 essay. By no means opposed to the aesthetic principles of Hanslick (1854), these ideas are, however, rooted in a heterogeneous aesthetic tradition which Hanslick’s treatise did not fully contradict (as he claimed), but rather split apart and polarized.

TWENTIETH-CENTURY TOPICS
Saturday, November 9, 2:00-5:00 P.M.
Mark Devoto (Tufts University), Chair

THE CHARACTER OF LULU: A MISUNDERSTANDING

Judy Lochhead
State University of New York, Stony Brook

Contradiction is the essential attribute of Lulu’s character. According to several writers on Berg’s opera, the character of Lulu is at once innocent and seductive, passive and active,
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manipulated and manipulating. They confront these contradictions by considering whether Lulu is a responsible and feeling individual or an immoral and mythic ideal—"the flame that attracts the moth." Such considerations misunderstand the sense of contradiction in Lulu.

Writers on the opera consider Lulu a victimizer and not a victim herself. But the tragedy of Lulu is the victimization of all the main characters by a socio-psychological condition. Lulu is not a dramatic persona in the usual sense but rather a primordial woman who both stands above and is subjected to this pervasive condition.

This paper demonstrates how Berg musically depicts the contradictory attributes of Lulu and details her as the projection of those characters both desirous of and repelled by this primordial woman. It indicates how Berg uses row construction, pitch-class associations with certain characters, and long range structures to realize musically Wedekind's Lulu plays. Further, it provides evidence that the music of Lulu presents an ambivalence toward "woman" and the role of women in society (at least society in early twentieth-century Germany) as negative cultural conditions that are ultimately tragic.

TONALITY AND ATONALITY IN FREDERIC RZEWSKI'S VARIATIONS ON "THE PEOPLE UNITED WILL NEVER BE DEFEATED"

Robert W. Wason
Eastman School of Music

Rzewski's masterful set of piano variations is certainly one of the more ironic bicentennial commissions. In the broadest sense its musical program concerns an American ideal, freedom for all. Yet it was the loss of that freedom in Chile—with the help of the American CIA—which helped to inspire its political message: a plea for socialist revolution. The simple tune on which Variations are based is a product of the Allende era; after the coup and the establishment of the Pinchot dictatorship, it was to become a resistance hymn.

Whether one likes Rzewski's political program or not, the piece is much more than a political work. From varying musical points of view it is an hour of virtuosic pianism, an amazing synthesis of apparently disparate musical styles, and a phenomenal display of formal organization. Most intriguing to me, however, is the way in which it manages to weave together tonal, not-so-tonal, and apparently atonal musical languages with hardly a seam showing. In his use of tonality, Rzewski partakes of a larger trend that characterizes much music of the past fifteen years. But Rzewski's music moves well beyond the "quotation" practices which have given tonality a bad name. Rzewski's tonal/atonal musical language is powerful and highly original. It is this musical language that the present paper seeks to explicate.

SPATIAL PROPORTIONS, PITCH COMPLEXES, AND ORGANIC MODES IN THE LATER MUSIC OF STEFAN WOLPE (1902-1972)

Austin Clarkson
York University

After Stefan Wolpe emigrated to the U.S.A. in 1938, his music took a striking turn. The course of his development can be observed in the dozens of studies composed between 1944 and 1951 that he referred to collectively as Music for Any Instruments. They culminate in Seven Pieces for Three Planos (1951), a work he wrote to illustrate a lecture he gave at Yale University entitled "Spatial relations, harmonic structures and shapes." This in turn prepared the way for Wolpe's opus magnum, Enactments for Three Planos (1953), a composition celebrated for its daring, size, and extreme difficulty. Enactments and the ensuing works of the fifties established Wolpe as a major force in American music.

This paper lays out for the first time the groundwork of concepts and techniques on which Wolpe's mature style is based. Of particular importance are his concepts of spatial proportions, pitch complexes and organic modes. Through his system of symmetrical and asymmetrical proportions he breaks open the traditional polyphonic space stratified by individual voice parts and creates a permeable, mobile, non-gravitational space, all regions of which are available to any musical gesture or shape. A second innovation is Wolpe's solution to the problem of harmony in twelve-tone music. From his researches in the forties into the properties of pitch set complexes he developed a kind of harmonic serialism in which the size and content of the pitch sets selected for a given passage and the succession of pitch sets is coordinated with the large-scale structure. This leads to Wolpe's notion of organic modes, a notion that presupposes a radical fusion of form and content. Quotations from Wolpe's lectures, and excerpts from a number of Wolpe's musical works from the fifties and sixties will illustrate the evolution of these concepts. In conclusion, the paper attempts to place Wolpe's music in relation to the music of other composers in the New York music community such as Varèse, Cage, Carter and Babbitt.

RENAISSANCE MUSICAL INSTITUTIONS AND PATRONS
Sunday, November 30, 9:00-12:00 NOON
Edmond Strainchamps (State University of New York, Buffalo), Chair

MUSIC, RELIGION, AND ROYALTY IN FIFTEENTH-CENTURY BRUSSELS

Barbara Bagsh
University of Illinois

We know very little about the musical life of medieval Brussels, although in the fifteenth century it was the most populous city in the region, an administrative center and residence of the court of Brabant (later Burgundy-Habsburg), and the residence of several bishops of Cambrai. The results of recent research in
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the archives of the collegiate church of St. Goedeke and in other archives in Brussels, Mechelen, Lille and Rome can help to fill this lacuna, and permit a description and evaluation of musical activity in the city in the late fourteenth and fifteenth centuries. This paper will focus on changes in local musical traditions—especially those associated with the worship of the Virgin, Eucharist and Holy Cross—resulting from the presence of the courts, local patronage, and rivalry between the city's churches. Although polyphonic Marian lauds and masses were sung at St. Goedeke in the 1360s, it was not until after the arrival of Philip the Good and his court in 1430 that this church and other collegiate and parish churches in Brussels had the financial means and intellectual incentive to recruit and support a choir of trained singers for performance of the polyphony requested by an increasing number of foundations. Processions, royal entries, weddings, and funerals also provided new performing opportunities and additional income for local singers and minstrels. The documents not only clarify the unique musical relationship between Brussels and the courts, but also provide details about musical practices in collegiate and parish churches, the use of the organ and carillon in masses, votive services, funerals and anniversaries, the activities of local minstrels and instrument makers, and the education and beneficent careers of various musicians, all contributing to a more detailed and comprehensive picture of medieval musical life in the Low Countries.

SOME REMARKS ON PAPAL PATRONAGE, SINGERS, AND MUSIC IN THE PAPAL CHAPEL IN THE EARLY SIXTEENTH CENTURY

Richard Sherr
Smith College

Most of us are aware that the singers of the papal chapel constituted one of the most important European musical organizations of the sixteenth century. Yet, are we really justified in speaking of "papal patronage of music" with reference to the choir? What was the relationship of the pope and standing within the curia? What influence did the popes really have on the singers of the papal chapel and their repertory (what was the effect on the organization of the election of the meloman Leo X, for instance)? Can we know anything about the way the music was actually performed? This paper proposes a discussion of these questions through an examination of known and previously unstudied documents of the sixteenth and later centuries, providing new information about the singers as a group, some thoughts on papal patronage of music, and glimpses of some of the performance practices that might have been current in the papal chapel during the period of its greatest musical brilliance.

THE CHAPEL OF ST. MARK'S AT THE TIME OF ADRIAN WILLAERT (1527-1562)

Giulio M. Ongaro
University of North Carolina, Chapel Hill

The hiring of Adrian Willaert as maestro di cappella at St. Mark's in 1527 and the thirty-five years he served in that position are rightly regarded as milestones in the history of music in Venice. Willaert is credited with improving the quality of the choir, bringing it from relative obscurity to European renown, while establishing the foundations of a Venetian school that reached its sixteenth-century zenith during the "golden age" of the Gabrielli. In spite of the importance of music at St. Mark's, studies entirely or partially devoted to the development of its singing chapel in the first half of the sixteenth century are rare. Caffi's classic Storia della musica sacra nella già cappella ducale di San Marco (Venice, 1854) is increasingly showing its age and presents little information on the singers of polyphony; even some of what is there is highly questionable, as in the case of the supposed hiring of Andrea Gabrieli as singer in 1535. An article by René Lenaerts in 1938 offered a larger selection of archival documents concerning the chapel, but the author often relied on easily accessible, and faulty, copies of original documents.

Basing my discussion on a thorough study of the archival documents housed in the Archivio di Stato in Venice I shall present material that will form the basis for a new history of the chapel during the tenure of Willaert as maestro, focussing on the careers of individual singers, the methods used by the Procuratori di San Marco in recruiting them, and the forms of patronage at the basilica, and concluding with a reassessment of the role played by Willaert as administrator and director of the choir of the ducal chapel.

MUSICAL LIFE AT ANTWERP CATHEDRAL AROUND 1600

Rudolf Rasch
University of Utrecht, Netherlands

Archival sources, such as account books and instructions, concerning church music before 1800 mostly give the names of the musical personnel only, without really specifying their tasks. On the other hand, there is a large body of extant church music from this period. How was this repertory used in the holy services of a church? For the Cathedral of Antwerp (dedicated to Our Lady) a number of documents survive that are quite explicit about the duties of the cathedral's musical servants for the period around 1600. The musical personnel included a phonemus, about ten male singers (bassus, tenor, contratenor), at most eight choir boys, one bassoon player, and the organist. For the singing of chant there was a special body of chaplains (parvi canonici). It becomes clear from the documents which parts of the mass were sung in polyphony. Motets were sung during offertory and elevation.
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Apparently, no polyphonic music was sung during the hours (vespers, compline, lauds, etc.), but the benedictions (Laudes vespertinae) were important occasions for such music (several types of motets). The musical setup of the benedictions can be reconstructed. A year-round scheme for 1621 reveals all the services (masses and benedictions) in which the musicians had to appear, both in the main choir of the church and in the numerous chapels around and along the choir, transept, and nave. We shall compare these data with the volumes of church music published by the publishing house of Petrus Phalesius in Antwerp for the period 1598-1629.

HANDEL
Sunday, November 10, 9:00-12:00 NOON
J. Merrill Knapp (Princeton University), Chair

A QUESTION OF STYLE OR A MATTER OF CONVENIENCE:
THE PLACE OF THE CHANDOS ANTHEMS IN HANDEL’S ŒUVRE

Graydon Beeks
Pomona College

The eleven Chandos Anthems and the Chandos Te Deum in B-flat Major, composed between 1717 and 1719 for the private chapel of James Brydges, Earl of Caernarvon and from April 1719 first Duke of Chandos, are the first substantial body of works written by Handel in England to English texts. Modern scholars have generally considered them a curious and fascinating example of the Venetian operatic style. Modern scholars have accordingly been interested in their English setting, and the English verse anthem. They have been termed significant in the development of Handel’s compositional style, and dismissed as works of slight significance written on commission. They were certainly known, at least by reputation, during the composer’s lifetime, yet were not published until twenty-five years after his death.

What should be the correct assessment of these works? This paper will attempt to answer the question by examining the sources of these works, their relationship to Handel’s later compositions and their fate during the eighteenth century. It will make clear that, among other things, these works are essentially Italianate and exhibit little German and English influence, that they served as sources of material for later anthems and oratorios, and that they were known by reputation to many throughout the century, but their music was actually familiar only to a small body of collectors and church musicians.

THE STAGING OF HANDEL’S OPERAS IN LONDON

Lowell Lindgren
Massachusetts Institute of Technology

Baroque opera is known for its extravagant set designs and marvelous machines. Such wonders were, however, typically reserved for court festivities, which were paid for by an immensely wealthy leader of church or state. England’s public theaters had no such patron during Handel’s London career (1711-41), and not a single design is currently identified with any of his thirty-five operas written for Londoners. Their stage appearance can, nevertheless, be reconstructed to some extent by three steps (of which the latter two require some leaps of faith).

The simplest entails examination of the libretti for his operas. Their scenic directions indicate that fantastic effects were sought during his first and third decades of activity in London, while conventional, stock settings predominated during his middle decade (the Royal Academy years).

The next reconstructs the two theaters in which most of his productions were given. Although they vanished long ago, these theaters were new when Handel was in London, and their floor plans and lists of stage properties together with reports in newspapers, diaries, and correspondence permit an appraisal of their capabilities. Clearly, both were designed with eye-ravishing spectacles in mind.

The final step involves the extant designs by the few scenographers who are known to have worked with Handel in London. The artists were chiefly Italians, such as Marco Ricci and Giovanni Serpandini, who came to London only for brief periods and whose extant work was probably done for other cities. Only one, John Devoto, was active in London during Handel’s entire English career. Although he seems to have worked primarily with plays and pantomimes, Devoto can now be associated also with operas. Thus his drawings may well provide the best available depiction of the stage appearance of Handel’s operas.

HANDELIAN INFLUENCE ON THE AESTHETIC OF GERMAN ORATORIO
IN THE EARLY NINETEENTH CENTURY

Howard E. Smith
University of North Carolina, Chapel Hill
(Invited Paper)

In the first decade of the nineteenth century, most writings about oratorio in periodicals and elsewhere were influenced by the article “Oratorium” in Johann Georg Sulzer’s Allgemeine Theorie der schönen Künste (Leipzig, 1717-24). That article, probably a collaborative writing by J.P. Kirnberger and J.A.F. Schulz, stresses the importance of the lyric oratorio, conceives of the genre from the standpoint of church music, and considers C.W. Ramler’s expfindsamter text, Der Tod Jesu, in the setting by
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What should be the correct assessment of these works? This paper will attempt to answer the question by examining the sources of these works, their relationship to Handel's later compositions, and their fate during the eighteenth century. It will make clear that, among other things, these works are essentially Italianate and exhibit little German and English influence; that they served as sources of material for later anthems and oratorios, but not in quite the same way as the Italian cantatas did for Handel's later operas; and that they were known by reputation to many throughout the century, but their music was actually familiar only to a small body of collectors and church musicians.

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C.H. Graun, to be a model oratorio. Handel's oratorios, little known in Germany at the time of Sulzer's publication, are not mentioned in that article. By 1810 changes in the aesthetic of oratorio are clearly visible in periodical articles about the genre. Such writings reveal the impact of Handel's oratorios (especially Messiah), performed with ever-increasing frequency in Germany, and of Haydn's Creation, which was influenced by the Handelian model. Based mainly on articles and reviews in German periodicals, the present study traces the growing Handelian influence on the oratorio aesthetic of early nineteenth-century Germany, treats the aspects of Handel's oratorios which were and were not incorporated into that aesthetic, and suggests some effects of the Handelian influence on oratorios of the time.

RECENT TRENDS IN HANDEL RESEARCH
Winton Dean
Godalming, England
(Invited Paper)

HAYDN AND BEETHOVEN
Sunday, November 10, 9:00-12:00 NOON
Karl Geiringer (University of California, Santa Barbara), Chair

JOSEPH HAYDN'S FLOTENHURU, HOB. XIX:
A STUDY IN ORNAMENTATION

Bruce D. Mcclung
Eastman School of Music

Although many composers in the eighteenth century composed for mechanical organs (Flötenhuren), Joseph Haydn's works in this genre are unique. In no other case do we find such a close working relationship between the composer and the barrel pinner, Father Primitivus Niemez, court librarian at Eszterháza. The combination of extant manuscripts, surviving Flötenhuren, and the close association of Niemez and Haydn make Hob. XIX an invaluable source for the study of late-eighteenth-century ornamentation.

Recordings of two of the three Flötenhuren (L788/7 & 912) that survived into the century provided for examination twenty-four of the thirty-two pieces in Hob. XIX. Three hundred and eighty-eight ornaments were studied at half- and quarter-tempo. They were classified according to Dom Bedos L'Art du Facteur d'Orgues, Niemez's source for the construction and pinning of the Instruments at Eszterháza.

The results of the present study largely confirm our understanding of the arpeggio and turn. Different executions of the appoggiatura and a heretofor unknown treatment of the mordent were discovered. The execution of the trill departs significantly from practices documented in treatises from the second half of the century (C.P.E. Bach, Quantz, E. Mozart, & Türk). These findings both expand and alter our understanding of ornamentation practices in the mature Classical period.

A NEW APPROACH TO THE CATEGORIZATION OF JOSEPH HAYDN'S SKETCHES
Wallace A. Schafer
Brandeis University

The manuscripts listed by Georg Feder in his catalogue entitled "Joseph Haydn's Skizzen und Entwürfe" (Fontes, 1979) show an original range in types of musical material grouped together under the two categories--among them, fragments, final-draft revisions and even arrangements. However unconventional the inclusion of these may be in a catalogue of sketches and drafts, the entries taken as a whole do provide a body of evidence documenting Haydn's compositional procedure up through the establishment of a final version and beyond.

Closer study of these manuscripts, using music-analytical and source-critical methods, reveals evidence of a compositional continuum; different points on the continuum are marked by specific types of written material. Thus, the function of each manuscript determines its content and provides a more informative basis for classification than others suggested in the Haydn literature--such as the number of staves occupied by the sketched sections.

Normally, Haydn's sketches correspond closely to their related final drafts. Certain of the sketch documents written during the eighteen-month period of intense compositional activity between his two London visits, however, contain parts that are characteristically difficult to relate to the final version. This new category of sketch, which I have named "model sketch," bears tangible witness to a level of abstract musical thought that has so far been discovered in no Haydn source from any other period. An indication of self-conscious analytical and even reductionist thinking, this new sketch category promises to stimulate a new understanding of Haydn's compositional technique.

THE PRESTO OF BEETHOVEN'S OPUS 59 NO. 2:
THE COUNTERPOINT OF COMPOSITIONAL DESIGN

Bruce B. Campbell
Michigan State University

The Rondo movement from the String Quartet Opus 59 No. 2 (like that of the Fourth Piano Concerto and numerous other examples) commences in a non-tonic area. Whereas the formal and harmonic demands in the Rondo can usually work together to establish the form, the compositional problem that Beethoven set himself was to establish the form independent of the tonic harmony serving as a structural downbeat. The formal procedures of the entire movement grow out of the remarkable characteristics of the refrain, and a broad "counterpoint of design" results. From an examination of
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grew out of the remarkable characteristics of the refrain, and a
broad "counterpoint of design" results. From an examination of
how this solution was achieved, much insight can be gained into
Beethoven's "compositional process"--this term is here used to
describe the phrasal, formal, and voice-leading articulations that
comprise the musical organization. A preliminary taxonomy of
these processes will be developed and presented that can apply to
other Classical pieces as well.

The second part of the paper focuses on the relationship of
the Rondo to the preceding movements of the quartet. At the final
movement, it sets out to resolve issues of motive, rhythm, and
tonality that are significant for the quartet as a whole. These
issues, given the quartet-wide perspective, will contribute to
further understanding of the "compositional processes" and their
transformations. Comparisons made between selected passages in
the published version and the autograph will clarify our under-
standing of the compositional intent.

THE BIFOCAL CLOSE AND THE EVOLUTION OF THE HIGH CLASSICAL STYLE

Robert Winter
University of California, Los Angeles

Ever since the campaign mounted by writers from Tovey to
Ratner on behalf of the primacy of tonal motion within classical
sonata forms, the concept of key polarization has gained wide-
spread acceptance as a cornerstone of the style promulgated by
Haydn, Mozart, and Beethoven. Although bent on "deconstruction"
of the more extreme strains of this dogma, Charles Rosen's recent
Sonata Forms lends considerable support to these earlier views
while filling out the equally important relationship between motif
and function. In all of these twentieth-century discussions, how-
ever, a modulatory technique whose very simplicity marks its his-
torical importance has been largely ignored: the bifocal close.
In rudimentary form it is nothing more than an unadorned half-
cadence (without the seventh) at the close of the opening group,
serving in the exposition as the springboard to the tonalization
of the dominant (V becomes I), while resuming in the recapitula-
tion its more orthodox role as local dominant.

Were its application limited to a few dozen examples of trans-
parent sameness, it would still merit enumeration among Rosen's
eleven (!) paths to key opposition in Classical expositions. But
its frequency during the formative years of the classical language
assumes significantly larger proportions. As many as a third of
the sonata-form movements in the Mozart keyboard sonatas rely
on the bifocal close; before 1781 the figures for both Haydn and
Mozart are even higher. Unlike so many abandoned experiments
from the 1760s and 70s, the bifocal close received a new lease on life
in the late 1790s and 90s, surfacing in remarkable guises in works
like Mozart's Concerto in E-flat, K. 449; Haydn's Sonata in C,
Hob. XVI/50; and Beethoven's Sonata in C, Op. 2, No. 3. The
device was acknowledged by no less a master of parody than Gustav
Mahler, who emshrined the bifocal close in the first movement of
his Fourth Symphony. The presentation will concern itself less
with quantifying the phenomenon than with an assessment of the
hitherto neglected contribution of the bifocal close to the evolu-
tion of the high Classical style.

BRAHMS
Sunday, November 10, 9:00-12:00 NOON
Margit L. McCorkle (Vancouver, British Columbia), Chair

COMPATIBILITY, COHERENCE, AND CLOSURE
IN BRAHMS'S LIEBESLIEDER WALTZES

David Brodie
University of Southern California

This paper calls for a reconsideration of the view adopted
many years ago by Karl Geiringer that Brahms's Liebeslieder
Waltzes, Op. 52, constitute nothing more than "a loosely bound
wreath of songs." Although it is true, to restate Geiringer's
argument, that "the separate items were only gradually given their
final form and their place within the sequence," this says nothing
about the criteria that may have influenced any, or all, of
Brahms's acts of ordering the dances.

The documentary evidence bearing on this question of composi-
tional process--unusually extensive for a work by Brahms--amounts
to sketches of twelve of the eighteen dances, a holograph trans-
mittig the entire set I what turned out to be a provisional
order, informative correspondence between Brahms and both Hermann
Levi and the publisher Fritz Simrock, the composer's abbreviated
orchestral version of the cycle, and, of course, the first edi-
tion. The testimony of these documents can only be interpreted in
conjunction with stylistic evidence, however. Analysis of the
dances suggests that Brahms's "ordering process" was guided by two
considerations: a desire for tonal and motivic connections
between adjacent numbers, and a recognition that the most strongly
closed dances might be used to articulate effective subgroups
within the entire sequence.

Brahms once described the Liebeslieder as "Hausmusik." Charac-
teristically, he understated matters: We need not deny the
dances their effortless charm and immediate attractiveness in
order to recognize in them also the tight construction taken for
granted in Brahms's "weightier" compositions.

THE DEBATE ABOUT CONSECUTIVE FIFTHS:
A CONTEXT FOR BRAHMS'S MANUSCRIPT "OKTAVEN UND QUINTEN"

Robert T. Landon
University of Minnesota

Pages 1 through 5 of Brahms's annotated anthology of consecu-
tive intervals appear to stem from 1861-67 and must reflect, as
 Mast has shown, Brahms's intense study of counterpoint and of
scores he was to perform. To these motivations should be added
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This paper will examine the differences, selecting as illustrations those that show local importance, yet affect our total understanding of the piece. Since the first edition is ultimately flawed and the surviving manuscripts a peripheral version, both sources must be considered by the performer and analyst seeking a style-accurate understanding of these pieces.

**QUOTATION, ALLUSION, AND MODEL IN BRAHMS'S FOURTH SYMPHONY**

Kenneth Hull
Princeton University and
Conrad Grebel College, University of Waterloo

Brahms began his career as a published composer with an allusion, in the first measures of the Sonata Op. 1, to Beethoven's "Hammerklavier" Sonata. Recent research on Brahms has been making increasingly clear the prominent role which allusion, quotation, and compositional model all played throughout his creative life.

The present paper focuses primarily on the last movement of Brahms's Symphony No. 4, and takes as its starting point the discovery of a compositional model for one of the movement's central variations. An examination of the model itself leads to the discovery of additional variations of both further allusions to the model, and of a quotation from a related work.

These discoveries are important for our understanding of the Fourth Symphony for two reasons. First, the model song is a song whose text has clear programmatic implications for the symphony. Second, the model song itself contains a quotation from yet another work. This quotation-within-a-quotation also plays a role in the Brahms movement, and both enriches and clarifies the programmatic implications of the model text.

In addition, the unusual constellation of quotation, allusion, and model quotation-within-a-quotation invites clarification of the use and meaning of these various literary terms in their application to music.

**AMERICAN POPULAR MUSIC AND JAZZ**

Sunday, November 10, 9:00-12:00 NOON
Anne Dhu Shapiro (Harvard University), Chair

**MRS. JOE PERSON'S POPULAR AIRS:**
EARLY BLACK-FACE MINSTREL TUNES IN ORAL TRADITION

Chris Goertzen
St. Louis Conservatory of Music

After Joseph Person, an affluent North Carolina farmer, was...
the debate about consecutive fifths in the late 1850s and early 1860s, the period when Brahms began his compilation. The subject had become topical largely because the moderns were exceeding the old rules. Ambros in Zur Lehre vom Quinten-Verbot (1858) judged many instances of consecutives, both of past and present, and reaffirmed the school rules though with sensitive understanding of exceptions. While Ambros concluded that consecutive fifths were avoided, without reason, and in mid-nineteenth century they were now sought, equally without reason ("one thing as bad as the other"), Weitman of the New German School in his Harmonielehre (1860) and Die neue Harmonielehre im Streit mit der alten (1861) championed the emancipation of parallel fifths. He showed their compositional possibilities in some short musical sketches and made his own anthology of fifths to add to that of Ambros. This radical view met with violent opposition and was answered by Selmar Bagge and others. The quarrel really involved several contentious matters of harmony, related to consecutives, that divided the New Germans from the Traditionalists. Brahms's examples in the early part of his manuscript include a number that are drawn from Ambros's Lehre and which are also found in Weitmann's collection together with passages from modern composers, a selection that indicates that Brahms was originally motivated by the contemporary debate. His interest changed radically in the later pages of the manuscript (from mid-1870s to early 1890s) which drew almost exclusively upon works of older composers, a choice reflecting his musical interests and editorial activity.

**BRAHMS'S REVISIONS TO HIS LATE, SHORT PIANO PIECES**

Camilla Cal
Boston University

Brahms has acquired a reputation as a careful music editor, a kind of nineteenth-century model of the modern scholar. In light of new evidence from the surviving manuscripts, copyist's manuscripts used as engraver's copies, proof sheets, and handexemplars of opp. 116-119, we must reconsider this notion. Brahms's changes during the editing process could produce as significant a change as reorganization of 79/2, and one as small as a shortened crescendo symbol. Evidence suggests that Brahms did not lavish this attention consistently, and many details of the first edition may stem from copyist's, engraver's, or printer's alterations that Brahms failed to notice.

Additional variants in the surviving manuscripts show that these documents do not link directly to the first edition process. We must postulate that the publisher's sources derive from originals no longer extant. Brahms's letters during the composition-publication process help trace information about these sources.

In these pieces Brahms reworked transitional passages, considered technical issues for the pianist (116/5), and changed texture. Rhythmic differences indicate Brahms's struggle with an inadequate notational system (118/5), and many expressive changes seem to reflect both new ideas and corrections of the copyist's or engraver's inaccuracies.

This paper will examine the differences, selecting as illustrations those that show local importance, yet affect our total understanding of the piece. Since the first edition is ultimately fixed and the surviving manuscript a peripheral version, both sources must be considered by both performer and analyst seeking a style-accurate understanding of these pieces.

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Conrad Grebel College, University of Waterloo

Brahms began his career as a published composer with an allusion, in the first measures of the Sonata Op. 1, to Beethoven's Hammerklavier Sonata. Recent research on Brahms has been making increasingly clear the prominent role which allusion, quotation, and compositional model play throughout his creative life.

The present paper focuses primarily on the last movement of Brahms's Symphony No. 4, and takes as its starting point the discovery of a compositional model for one of the movement's central variations. An examination of the model itself leads to the discovery of further allusions to the model, and of a quotation from a related work.

These discoveries are important for our understanding of the Fourth Symphony for two reasons. First, the model song is a song whose text has clear programmatic implications for the symphony. Second, the model song itself contains a quotation from yet another work. This quotation-within-a-quotations also plays a role in the Brahms movement, and both enriches and clarifies the programmatic implications of the model text.

In addition, the unusual constellation of quotation, allusion, and quotation-within-a-quotations invites clarification of the use and meaning of these various literary terms in their application to music.

**AMERICAN POPULAR MUSIC AND JAZZ**
Sunday, November 10, 9:00-12:00 NOON
Anne Dhu Shapiro (Harvard University), Chair

**MRS. JOE PERSON'S POPULAR AIRS:**
EARLY BLACK-FACE MINSTREL TUNES IN ORAL TRADITION

Chris Goertzen
St. Louis Conservatory of Music

After Joseph Person, an affluent North Carolina farmer, was
disabled in the Civil War, his wife became the family breadwinner. Her finishing-school graces of polite conversation and parlor piano playing became aggressive sales talk for her patent medicine (her main business) and tireless keyboard performance, used both to help sell her medicine and to demonstrate plans for music dealers. She eventually had her small repertoire transcribed and published as A Collection of Popular Airs as arranged and played only by Mrs. Joe Person at the Southern Expositions (Richmond: Hume and Minar, 1889).

Most of the tunes in this unique collection are black-face minstrel tunes which had first been published in the 1840s-1850s. Black-face minstrelsy, the first substantial product of the black-white interplay so important for American music, is unevenly documented. Some sheet music and information concerning the activities of the most fashionable performers survives. In addition, part of this repertory of mid-nineteenth-century popular music surfaces in the twentieth century as folk music. Mrs. Person’s Popular Airs bridges this gap: This is music on its way into oral tradition. Many of the tunes have odd forms or titles symptomatic of already complex histories in and out of print. Several of the melodies are systematically varied in ways suggesting the influence of the minstrel banjo. Some have simplified harmonies, and may even possess accompaniments containing unconventional figuration usually associated with Scottish folk music. When viewed against a cultural backdrop provided in newspapers, census records, local histories, and the Person family papers, the Popular Airs offers a rich case study of how and under what circumstances music may enter oral tradition.

UNCONVENTIONAL ALTERNATIVES IN THE TONAL CONCEPTIONS OF AMERICAN POPULAR MUSIC, CA. 1921-1980

Donald Johns
University of California, Riverside

The conventional format of the popular song—usually thirty-two bars in length and in either a two-part (ABA) or three-part (AAB) configuration—does not offer much room for tonal variety. Despite these limitations, however, the masters of the medium have managed to produce exquisite models of the genre, which, in terms of composer imagination and ingenuity, are as interesting and fruitful to analyze as many a more ambitious “serious” composition. Charles Hamm has shown (in Yesterdays: Popular Song in America) how the bridge (or “release”) section of popular songs has been in many instances the area in which tonal shifts have taken place. These shifts have produced, at their exhilarating best, a tonal instability sufficient to necessitate “considerable harmonic ingenuity” in effecting a return to the tonic key. Because the bridge (in the AAB structure) is a natural contrast point, it is not surprising that it emerges as the primary area of tonal experimentation. But there are a host of songs that have been immensely successful—most of them belonging to that select group known as “standards”—that have also stretched tonality in other ways, particularly by questioning the primary

of the tonic chord in defining the tonal area. In these pieces the tonic chord appears at most three times, often only twice, and in extreme examples only once! The approach in these songs is akin to what Arnold Schoenberg described as “fluctuating” and “suspended” tonality. In addition to a number of songs of more recent vintage, a very special cluster of tunes from the 1920s and 30s employing these techniques will be examined for the similarities that bind them together. Furthermore, the role played by performance practice will also be explored briefly.

BLUES SINGER ESTELLA (“MAMA”) YANCEY

Jane Bowers
University of Wisconsin, Milwaukee

Mama Yancey has been called the “greatest living woman blues singer” and “one of the very greatest of archaic singers.” Still singing at the age of 88, she has received standing ovations for recent performances, yet for the most part has been disregarded by blues historians. From interviews with Mama Yancey, three of her accompanists, some long-time acquaintances, and others, as well as an investigation of the literature and a comparison of her recorded blues with those of other singers, I have pieced together an account of her activities over some sixty years as a blues singer and tentatively analyzed her singing style. These matters shed light on a peripheral but significant Chicaco blues tradition that has so far escaped much scholarly attention.

Although Mama Yancey belongs to the same generation as such “classic” or vaudeville blues singers as Bessie Smith, her development was totally unlike theirs. Rather than singing in vaudeville or tent shows, she performed at a limited circle of South Side rent parties and gatherings in her own home with husband Jimmy Yancey, noted blues and boogie woogie pianist. After Jimmy’s death in 1951, sporadic recording and concert engagements mingled with long periods of private life. Perhaps because of her largely amateur status, Mama Yancey never sang in the hybrid style of the vaudeville blues singers nor was she influenced by the Chicago-based urban blues artists of the 1930s or the new techniques of post-war artists. Rather, she has a number of the earmarks of a “downhome” singer, and her repertory consists mainly of pure blues, which she sings in an improvisatory manner that at times closely approaches what David Evans calls “core” blues. In my presentation I intend to discuss the relationship between the nature of Mama Yancey’s “career” and her style of singing, as well as compare various versions of one of her frequently recorded blues with each other and with the same blues sung by other performers.
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RECALIBRATING THE EARLY CHRONOLOGY OF NEW ORLEANS JAZZ

Lawrence Gushee
University of Illinois

Most histories of New Orleans jazz depend on oral sources rather than written documents. The conjunction of the uncertainty of memory regarding precise dates with the desire of some musicians to claim unmerited priority has obscured the chronology of early New Orleans jazz. Some important events have been dated from five to ten years too early, in turn resulting in discrepancies between the jazz timetable and the more reliably documented history of U.S. popular music. It has proven possible to verify or correct many dates by using a variety of written records: contemporary journalism, census schedules, and records of birth, marriage, and death.

Among the cases to be discussed are: the careers of Charles "Buddy" Bolden, Fats "Jelly Roll" Morton, Jack "Papa" Laine, and Lorenzo Trío, Jr. (for whom the usual dates are from five to ten years too early).

The dates for the "diaspora"--the transplantation of New Orleans jazz orchestras to other parts of the country--can be considerably refined. The Creole Band's priority remains unchallenged, but set ahead from 1911 or 1912 to 1914 (a crucial photograph had the date 1912 added many years after the fact). The arrival of Manuel Perez's band in Chicago is almost certainly 1917, not 1915.

THE COLLEGE MUSIC SOCIETY ABSTRACTS

PANEL: THE AMERICAN MUSICIAN ABROAD
Friday, November 8, 8:30-9:45 A.M.
Kate Waring (Bonn, West Germany), Moderator

What are some of the problems that a young, ambitious musician from the U.S.A. might face when embarking on an extended European adventure? Does he speak the language? Can he obtain a visa to stay in the country for an extended period? Are there friends or family already established in the country and willing to help him? Does he have a place to live and know about the standard of living in the chosen country? Is he aware of the political views he may encounter? Will he be allowed to enroll in school, study with a famous teacher, or to get a job? What types of practical opportunities in the music field will be accessible? These are only a few of the questions that he is likely to confront unless he is the lucky recipient of a grant or is enrolled in a program of study abroad which provides a ready solution to most of these problems.

France and West Germany are two of the favorite countries chosen by American musicians. In seeking opportunities abroad one must take into account the differing musical structures of learning and teaching, availability of opera and orchestra work, and social benefits obtainable in various music fields.

Some additional points which have an effect on musical life in these two countries are the German collective spirit as opposed to French individualism, the pride in tradition and the use of mass media as aids to the classical music awareness of the general public, and the place of the classical musician in the hierarchy of social and class structure.

Europe offers an American a multitude of possibilities for learning, teaching, growing, sharing, and generally broadening horizons in many areas. Though the road is not always easy, it is always interesting. An open mind and a sense of purpose are necessities for the voyage.

PARTICIPANTS: Carol Bailey Hughes, U.S.S.R., Italy, Southern Methodist University
Odaline de la Martinez, London, England
Michael J. Smith, Kivik, Sweden

TEACHING MUSIC HISTORY
Friday, November 8, 8:30-10:00 A.M.
Louise Litteck (Mount Holyoke College), Chair

LIBRARY USER EDUCATION AND THE UNDERGRADUATE MUSIC HISTORY SEQUENCE
Linda M. Fidler and Richard S. James

An important goal of the undergraduate music history sequence is to provide students with both knowledge and tools that will enable them to continue acquiring information, as needed, throughout their college and professional careers. Fundamental to this goal is the ability to use the library effectively and efficiently. The traditional citing of sources and requiring of a term paper or some similar research project are, however, only randomly successful in generating truly skillful use of library resources. At Bowling Green State University the authors have established a formal library user education program for music majors and integrated it into the music history sequence. The course sequence offers the framework for a graduated series of library assignments that can be reinforced from term to term while the library program enhances the quality of student projects and encourages life-long use of the library. The program consists of a three-term series of presentations ranging from subject encyclopedias and bibliographical sources to special bibliographies, dissertations, bibliographic style and research strategies. Each basic skill or tool is presented and then reinforced with a worksheet that is also designed to relate closely to the music history topic of that week. Larger projects, including an extensive annotated bibliography and research paper integrate and solidify the students' research techniques. Now in its third year, the program has
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proved quite successful in raising the quality of term projects and the sophistication of library research.

The authors will outline their program, from development and trial sequence to on-going operation.

**MAGAZINE MUSIC BY WOMEN COMPOSERS**

Bonny Hough Miller
Armstrong State University

A flood of popular and serious music was published in the pages of European and American magazines from 1872 until well into the twentieth century. A wide range of non-musical periodicals published music as an attraction to please their reading audience. Thousands of songs, choral settings, and piano solos are found in literary journals, weekly newspapers, women's magazines, and illustrated monthly periodicals, yet the tradition is now practically forgotten. Among this extensive repertory are works by more than 100 women, which raises the question: Who were these composers? Did they compose music specifically for the journals? What journals published music by women? What sort of compositions did they publish, and why?

Despite the range of almost three centuries in which music was occasionally published in non-musical periodicals, most of the music by women appeared during the nineteenth century. Virtually every female composer of the Romantic era can be seen in periodicals of their day. The list includes Fanny Mendelssohn, Clara Schumann, Maria Malibran, Augusta Browne, Cecile Chaminade, and many lesser names. Most "magazine music" consists of songs and piano pieces in a popular style, with only amateur technical demands. After World War I, publication of music in magazines dropped drastically as radio and phonograph replaced amateur performance as the primary source of music in the home. The handout for the paper lists some of the main American and European magazines that included music by women, along with names of the composers and the years in which they appeared. Several live and taped examples illustrate the style of selected piano and vocal works from this repertory.

**LATEST DISCOVERIES IN THE STRING QUARTETS OF JOSEPH HAYDN**

Isidor Saslav
The Peabody Institute of the Johns Hopkins University

This presentation is a series of performance comparisons of selected excerpts in the Haydn quartets showing the differences between what Haydn actually wrote in his quartets and what various printed editions down through the centuries have said he wrote. The errors and spurious readings derive not only from latter-day revisions and editorializing, but often from nineteenth-century sources as well. The history of Haydn publishing in his own century is rife with piracy, and publications without the composer's knowledge, authorization, or supervision were common. Publishers such as Hummel of Berlin often altered and subtracted entire bars as well as single notes meant to improve the score. Very often these publishers' revisions became the basis of the standard readings in our own modern performance sources such as Peters and Eulenburg. As a co-editor at the Joseph Haydn Institute in Cologne, Saslav has extracted from the original and authentic sources such as Haydn's autographs and copies made by his copyist, Eissler, and his authorized publications in London and Vienna the most striking and immediately audible examples for lecture demonstration by a group of four performers led by himself. Included are the double da capo in the minuet of Op. 64, No. 6, suppressed for almost two hundred years and only now published in the Henle Edition, the missing articulations and superfluous dynamics in the standard parts of Op. 77, No. 1, and various "humanizations" throughout the quartets, etc. A display of autograph and other facsimiles accompanies the demonstration.

ASSISTED BY: Davis Brooks, violin; Ann Woodward, viola; Douglas Moore, cello.

**A NEW PARTNERSHIP IN MUSIC TEACHER EDUCATION: A REPORT OF THE NATIONAL TASK FORCE ON MUSIC TEACHER EDUCATION**

Friday, November 8, 8:30-10:00 A.M.

Gerald B. Olson (University of Wisconsin), Presenter

The call for a "New Partnership in Music Teacher Education" is stimulated by the heightened interest in teacher preparation exhibited by the public in the past few years. "A Nation at Risk: The Imperative for Educational Reform" (a report of the U.S. National Commission on Excellence in Education, 1983) represents one of the many critiques of public education and its teachers and learners. Professional teacher organizations, parents, students, the business community, and the media also have expressed concern over the quality of the preparation of teachers for the next decade.

The task force on "Music Teacher Education in the Nineties" (initiated by Paul Lehman, President, MENC) is currently meeting and soliciting testimony from interested individuals. It plans to prepare a written report following the MENC Conference in Anaheim, California, in April, 1986. The following issues, representing the directions of task force thinking, are presented to stimulate further advice and counsel from colleagues in the professions of music and education:

A. A new partnership in music teacher education needs to be formed among university professors in music education, music, professional education, and teachers in the elementary and secondary schools. This partnership should reflect the understanding that the preparation of an effective music teacher involves the combined and integrated influences of colleagues in the university and...
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and integrated influences of colleagues in the university and
elementary/secondary schools over a period of many years, from instruction in the schools, through selection and preparation at the university, to placement and guidance as a developing teacher embarking on a career growth program. The new partnership recognizes that (1) all courses and experiences leading to a degree in music education—taught by any faculty or staff member associated with the degree-granting institution—ought to be inter-related and focused toward skills and understandings needed by effective teachers, (2) the beginning music teacher is not a "finished product," rather, that individual has initiated the process of becoming an effective teacher, and (3) elementary and secondary school music teachers have an important role to play at every stage in the selection, preparation, and development of an effective music teacher.

B. The new partnership in music teacher education recognizes that an atmosphere that encourages self-evaluation in an affirming setting and promotes long-term professional growth is fundamental to the process of developing effective music teachers.

C. The new partnership in music teacher education recognizes that the preparation of faculty and staff who teach and supervise prospective music teachers (all university and school personnel) should reflect courses and experiences appropriate to an understanding of the fundamental skills, concepts, and attitudes that are necessary for developing into an effective teacher of school music educators.

RESPONDENTS: Carol Rogel Scott, Seattle Pacific University
Lawrence Starr, University of Washington
Roy Cummings, University of Washington

NINETEENTH- AND TWENTIETH-CENTURY STUDIES
Friday, November 8, 10:15-11:45 A.M.
Larry Todd (Duke University), Chair

THE LEGACY OF IDA RUBINSTEIN (1885-1960):
MATA HARI OF THE BALLET RUSSES

Elaine Brody
New York University

Ida Rubinstein (1885-1960) belonged to that celebrated group of artists of the Ballets Russes who changed the course of dance in the twentieth century. Born in St. Petersburg, she worked in Paris, later lived in London, and spent her declining years in Venice, France. She came to the attention of Diaghilev on the recommendation of Michel Fokine and Léon Bakst. When Diaghilev was seeking a suitable dancer for the title role of Cleopatra, Fokine suggested one of his private pupils, an amateur dancer and great beauty named Ida Rubinstein. Despite her lack of regular training, in her performances she scored a success equal to that of her more professional colleagues. Her extraordinary gift for mime proved of invaluable assistance in both Cleopatra and Shéhérezade,

the two Diaghilev ballets in which she starred. Because of her inadequate training, Diaghilev limited the roles available to her. She determined to turn the situation around even if it meant financing new ballets on her own.

She apparently had both the means and the desire to go into competition with Diaghilev—which is what she proceeded to do. She formed her own company and commissioned new ballets (similar to those of Diaghilev) from leading choreographers, designers, and composers. Many prominent musicians wrote scenarios for her. She appeared in ballets by Debussy, Ravel, Stravinsky, Duks, and others. She also produced ballets by Bronislava Nijinska, Vaslav's sister.

CANADIAN WIND ENSEMBLE LITERATURE
S. Timothy Maloney
Stetson University

From the sixteenth through eighteenth centuries, wind music in Canada was almost exclusively the domain of the military. The rise of civic bands in the nineteenth century provided the impetus for the first flowering of Canadian composition in the medium. Since the Second World War the proliferation of school music (particularly wind) programs has proven to be the most significant occurrence in the history of Canadian wind music. The resultant growth in the number of university music schools and the higher performance standards of high school, college, university, civic and professional wind ensembles has sparked widespread interest in the medium among Canada's finest composers, including Oskar Morawetz, François Morel, Harry Somer, and John Weinzierl. This interest, in turn, has produced an entirely new Canadian repertoire over the past thirty-six years, a repertoire vastly different in style and approach than the traditional band literature of "light" concert material and patriotic marches, embracing serious works for the traditional band instrumentation and compositions scored for variable symphonic wind ensembles.

This new repertoire is the focus of this paper which investigates the history of wind music in Canada, compares the contemporary literature to an international repertoire, and provides detailed discussion of a representative cross-section of Canadian wind compositions. The goal of the study is to identify the literature (which has been uncatalogued until now), publicize its existence and demonstrate that it is a significant body of works deserving of greater exposure.

IVES, GERSHWIN, AND COPLAND:
REFLECTIONS ON THE STRANGE HISTORY OF AMERICAN ART MUSIC
Lawrence Starr
University of Washington

Ives and Gershwin seem unlikely bedfellows, but these two
elementary/secondary schools over a period of many years, from instruction in the schools, through selection and preparation at the university, to placement and guidance as a developing teacher embarking on a career growth program. The new partnership recognizes that (1) all courses and experiences leading to a degree in music education—taught by any faculty or staff member associated with the degree-granting institution—ought to be inter-related and focused toward skills and understandings needed by effective teachers, (2) the beginning music teacher is not a "finished product," rather, that individual has initiated the process of becoming an effective teacher, and (3) elementary and secondary school music teachers have an important role to play at every stage in the selection, preparation, and development of an effective music teacher.

B. The new partnership in music teacher education recognizes that an atmosphere that encourages self-assessment in an affirming setting and promotes long-term professional growth is fundamental to the process of developing effective music teachers.

C. The new partnership in music teacher education recognizes that the preparation of faculty and staff who teach and supervise prospective music teachers (all university and school personnel) should reflect courses and experiences appropriate to an understanding of the fundamental skills, concepts, and attitudes that are necessary for developing into an effective teacher of school music educators.

RESPONDENTS: Carol Rogel Scott, Seattle Pacific University
Lawrence Starr, University of Washington
Roy Cummings, University of Washington

NINETEENTH- AND TWENTIETH-CENTURY STUDIES
Friday, November 8, 10:15-11:45 A.M.
Larry Todd (Duke University), Chair

THE LEGACY OF IDA RUBINSTEIN (1885-1960):
MATA HARI OF THE BALLET'S RUSSES

Elaine Brody
New York University

Ida Rubinstein (1885-1960) belonged to that celebrated group of artists of the Ballets russes who changed the course of dance in the twentieth century. Born in St. Petersburg, she worked in Paris, later lived in London, and spent her declining years in Venice, France. She came to the attention of Diaghilev on the recommendation of Michel Fokine and Léon Bakst. When Diaghilev was seeking a suitable dancer for the title role of Cleopatra, Fokine suggested one of his private pupils, an amateur dancer and great beauty named Ida Rubinstein. Despite her lack of regular training, in her performances she scored a success equal to that of her more professional colleagues. Her extraordinary gift for mime proved of invaluable assistance in both Cleopatra and Shéhérazade, the two Diaghilev ballets in which she starred. Because of her inadequate training, Diaghilev limited the roles available to her. She determined to turn the situation around even if it meant financing new ballets on her own.

She apparently had both the means and the desire to go into competition with Diaghilev—which is what she proceeded to do. She formed her own company and commissioned new ballets (similar to those of Diaghilev) from leading choreographers, designers, and composers. Many prominent musicians wrote scenarios for her. She appeared in ballets by Debussy, Ravel, Stravinsky, Dukas, and others. She also produced ballets by Bronislava Nijinska, Vaslav's sister.

CANADIAN WIND ENSEMBLE LITERATURE

S. Timothy Maloney
Stetson University

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Ives and Gershwin seem unlikely bedfellows, but these two
great and supremely American musical geniuses shared analogous ideals and met (and are still meeting) analogous fates. Each, in his very distinct way, strove to make a uniquely American art. Both understood that such an art should be as eclectic and pluralistic as the culture it was intended to reflect and, in consequence, should embrace as a significant source of inspiration the wealth of American vernacular traditions. And it was precisely the eclectic, pluralistic, and vernacular aspects of the art of these composers that led (and still lead) to incomprehension and undervaluation of their achievements in the very circles that should have embraced them most rapidly and enthusiastically, namely the American critical and academic establishments.

As a foil to these men stands Copland, another crucial figure in the history of our music, who took the "respectable" path of study abroad and mastery of an "international" (i.e., European) contemporary style, who then attained the status of our "revered," twentieth-century composer among the cognoscenti with relative rapidity, and who then had to face a problem that would have seemed ridiculous to both Ives and Gershwin: that of consciously defining himself as an American composer. The careers of Ives, Gershwin, and Copland, and the reactions of our intellectuals and critics to those careers, tell us much about the strange history of art music in this country. What they tell us is not always pleasant, which makes it especially important that we strive to confront and to understand the message.

ANALYTICAL TOPICS
Friday, November 8, 10:15-11:45 A.M.
Edward Chudacoff (University of Michigan), Chair

STRAVINSKY'S CUBIST ORCHESTRATION
Donald Chidich
Philadelphia College of the Performing Arts

In this paper the author touches on the influence of Debussy and other French composers upon certain aspects of Stravinsky's musical style, and indicates how Stravinsky became concerned with the problems inherent in the projection of perspective and space in his music at the time of orchestrating Le Sacre. A similar concern occupied the thoughts of the cubists, who were leading other artists in the direction of possible solutions to this problem. After a brief discussion of the characteristics of various stages in the evolution of cubism, the author hypothesizes that Stravinsky may have found a solution to this problem, at least for this one work, in the use of multiple-point pitch perspective, and the use of color to control the integration and separation of the pitch materials of the piece. Thus, the role of orchestration in this work is not merely coloristic, but rather is designed to clarify the pitch organization of the work, and in that process to foster musical coherence. The main body of the paper is devoted to discussing and illustrating how this is done. The author also briefly discusses how Stravinsky drew upon essentially primogenic ways of developing material, and how these may have had more than a gratuitous purpose in a ballet on this subject.

BEETHOVEN'S EARLY SYMPHONIC SCHERZO:
IN SEARCH OF THE "NEW MINUET"
Mary Bente Knight
Lewis University

By the mid-eighteenth century, the minuet was the only important Baroque dance surviving as a popular form. Therefore, it is logical that the dance movement would have been incorporated in the multi-movement forms then becoming fashionable; that is, the sonata, string quartet, and symphony. The minuet seemed well-suited to the smaller chamber music genres. However, what to do with a minuet in the symphony was certainly a problem for late-eighteenth century composers. Haydn and his contemporaries had come to regard the minuet as so slight an art form as any longer to retain its place in the growing scheme of classical symphonies. He was dedicated, however, to the preservation of the minuet as an integral part of the symphonic medium, hence his outacy: "...how much more to the purpose it would be if someone would show us how to make a new minuet..."

In search of a new minuet, Beethoven transformed the dance remnant from the Baroque suite as he inherited it from Mozart and Haydn. He expanded its proportions and harmonic range, varied its phrase lengths and thematic materials, experimented with its form, meter, and orchestration, and gave it a new function within a total symphonic plan. The "new minuet" was a more pliable resource, a movement flexible in function whether it was designed for gaiety, motion, or prolongation. It became a movement for succeeding generations to adopt and adapt.

The presentation is organized around three topics: (1) the minuet as Beethoven inherited it from Mozart and Haydn, (2) Beethoven's early symphonic scherzo--Symphonies One and Two, and (3) the concern for pacing and proportion in the symphonic scherzos of Beethoven. The hand-outs which accompany this presentation include musical examples, charts, and analyses. Current method analyses used are the Schoenberg tonal charts, La Rue line diagrams, and Schenkerian reduction analyses.

THREE OCTATOMIC PIECES FROM BARTÔK'S MIKROKOSMOS
Leo Kraft
City University of New York, Queens College

Purposes: (1) to show uses of octatomic scales in three short pieces and (2) to give a concrete example of the view that Bartók's music includes both traditional and novel elements.

Like other symmetrical scales, the octatomic has no built-in tonic. In each of the three pieces, Bartók used a different
great and supremely American musical geniuses shared analogous ideals and met (and are still meeting) analogous fates. Each, in his very distinct way, strove to make a uniquely American art. Both understood that such an art should be as eclectic and pluralistic as the culture it was intended to reflect and, in consequence, should embrace as a significant source of inspiration the wealth of American vernacular traditions. And it was precisely the eclectic, pluralistic, and vernacular aspects of the art of these composers that led (and still lead) to incomprehension and undervaluation of their achievements in the very circles that should have embraced them most rapidly and enthusiastically, namely the American critical and academic establishments.

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Like other symmetrical scales, the octatonic has no built-in tonic. In each of the three pieces, Bartók used a different
method to establish the priority of one pitch or complex. In Crosso Hands C is established as referential note by melodic means plus emphasis on the octave C as goal of motion. Directed motion flows within one octatonic scale. In Diminished 5th all three octatonic scales are in play. Motion departs from and returns to a referential sonority: two perfect fourths a tritone apart. An active two-part counterpoint flourishes within the octatonic framework. In From the Island of Bali Bartók creates a quasi-Far Eastern sound with one octatonic scale. The basic sonority for this piece consists of a perfect fourth framed by two semitones. Ternary form is articulated not by any change in pitch content but by contrasts of tempo, register, dynamics, and texture. The summary of the piece's pitch content in the final cadence is particularly interesting.

Diminished 5th illustrates another important point: it includes an important aspect of traditional tonality, yet the style is modern. Motion away from, and back to, a tonic is the foundation of form in tonal music. The piece's referential sonority serves the purpose of a tonic in that respect, framing the three central phrases. Yet the sonorities are not triadic but are derived entirely from the octatonic scale. The construction of the "Bartók chord" and the nature of the counterpoint are original elements. Thus Bartók creates novel musical structures while incorporating one of the deep concepts of tonal music.

A CENTURY OF MUSICOLGY

Friday, November 8, 12:30-2:00 P.M.
Leonard Meyer (University of Pennsylvania), Chair

MUSICOLGY — SCHOLARLY AND ACADEMIC: SOME CENTENNIAL REFLECTIONS

Alexander L. Ringer
University of Illinois

In the course of the century that has elapsed since the twin publications of Guido Adler's "Range, Method and Goals of Musical Scholarship" in the first issue of the Vierteljahrschrift, co-edited by Adler and Friedrich Chyrsander, and Alexander John Ellis's "On the Musical Scale of Various Nations" in the British Journal of the Science of Arts, musicology, as it was soon to be called on the American continent, changed from a passionate search for musical knowledge and insight on the part of a few deeply committed humanists into a tightly organized technical field of investigation geared to the demands of an age of science and technology. 1885, as it happens, also produced Guido Adler's first professorial appointment at the University of Prague, a signal event that marked the beginnings of musicology as an academic discipline with its end point in 1936, with the publication of the last edition of the Vierterjahrschrift. One hundred years later it would seem none too early to reflect at least briefly upon the cumulative effects of a historical development that inevitably changed musicology, as originally conceived and pursued in its infancy, not only in the New World, where it struck firm roots under the impact of Adler's direct and indirect heirs forced out of Fascist Europe, but also in Europe itself, where the study of music as an avenue toward a better, indeed unique, understanding of man was no longer even remotely within the realm of possibility. "Contemplating musicology" at this juncture, it is hoped, will generate challenges not merely to musicology itself but also to an academic world largely oblivious, if not always outright inimical, to its unparalleled humanistic potential.

A THEORIST'S REVIEW OF A CENTURY OF MUSICOLGY

William Poland
Ohio State University

With Guido Adler's 1885 paper that proposed the range and structure of musical scholarship as a nexus of past and present conceptual frameworks will be used to consider the roles of what has been classified as musical theory and of those identified as musical theorists have been, are, and might be in our efforts to understand and relate the information generated by and the concerns expressed by physicists, biologists, social scientists and humanists when they deal with technical, physical, and behavioral aspects of music and musically related matters.

RESPONDENT: Joseph Korman, University of California, Berkeley

DEVELOPING BASIC ACADEMIC SKILLS IN GENERAL EDUCATION COURSES

Monday, November 8, 12:30-2:00 P.M.
Donald J. Funes (Northern Illinois University), Chair

WRITING AND MUSIC: A COMMUNION OF DISCIPLINES

Robert K. Greenlee
Bowdoin College

Though they are working in different media, the writer and the composer often have common goals and related means to achieve their ends, and an understanding of such similarities can enhance skills in both pursuits. The subject of this presentation is the means by which a comparison of the two disciplines can be used to increase musical knowledge and improve writing skills.

In order to facilitate the comparison, a musical composition and a literary work which have a common artistic inspiration are studied in detail: J.S. Bach's St. Matthew Passion and Gneiderode's Berebas. Style and interpretation, structure and syntax, social and historical context, and other elements are compared in light of the biblical model. The insights gained are used to guide the student's own writing, whether it be creative or discursive. While the approach is primarily intended for students with limited musical knowledge, music majors also benefit from the elucidation provided by the study of another discipline.
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THE DISCIPLINE-SPECIFIC WRITING COURSE: AN OPPORTUNITY FOR INTRODUCING MUSIC STUDIES INTO THE MAINSTREAM COLLEGE CURRICULUM

Margaret Rose
University of California, San Diego

The current concern of college educators regarding the level of writing skills among students has resulted in an increased emphasis upon writing programs. This course, taught under the auspices of the Muir Writing Program at the University of California, San Diego, was an attempt to introduce music studies into the general college curriculum by using musical topics as the subject matter for a standard writing course in analysis and argument. Entitled, "Music and Society," the course addressed humanistic, rather than technical concerns in music; thus, no prior knowledge was required, and both music and non-music majors enrolled with equal opportunity for success. In addition, expression of differences in musical taste between the two groups was anticipated and encouraged, often resulting in thought-provoking discussions relative to the roles of music and musicians in society. Four papers were required: (1) analysis of a text chosen by the instructor, from sources as diverse as, for example, Plato, Mayer, and Cage; (2) a research paper involving a musician or musical phenomenon, (3) an argument paper addressing a musical issue, and (4) a critical observation of a live performance. Each quarter that it was offered, the course was enrolled to capacity; evaluations were positive, and several students went on to take other courses in the music department.

AMERICAN STUDIES
Saturday, November 9, 8:30-10:00 A.M.
Richard Wang (University of Illinois, Chicago), Chair

HERBERT L. CLARKE AND THE BRIDE OF THE WAVES

Craig B. Parker
Kansas State University

This study presents an overview of this American cornetist-composer-conductor, with particular emphasis on his first important composition. Clarke (1867-1945) travelled over 900,000 miles with the bands of Gilmore, Herbert, Innes, Sousa, and others, making thirty-four tours of the U.S. and Canada, four European tours, and one world tour. He played over 7,000 programmed solos, including 473 on the 1910-11 world tour with Sousa's band. He recorded more frequently than any other cornetist in history.

Clarke's 240 compositions include piano pieces, songs, saxophone solos, and over fifty works for band. Although there have receded from the repertory, many of his more than fifty works for cornet(s) are still frequently performed. The Bride of the Waves (1899) still ranks among his most performed compositions. Clarke recorded it nine times, more than any other solo. A masterpiece of

the triple-tongue genre, the most popular kind of cornet solo, it contains all the conventions of this type, including a lyrical introduction, a buoyant polka theme, a lightning quick triple-tongue section, dazzling cadenzas, and a breathtaking coda. Clarke's

comparative mastery of melodic, harmonic, and virtuosic elements elevates The Bride of the Waves above other like works, thus contributing to its continued popularity.

The composer's changing conception of this work, as evident in extant manuscripts, various printed editions, and his own recordings, will be discussed. This presentation will conclude with a live performance of the work.

THE MUSIC AND EARLY CAREER OF GUSTAVE BLESSNER IN AMERICA

Nancy R. Ping-Robbins
Shaw University

In 1840 Gustave Bessner was recruited to teach music at St. Mary's School in Raleigh, North Carolina. The rector, Rev. Smedes, traveled to Europe to find Bessner and his talented harpist-wife. Bessner left a legacy of better-than-usual compositions for his students and the public during his tenure in Raleigh and later in the Northeast. While in Boston, he attempted to initiate a series of concerts à la Musard patterned after Musard's popular concerts in Paris in the early 1830's in which Blassner was involved.

Research for this paper included perusal of many newspapers from the 1840's-1860's and review of the careers of a number of professors of music, both immigrants and native Americans. The search for information on Blassner and his works included sheet music and other collections at the University of North Carolina, Indiana University, Duke University, the Library of Congress, the Athenaeum in Boston, and other sources. Many of the published works by other teacher-composers in the United States at this time are simplistic, mundane creations in the genteel tradition, but Blassner's compositions are above average. This presentation includes performances of his works on the piano to illustrate the discussion.

These works are not simple to perform but require considerable skill and finesse. A "preste" mazurka, many waltzes, a bolero, quicksteps, and programmatic fantasies are among some of his best examples. While in Boston, Blassner had some of his pieces performed by orchestral ensembles. Others, such as the quicksteps, are obviously designed for brass band, even though published for piano.

A recording and published anthology of his works are being prepared and will be available at the conference. Band arrangements of the quicksteps are also being prepared and may be available for review.
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Nancy R. Ping-Robbins
Shaw University

In 1840 Gustave Blessner was recruited to teach music at St. Mary's School in Raleigh, North Carolina. The rector, Rev. Smedes, traveled to Europe to find Blessner and his talented harpist-wife. Blessner left a legacy of better-than-usual compositions for his students and the public during his tenure in Raleigh and later in the Northeast. While in Boston, he attempted to initiate a series of concerts à la Musard patterned after Musard's popular concerts in Paris in the early 1830's in which Blessner was involved.

Research for this paper included perusal of many newspapers from the 1840's-1860's and review of the careers of a number of professors of music, both immigrants and native Americans. The search for information on Blessner and his works included sheet music and other collections at the University of North Carolina, Indiana University, Duke University, the Library of Congress, the Athenaum in Boston, and other sources. Many of the published works by other teacher-composers in the United States at this time are simplistic, mundane creations in the genteel tradition, but Blessner's compositions are above average. This presentation includes performances of his works on the piano to illustrate the discussion.

These works are not simple to perform but require considerable skill and finesse. A 'Preze' mazurka, many waltzes, a boleto, quicksteps, and programmatic fantasies are among some of his best examples. While in Boston, Blessner had some of his pieces performed by orchestral ensembles. Others, such as the quicksteps, are obviously designed for brass band, even though published for piano.

A recording and published anthology of his works are being prepared and will be available at the conference. Band arrangements of the quicksteps are also being prepared and may be available for review.
NEW AND LITTLE-KNOWN SOURCES OF EIGHTEENTH- AND NINETEENTH-CENTURY MUSIC FROM HISPANIC CALIFORNIA

William John Summers
Dartmouth College

Since the celebration of the United States' bicentennial in 1976 a great deal of attention has been focused upon "American Music" and "Music in America." Surprisingly little notice has been given to the Spanish musical contribution to the history of "Music in America." This paper describes two early nineteenth-century music manuscripts which contain sizeable collections of sacred music, the first from the Santa Clara University Library Archive, the second from the Los Angeles Archdiocesan Archive.

The source from Los Angeles has never been described in the scholarly press, even though it is the work of one of Spanish California's most significant musicians, Fr. Felipe Arroyo de la Cuesta, O.F.M. The large choirbook from Santa Clara was not discussed by Fr. Owen da Silva in his book Mission Music of California (1941), thus its contents are virtually unknown to music historians.

Both manuscripts contain plainsong and polyphonic music. Each presents important and unusual compositions, which change significantly the generally accepted view of the polyphonic repertory known to have been used in California from 1769-1824. This paper focuses on the unusual contents of both manuscripts, and integrates these special works into the known corpus of Spanish polyphony brought to California by members of the Franciscan Order for use in the missions. The presentation concludes with an assessment of the extent the Spanish had on the history of music in California after loosing control of the region in 1848. Musical examples, color slides, and tape recorded music will be utilized.

MUSIC AND COGNITION I
Saturday, November 9, 8:30-10:00 A.M.
James G. Carlson (University of Washington), Chair

TEMPORAL CONSIDERATIONS IN PERCEPTUAL MODELS OF TONALITY

Helen Brown
Columbus, Ohio

(Abstract not available)

THE PERILS OF POLLING: WHAT DO THE RESPONSES MEAN?

Richard Browne
University of Michigan

(Abstract not available)

TONALITY AS A PERCEPTUAL TRANSACTION

David Butler
Ohio State University

A critical review of experimental research literature reveals that, while test results indicate that pitch perception is greatly facilitated when the listener is aware of a tonal context for the stimulus, there are critical musical shortcomings in the leading psychological theories of tonal context. In effect, these theories propose that analogy to relationships among physical components of sound, to mathematical group theory, to geometrical relationships—can suffice as evidence on which a theory of musical composition and listening behavior may be based.

While theories rich in physical or mathematical analogues may be attractive intellectually, those theories have tended to be insensitive to complex stylistic differences in the compositional treatment of pitch. An inspection of representative samples of Western tonal and post-tonal music shows that style-dependent differences exist in the time distributions of intervals that occur only rarely in the diatonic set. These differences, it is argued, support the contention that articulations of rare intervals may be as influential as pitch content is in eliciting a sense of tonal center for the musical listener. The troubles encountered in developing a perceptual theory of "tonal structure" in music—most notably the conceptual and terminological problems that have arisen in the literature—provide us with a valuable perspective as we try to improve our description of pitch relationships in tonal music.

MUSIC IN THE LIFE OF MAN
(CMS/SEM SPECIAL SESSION)
Saturday, November 9, 8:30-10:00 A.M.
Barry S. Brook (City University of New York), Chair

Music in the Life of Man, a World History is an International Music Council Project that enlists scholars from all over the world in one vast, coordinated effort. They are contributing music-historical and music-sociocontextual accounts for their respective corners of the world, each resulting volume organized along agreed-upon guidelines. The project serves as a focus for global and regional cooperation in consolidating existing knowledge and fostering new research.

Twelve volumes, addressed to the "intelligent Layman," are planned. The first will be a ground-laying volume of essays devoted to axiomatic questions; the final one a synoptic volume proposing linkages, commonalities, and possible universals and framing hypotheses for future investigations. Asia and Oceania will be accorded three volumes, Africa one, Europe and Soviet Asia three, North Africa, West Asia, and the Arab region one, and the Americas two.
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Dartmouth College

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Both manuscripts contain plainsong and polyphonic music. Each presents important and unusual compositions, which change significantly the generally accepted view of the polyphonic repertory known to have been used in California from 1769-1840. This paper focuses on the unusual contents of both manuscripts, and integrates those special works into the known corpus of Spanish polyphony brought to California by members of the Franciscan Order for use in the missions. The presentation concludes with an assessment of the effect the Spanish had on the history of music in California after loosing control of the region in 1848. Musical examples, color slides, and tape recorded music will be utilized.

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(Abstract not available)

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Richard Browne
University of Michigan
(Abstract not available)
The historiography of world music will be changed, perhaps quite radically, by this project. No, unlike any world music previously attempted, it is being written "from within" by outstanding scholars from the cultural regions themselves. Review and editing will be conducted by the MLM Board of Directors (Barry Brook, Dieter Christensen, Ludwig Finscher, Kwabena Nketia, Ivan Vendry, Vladislav Stepanek) and an International Panel of experts (e.g., Ingmar Bengtsson, Samuel Claro-Valdez, Carl Dahhau, Zhou Feng, Janos Karpachi, Trân Van Khê, Malena Kuss, François Lesure, Bruno Nettl, Ivo Supičič, Gen'ichi Tsuge, Vsevolod Zaderak). The coordinator for North America (north of Mexico) is Charles Hamm. Members of the Board plus associate coordinator for Latin America, Malena Kuss, and the authors participating in the session--Charlotte Heth, Richard Crawford, William Summers, William Austin, Ramon Pelinsky--will be discussing the project as a whole and the provisional table of contents for North America submitted by the coordinator.

PARTICIPANTS: Members of the MLM Board of Directors
Malena Kuss, North Texas State University
William Austin, Cornell University
Charlotte Heth, University of California, L.A.
Ramon Pelinsky, Université de Montréal
William John Summers, Dartmouth College

NINETEENTH-CENTURY STUDIES - PROFESSIONAL MUSICIANS:
WOMEN PERFORMERS IN THE NINETEENTH CENTURY
Saturday, November 9, 12:00-1:30 P.M.
Nancy Welch (Hastings-On-Hudson, New York), Chair
Susan Erickson (Conservatorium of Music, Sydney, Australia), Respondent

FOUR VISITING VIRTUOSAS AND THEIR IMPACT ON BOSTON'S MUSICAL LIFE (1850-1900)
Adrienne Fried Block
Hunter College, City University of New York

During the second half of the nineteenth century, dozens of foreign born and trained women were active on Boston's concert stages, as singers, certainly, but also as pianists and violinists. This paper discusses four of these women, the singer Jenny Lind, the violinist Camilla Urso, and the pianists, Annette Essipoff, and Adèle Aus der Ohe, prime examples of the tangle of Leschetitzky and Liszt, respectively. All were important to the musical life of Boston and served as role models for a generation or more of women. This paper considers their performing styles and repertoires, their Boston concert programs and roles, their impact on that city as artists and as women, and their influence on the concert-going habits of Bostonians, especially in relation to the establishment of the solo recital as a musical institution.

A NIGHT AT THE OPERA:
WOMEN PERFORMERS IN PARIS, 1830-1850
Karin Pendele
College-Conservatory of Music, University of Cincinnati

Although women had been singing in opera since its inception, not until the nineteenth century did the prima donna come into her own, and her name, fame, and salary become the wonder of fans, colleagues, and journalists alike. Although many European cities had their own companies, Paris was universally acknowledged as the center of the operatic universe, and Parisian audiences became well acquainted with the finest prime donne Europe had to offer. Yet the real femmes trouvées of this study are those whose fame seldom traveled far beyond the French border; those mainstays of the Paris operas who created leading roles in the grand operas of Meyerbeer or Halévy, who charmed audiences in the opéras comiques of Auber, and who maintained a distinctively French approach to singing in the face of what seemed to many to be an Italian take-over of the art.

At the Opéra, Cornélule Falcon, Julie Dorus-Grand, and Laure Damoreau-Cinti were the stars of the 1830's. They were joined by Rosine Stoltz and Marie Dolores Nau, as well as others whose careers were of shorter duration. When the much beloved Mlle. Falcon lost her voice, numerous rising stars appeared to take over her roles, but never her place in the hearts of her audience. At the Opéra-Comique, Marie-Julie Boulanger, grandmother of Lili and Nadia, created leading roles in works of Boieldieu and Hérold. In the mid-1830's, Opéra star Mme. Damoreau found the repertoire and the salary at the Opéra-Comique more to her liking. The sparkling Jenny Colon and British coloratura soprano Anna Thillon enjoyed considerable success at the same theatre. What the careers of these and other French singers of the years 1830-50 were like, and how these women did or did not measure up to Parisian standards in this Golden Age of French Opera, will be dealt with in this paper.

TOURING ARTISTS AND LOCAL PERFORMERS:
A MICROOSM OF NINETEENTH-CENTURY AMERICAN MUSICAL LIFE
Marilynn J. Smiley
State University of New York, College at Oswego

Most major studies of nineteenth-century American music have focused on the large urban centers. Although little has been written about the middle-sized cities, evidence shows a surprising amount of musical activity. Important professional artists visited them on tours, and local musicians flourished. This paper is based on a study of the music of Oswego, New York (population ca. 25,000). Since the city is located on a principal transportation route which parallels the Erie Canal and the Great Lakes, then used by performers en route from New York to Chicago, its music may have been typical of other cities. A substantial number of these performers were women.
The historiography of world music will be changed, perhaps quite radically, by this project. For, unlike any world history previously attempted, it is being written "from within" by outstanding scholars from the cultural regions themselves. Review and editing will be conducted by the MLM Board of Directors (Barry Brook, Dieter Christensen, Ludwig Finscher, Kwabena Nketia, Ivan Vendry, Vladimir Stepanek) and an international panel of experts (e.g., Ingmar Bengtsson, Samuel Claro-Valdez, Carl Dahlhaus, Zhou Feng, Józef Karpinski, Tuan Van Khê, Malena Kuss, François Lesure, Bruno Nettl, Ivo Supičič, Genn'ichi Tsuge, Vsevolod Zaderak, etc.).

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The first women to appear in concerts were the wives of some of the English ballad singers and members of singing families, but from 1800 to the end of the century, women, especially singers, were frequently the featured artists. They came with their own groups of performers, or with other noted musicians (such as Gottschalk), or with opera troupes. Many were European (Anna Bishop, Amelina Patti, etc.), while others were American (Emma Bostwick, Clara-Louise Kellogg, etc.); reputations ranged from international fame to obscurity.

Female instrumentalists were rarities until later in the century, and most played strings, brasses, or piano. Finding doors closed to them in established musical ensembles, they formed their own professional orchestras and brass bands.

Talented local artists provided a large percentage of the musical events, performing in grand concerts, oratorios, operas, recitals, church choirs, and ensembles. Many could be considered professional musicians in their own right, and all greatly enhanced the musical life of the community.

CURRENT THEORY RESEARCH
Saturday, November 9, 12:00-1:30 P.M.
James M. Baker (Brown University), Chair

MINIMAL MUSIC: TRANSITION AS EXPOSITION
Judith Shatin Allen
University of Virginia

Minimal music, with its insistent diatonization of pitch, its hyper-pulsing baroque rhythms, and its frequent registral stasis, has smashed some of the most potent taboos of the recent musical mainstream. This audacity has sparked passionate debate. Both the level of choler and the issues involved recall the Brahms/Wagner controversy.

Why has this music, pioneered by such composers as Riley, Young, Reich, and Glass, so polarized response? Of course one may point to the repetitive quality of the music that so assertively dares to be obvious; to the aggressive use of consonance; to the insistent pulse, with its inexorable motion projecting a static or slowly fanning pitch field. Syntactic issues are reflected as well.

Carl Dahlhaus, in his penetrating essay "Issues in Composition," discusses the migration of developmental ideas into exposition sections, and also examines the attenuation of thematic ideas versus formal extension in the music of Brahms and Wagner. The link I see between Dahlhaus' analysis and the techniques of minimal music concerns an extension of the notion of material transformation, that is, the placement of music suited to one purpose in a new location.

Minimal music, with its emphasis on chronic pulsation and contracted pitch space, conjoined with the absence of overt thematic ideas, carries the process of interpenetration to an extreme: transition becomes exposition. That is, gestures associated with transition move to the forefront. And, as discussed below, this has a fundamental impact on the concept of form.

Here, I will discuss the use of transition as exposition in minimal music, and will consider the music both in relation to tonal tradition and as a syntactic rebellion against the continuous-development axon of post-Schenkerian thought. Although certain elements of minimal music derive from nonwestern cultures, its overtly tonal pitch references and fixed pulsation invite us to hear it in relation to the western tradition. The use of transition as exposition poses a major challenge as minimalist composers expand their range. It must also provoke a rethinking of the meaning of both minimal and maximal musical relatedness.

MUSIC ANALYSIS AS A PRACTICAL AID FOR THE PERFORMER

Richard S. Parks
Southern Methodist University

No matter how amicable their attitudes towards academic disciplines in music, performers often complain that analysis, taught to them in the theory classroom, is of little use in the eminently practical spheres of practice studio and concert hall. Perhaps this is because the kinds of analysis undertaken in harmony and form classes mainly treat the musical surface and tend, therefore, to distort the meaning of the score, through oversimplification, as much as to clarify it. Structuralist approaches to analysis inevitably lead to deeper insights which, in turn, can be put to practical use. An example from Mozart (K. 570, III) illustrates how Schenkerian voice-leading graphs can contribute substantive information to aid in making decisions about articulation and dynamic nuance. A set-theoretic approach to an excerpt from a prelude by Debussy (Brouillards) carries implications for handling pedaling and touch. Late Scriabin (Op. 74, No. 4) is refractory for the performer who must determine what constitutes phrase structure in that music in order to formulate decisions about articulation and rubato. For these and other problems we must invoke special analytic approaches in order to find the answer needed. The examples chosen expose diverse problems across a wide range of styles and periods. All have been selected from the piano repertoire as case of presentation, since the issues and solutions apply equally well to other genres. The conclusions offer information regarding sources and suggestions for ways of establishing linkage between theory and performance in the classroom and studio.
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THE 1913 SCHENKER ERLÄUTERUNGSBUCHGE
OF OP. 109 BY BEETHOVEN

John Reible
College for Recording Arts, San Francisco

In 1971, Oswald Jonas published a new version of Schenker's critical edition of Op. 109 by Beethoven. The new edition was augmented by footnote commentary but at the same time diminished by the deletion of most of Schenker's discussion of other editions and the entire review of the literature. The stated rationale for the abridgement is considered. Then it is advanced that Schenker's work is best studied in its original form. The influence of the faulty editions Schenker criticizes is illustrated by examining currently available editions, recorded performances, and statements about Op. 109 in writings on music. The review of the literature, which Jonas dismisses as "superfluous," continues to be valuable to both performers and scholars. The polemical style adopted by Schenker to discuss esteemed scholars of the time is viewed as a feature of Schenker's reverence for Beethoven. Beyond the polemics, Schenker's reverence inspires the comprehensiveness of the study. The deletions of the 1971 edition alter the character, commit hapless errors, subtract from the comprehensiveness, and thus impair the reader's sense of the inspiration that led to Schenker's achievement.

DANISH MUSIC
Saturday, November 9, 1:45-2:55 P.M.
Eugene Leary (University of Notre Dame), Chair

THE PIANO MUSIC OF CARL NIELSEN
Mina F. Miller
University of Kentucky

Carl Nielsen's piano compositions vary considerably in musical character, in their dramatic complexity, and in the nature and difficulty of their technical and interpretive demands. While these works, considered together, reveal the development of Nielsen's ability to understand and exploit the keyboard's capacities, they remain remarkably pure vehicles of musical expression in the sense that they are increasingly complex without evidence of being linked in the composer's conception to a fixed pianistic approach.

The presentation will focus on the characteristic elements of Nielsen's compositional style as evidenced in the piano music, stylistic parallels between these compositions and other contemporaneous works, the development of Nielsen's piano style, and technical-interpretative problems in the piano music. The lecture will include performance of sections from the major piano works: the Five Piano Pieces, Op. 3 (1891), and Chaconne, Op. 35 (1916), the Theme with Variations, Op. 40 (1917), the Suite, Op. 45 (1920), and the Three Piano Pieces, Op. 59 (1929).

NEW COURSES IN THE GENERAL EDUCATION AREA
Saturday, November 9, 1:45-3:15 P.M.
Christopher Wilkinson (West Virginia University), Chair

CHANGE AND TRADITION: MUSICAL PERSPECTIVES
S. Kay Hoke
Butler University

In the academic year 1984-85, a two-semester course required of all sophomores was introduced into the curriculum at Butler University. This interdisciplinary course, Change and Tradition: Cultural and Historical Perspectives, covers seven cultural periods including Periclean Athens, Augustan Rome, Han China, Imperial Spain, Revolutionary France, Tsarist Russia, and Victorian England. Music, like the literature, history, art, philosophy, or religion of the period under consideration, is viewed contextually and thematically. The major theme, change and tradition, provides a frame of reference for the choice of primary and secondary source materials by the nineteen faculty members who teach the course. Each member of the staff is responsible for teaching the entire course, not just the place of it closest to his or her discipline.

This paper deals in part with how one chooses music, develops collateral materials (handouts, audio and video tapes, slides, scripts) and then integrates those materials into the fabric of a given unit. Revolutionary France serves as the example. The paper also focuses on the problems of teaching colleagues from a wide range of disciplines how to present musical topics in the classroom.
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The presentation will focus on characteristic elements of Nielsen's compositional style as evidenced in the piano music, stylistic parallels between these compositions and other contemporaneous works, the development of Nielsen's piano style, and technical-interpretive problems in the piano music. The lecture will include performance of sections from the major piano works: the Five Piano Pieces, Op. 3 (1891), the Chaconne, Op. 35 (1915), the Theme with Variations. Op. 40 (1917), the Suite, Op. 45 (1920), and the Three Piano Pieces, Op. 59 (1926).

NEW COURSES IN THE GENERAL EDUCATION AREA

Saturday, November 9, 1:45-3:15 P.M.
Christopher Wilkinson (West Virginia University), Chair

CHANGE AND TRADITION: MUSICAL PERSPECTIVES

S. Kay Hoke
Butler University

In the academic year 1984-85, a two-semester course required of all sophomores was introduced into the curriculum at Butler University. This interdisciplinary course, Change and Tradition: Cultural and Historical Perspectives, covers seven periods including Periclean Athens, Augustan Rome, Tiberian China, Victorian England. Like the literature, history, art, philosophy, or religion of the period in question, is viewed contextually and thematically. The major theme, change and tradition, provides a frame of reference for the choice of primary and secondary sources used by the nineteen faculty members who teach the course. Each member of the staff is responsible for teaching the entire course, not just the piece of it closest to his or her discipline.

This paper deals in part with how one chooses music, develops collateral materials (handouts, audio and video tapes, slides, scripts) and then integrates those materials into the fabric of a given unit. Revolutionary France serves as the example. The paper also focuses on the problems of teaching colleagues from a wide range of disciplines how to present musical topics in the classroom.

DANISH MUSIC FROM 1950 TO THE PRESENT

William H. Reynolds
University of California, Riverside

Poul Rosenbaum
Copenhagen, Denmark

This lecture-concert presents parts of major piano works in Danish contemporary music. The composers are: Niels Viigo Bentzon (1919-1991), Axel Borup-Jørgensen (1920-1980), Ib Hjorth (1923-2007), Par Nørgaard (1923-1980), Pelle Gudmundsen-Holmgreen (1923-2007), Karl Aage Rasmussen (1924-1997), Poul Ruders (1949-), and Hans Abrahamsen (1952-). These composers have been highly influential in the development of Danish music of today. In general their music shows the change of style from "old modernism" represented first of all by Carl Nielsen (1865-1931) into "new modernism" with inspirations from among others, Bartók, Stravinsky, Hindemith, Darmstadt-serialism, "new simplicity," and a complexity of modernistic styles.
Change and Tradition is a new, ambitious, and evolving course. This author does not claim that she or her colleagues have developed the only or even entirely successful models for introducing music to the general student. She does contend, however, that the organization of the course, its methodological directions, and the means in which music is integrated are innovative and pose challenging problems for both music and non-music faculty who have an interest in interdisciplinary studies.

"MORE THAN JUST STRANGE SOUNDS": TRANSFORMING THE CLASSROOM MUSICAL EXPERIENCE

Anthony T. Rauche
University of Hartford

While many courses in music appreciation, and courses in teaching basic elements of music, lay lip service to including world or non-Western music examples, most instructors find it difficult to adequately present and explain the diverse styles and contexts of the music performed throughout the world. Many texts do incorporate interesting examples of this type, but they are usually presented within a framework which is based in our own Western art music tradition. If non-Western musics are considered in depth, they are often relegated to the final chapter of the text.

Both sets of circumstances attempt to address what remains to be a real problem--and a real challenge--in the development of broadly based music courses which embrace all aspects of musical concepts and performance found in many parts of the globe.

This lecture/demonstration has two aims: one theoretical, and the other practical. The theoretical aim is to demonstrate how cultural barriers in music have fallen, and how music learning must reflect the changes inherent in this new open field of music, changes which parallel similar transformations in the total cultural picture of the world's peoples. With this theoretical basis set, the discussion then moves on to the practical aim which demonstrates both the shared elements or diverse musics as well as the unique features of the examples presented.

RECORDED ANTHOLOGY OF AMERICAN MUSIC
(EXCERPTS FROM A RADIO SHOW)

David Willoughby
Eastern New Mexico University

The purpose of this presentation is three-fold: (1) to communicate information about the 100-disc Recorded Anthology of American Music (New World Records/Rockefeller Foundation), its published index (Norton), and a companion text, Music in the New World, by Charles Ham (Norton), (2) to share one format for using this Anthology and for extending the teaching of music beyond the classroom through the medium of FM radio, and (3) to share a format for incorporating the Anthology and radio programs in an introductory music class called Music of Our Time (a contemporary American music course for non-music majors).

The Anthology initially was produced between 1975 and 1978. Subsequent discs have since been released. The repertoire is comprised of concerts, folk, jazz, theatre, pop, and religious music spanning well over 200 years of America's history and cultural heritage.

The weekly hour-long radio program is called The Red Brick Book, is hosted by David Willoughby, and is into its third year of production. Its primary, though not exclusive, emphasis is American music of classical, jazz, and popular styles, with the Anthology a major source of music and information.

AFRO-AMERICAN MUSIC
Saturday, November 9, 3:00-4:00 P.M.
Samuel A. Floyd (Center for Black Music Research), Chair

HIDDEN MEANING IN AFRO-AMERICAN CHILDREN'S PLAYSONGS

Lee V. Cloud
Northern Illinois University

The presentation will explore "Hidden Meaning" in the lyrics of Afro-American playsongs. Game songs, like folk songs, can comment on social issues, activities, the community, attitudes, or family responsibilities. Found in these lyrics are themes that are not always childlike. They often contain observations by adults since these games imitate songs and actions of work, worship, and recreation in the grown-up world. Understanding that these observations are improvised into the already existing structure helps students to see the connections of a folk idiom and its presence in other Afro-American music forms such as Blues, Gospel, Jazz and popular Rappin' tunes. The presentation will be augmented by a selected bibliography, discography, and recordings.

BLACK AMERICAN ART SONGS

Willis Patterson
University of Michigan

(Abstract not available)
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BLACK AMERICAN ART SONGS

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(Abstract not available)
MUSIC AND COGNITION II
Saturday, November 9, 3:30-5:00 P.M.
Richmond Browne (University of Michigan), Chair

TONALITY AND THE DYNAMICS OF MELODY:
TONAL COMPREHENSION AND EXPECTATION
Frank D. Christopherson
University of Washington

One of the most vital aspects of music is that it is a living sensory experience in which aural information is comprehended, i.e., fit into a previously organized view of the world. This is closely related to the notion of tonality, where incoming acoustical information is "fit into" the correlational structures encoded in a perceiver's tonal knowledge base. The structure and function of this knowledge and its influence over dynamic aspects of melodic perception were quantitatively investigated in two experiments. Tonal and dynamic aspects were controlled and counterbalanced using two independent variables: pitch class (from 0 to 11) and melodic interval (from -12 to +12). Experiment 1 had musicians rate how well a two-tone melodic fragment fit in the tonality of a context-setting stimulus. Experiment 2 employed the same design as Experiment 1, only listeners were asked to sing their expected continuations to the fragment. Results indicated ratings to be three-dimensional (as opposed to a unidimensional diatonic hierarchy), and that ratings and continuations can be explained by a directional harmonic mapping mechanism, where diatonic hierarchies are generated by mapping the inferred harmonics of the most recent tone onto those of both the tonic and the first tone of the fragment. Reversal of temporal order produces a twodimensional dynamic asymmetry as rating responses related to (1) the information content of continuations and (2) a unidimensional hierarchy of diatonicity with tonic and dominant foci.

THE EFFECT OF RHYTHM UPON THE PERCEPTION OF TONALITY
Bernice Laden
University of Washington

Research has implicated a variety of factors which contribute to musicians' perception of tonality, including pitch set, interval, harmony and temporal order. Because these factors do not seem to fully explain tonality perception, particularly in non-tonal melodies, it was theorized that rhythm could be an additional factor. The stress points created by a rhythmic scheme could cause some pitches to be perceived as more important than others, thereby influencing tonality perception. To test this theory, two hypotheses were chosen: (a) musicians will change tonal center responses as a function of rhythmic scheme, and (b) confidence level in a tonal center response will vary as a function of rhythmic scheme.

An experiment was conducted in which subjects listened to both tonal and non-tonal melodies, and evaluated them for tonal center. Melodies were constructed from eight pitch sets. Each pitch set presented with thirteen different rhythmic schemes to yield 104 different melodies. After each melody, the subject sang the pitch which best represented the tonal center. Responses for each melody were transcribed and pooled to give a measure of consensus. In addition, response latency was measured for each response, as an indication of the subject's confidence level.

Analysis of the data indicates that rhythm significantly affects confidence level for tonal melodies but not for non-tonal melodies. Conversely, consensus was influenced by rhythm for non-tonal melodies, but not for tonal melodies. These results suggest a system operating in tonality perception in which tonal and non-tonal melodies are evaluated differently by the musician.

THE EFFECT OF RHYTHM ON MELODIC EXPECTANCY
Bernard N. Rose
Odessa College

This study sought to confirm melodic expectancy patterns discovered in a previous investigation and to determine whether data would be affected by altering the rhythmic condition of the stimulus. Fifty subjects were asked to sing what they believed would be the natural continuation of the melody begun by a two-note stimulus interval. The stimulus intervals were grouped in rhythmic sets, one set of neutral-rhythm stimuli, one set of long-short stimuli, and one set of short-long stimuli. The interval from the second note of the stimulus interval to the first sung note was transcribed as the generated expectancy response interval.

The data were examined in two basic ways, using response data as a whole and examining data for each stimulus interval separately. A third method of data evaluation concerned harmonic triads occurring in response data. Both when considering response frequency as a whole, and when considering responses separately for each melodic beginning, no significant difference associated with rhythmic condition could be found. Smaller response intervals were generated much more often than large intervals. Some stimulus intervals, notably the major second ascending, were observed to be much more powerful generators than others.

It was concluded from these results that in response to two-note stimulus intervals melodic expectancy can clearly be shown to operate, confirming the results of an earlier study, but that no effect of rhythm on melodic expectancy can be shown to operate.
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Panel: THE CANADIAN MUSICIAN
Saturday, November 9, 4:15-5:15 P.M.
Timothy J. McGe (University of Toronto), Moderator

Panelists: John Beckwith, Institute for Canadian Music, University of Toronto
David Kane, Queen's University
Phyllis Mailing, Vancouver Academy of Music
Colin Miles, Vancouver Regional Director, Canadian Music Centre
Jean Piche, Music Office, The Canada Council

Panelists will each present short papers, followed by open discussions, on topics relating to music in Canada. Topics to be addressed include the "state of the art," artistic outlets, education and training, opportunities for the performer and composer, support organizations, and Canadian music and the public.

MEDIEVAL AND RENAISSANCE STUDIES
Sunday, November 10, 8:30-10:00 A.M.
Jeremy Noble (State University of New York, Buffalo), Chair

OTHER FACETS OF HEINRICH GLAREAN
Donald Colton
University of Evansville
(Abstract not available)

WHAT TRECENTO MUSIC THEORY TELLS US
Jan Herlinger
Louisiana State University

What does Trecento music theory tell us about Trecento music that otherwise we would not know? This paper shows that theoretical testimony concerning rhythm, accidentals, and tuning is so important that without it we would know next to nothing about them.

Trecento mensural notation proceeded on principles fundamentally different from ours. Despite some scholars' denials, Trecento treatises describe this notation accurately and, in fact, provide the only key for deciphering it.

Despite the ostensible appearance in medieval musical manuscripts of three accidental signs corresponding to the modern flat, natural, and sharp, only two of these were functionally different, as we know from theorists' accounts. The theorists also help us to determine where editorial accidentals are appropriate and to delimit the range of choices in equivocal cases. On the basis of theoretical evidence, this paper proposes chromatic solutions for certain musica ficta problems in the Trecento repertoire and shows that controversial augmented sixths in Landini's ballata D'amor nimbiae almost certainly were not intended by the composer.

Without the testimony of the theorists we would know nothing of the tuning system favored during the Middle Ages. Medieval theorists are practically unanimous in describing the system that has since come to be called "Pythagorean," and this system will be shown appropriate for a repertoire such as that of the Trecento, in which triads are treated as dissonances and the "double-leading-tone" cadence typically terminates in a 5-8 combination.

THE EMERGENCE OF SCALA AS A MUSICAL TERM, CA. 1500
Daniel Taddie
Bethel College

Although the term scala is often used by recent writers to describe ancient Greek and medieval terminology, the word scala appears as a strict musical term in the sources themselves only relatively recently. Variants of scala that appear in five widely scattered medieval documents--Hucbald, De harmonica institutione (ca. 880), Englebert of Admont, De musica (between 1275 and 1320), Anonymous, Quatuor principia musicae (ca. 1350), Anonymous, Tractatus de musica planae (after 1380), and Henricus de Zelanda, Tractatus de cantu perfecto et imperfecto (14th century)--are used in a metaphorical sense, properly translated "ladder." The earliest source to employ scala as a strict musical term seems to be Michael Keinspeck's Lilium musicae planae (Basel, 1496), where it means the ladder arrangement of the notes of the gamut. Drawing upon Keinspeck's book, Nicolaus Wollick elaborates a more detailed scale theory in his Opus aureum (Cologne, 1501), Johannes Cochlaus in his Tetrachordum musicum (Nuremberg, 1511), borrows from Wollick's treatise. All three of these theorists were university-trained, and their books were plainchant primers.

MUSIC AND COGNITION III
Sunday, November 10, 8:30-10:00 A.M.
Carol Rogel Scott (Seattle Pacific University), Chair

COMPUTER ANALYSIS OF SKILLED PIANO PERFORMANCE
Sang-Hie Lee
University of Alabama
and
George P. Moore
University of Southern California

A Yamaha DX-7 keyboard equipped with a MIDI (Musical Instrument Digital Interface) was connected to a computer programmed to monitor the identity of notes, their times of onset and release, and velocity of key depression. Subjects who were highly trained
Panel: The Canadian Musician
Saturday, November 6, 4:15-5:15 P.M.
Timothy J. McBe (University of Toronto), Moderator

Panelists:
John Beckwith, Institute for Canadian Music, University of Toronto
David Keane, Queens University
Phyllis Malling, Vancouver Academy of Music
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Jean Piché, Music Office, The Canada Council

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Medieval and Renaissance Studies
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Jeremy Noble (State University of New York, Buffalo), Chair

Other Facets of Heinrich Glarean
Donald Colton
University of Evansville
(Abstract not available)

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Music and Cognition III
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Computer Analysis of Skilled Piano Performance
Sang-Hie Lee
University of Alabama
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pianists were presented with a technical problem consisting of a left-hand jump over an interval of a twelfth. Four blocks of trials were required, each consisting of thirty successive jumps. In one block the subject had both audio (via headphones) and visual (direct visualization) feedback. In subsequent blocks of trials, the subject performed with headphones but eyes closed, eyes open but without audio, and then with audio or visual cues. The number and types of errors were then determined for each block of trials. The block sequences were randomized to compensate for learning and practice effects. For most subjects, the absence of visual feedback was the most serious, confirming the expectation that continuous visual feedback was far more important in reducing the error rate than the audio feedback which inevitably came too late to correct the error. The audio feedback, however, did reduce the incidence of error cascades that occurred when an error went entirely undetected, as in the case when both audio and visual feedback was interrupted. The analysis of performance sequences in this manner underscores the concept that errors are not necessarily isolated events, but have a spatial and temporal structure of their own.

EFFECTS OF LABELS ON COGNITIVE PROCESSING IN EARLY LEARNING: COMPARISON OF MOD 12 AND DIATOMIC TERMINOLOGY

Julia Schneeby-Black
University of Washington
(abstract not available)

OVERCOMING PERFORMANCE ANXIETY

Marlene Thal
University of Oregon

"Overcoming Performance Anxiety" is based on the tools of Neuro-Linguistic Programming. These tools are applicable by and appropriate to musicians wanting to attain the most comfortable and positive performing state. The goal, an optimal performing condition, is achieved by making connections between the conscious and unconscious parts of the mind. Specific techniques are used to enable the performer to access and direct the conscious and the unconscious and to maintain a mutually supportive balance between them.

As a result of this balance, the performer experiences decreased anxiety and is free to be creative and musically expressive. The physical senses are centered and calm, the breathing is deep and regular, and the musician has a sense of ease, unity, and trust.

The performer establishes the desired state by systematically preparing the music and the state of consciousness before the performance; accessing and rehearsing a focused state to be used during the performance; and afterwards, evaluating and de-briefing both the music and the states of consciousness. In each of these time frames the three primary sensory systems, visual, auditory, and kinesgetic, are used, and input is elicited from both the conscious and unconscious minds. Visualization also plays an important role in this procedure.

This method of overcoming performance anxiety is creative, personal, and can be effected without a facilitator. It can be applied to a variety of performing situations where the musician must be able to deal with different levels of stress.

COMPOSITION

Sunday, November 10, 8:30-10:00 A.M.
Michael Schelle (Butler University), Chair

THE AMERICAN COMPOSER AS AUTHOR

Marshall Bialosky
California State University, Dominguez Hills

This study attempts to explore the literary work of Roger Sessions, Elliott Carter, John Cage, Virgil Thomson, Aaron Copland, and Steve Reich in order to find similarities and differences between their music and their books. The writings are used to clarify the differences in compositional approach and musical philosophy of these five American composers, and also seeks to identify their attitudes toward American music.

NEW TECHNIQUES IN COMPOSING COMPUTER MUSIC USING HOME COMPUTERS, SYNTHESIZERS, AND MUSIC SOFTWARE

Michael K. Daugherty
Princeton, New Jersey

A new generation of synthesizers and microcomputers enables composers, music theorists, and educators to assemble a sophisticated yet inexpensive computer music studio. Recent developments in the synthesizer-computer technology will be discussed and demonstrated, including the pedagogical and compositional applications, the pros and cons, and future possibilities.

Since 1983, major synthesizer manufacturers have incorporated MIDI (Musical Instrument Digital Interface), a code which transmits digital information between synthesizers and computers. Currently two types of MIDI synthesizers are available: those which synthesize musical timbres electronically, and those which sample real sounds. It will be demonstrated how one can create a personal library of sounds, using this new technology.

Furthermore, a computer will be used in conjunction with ten synthesizers to implement digital multi-track recording. The computer memorizes data entered through the synthesizer or computer keyboard; stored digitally in the computer's memory, the music can
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left-hand jump over an interval of a twelfth. Four blocks of tri-
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one block the subject had both audio (via headphones) and visual
(direct visualization) feedback. In subsequent blocks of trials, the
subject performed with headphones but eyes closed, eyes open
but without audio, and then without audio or visual cues. The
number and types of errors were then determined for each block of
trials. The block sequences were randomized to compensate for
learning and practice effects. For most subjects, the absence of
visual feedback was the most serious, and the expectation that
continuous visual feedback was far more effective in reducing the
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too late to correct the error. The audio feedback, however, did re-
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Julia Schnebly-Black
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condition, is achieved by making connections between the conscious
and unconscious parts of the mind. Specific techniques are used
on that the performer to access and direct the conscious and
the unconscious and to maintain a mutually supportive balance be-
tween them.

As a result of this balance, the performer experiences de-
creased anxiety and is free to be creative and musically expres-
sive. The physical senses are centered and calm, the breathing is
deep and regular, and the musician has a sense of ease, unity, and
trust.

The performer establishes the desired state by systematically
preparing the music and the state of consciousness before the per-
formance; accessing and rehearsing a focused state to be used dur-
ing the performance; and afterwards, evaluating and de-briefing
both the music and the states of consciousness. In each of these
time frames the three primary sensory systems, visual, auditory,
and kinesthetic, are used, and input is elicited from both the
conscious and unconscious minds. Visualization also plays an im-
portant role in this procedure.

This method of overcoming performance anxiety is creative,
personal, and can be effected without a facilitator. It can be
applied to a variety of performance situations where the musician
must be able to deal with different levels of stress.

COMPOSITION

Sunday, November 10, 8:30-10:00 A.M.
Michael Schelle (Butler University), Chair

THE AMERICAN COMPOSER AS AUTHOR

Marshall Blalosky
California State University, Dominguez Hills

This study attempts to explore the literary works of Roger
Sessions, Elliott Carter, John Cage, Virgil Thomson, Aaron
Copland, and Steve Reich in order to find similarities and differ-
es between their music and their books. The writings are used
to clarify the differences in compositional approach and musical
philosophy of these five American composers, and also seeks to
identify their attitudes toward American music.

NEW TECHNIQUES IN COMPOSING COMPUTER MUSIC
USING HOME COMPUTERS, SYNTHESIZERS, AND MUSIC SOFTWARE

Michael K. Daugherty
Princeton, New Jersey

A new generation of synthesizers and microcomputers enables
composers, music theorists, and educators to assemble a sophisti-
cated yet inexpensive computer music studio. Recent develop-
ments in the synthesizer-computer technology will be discussed and de-
monstrated, including the pedagogical and compositional applica-
tions, the pros and cons, and future possibilities.

Since 1983, major synthesizer manufacturers have incorporated
MIDI (Musical Instrument Digital Interface), a code which trans-
mits digital information between synthesizers and computers. Cur-
rently two types of MIDI synthesizers are available: those which
synthesize musical timbres electronically, and those which sample
real sounds. It will be demonstrated how one can create a personal-
libary of sounds, using this new technology.

Furthermore, a computer will be used in conjunction with ten
synthesizers to implement digital multi-track recording. The com-
puter manipulates data entered through the synthesizer or computer
keyboard; stored digitally in the computer's memory, the music can
then be played back or modified. Transposition, tempo variation, re-orchestration, track-combining, overdubbing, looping, and changing of tracks can be achieved instantaneously and without loss of fidelity.

Excerpts from Michael Daugherty's Celestial Hoops, recently presented at IRCAM, MIT, and the 1985 International Computer Music Conference, will serve as musical examples in this lecture-performance.

MUSIC OF THE PAST FOR THE FUTURE: THE HISTORICAL COLLAGE

Lothar Klein
University of Toronto

Beginning in the early 1960's, contemporary music witnessed the polarization of two seemingly antithetical compositional trends: Broadly considered these are Serialism derived via Webern-Boulez-Rabbitt, and Neo-Tonalism intersecting by way of Mahler and Ives. Both stylistic persuasions hold their own views of musical history; these views, linear and circular, correspond to, and are the basis of, each group's style. The respective aesthetics of Serialism and Neo-Tonalism are examined. While the former has successfully codified a teachable compositional method or craft, no such teachable method has been codified by the Neo-Tonalists.

Central to Neo-Tonalism has been the practice of the historical collage whereby a composer quotes and reworks music of earlier composers and styles. While this "phenomenon" has been derided as aesthetically weak and unoriginal, its practitioners have been true independents forming a stylistically radical center: their initiative has now broken the impasse of this Serial, Neo-Tonal polarization, giving composers a greater freedom of stylistic choice. This freedom of attitude is bridging the gap between concert-going and more recent music.

The intention of the historical collage is to illuminate the thread of musical thought running through all music into a discernible and continuously living musical tradition. The historical collage makes possible a new teaching discipline of Comparative Composition which unites the study of theory, musicology, and aesthetics. The paper is accompanied by musical examples.

SEVENTEENTH- AND EIGHTEENTH-CENTURY STUDIES
Sunday, November 10, 10:15–11:45 A.M.
John G. Suss (Case Western Reserve University), Chair

JEAN- LAURENT DE BÉTHIZY'S INFLUENCES ON RAMEAU'S THEORIES OF KEY RELATIONSHIPS AND SYSTEMS OF BASS FIGURATION

A. Louise H. Earhart
The Ohio State University
Otterbein College

Although little known today, the musical theories of Jean-Laurant de Béthizy have been evidently respected by his contemporaries, for Jean-Philippe Rameau referred to Béthizy as a "skilled musician" and Jean le Rond d'Alembert recommended Béthizy's Exposition de la théorie et de la pratique de la musique as a supplement to his own Elements... (2nd ed., 1762).

Using Béthizy's analytical thought as a mirror to reflect and amplify the ideas of Rameau, this presentation shows that Béthizy contributed to Rameau's theories on three different levels. These levels may be characterized as "Clarifications," "Expansions and Revisions," and "Original Concepts." The presentation determines that Béthizy influenced the writing of Rameau's Code de musique pratique (1760) by contributing to Rameau's theories of key relationships and systems of bass figuration. It demonstrates that Béthizy's concept of principal key influenced Rameau and caused him to adopt Béthizy's additional concepts of "reputed tonics." It also demonstrates that Béthizy's unique analytical method of figuring the continuo bass was incorporated and improved upon by Rameau in the Code. Finally, it corrects historical misinformation about Béthizy's work and misconceptions about Béthizy's importance as a music theorist.

THREE WOMEN KEYBOARD COMPOSERS OF THE EIGHTEENTH CENTURY

Barbara Harbach
Nazareth College

The twentieth century has been a period of emergence for women in both the composition and performance of music. Prior to this century, such was not the case: women as composers were rare, and the few remembered from medieval times to 1900 comprise a bare handful of exceptionally forceful individuals. Unfortunately, there exists a number of respectable and inspired women composers who accepted a quieter life of obscurity in accordance with the expectations of society and family, and who are therefore passed over by most histories of music. Their music remains in virtual eclipse, oftentimes in single manuscript copies scattered among archives around the world.

This lecture-recital will examine the life and works of three women composer-performers of the eighteenth century, otherwise ignored by the standard histories. These are Marianna von Auernbrugg
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two parts: in harmony courses the structure of chords is taught, while counterpoint courses deal with the structure of lines. Thus the fact that harmony and counterpoint are mutually dependent in tonal music, they are separated in order that their individual structures and tendencies can be studied. Unfortunately, this unnatural separation often leaves students with a distorted view of tonal music. In order to complete the picture it is necessary to teach students about the combination of harmony and counterpoint as well, for only then can they begin to understand the intricacies of musical structure.

For this reason voice leading, the combination of harmonic and contrapuntal forces in tonal music, should be a key component of musical studies. Because every pitch in a piece of music performs both a harmonic and a contrapuntal role, voice-leading principles govern its path. Voice leading is the realization of a composer's melodic and harmonic ideas within the confines of the tonal system. In this way voice leading is much more than the skill of moving smoothly from one chord to the next; it is at the heart of the compositional process.

In this paper I demonstrate a model for tonal voice leading which enhances traditional harmony and counterpoint studies. The model not only aids students in the practical tasks of chorale harmonization, but also provides a basis for analysis. With the model as a tool, students are able to focus upon the combination of harmonic and contrapuntal forces that shape the free composition.

NON-CLASSICAL MUSIC AS A RESOURCE FOR HARMONIC, MELODIC, AND METRIC DICTATION

E. Michael Harrington
Belmont College

(Abstract not available)

MODULAR, COMPETENCY-BASED, COMPUTER-ASSISTED LEARNING: A REPORT ON A COMPREHENSIVE PROJECT TO IMPROVE ACHIEVEMENT AND MORALE IN UNDERGRADUATE MUSIC THEORY

Charles H. Lord and Kate Covington
University of Kentucky

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WORLD MUSIC PERFORMANCE FOR THE GENERAL STUDENT
Sunday, November 10, 10:15-11:45 A.M.
William Main (University of Michigan), Chair

PRAGMATIC APPROACHES TO SOUTHEAST ASIAN MUSIC
Patricia K. Shehan
Washington University

Since the beginnings of modern educational thought, the pragmatic belief that learning occurs through experiences has been maintained as the most effective means of conceptualization. Musicians in Southeast Asia uphold the experiential approach to music learning through a rote-before-note process that provides personal encounters with the music, rather than verbal and symbol substitutes. Participatory experiences in the classical music of Thailand, Laos, and Cambodia are potential avenues of understanding for the general student, and are modeled after the learning style indigenous to Southeast Asia.

Aspects of the music of the Thai/Lao/Cambodian pi phat orchestra will be targeted. Concepts of melody, rhythm, form, and texture will be highlighted, and compositional procedures will be demonstrated. The thao principle will be featured, underscoring the unique qualities of melodic expansion and contraction in the Thai variation form. Performance on fundamental classroom instruments will be employed to illustrate the linear and monochromatic nature of pi phat music. Listening selections will reinforce concepts in the participatory segments, and serve to demonstrate timbre and idiomatic performance practices of the various instruments. The design of activities and a resource list will be provided for the immediate application in courses for the general student.

CLASSICAL INDIAN MUSIC IN THE WESTERN CLASSROOM
Kenneth R. Zuckerman
Konservatorium/Schola Cantorum Basiliensis
Basel, Switzerland

As exotic as many of its instruments appear, classical music in India has never lost its primary relation to the human voice. It is generally agreed that the essence of the tradition is passed on not by means of the instrumental music but rather by the vocal compositions, which have been transmitted orally for centuries.

This makes Indian music ideally suited for study by Westerners. Not only is the voice the main vehicle for learning, but there also exists an extensive repertoire of graded compositions which take a student from the simplest level, requiring only the most basic abilities to sing a scale, to more complex compositions which show all the subtleties of microtonal coloration and ornamentation. In addition, the complex rhythms and "time cycles" of Indian music are also taught vocally, that is, by recitation of a "rhythm language" in combination with a system of hand clapping and waving.

These characteristics of Indian music pedagogy can be beneficial in several ways. First, they give Western students the chance to immediately make a "jump" into the classical music of India as it is actually taught to Indian beginners, and second, it provides an excellent framework for teaching such general musical skills as singing in tune, learning music by ear, executing complex rhythmic patterns, and introducing the basic techniques of modal improvisation.

This lecture-demonstration deals with the basic techniques of Indian music pedagogy. It includes a short demonstration on the sarod illustrating how the main principles can be understood in the context of an instrumental performance.

ILLUSTRATING AFRICAN RHYTHMIC PRINCIPLES TO NON-MUSIC STUDENTS
Patricia W. Harpole
California State University, Northridge

Understanding rhythm in African music is a challenge for collegiate non-music students. Participation as a means of teaching African rhythmic principles is desirable, and possible even in large class settings. Basic principles such as polymeter (multiple meter), polyrhythms, time line, and "metronome sense" can be demonstrated by handclapping and with instruments. Western counterparts of African instruments are available, such as maracas and the Brazilian agogó (double bell) in place of the Ghanaian akate and gankogui, which can be used by students within the class to demonstrate rhythmic patterns from a selected African culture (Ewe-Ghana). The class experience then provides the foundation for understanding subsequently presented African music.

The presentation will consist of a lecture-demonstration, utilizing audience participation.
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SOCIETY FOR ETHNOMUSICOLOGY ABSTRACTS

IMPROVISATION AND THE PERFORMER-COMPOSER IN COURTS, TEMPLES, AND BROTHELS
Thursday, November 7, 2:00-5:00 P.M.
J.H. Kwabena Nketia (University of Pittsburgh), Chair

WOMEN MUSICIANS IN MEDIEVAL ARABO-ISLAMIC COURTS
Suzanne Meyers Sawa
University of Toronto

The history of women musicians in the medieval Arab world is little researched and known, although the medieval sources supply overwhelming evidence of their important role in the musical life of the courts. Singers, instrumentalists, composers, and educators, they were noted for being repositories and transmitters of a vast oral repertoire.

The sources indicate that a woman became a musician either through slavery or aristocratic birth. This produced three social types: slaves, freed slaves, and noblewomen. The jariya (slave girl) musicians were financially lucrative for those who undertook to train them and sell them, for great prices were paid for skilled practitioners of music. Like their male counterparts, they were highly educated for the role of boon companion to the aristocracy and the upper classes, being trained not only in music, but in belles-lettres, philosophy, grammar, and history. Aristocratic women, like aristocratic men, were not regarded as professionals but as skilled dilettantes.

This study provides information on the role and status of women in early Arab music, for its own sake, as an aid to comparative studies with other early music cultures, and as a guide to understanding the historical roots of Islamic society's attitudes toward women musicians.

CREATIVITY WITHIN BOUNDS: IMPERIAL SACRIFICIAL SONGS IN THE MING DYNASTY, CHINA (1368-1644 A.D.)
Joseph Lam
Harvard University

This paper addresses the problems and issues arising from my study of 288 recently-discovered songs for Imperial Sacrifices in the Ming Dynasty. For a broad understanding of the musical phenomenon of these songs, historical examination and musical analyses which take contextual factors into consideration are needed.

The necessity of employing cultural and contextual elements in analyses is advocated through examination of two musical examples. The contemporaneous musical thinking, function and role of the music in society are shown to be essential clues to understanding the ritual songs beyond what information musical notes alone can provide.

Data on the authenticity, chronology, and transmission problems of the sources set the age factor for analyzing different musical styles, and illustrate the trend of changes. They also show the significance of the music as perceived by the people involved.

Tracing the history of ritual song style in China reveals further technical and contextual aspects of the music. Paradoxically, the case history also illustrates the extent and problems of reconstructing a musical culture from written documents. Major problems such as the difficulty of piecing together information on performance practice is highlighted.

EROTIC MALAY JOGET DANCE MUSIC IN RIAU (SUMATRA)
Margaret J. Kartomi
Monash University

The widespread Southeast Asian tradition of semi-professional female dancers accepting male partners for payment and exchanging improvised sung verses (pantum) on love and other subjects is probably at least a millennium old. These types of performances are called jujut, ranggeng, etc. Originally performing perhaps in temple and other ritual dance contexts, the primary function of these performers became one of entertainment, and behaviour not normally sanctioned, was allowed. Performances were associated with eroticism, prostitution, transvestism, drinking, and gambling. Until the early twentieth century, itinerant troupes of female dancers and male instrumentalists toured widely, performing in villages and courts. But Muslim and government disapproval resulted in a ban on this kind of activity from the mid-twentieth century.

In the period of Portuguese contact from the fifteenth century, these art forms adopted several Portuguese characteristics, including certain dance movements, the use of the violin, diatonic tunings, harmony, modulation, and triple metre. In the nineteenth and twentieth centuries, the basic "authentic" ensembles (which in some cases minimally comprised a violin, an accordion, and a drum or two (playing cyclic rhythms)) were enlarged to include various other European and Latin American instruments, and international pop styles began to influence the music, dance, and performance style, thus limiting improvisation. Performances of old- and new-style ranggeng/jujut from Riau and Deli-Serdang (Sumatra) and other parts of Southeast Asia will be discussed.
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ETHNO-MUSICOLOGICAL ISSUES IN RESEARCH ON GREGORIAN CHANT

Peter Jeffery
University of Delaware

For many reasons, the liturgical chant of the medieval Latin church needs to be studied from an ethnomusicological perspective. Some of its theoretical concepts, such as "mode" and "neume," have sometimes been borrowed by ethnomusicologists to describe phenomena of other musical cultures, without taking account of their exact meaning. Similarly, historical musicologists working on chant have frequently made unreflective use of such expressions as "folk song" and "oral tradition," without inquiring how these terms are understood by ethnomusicologists. There are four hotly-debated issues in particular that would benefit greatly if they could be examined from the standpoint of an informed ethnomusicologist. They are: (1) the interaction of oral and written transmission processes in the formation and preservation of the Gregorian repertoire, (2) the alleged origins of Gregorian chant in Gracco-Roman "folk song" or, according to another opinion, in ancient Jewish liturgical chant, (3) the possibility of identifying "ethnic characteristics" in the different national branches of the Gregorian repertoire, and (4) the influence of Gregorian chant on the development of secular, vernacular song in the late medieval period. For each of these issues, the paper examines selected musical cultures of the modern world for which similar questions have been asked by researchers. In each case this leads to a completely new perspective on the problem, and helps both musicologists and ethnomusicologists to better envision Gregorian chant as the living musical culture it once was.

POLYRHYTHM IN VIETNAMESE BUDDHIST CHANT OF PRAISE:
A BRIEF ANALYSIS OF ITS PERCUSSION ACCOMPANIMENTS

Nguyen, Phong Th.
Kent State University

Of the Vietnamese Buddhist liturgy, the Tôn (Chant of Praise) is the most remarkable musical style. Several sub-styles of the Tôn are distinguished according to their specific rhythmic formulas. While the Tôn's melodies are shaped in the context of modal development, its rhythm is subject to complex elaborations with both ritual percussion instruments and those of the Dai-Nhat (Great Music Orchestra of Central Viêt Nam) or the Nhã-Lê (Ritual Music Orchestra of Southern Viêt Nam). These instrumental accompaniments of the melodic chants of Tôn result in polyrhythm.

A brief analysis of five major sub-styles will illustrate how, by which means, and to what extent rhythm could be elaborated in a contrapuntal way, in the Tôn style in Central and Southern Viêt Nam.

THE SURVIVAL OF ARCHAIC BRITISH ISLES HYMNOLOGY IN THE CARIBBEAN

Terry E. Miller
Kent State University

Archaic forms of British Isles hymnody exist today as survival phenomena among Gaelic speakers in the Western Isles of Scotland, among various Appalachian Baptists in the United States, among black Baptists, and most importantly for purposes of this paper, among Protestant Christians on certain English-speaking Caribbean islands, especially Jamaica and Trinidad and Tobago. This kind of hymnody is typically unaccompanied, sung heterophonically, and lined-out by a leader (precentor or clerk). Scottish Highlanders sing only "precented psalms" while white Appalachians "line hymns," black Baptists sing "old hymns" or "Dr. Watts," and Jamaicans and Trinidadians sing "tracked hymns."

This paper will describe the survival of "tracked hymns" and other archaic kinds of hymnody in the Caribbean based on field research conducted during the summer of 1985. Included in the description will be the cultural context of this hymnody (e.g., use in church, use in funeral wakes), the origin of texts and tunes, performance practices, and its relationship to other types of hymnody found in the same churches. Finally, the relationship of Caribbean "tracked hymns" to other types of lined hymnody will be dealt with.

THUMRI AND THE DECLINE OF THE COURTESANS

Peter Manuel
Brown University

Thumri, the predominant semi-classical genre of North Indian music, has traditionally been associated with courtesan singers. Numerous references in classical treatises reveal that since at least as early as the Gupta period (4th-6th centuries) courtesans have typically specialized in semi-classical erotic/danceable songs accompanying interpretative dance, blending folk and classical elements, and stressing emotive text expression rather than abstract exposition of mood. Many courtesans were based in temples, and the temples' associations with both worship and prostitution were naturally reflected in the courtesans' song-texts. This often explicitly erotic element in such texts, and in manner of singing, was promoted by the courtesans' use of music as a means of wooing clients, and by the fact that in the Muslim and colonial periods the secular court and salon gradually replaced the temple as a context for courtesan music.

Thumri, while continuing to incorporate elements of contemporary folk and classical musics, evolved out of these light courtesan genres, reaching a zenith of popularity in Lucknow and Benares in the nineteenth and early twentieth centuries. In the 150 years preceding independence, the replacement of feudal patronage with bourgeois patronage led to the decline of the courtesan institution in India.
ETHNOMUSICOLOGICAL ISSUES IN RESEARCH ON GREGORIAN CHANT

Peter Jeffery
University of Delaware

For many reasons, the liturgical chant of the medieval Latin church needs to be studied from an ethnomusicological perspective. Some of its theoretical concepts, such as "mode" and "neume," have sometimes been borrowed by ethnomusicologists to describe phenomena of other musical cultures, without taking account of their exact meaning. Similarly, historical musicologists working on chant have frequently made unreflective use of such expressions as "folk song" and "oral tradition," without inquiring how these terms are understood by ethnomusicologists. There are four hotly-debated issues in particular that would benefit greatly if they could be examined from the standpoint of an informed ethnomusicologist. They are: (1) the interaction of oral and written transmission processes in the formation and preservation of the Gregorian repertoire, (2) the alleged origins of Gregorian chant in Greco-Roman "folk song" or, according to another opinion, in ancient Jewish liturgical chant, (3) the possibility of identifying "ethnic characteristics" in the different national branches of the Gregorian repertoire, and (4) the influence of Gregorian chant on the development of secular, vernacular song in the late medieval period. For each of these issues, the paper examines selected musical cultures of the modern world for which similar questions have been asked by researchers. In each case this leads to a completely new perspective on the problem, and helps both musicologists and ethnomusicologists to better envision Gregorian chant as the living musical culture it once was.

POLYRHYTHM IN VIETNAMESE BUDDHIST CHANT OF PRAISE:
A BRIEF ANALYSIS OF ITS PERCUSSION ACCOMPANIMENTS

Nguyen, Phong Th.
Kent State University

Of the Vietnamese Buddhist liturgy, the Tăn (Chant of Praise) is the most remarkable musical style. Several sub-styles of the Tăn are distinguished according to their specific rhythmic formulas. While the Tăn melodies are shaped in the context of modal development, its rhythm is subject to complex elaborations with both ritual percussion instruments and the Dai-Nhac (Great Music Orchestra of Central VIetnam) or the Nhac-lê (Ritual Music Orchestra of Southern VIetnam). These instrumental accompaniments of the melodic chants of Tăn result in polyrhythm.

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This paper examines Khuari's transition from the red-light district to the public concert hall, illustrating, with musical examples, some of the changes in style and in social significance that accompanied this transition.

MUSICAL DIVERSITIES #1
Thursday, November 7, 2:00-5:00 P.M.
Mark Slubin (Wesleyan University), Chair

AMATEUR MUSIC MAKING IN ANTEBELLUM AMERICA
Geoffrey Miller
New York University

Many scholars have touched on the importance of the amateur in the development of a truly American musical culture during the first half of the nineteenth century, a period when the boundaries between "art" and "popular" culture were not yet clearly drawn in the United States. Despite this importance, however, we have only recently begun to define who that amateur was.

The 800-page diary of Nathaniel Booth—an English immigrant, merchant, and musical amateur who came to settle in Kingston, New York, in the mid-1840's—provides us with a well written, detailed, and often witty account of music making in the Hudson Valley between 1844 and 1864. It was during those years that Kingston underwent a profound transition as it evolved from a small, agrarian, Dutch settlement into a modern, industrial, urban community.

Based on the diary and other documentary evidence extant in local archives, this case study treats three areas of specific interest to ethnomusicologists: the relationship of changes in the musical culture to simultaneous changes in the broader culture; problems in defining clear-cut categories for amateur and professional music making for this period; and, the need to broaden the study of music-making beyond the scope of formal musical institutions and acknowledged specialists for an accurate picture of antebellum musical life.

THE TRANSMISSION AND PERFORMANCE OF PIZMONIM AMONG SYRIAN JEWS IN BROOKLYN, NEW YORK
Kay Kaufman Shelemay
New York University

Although there are many possible frameworks for urban musical research, the relationship between expressive culture and ethnic identity in the urban area remains a rich subject for inquiry. The discussion will focus upon a song repertory (pizmonim) transmitted and performed by Syrian Jews living in Brooklyn, New York.

Pizmonim are songs with newly composed Hebrew texts set to melodies borrowed from Arabic popular music. The Syrian-Jewish community in both Syria and the United States has preserved this tradition since its migration from Syria to America in the early twentieth century.

While the transmission and performance of pizmonim provide frequent occasions for asserting and renewing identity on the level of the community, a pizmon can also be a personal, emotional expression of the individual or family for whom it was written. A pizmon enters the repertory when it is composed for a particular occasion, and only later, transcends the individual to become a musical emblem of community identity.

This paper will draw upon materials gathered during a research project begun by members of the Urban Ethnomusicology Program at New York University in 1976. It will be the first to analyze the song repertory, in which the pizmonim reflect and encode broader patterns of continuity and change in Syrian-Jewish life and identity.

MANDALLING MUSIC TRADITIONS OF NORTHERN SUMATRA
J.E. Cunningham
San Diego State University

As a result of the rapid influx of modern technology into Indonesia, specifically Sumatra, many of the indigenous musical traditions are in danger of disappearing. Through study and research in the field of Ethnomusicology, interest can be reflected back into that culture from the West.

One fine example is Mandailing music, a colorful combination of interlocking rhythms, melody, improvisation, and dance, which is being taught for the first time outside of Sumatra at San Diego State University.

This presentation will survey two similar yet distinct Mandailing performance groups, the gedang boru or du (two drum) and gedang sembilan (nine drum) ensembles. Both will be viewed from the perspectives of an American university student, a Northern Sumatran instructor and from their contemporary village setting. Factors discussed will include musical genres, socio-cultural context, and differences between Western and native rhythmic perception.

My paper will present a glimpse of the richness of the Mandailing musical tradition and provide a foundation for continued study in and outside of Sumatra.
This paper examines Dhuari's transition from the red-light district to the public concert hall, illustrating, with musical examples, some of the changes in style and in social significance that accompanied this transition.

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**PIZMONIM ARE SONGS WITH NEWLY COMPOSED HEBREW TEXTS SET TO MELODIES BORROWED FROM ARABIC POPULAR MUSIC.** The Syrian-Jewish community has both sustained and renewed this song tradition since its migration from Aleppo to New York in the early twentieth century.

While the transmission and performance of pizmonim provide frequent occasions for asserting and renewing identity on the level of the community, a pizmon can also affirm the role of the individual and family within Syrian-Jewish life. The musical and textual content of many individual pizmonim are personally familial, containing names and information about the individual or family for whom it was originally written. A pizmon enters the repertory when it is composed for a particular occasion, and only later, transcends the individual to become a musical emblem of community identity.

This paper will draw upon materials gathered during a team research project begun by members of the Urban Ethnomusicology Program at New York University in 1984. Both form and function of selected pizmonim will be analyzed to illustrate the manner in which the song repertory reflects and encodes broader patterns of continuity and change in Syrian-Jewish life and identity.

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My paper will present a glimpse of the richness of the Mandaling musical tradition and provide a foundation for continued study in and outside of Sumatra.
CODIFICATION OF IMPROVISATION OF CENTRAL JAVANESE GANELAN MUSIC

Philip Yampolsky
University of Washington

Between circa 1850 and 1900, several innovations occurred in Central Javanese court music (karawitan; specifically klenengan) that posed problems for the gamelan's system of simultaneous improvisation (or formula-variation) in diverse idioms:

1. Versatile new vocal and instrumental resources—a female solo singer (gesindhèn) and a medium-sized drum (ciblon)—were introduced. Both came to Karawitan from the rowdy dance-party tradition, bringing improvisatory idioms that had to be restrained and refined before they could fit into the court context. Previously there had been virtually no improvisation by singers or drums in the gamelan.

2. The slow willed tempo became standard in the Inggah movements, superseding the faster dadas tempo. This demanded new ideas from all improvising instruments, since the fast-tempo patterns were unsatisfactory played at half speed.

In response to these innovations, court musicians undertook an extensive codification of improvisation in karawitan. Rules were established for the gesindhèn's metric forms and the beginning beats of her phrases; an invariant sequence of patterns or pattern-types was specified for ciblon; correct ways for improvising instruments to treat various melodic junctures were determined. These restrictions on improvisation helped to consolidate karawitan as a specialist, classical style, widening the gap between court and village musicians.

HARMONIC FAMILIES AND RHYTHM FAMILIES IN POPULAR MUSIC: THE CASE OF REGGAE "RIDDIMS"

Robert Witmer
York University

The tune family concept has been seminal in the elucidation of melodic interrelationships in folksong repertories. Other possible types of 'familial' relationships in repertories transmitted aurally seem less well recognized. Other possible types of 'familial' relationships in repertories transmitted aurally seem less well recognized. 'Other possible types' would include 'harmonic families' (roughly, groups related by the adherence to a particular harmonic scheme or scheme type), and 'rhythm families' (roughly, groups related by their adherence to a particular melodic scheme or scheme type). In both cases, the relationships could be aurally obvious, or somewhat obscure (as with tune families).

This paper explores the notions of 'rhythm families' and 'harmonic families' by investigating micro-evolutionary change in an aurally transmitted popular music, Jamaican reggae. The Jamaican concept of 'riddims' is explicated and related to the analytic constructs sketched above. Evidence suggests that 'riddims' are primary identifiers and signifiers in Jamaican popular music, and that interrelationships among items of this repertory are inadequately apprehended without a consideration of 'riddims.'

Analytic constructs of the type explored here could be useful in explicating other aurally transmitted repertories, both within, and outside of, black popular music. Testing and refinement of the constructs awaits such studies.

STYLISTIC ENVIRONMENT AND THE SCAT-SINGING STYLES OF ELLA FITZGERALD AND SARAH VAUGHN

Milton L. Stewart
University of Washington

Scat singing is an integral part of a jazz singer's performance practice. Scat singing can be defined as vocal improvisation using phonetic sounds. The phonetic sounds traditionally have been similar to the instrumental sounds of the singer's era or era.

Ella Fitzgerald and Sarah Vaughan are regarded as two of the greatest jazz singers of all time. Ella Fitzgerald began her professional career during the Swing Era of the 1930's. She frequently performed with Jazz at the Philharmonic (JATP). JATP was a touring jam session. It usually included leading musicians from the Swing Era and the Be-Bop Era of the 1940's. Sarah Vaughan started her professional career during the Be-Bop Era. She was a band colleague of be-bop founders Charles Parker and Diné Gillesepie.

This paper's purpose is to compare the ways in which stylistic environment is represented in the scat-singing styles of Ella Fitzgerald and Sarah Vaughan. The paper's format includes the following:

1. Transcriptions and analyses of three Ella Fitzgerald scat recordings (including "How High the Moon"),
2. Transcriptions and analyses of three Sarah Vaughan scat recordings (including "How High the Moon"), and
3. A comparison of the Fitzgerald and Vaughan analyses.

THE PERCEPTION OF MUSIC

Friday, November 8, 9:00-12:00 Noon
Dane Harwood, Chair

TWO PERCEPTIONS OF MUSIC COMPARED:

THE MEIAN AND KINKO SCHOOLS OF SACRED SOLO SHAKUHACHI MUSIC

Norman Stanfield
Vancouver, British Columbia

Since the September, 1968, issue of Ethnomusicology (pages
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Since the September, 1968, issue of Ethnomusicology (pages
313-344), there have been many extensive studies of the Kinko school, and much speculation about the possibility of a Zen Buddhist form of self-discovery (a.k.a. satori enlightenment) through the performance of its sacred, solo shakuhachi music (honkyoku).

However, there is a dearth of (non-Japanese) information about a second school or, more properly, association which shares much of the same repertoire and is as hallowed as the Kinko. Despite its modest proportions and twentieth-century secular renaissance, the Meian organization may be more faithful to the original, medieval music of the Konosu (the wandering shakuhachi-playing monks loosely aligned to Zen Buddhism) by dint of their conservative nature, temple organization, and lay constituents. In so doing, the Meian performers may be closer to an earlier perception of the sacred, solo literature as ritual, rather than as a medium for catharsis.

The Meian's solo literature and performance practices lend themselves well to comparative analysis when placed against equivalent Kinko titles and instrumental techniques. The former are sparser than the latter because the Meian perceive their music in more rudimentary terms than the Kinko. The imprecise notation of both schools, relative to each other, suggest that the Meian school is closer (if only slightly) than the Kinko to the original scale of the music (i.e., Yō-sempō), implied by both notations. Finally, the Meian gatherings resemble more closely the original activities of the Konosu temples.

Such a re-examination throws critical new light on the roots of the popular notion that music was, and can be, a direct medium for self-illumination.

YOU CAN'T GET THERE FROM HERE:
THE INTERRELATIONSHIP OF THE ARAB MAGAMAT

Scott L. Marcus
University of California, Los Angeles

A full understanding of the Arab modal system includes a knowledge of modulatory patterns among the various magamats. During fieldwork in Cairo, I found that musicians and music theorists place major emphasis on this knowledge of modulatory patterns. For example, within an hour music lesson, informants would focus on a given magam for only ten minutes; they would then fill the remaining time with discussions of specific modulatory schemes. Surprisingly, written material, both indigenous and within the field of ethnomusicology, seldom focuses on modulations.

In order to understand the phenomenon of modulation, my study considers various theoretical constructs for magam analysis (concepts of "families" and "branches"). In structure and content, these constructs suggest possible modulations. I then offer my own observations based on modulatory patterns in the realm of performance.

After providing a general scheme for modulations as found in the "classical" and "popular" music of the divergent practice found among folk musicians. (I will play excerpts from an example of the latter.)

BASIC RESEARCH ON THE SEMPOD: A SONIC STUDY OF DOUBLE-REEDS

Giovanni Giuriati
University of Maryland, Baltimore County

The research presented here has been based on a laboratory analysis with the SEMPOD (Seger MEGaphon Poly D), a computer developed by New England Digital and located in the Music Department at the University of Maryland, Baltimore County.

The paper will present the first results of basic research in progress, in which samples of double-reed instruments from Asia, Africa, and Europe have been analysed. A classification, based on 12 parameters (e.g., rise time, release time, partial structure, envelope, pitch line, etc.) is derived from different printouts of the SEMPOD. For such classification the concept of "contiguity" has been developed, based on the relative difference of the parameters.

The results obtained thus far in this basic research have significant implications for both instrumental and vocal classifications, not previously considered. This methodology can be applied to various comparative levels: individual style characteristics, local and regional style, and "family" classification.

"WE LIVING IN JAIL":
THE DUAL FUNCTION OF PAN MAS' IN CARIBANA '85

Pauline Haslebacher
York University

The present paper is based on field work among the Toronto steel band community. The field work began in September of 1984, and culminated in an M.A. thesis.

Of immediate and topical relevance to the Toronto steel band community is the question: Should steel band performances be a platform for political activism? The Caribana '85 parade brought this issue to the forefront, with "Afropan" steel band adopting the mas' theme "We Living In Jail" as a "tribute to the youth in South Africa." "Afropan" was joined by the Anti-Apartheid Coalition of Toronto, in the parade, causing members of the community to express conflicting viewpoints regarding the degree to which politics should play a role in their music performances.
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The results to date suggest the presence of "families" based on acoustic (stylistic as well as acoustic) properties, sometimes coinciding with geographic and archeological similarities and sometimes deviating from these sources.

The results obtained thus far in this basic research have significant implications for both instrumental and vocal classification not previously considered. This methodology can be applied to various comparative levels: individual style characteristics, local and regional style, and "family" classification.

"WE LIVING IN JAIL": THE DUAL FUNCTION OF PAN MAS' IN CARIBANA '85

Pauline Haslebacher
York University

The present paper is based on fieldwork among the Toronto steel band community. The field work began in September of 1984, is ongoing, and will culminate in an M.F.A. thesis.

Of immediate and topical relevance to the Toronto steel band community is the question: Should steel band performances be a platform for political activism? The Caribana '85 parade brought this issue to the forefront, with "Afropan" steel band adopting the mas' theme "We Living in Jail" as a "tribute to the youth in South Africa." "Afropan" was joined by the Anti-Apartheid Coalition of Toronto, in the parade, causing members of the community to express conflicting viewpoints regarding the degree to which politics should play a role in their music performances.
The paper discusses the above event, with the aim of demonstrating that the performance had a dual function: namely, that of presenting a political statement and that of providing entertainment. Data for the paper are derived from my field work, during the recent summer, as an active member of "Afroan" steel band.

PERCEPTION OF MUSIC IN THE GLOBAL CONTEXT:
ON THE FEASIBILITY OF INTRODUCING
A WORLD MUSIC ENSEMBLE INTO SCHOOLS

Craig Woodson
Venice, California

In our quest to discover the universals of music, ethnomusicologists have yet to apply the unitary field theory (Seeger 1970: 171-210) to the perception of music in the global context. As one paradigm, this study examines the feasibility of forming a World Music Ensemble, here as the basis of an approach to introducing musical cultures of the world into schools.

Moving to the G end of the G-S continuum (Hood 1971: 56-58), the present methodology employs (1) minimalization of world music, (2) parameters of the Hornbostel-Sachs classification (1914), (3) musical instruments made from household objects, and (4) improvisation as a technique of discovering the traditional music of a particular instrument.

Based on over fifty performances in an assembly format (Winter, 1982), a solo performer can introduce world music in a forty-five minute program, illustrating vocal techniques and the construction of twelve musical instruments from five cultures (Africa, Asia, Europe, Oceania, and the Americas) with music by audience improvisation.

The formation of a World Music Ensemble for schools means that ethnomusicologists will have an appropriate laboratory or "unitary field" in which to study the universals of music. This Ensemble may ultimately lead to the formation of a World Orchestra, with one musician from each national community, bringing our discipline into the on-going peace effort.

DAKOTA SONGS AND WESTERN EARS:
A DESK STUDY OF RHYTHMIC PERCEPTION

Hewitt Pantaleoni
State University of New York, College at Oneonta

Because our perception of music is subjective, an ethnomusicologist may hear rhythms differently than those performing them and may thus inadvertently publish a misleading account. The nature and extent of this potentially serious problem has not yet been clearly established.

Clear evidence of cross-cultural rhythmic distortion is revealed by comparing some of Densmore's published accounts of Dakota songs with a slow-speed analysis of the corresponding field recordings. Specifically, there seem to be important differences between the rhythmic phonois of Western music and those of the Dakota tradition which explain why Densmore failed to recognize the precisely coordinated and systematic relationship that exists between voice and drum in Dakota singing. Western access to this non-Western rhythmic organization is provided by a metric vibrato.

The analysis indicates that many of Densmore's transcriptions will have to be revised and also suggests a promising tool for (1) understanding complex song rhythms in other Native American traditions, (2) mapping Native American style areas more convincingly, and (3) studying acculturation.

PANEL DISCUSSION: ETHNOMUSICOLOGICAL APPROACHES TO WESTERN ART MUSIC
Friday, November 8, 9:00-12:00 Noon

SESSION ABSTRACT

Ethnomusicology as practiced has typically concerned itself with the music of oral traditions and typically those other than the Western art music traditions.

Western musicology (and for that matter Oriental musicology) has typically concerned itself with the music represented in texts and typically its own tradition.

A consequence of these differences is that typically, Western musicology emphasizes the primacy of musical sound itself, whether notated, described or performed as its essential object of study. Ethnomusicology, in contrast, typically emphasizes the primacy of the relationship of musical sound to its cultural context as its essential subject of study.

Not so much intended to break tradition as to understand it better and perhaps to probe its limits, papers in this panel will explore a variety of approaches characteristic of the way ethnomusicologists conduct their work applied to questions pertaining to the musical culture of Western Art music. The primary intention of the papers in this panel is not necessarily to demonstrate what ethnomusicology can do for Western musicology, but rather to critically examine the boundaries of ethnomusicological approaches by reflexively studying the musical culture which provided its initial impetus in the first place.
The paper discusses the above event, with the aim of demonstrating that the performance had a dual function: namely, that of presenting a political statement and that of providing entertainment. Data for the paper are derived from my field work, during the recent summer, as an active member of "Afropan" steel band.

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Ethnomusicologists are concerned with the points at which our questions, descriptions, and interpretations resemble and differ from those of our informants and respondents. We require general theories that can be applied to all circumstances in which musical knowledge is exchanged, not theories that treat "objects of study" as one species, "students" as quite another. We also recognize that all theories have consequences for practice, and it is not uncommon for ethnomusicologists to protest when discussions are systematically designed to exclude those who are being discussed (e.g., Maceda 1979).

Neuman raises the question "What can ethnomusicological approaches to familiar subjects reveal about the subjects and about ethnomusicology?" I will discuss Charles Ives as "a familiar subject" and as a musician deeply involved with ethnomusicological concerns, especially with what Charles Seeger termed the "integration of musical idioms in the United States." Musicians raise questions about, describe, and interpret idioms through actions or performances of various types, one type being composition. A number of Ives's compositions (including the Trio and the Fourth Violin Sonata) advance hypotheses about how, at the time of Composition, an American idiom "is coming to be what it is going to be" (Seeger 1933:124). The paper will outline these hypotheses and some of their implications, in relation to later work of musicians, folklorists, and ethnomusicologists.

ETHNOMUSICOCLOGICAL APPROACHES TO WESTERN ART MUSIC: A NATIVE REFLECTION

John Rahn
University of Washington

As other papers on this panel approach Western Art Music from ethnic, ethnomusicological angles, this paper reflects ethnomusicology from the emic viewpoint of a native Western Art Musician. As in a zoo, who is looked at by whom forms a system which feedback enriches. The native author questions the universality of Blacking's Hypothesis, asserts (contrary to the Comparative Approach) the possible fertility of focussing on the musical particular, and casts a sidelong glance at the idea of musical, or musicological, universals.

1Functional analyses of musical structure cannot be detached from structural analyses of its social function: the function of tones in relation to each other cannot be explained adequately as part of a closed system without reference to the structures of the socialcultural system of which the musical system is a part and to the biological system to which all music makers belong." John Blacking, How Musical Is Man? (Seattle: University of Washington Press, 1973), pp. 30-31.
CHARLES IVE'S AND AMERICAN ETHNOMUSICOCY

Stephen Blum
York University

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TRADITIONAL ELEMENTS IN NINETEENTH- AND TWENTIETH-CENTURY OPERAS FROM LATIN AMERICA AND THE CARIBBEAN

Malena Kuss
North Texas State University

Of the twenty-nine operas written in Cuba since 1807, the most representative is Manita en el sueño by Alejandro García Caturla (1904-1940), an 'acción burlesca' for puppets written in 1934 on a text by Alejo Carpentier (1904-1980). Characters from Iberian-Christians legend and Afro-Cuban myth are brought together in a synthesis of musical idioms from two divergent sources of traditional music: the guajiro or rural tradition of Iberian import, and some of the most popular forms of Afro-Cuban music. Carpentier wrote the libretto in Paris in 1931, no doubt under the spell of other operas written for the marionette theater of the Princesse de Polignac. In the book, Carpentier weaves an intricate tapestry of allegory and magical realism with the simple symbols of religious legend and popular myth. As Cuban folk music draws its identity precisely from the integration of its African and Iberian roots, Caturla, who had studied with Nadia Boulanger in Paris in 1928, absorbed these already integrated residual strands of bi-cultural extraction and synthesized them further through compositional processing to create a virtually monothematic opera.

Using this work as a paradigm of inter-cultural as well as inter-social stratification, levels of integration between traditional and art music strata will be identified in which selectivity functions as the determining factor that regulates the structural depth at which residual strands of single or multi-cultural extraction are assimilated into Western European genres of art music.

NOW AND THEN, HERE AND THERE:
TWO CASE STUDIES AND FOUR APPROACHES

Bruno Nettl
University of Illinois

Daniel M. Neuman
University of Washington

Two music cultures of the Western art tradition, one classical, eighteenth-century Europe, and one contemporary, twentieth-century North America are surveyed from the perspective of four different ethnomusicological approaches.

1. The Ethnographic Approach: A category which includes in fact a variety of actual approaches ranging from "thick description" to ethnography. An ethnography derives, however it is constructed, from an episode of fieldwork, conducted in the field. The collective experience of practitioners of this approach yields assumptions and questions different from approaches which are primarily based on textual analyses.

2. The Symbolic Approach: Music traditions as symbols of culture. This approach most explicitly concerns itself with the concept of music as an aspect of culture.

3. The Social Structural Approach: Music is constructed out of systems of symbols maintained and manipulated by human beings who are always members of human societies. How these societies are structured, and more specifically, how music-making, music transmission, and music specialization is socially organized is the subject of the social structural approach.

4. The Comparative Approach: Ethnomusicology had its first application as comparative ethnomusicology, the base for such comparisons being initially Western art music. The comparative approach is the method of moving from the particular to the general and can range in subject from specificities such as historical genetic relationships to universal considerations such as universal features of all music systems.

This paper, it should be stressed, is exploratory in the sense that the application of these approaches will be more in the nature of "what if" cases rather than definitive studies.

BI-MUSICALITY AND MUSICIANSHIP
Saturday, November 9, 9:00-10:00 A.M.
Paul Berliner (Northwestern University), Chair

BILINGUALISM, BICULTURALISM, AND BI-MUSICALITY:
MUSICAL COMMUNICATION WITHIN A MULTI-ETHNIC SETTING

James K. Leger
University of Texas, Austin

Hispanic musicians within the multi-cultural setting of Northern New Mexico are frequently called upon to provide a wide range of music for a correspondingly wide range of ethnically- and culturally-varied audiences. These musicians, in highly idiomatic styles having clear-cut symbolic connotations, are perceived as specific to certain ethnic, economic, and cultural groups; however, the same musicians are expected to perform in each style with a certain amount of facility. Status, respect, and financial compensation are accorded (by audiences and by fellow musicians) to those performers who are best able to provide a variety of musical styles for varying musical occasions; versatility is a highly prized cultural asset among musicians in this society.

These musicians, predominantly Hispanic (Chicano) in ethnic background, are almost invariably bilingual and bicultural.
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Using a model derived from linguistic theory, primarily from theories of bilingualism and of linguistic acculturation (pidginization and creolization of languages), this paper analyzes the musical communicative ability of bi-musical Hispanic musicians in terms of their bilingual capabilities and backgrounds.

A FORM OF PRE-COLUMBIAN MUSICIANSHIP?
Sandra Smith
Arizona State University

A cultural interest in multimusical and multilingual proficiency, as practiced by the Kuna people of Panama, suggests a form of musicianship in Pre-Columbian times that accommodated a need to communicate in different systems for different audiences. The relationship between multimusicality and the organization of musicianship in Kuna society is addressed.

An analysis of multimusicality is based on instrument construction, tuning systems, and music and dance repertoires. The organization of musicianship is analyzed in terms of learning contexts, performance organization, and evaluative responses.

Findings indicate that Kuna musical traditions consist of distinct musical systems that are linked to non-Kuna sources such as other Indians, non-humans, and Europeans or Americans. Specialization plays a crucial role in the organization of musicianship. While instrument construction, tuning, and playing are not difficult to master, they are difficult to learn. Access to learning is restricted. The relationship between multimusicality and the organization of musicianship is interpreted as a Pre-Columbian process associated with social and political organization.

There are clear implications for the interpretation of development and change in musical traditions containing foreign elements. Whereas foreign elements are commonly seen as indicators of acculturation, they can be indicators of multimusicality.

DANCE AS A DETERMINANT OF MUSIC
Saturday, November 9, 9:00-12:00 Noon
Judy Mitoma (University of California, Los Angeles), Chair

THE INTERACTION OF DANCE AND SONG IN NAGPURI MUSIC
Carol M. Bablacki
University of Illinois

Nagpuri song and dance of the Chotanagpur plateau of southern Bihar, India, developed from the interaction of aboriginal song-dance traditions with song traditions of later Indo-Aryan immigrants. Nagpuri songs are now performed both as part of village, communal dances and, without dance, in solo stage and media performances. The danced and solo song repertoires overlap, providing an opportunity to study performances of the same songs in each context. Analysis suggests that the communal nature of the dance and the structures of the event and dance patterns do influence aspects of the danced songs, but that this is only one facet of a complex interrelationship. The dances, songs, and drumming patterns all act upon each other, and their interaction appears to be different for men and women in the same dance. In addition, dance is only one of many contextual constraints on music. In this paper I consider the presence or absence of communal dance as a factor influencing conservative and innovative practice in Nagpuri music and suggest implications of my findings for the further study of the dance-music interrelationship. The paper is based on recent field research in southern Bihar involving extensive participation in village and stage dance performances.

JUMP-UP, LAS' LAP, FÊTE, AND THE SOCA FEVER:
DANCE AS A MUSICO-CULTURAL DETERMINANT IN THE TRINIDAD CARNIVAL
Selwyn Ahyong
Florida State University

Calypso and carnival in Trinidad, originating primarily in the activities of the early African slaves there, have exhibited many changes throughout their long history.

A previous ethnomusicological investigation of the calypso tradition done as an M.A. thesis (Ahyong 1983) at Indiana University, involved a detailed study of soca, a controversial calypso form which emerged in the 1970's. Soca's musico-contextual characteristics were analyzed and compared with those of traditional calypso. Rhythmic organization and dance function emerged as their most significant unifying characteristics. These results triggered further research into the relationships between dance and music in Trinidad carnival.

This paper will trace the role of dance in Trinidad's calypso tradition diachronically, showing how it operates as an organizing principle within carnival, a complex socio-cultural network involving music, art, and street theatre.

My findings support the following hypothesis: many parameters whose interactions allow for creativity, variability, and stability, determine and regulate social continuity and change. When music and dance operate as parameters in this way, they may do so in a binary relationship which imposes certain developmental constraints on their individual structures. The determinant or more dynamic vector in such a bond (i.e., dance) tends to exhibit less change diachronically than its associate.
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THE BARIS DANCER: CONDUCTOR OF THE BALINESE GAMELAN

Hazel Chung
Baltimore, Maryland

According to Balinese myth, a lasting marriage between music and dance was created by Balara Guru and Indra for the pleasure of the Gods. A continuing reminder of this fusion is the Baris dancer in his role as conductor of the gamelan orchestra. His function is also a reminder that knowledge of dance is essential to an understanding of Balinese music.

Body movements of the performing musician, conversely, cannot be separated from, in fact, are totally interdependent with, the orchestral sounds being produced. They are an actualization of the concept that visual and kinaesthetic awareness is the secret unifying element of ensemble performance for which Bali is famous.

Through a precise code of gestures and dance movements, the Baris dancer transmits his musical directions to the drummer who, in turn, transforms these signals into an electrifying musical response by the whole gamelan orchestra. Together they recreate the marriage of music and dance sanctioned by the Gods.

The vocabulary of movement used to accomplish this musical direction will be articulated and also shown in live demonstration.

DANCE AS A DETERMINANT OF MUSIC AMONG
THE ALBANIANS OF KOSOVO, YUGOSLAVIA

Janet Susan Reineck
University of California, Berkeley

Traditional dance and music are central social and symbolic expressions in the ritual lives of Albanians. Based upon fieldwork, this paper will treat contextual aspects of the dynamic communication between dancers and musicians during wedding ceremonies among the Albanians of Kosovo, an autonomous province in southern Yugoslavia. Clearly, the character of this communication depends upon two primary variables: whether the group is male or female (dance contexts are sexually segregated) and whether the musicians are Gypsies or Albanians (some areas employ Gypsy musicians while others prescribe their participation).

With respect to these factors, dancers may influence musical performance by cueing meter (signifying which dance will be performed), melody, textual formulations (among women), tempo, dynamics, accents, and dance length. An analysis of the manipulation of these factors demonstrates that the ethnic identity of the musicians is most decisive in the dancer/musician interplay. Among both male and female groups, dancing accompanied by hired Gypsy musicians tends to follow a formal sequence, has a greater sense of “performance,” and inspires a unique set of vocal and visual cues. When musicians are Albanian, dancing tends to be of an improvised genre calling for more informal cues. Additional factors in the dancer/musician relation which will be discussed are spatial constraints, type of instrumentation, and the relative social status of the participants.

The model utilized here for the analysis of dance as a determinant of music considers major variables which may be applied to comparable musical settings in the Balkans and Middle East. For the musicologist, knowledge of these contextual factors will contribute to a more complete understanding of this musical genre.

THE MESCALERO APACHE GIRLS' PUBERTY CEREMONY:
A CONSIDERATION OF THE ROLE OF MUSIC IN
STRUCTURING RITUAL TIME AND TRANSFORMATION

Anne Dhu Shapiro
Harvard University

Isanakleshde Gotal, the Mescalero Apache girls' puberty ceremony, is an eight-day ritual still practiced, in which Apache medicine men sing young Apache girls into womanhood. The symbolism of the songs reflects aspects of Apache tradition, religious activity, and behavior. Mescalero song is the verbal and musical expression of successful formulas for effecting ritual transformation and for the maintenance of a balanced world.

Beyond the manifest religious and cultural meanings of the songs themselves, they have a structural function in the ceremony. In this paper, using field work observations, tape recordings, and musical analysis, I will analyze their structural function. Just as the role of space is important in the physical layout of the ceremony, the role of time is equally well-managed, though perhaps not so consciously. The songs, accompanied by deer-hoof rattles, provide pacing for the most important ritual actions as well as the accompaniment for the dancing of the girls. The repetition of certain tunes, besides exerting a hypnotic effect, also helps structure the ceremony over several days, binding together its disparate parts. The use of sound and silence in a patterned way, the lengthening of certain ritual acts by accompanying them with songs, and the use of repetition to unify and emphasize are all structural functions of the songs. For the singers, the groupings, repetitions, and complex strophic constructions of the songs help manage the ritual time and give shape to the ceremony.
THE BARIS DANCER: CONDUCTOR OF THE BALINESE GEMALEN

Hazel Chung
Baltimore, Maryland

According to Balinese myth, a lasting marriage between music and dance was created by Galana Guru and Indra for the pleasure of the gods. A continuing reminder of this fusion is the Baris dancer in his role as conductor of the gamelan orchestra. His function is also a reminder that knowledge of dance is essential to an understanding of Balinese music.

Body movements of the performing musician, conversely, cannot be separated from, in fact, are totally interdependent with, the orchestral sounds being produced. They are an actualization of the concept that visual and kinesthetic awareness is the secret unifying element of ensemble performance for which Bali is famous.

Through a precise code of gestures and dance movements, the Baris dancer transmits his musical directions to the drummer who, in turn, translates these signals into an electrifying musical response by the whole gamelan orchestra. Together they recreate the marriage of music and dance sanctioned by the gods.

The vocabulary of movement used to accomplish this musical direction will be articulated and also shown in live demonstration.

DANCE AS A DETERMINANT OF MUSIC AMONG
THE ALBANIANS OF KOSOVO, YUGOSLAVIA

Janet Susan Reineck
University of California, Berkeley

Traditional dance and music are central social and symbolic expressions in the ritual lives of Albanians. Based upon fieldwork, this paper will treat contextual aspects of the dynamic communication between dancers and musicians during wedding celebrations among the Albanians of Kosovo, an autonomous province in southern Yugoslavia. Clearly, the character of this communication depends upon two primary variables: whether the group is male or female (dance contexts are sexually segregated) and whether the musicians are Gypsies or Albanians (some areas employ Gypsy musicians while others proscribe their participation).

With respect to these factors, dancers may influence musical performance by cueing meter (signifying which dance will be performed), melody, textural formulations (among women), tempo, dynamics, accents, and dance length. An analysis of the manipulation of these factors demonstrates that the ethnic identity of the musicians is most decisive in the dancer/musician interplay. Among both male and female groups, dancing accompanied by hired Gypsy musicians tends to follow a formal sequence, has a greater sense of "performance," and inspires a unique set of vocal and visual cues. When musicians are Albanian, dancing tends to be of an

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NATIVE CANADIAN TRADITIONS
Saturday, November 9, 10:30-12:00 Noon
Robert Winzer (York University), Chair

ALGONKIAN INDIAN HYMNODY:
CONFLICTS IN VALUATION AS DETERMINANTS OF A TRADITION
Beverley A. Cavanagh
Queen's University, Kingston, Ontario

This paper will examine issues relating to the social, symbolic, and aesthetic value of Christian hymnody among various communities of Eastern Algonkian Indians in Labrador and Quebec. In particular, it hopes to show that where a particular "cultural symbol" (in this case a musical repertoire) is shared by two groups (e.g., missionaries, Indians) within the same community context, the conflicts in their valuation of that "symbol" must be thoroughly understood to comprehend the origin of style or structure or context. This approach departs from earlier studies (e.g., Kurath, 1954 and 1957, Rhodes, 1960, Higginson, 1964) where Indian hymnody is viewed as a product of acculturation and where the emphasis has been on stylistic change which distinguishes the native "variants" from their European "originals" or on syncretism.

In the case of such Eastern Algonkian groups as the Naskapi and Montagnais, the "product of acculturation" approach fails to explain why and how hymns are regarded as symbols of "Indianness" by both 

MUSICAL STYLE AND RITUAL STRUCTURE IN
CENTRAL NORTHWEST COAST INDIAN WINTER CEREMONIES
Anton Kolstee
University of British Columbia

Despite a tradition of work spanning one hundred years, ethnomusicological research has yet to make a significant explanatory contribution to the area of Northwest Coast Indian studies. For a host of reasons, including inadequate field work and poor sampling, scholars have failed to appreciate the overall relationship that exists between ceremonial song repertories and their ritual contexts. Based on field work conducted in Bella Coola, Bella Bella, Alert Bay, and Comox, this paper claims that music, more than any other art form, clearly manifests the four main stages of the contemporary central coast potlatch. The four main stages of what is essentially a corporate shamanistic ritual designed to renew life are described and then correlated with the four musical styles that animate and represent them. The salient musical characteristics of these styles are discussed and illustrated by examples. The final portion of the paper treats the historical development of the contemporary central coast potlatch and explores some of the ways in which the findings presented may play a role in future comparative work.

NORTH HAIDA INDIAN MUSIC: A SALVAGE PROJECT
Wendy Bross Stuart
Vancouver, British Columbia

This study of North Haida music began after I was contacted by John Enrico in the Spring of 1976. Working in Masset, British Columbia, on a major linguistic project to salvage the North Haida language, he had come across a number of songs which warranted closer examination in their own right, and as part of the linguistic study. It became my task to transcribe and analyze what grew to be 150 songs.

Work on the project began in 1979, in Vancouver, using taped music and linguistic transcriptions supplied by Enrico, in 1982, when I visited the Queen Charlotte Islands. I was introduced to several singers whose voices were already quite familiar. I was able to question the singers, and received valuable information, both from the answers I received and those I did not.

During the summers of 1984 and 1985, I made final decisions regarding the important characteristics of the North Haida songs. Data from the transcriptions were fed into a computer in order to help disclose different correlations. This research consists of transcriptions, analyses, a summary of the correlations, and some conclusions.

MUSICAL DIVERSITIES #2
Sunday, November 10, 9:00-12:00 Noon
Timothy Rice (University of Toronto), Chair

ERASING THE BOUNDARIES BETWEEN PUBLIC AND PRIVATE MUSIC:
TWENTIETH-CENTURY CHANGES IN WOMEN'S MUSIC
Jennifer C. Post
Middlebury College

In the musical cultures of some Asian, European, and American communities, historical evidence points to the fact that women maintained a consistent, yet limited, relationship to music for a number of generations. Women's participation in music consisted of professional (public) and domestic (private) performance.
NATIVE CANADIAN TRADITIONS
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Robert Witmer (York University), Chair

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In the case of such Eastern Algonkian groups as the Naskapi and Montagnais, the "product of acculturation" approach fails to explain why and how hymns are regarded as symbols of "Indianness" by both natives and non-natives. A comparison of responses by both native singers and church officials, however, reveals some complex differences in the perception of "Indianness" with regard to this repertoire which are, in part, akin to Geertz' distinction (1973) between "models of" and "models for" reality. That is, some of the data suggests that the missionaries regard hymns, prayers, and other patterns of Christian worship as "models for" an idealized Indianness while some Indians view the same patterns (as they view certain more traditional forms) as "models of" actual Indian experience.

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In the musical cultures of some Asian, European, and American communities, historical evidence points to the fact that women maintained a consistent, yet limited, relationship to music for a number of generations. Women's participation in music consisted of professional (public) and domestic (private) performance.
Since the late nineteenth century the clear delineation between professional and domestic music practices among women has broken down. Women have moved more freely from the home setting into a public musical sphere and have incorporated into their repertoire songs, styles of singing, and instrumental styles and traditions which previously only male performers used. This can be seen in such diverse traditions as European art music, American folk music, and Indian classical music.

Twentieth-century women's efforts to erase the boundaries between public and private music (especially in order to provide for themselves more freedom in performance) has been responsible for major changes in women's music in many regions. In this paper, I will discuss the effects of these changes on women's repertoire, performance medium, style, and context in several cultures. I will illustrate the ways that women's efforts to free themselves from socially stigmatic positions and to gain greater freedom and respect in music during the twentieth century has both benefitted and altered their musical contributions.

THE CHANGE OF GURUNG MUSIC CULTURE, 1975-1985 (NEPAL)
Pirkko Moisala
Helsinki, Finland

The aim of the paper is to identify and characterize some elements and factors within Gurung musical system that contribute to changing the system or maintaining it. The main questions are:

1. What is the effect of mass communication on musical stability and change?

2. Is there demonstrable connection between musical stability and ritual activity?

The paper will also demonstrate a method to study musical change by concentrating on actual situation of musical performance. In studying stability and change in musical systems, simple documentation of performance synchronically will not suffice. It is necessary to study performance through time. The paper will be based on field work done among the Gurungs of Mid-Nepal, first in 1975-1976, and again in 1985.

The Gurungs are one ethnic minority of Nepal. Nepalese music is a very interesting object for a study of musical change. Nepalese culture was protected from external influence until 1951. After this period of relatively little change internally and no externally-induced change, the past thirty-four years have brought many alterations in the culture and in the music. For example, increasing tourism and the development of mass communication, especially radio and commercial music cassettes have had an influence on traditional musical performance.
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PRESENTING RESEARCH TO MUSIC TEACHERS: WHAT AND HOW  
Lyne Jessup  
San Diego State University  

Authentic materials in the field of ethnomusicology that are teachable in the public school are available, yet often teachers are either unaware that they exist or are intimidated by the scholarly format in which these materials appear. The Current Issues Committee of SEM encourages the presentation of information resulting from research in a format usable by public school teachers. However, the scholar is often not certain what such a format could include.

It is possible to bridge the gap. Using field recordings as examples, the presenter will demonstrate how Mandinka balafon music has been documented and notated for music teachers to use on Orff-type xylophones.

Basic elements such as motor patterns, the equidistant heptatonic scale system, and variation will be used to illustrate teaching methods. Audience participation and questions will be encouraged as a means of making the session practical to those interested in developing materials for music education or for teaching world music to music education students.

THE ROLES OF VAI WOMEN IN THE PRODUCTION OF MUSIC  
Lester P. Monts  
University of California, Santa Barbara  

In societies throughout Africa, women at professional and amateur levels are an important group of musicians. Studies on African musicians have generally excluded women; instead, emphasis has been on a professional or specialist class of male musicians. Among the Vai of Liberia, women play a vital role in the production of music, often surpassing men in the total number and variety of activities in which they perform. This paper examines the roles of professional and amateur musicians in a secret society called sanje, and in the general context of community life. The various socio-musical contexts from which women are barred are also examined. In social activities outside sanje, in which women constitute the main core of musical participants, their roles are contrasted with those of their male counterparts. This paper raises a number of issues regarding women's occupational roles, music and the division of labor, and music's role in the female socialization process. Overall, it contributes to a more balanced understanding of musicians among the Vai and may have far-reaching theoretical implications for the study of musicians' roles in the whole of Africa.
IMPROVISATION AND THE WELSH PENILLION: ORIGINS IN THE AP HUW MANUSCRIPT?

Claire Polin
Rutgers University

"Penillion" was a carefully structured, improvisational technique of the Welsh bard which has existed to the present time, largely heard in local and national Eisteddfods in Wales and in Welsh settlements abroad. It is a method of filling certain melodies or random or newly-composed tunes within specific poetic metres to harp or other accompaniments of similar metres but diverse styles, and was known in the sixteenth century, according to the writings of Gruffudd Hiraethog, and may well have existed as early as the thirteenth century, according to Giraldus Cambrensis. The oldest Welsh harp manuscript extant, the Ap Huw Manuscript, reveals a musical practice which allowed the poetic-vocal line to be superimposed upon one of several possible accompaniments, so long as both parts remained within the framework of a single metrical structure, referred to as the "Twenty-Four Measures." The growth of this practice, from Elizabethan times through the early nineteenth century, and revived somewhat in the present era, in isolated Welsh villages or in urban schools, offers an intriguing comparison with contemporary improvisational, aleatory, and jazz techniques.

MUSIC IN THE STRUCTURING OF AUSTRALIAN ABORIGINAL ADAPTATIONS

Kathleen R. Olen
University of Washington

In this paper I postulate an interrelationship between material and symbolic aspects of Australian Aboriginal culture, employing a "risk reduction" hypothesis, drawn from evolutionary ecological theory. Material culture and systems of myth and kinship are closely linked in Australian Aboriginal societies. My theoretical premises include that specific bodies of myths act as a "social blueprint" for members of these societies, disseminated by means of aesthetic expression: music, dance, and visual art. The aesthetic expression of a "social blueprint" validates and makes tangible the underlying social structures, in the course of which tensions generated by cultural solutions to environmental problems are reduced.

I attempt to show how in response to specific environmental pressures that translate into problems of production and reproduction, behavioral systems develop which are abstracted by associated myths. Acting as structural pivots ("input-output" keys), these myths receive patterned actions, which they synthesize in terms of overall structures, while regulating them at the aesthetic level through painting, dance, and music. I support Elin's claim that while dance and painting are necessary to myths, music serves as the "spearhead," activating the feedback system, which ultimately embraces all aspects of Aboriginal society.

PANEL DISCUSSION: PATHWAYS TO MUSICAL EXPERIENCE

Sunday, November 10, 9:00-10:30 A.M.

SESSION ABSTRACT

The experience of music stimulates a variety of perspectives in different musical disciplines. What are the similarities and differences in the approach of each discipline to a partially shared musical experience? What does each discipline extract from music to yield its characteristic perspectives? To shed light on these questions, four panelists from ethnomusicology, theory, and musicology discuss a performance of the New Music Ensemble. They attend rehearsals leading to the concert, interview composers, performers, and audience as well as study the accompanying scores.

Position papers by the panelists will be distributed to discussants before the session. After the panelists have briefly summarized their responses to a "common set of data" at the outset of the session (in 10-15 minute presentations), both panelists and respondents will engage in dialogue about the different emphases of each approach and relate it to the disciplines with which it is associated.

By focusing on four particular approaches colored by geographical area of research, disciplinary limits, and personal life history the panelists will highlight essential approaches of related musical disciplines. They will suggest avenues of communication between disciplines and raise awareness of basic approaches.

FROM ETHNOMUSICOLOGY II

Ruth M. Stone
Indiana University

The first ethnomusicologist brings to the project the background of studying music event in Africa, emphasizing the dynamics of how musicians coordinate playing, how they keep the ensemble together. The researcher proposes to study similar elements in the New Music Ensemble. This incorporates how the performers cue one another, how the director knits the ensemble together, and how the audience interacts with the performing ensemble. Attendance at rehearsals, interviews, and review of audio and videotape of the performance will supplement the experience of the actual performance.

While a single researcher cannot represent a discipline, certain characteristics of study are shared among ethnomusicologists and it is expected that certain procedures will be highlighted, particularly in contrast to the other disciplines of music theory and musicology. Through the illuminating of research practices, common threads may emerge that may further discussion of what ethnomusicology may offer to the disciplines of theory and musicology.
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FROM ETHNOHISTORIC PATHWAYS TO ETHNOHISTORY?

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FROM ETHNOMUSICOLOGY II

Mellonee Burnim
Indiana University

The second ethnomusicologist approaches this problem with a background in the study of Black music, a background that has emphasized the discovery of core ideas and concepts that organize the aesthetic principles of religious music in various Black communities within the United States.

The researcher proposes in a parallel manner to explore some of the core images and concepts about contemporary Western art music held by the conductor, players, and audience of the New Music Ensemble concert. Of particular concern is the processual manipulation of these core ideas within a performance situation. How are standards set for what is considered a "fine sound" and how does the audience critique such a sound which the ensemble, following the composer’s direction, has executed?

FROM MUSICOLGY

Jane Fulcher
Indiana University

The musicologist brings to the study of the New Music Ensemble performance previous experience of investigating how Polish audiences responded to Western art music of the late nineteenth century. Though past study has necessarily been rooted in written documents as evidence, the present project involves data of a live performance.

This researcher will explore the reception of contemporary Western art music by a present-day audience. Emphasis will be placed on the temporal dimension—the process by which the audience responds to the concert and the changes that occur throughout the course of the performance.

FROM MUSIC THEORY

Marianne Kielland-Gilbert
Indiana University

The music theorist brings to this project the experience of researching pitch function in selected early works of Igor Stravinsky. In studying the performance of the New Music Ensemble, this scholar examines musical gesture and line that develop in the sound production. These elements are explored as they unfold through time.

This panelist is unique among the participants because contemporary Western art music forms the usual data of this researcher's work. For the other panelists the data is not that which they are accustomed to studying. By having one scholar who is an expert in

this area, certain pitfalls that may accompany the work of others can be avoided through discussion.

DISCUSSANTS: Christopher Hasty, Yale University
Ellen Kostoff, Eastman School of Music
Robert P. Morgan, University of Chicago

THE CONCEPT OF MAQAM IN WEST AND CENTRAL ASIA
Sunday, November 10, 10:30-12:00 Noon

SESSION ABSTRACT

The concept of maqam is one of the fundamental concepts in a large geographical area of the Islamic Near East. Although it has been researched by a number of scholars over a span of several decades, the exact mechanism of its operation and application in a process of improvisation and composition is largely unknown. The analytical papers will address the problem of musical definition of the maqam as a mode and as a musical form as well as the problem of its application in composition and improvisation in West and Central Asia. The panel will also attempt to draw conclusions about the common characteristics of this concept in this cultural area.

THE STRUCTURE OF MAQAM IN THE CLASSICAL MUSIC OF KASHMIR

Jozef Pacholczyk
University of Maryland, Baltimore County

The paper will present a specific analytic approach to the study of a maqam in Kashmir. It will define the parameters of the mode and identify the components of the maqam as a suite. Through the analysis of extensive material the compositional techniques of the maqam will be determined.

THE MELODICS OF PANJIKAN MUKAMU IN XINJIANG, CHINA

Mingyue Liang
University of Maryland, Baltimore County

The intent of this investigation is three-fold. One is to analyze the structural composition of mukamu as found in Xinjiang, China, in relation to its modality. Two, it is hoped that the outcome of this study will lead to a deeper understanding of music in China before the tenth century. It is historically documented that the music of Kuche (Qiuci), the ancient cultural capital of Xinjiang, influenced the esoteric court music of China ever since the fourth century A.D. and leading into the tenth century Tang dynasty. Thus the current study of what has been preserved within the old cultural strain of Western China and known as the "ancient mukamu" may very well shed some light for present-day researchers on the historical development of Chinese music. Lastly, thinking
FROM ETHNOMUSICOLOGY II

Mellonee Burnim
Indiana University

The second ethnomusicologist approaches this problem with a background in the study of Black music, a background that has emphasized the discovery of core ideas and concepts that organize the aesthetic principles of religious music in various Black communities within the United States.

The researcher proposes a parallel manner to explore some of the core images and concepts about contemporary Western art music held by the conductor, players, and audience of the New Music Ensemble concert. Of particular concern is the processual manipulation of these core ideas within a performance situation. How are standards set for what is considered a "fine sound" and how does the audience critique such a sound which the ensemble, following the composer's direction, has executed?

FROM MUSICOLOGY

Jane Fulcher
Indiana University

The musicologist brings to the study of the New Music Ensemble performance previous experience of investigating how Parisian audiences responded to Western art music of the late nineteenth century. Though past study has necessarily been rooted in written documents as evidence, the present project involves data of a live performance.

This researcher will explore the reception of contemporary Western art music by a present-day audience. Emphasis will be placed on the temporal dimension—the process by which the audience responds to the concert and the changes that occur throughout the course of the performance.

FROM MUSIC THEORY

Marianne Kielland-Gilbert
Indiana University

The music theorist brings to this project the experience of researching pitch function in selected early works of Igor Stravinsky. In studying the performance of the New Music Ensemble, this scholar examines musical gesture and line that develop in the sound production. These elements are explored as they unfold through time.

This panelist is unique among the participants because contemporary Western art music forms the usual data of this researcher's work. For the other panelists the data is not that which they are accustomed to studying. By having one scholar who is an expert in this area, certain pitfalls that may accompany the work of the others can be avoided through discussion.

DISCUSSANTS: Christopher Hasty, Yale University
Ellen Kostoff, Eastman School of Music
Robert P. Morgan, University of Chicago

THE CONCEPT OF MAQAM IN WEST AND CENTRAL ASIA

Sunday, November 10, 10:30-12:00 Noon

SESSION ABSTRACT

The concept of maqam is one of the fundamental concepts in a large geographical area of the Islamic Near East. Although it has been researched by a number of scholars over a span of several decades, the exact mechanism of its operation and application in a process of improvisation and composition is largely unknown. The analytical papers will address the problem of stylistic definition of the maqam as a mode and as a musical form as well as the problem of its application in composition and improvisation in West and Central Asia. The panel will also attempt to draw conclusions about the common characteristics of this concept in this cultural area.

THE STRUCTURE OF MAQAM IN THE CLASSICAL MUSIC OF KASHMIR

Jozet Pacholczyk
University of Maryland, Baltimore County

The paper will present a specific analytic approach to the study of a maqam in Kashmir. It will define the parameters of the mode and identify the components of the maqam as a suite. Through the analysis of extensive materials the compositional techniques of the maqam will be determined.

THE MELODIES OF PANJIKAR MUKAMU IN XINJIANG, CHINA

Mingyue Liang
University of Maryland, Baltimore County

The intent of this investigation is three-fold. One is to analyze the structural composition of mukam as found in Xinjiang, China, in relation to its modality. Two, it is hoped that the outcome of this study will lead to a deeper understanding of music in China before the tenth century. It is historically documented that the music of Kuche (Quci), the ancient cultural capital of Xinjiang, influenced the esoteric court music of China ever since the fourth century A.D. and leading into the tenth century Tang dynasty. Thus the current study of what has been preserved within the old cultural strain of Western China and known as the "ancient mukam" may very well shed some light for present-day researchers on the historical development of Chinese music. Lastly, thinking
in broader terms, the area of Xinjiang in Western China is not an isolated music-culture entity and the knowledge of mukam in China may have some bearing on similar practices throughout Central Asia, in ancient Persia, and other Middle Eastern countries. It is therefore hoped that the information gained from this study will have significant relevance to, and can be shared with, other music scholars in geographically or historically associated areas of research.

THE GAME OF MUSIC: NEYZEN AKAĞİNDİZ KUTBAY PLAYS MAKAM RAST

Karl Sigelm
Hyattsville, Maryland

As idle dogs play at biting games to sharpen their tooth-connected survival skills, humans play artistic games to hone the skills of their primary survival weapon, the mind. Music provides an endless exercise by which the player manifests in sound a personal mindgame, constantly reinterpreting. The listener plays the game by yet again reinterpreting.

Instrumental improvisation in Ottoman court music offers rich opportunities for complex games. The sophisticated rules of the modal system allow for constant teasing, ambiguity, witicism, and wandering and return. The vast repertory of compositions keeps open the possibility of allusion, paraphrase, and quotation. And the improvisor is free to introduce new elements if he can make them play convincingly. The beauty of the game is further demonstrated by the listener's right to join in creatively in the role of mind- and sometime word-player.

At the height of his musical powers, Neyzen Akağändiz Kutbays played an extraordinary thirty-minute improvisation, summing up a lifetime of experience. The game being open-ended, Kutbays attempt at a definitive statement about the modal system is but one more play, albeit a heroic one. Interpretation of Kutbays' improvisation, in the listener's game of analysis, will sharpen our skills in grasping the essence of makan.

SOCIETY FOR MUSIC THEORY ABSTRACTS

edited by
William E. Benjamin, University of British Columbia

HISTORY OF THEORY
Thursday, November 7, 2:00-5:00 P.M.
Jan Herlinger [Louisiana State University], Chair

IS MODE REAL? THE ARGUMENTS FROM AARON

Harold S. Powers
Princeton University

In every music-historical period in which the notion "modal" has played an important part, a theory of modes originating somewhere else or sometime earlier has been deemed applicable to an already existing repertory. In no case, however, has a modal theory of lasting significance for Western music developed originally out of the repertory to which it first was applied--neither for ninth-century chant, nor for sixteenth-century polyphony, nor for twentieth-century folksong.

For modern scholarship the important modal theories on Western polyphonic music are those of Aaron and Glarean, for they were the first who tried to demonstrate by example the links between theory and polyphonic repertory. Of the two, Aaron faced the greater challenge in purely intellectual terms: he undertook fully to reconcile an already existing theory and an already existing repertory without making adjustments in either. He succeeded brilliantly, in theoretical terms, but modern scholarship has been unable to appreciate his tour de force, first by seeing him as witness rather than colleague, second by ignoring his own premises. In this presentation the essential bases of the theory of chant modality, as Aaron applied it, will be touched on. The ways in which our unexamined assumptions about elementary modal determinants have blocked our understanding will be shown: finality is not tonicity; ambitus is an independent construction on the background system; and so forth. Finally, two or three of the hardest cases of modal attribution to a piece will be analyzed in Aaron's own terms and their puzzling assignments reconciled with his theory as he presented it and used it.

NIEDT'S 'REGISTERLEIN': AN EARLY EIGHTEENTH-CENTURY MUSICAL DICTIONARY

Pamela L. Pulin
State University of New York
College at Cortland

In 1705, the year of his death, F.E. Niedt had the second volume of his three-volume Musicalische Handleitung published in Hamburg. In this volume, subtitled The HANDLEITUNG ZUM VARIATION, Niedt presents detailed information on 'thorough-bass variation'
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as well as a dictionary of more than 95 musical terms, concepts, and genres showing "why such pieces as preludes, fugues, etc. are so named, what they consist of, and for what occasions they are needed." Niedt notes that he "shall explain most pieces sufficiently...according to their name, origin, and character, trusting that such information will not be without usefulness to many a person." The 'Registerlein' is divided into two sections, the first comprising some 34 entries on the various compositional types and the second including tempo indications, musical terms, instruments, and organ terminology in use at the time. As H.S. Eggbrecht points out, lexicographers, including Walther, have drawn heavily from Niedt.

Of particular interest to music scholars is the evolution of formal types, genres, and terminology. The 'Registerlein' presents the opportunity to examine changes in usage and meaning. Fifteen years after the publication of the first edition, a second edition appeared with changes and commentary by Johann Mattheson (1681-1764), the well-known theorist of the early eighteenth century. During 1720, Mattheson was granted a stipend that provided for lodging and living expenses in order to work on a scholarly project of his choice. Mattheson chose to edit the Handlung zum Variation and, indeed, his later writings attest to the significance of this study. An examination of each edition reveals a radical change during the intervening fifteen-year period. Both editions contain important revelations as to contemporaneous usage and meaning of these terms.

Following a brief overview of Niedt and his work, the changes in meaning of selected concepts, genres and terms are contrasted, giving Niedt's earlier description followed by Mattheson's later description with reference to Walther's Lexikon (1732), Brossard's Dictionnaire (1710/1703/1705) and Mattheson's Das neue eröffnete Orchestre (1713).

PRECURSORS OF AN ATONAL THEORY:
BERNHARD ZIEHN (1845-1912) AND ERNST BACON (b. 1898)

Severine Neff
Barnard College

This paper addresses the issue of a link between theories of highly chromatic music and those of non-tonal collections. Bernhard Ziehn (1845-1912) is one of the only major German theoreticians to come to America. His treatises, the Harmonische und Modulationslehre (1887) and the Manual of Harmony (1907), are among the first to classify the harmonic material of late nineteenth-century chromaticism. The American composer and pianist, Ernst Bacon (1896- ), was the teacher of Donald Martin. Bacon's Our Musical Idiom is the earliest known American treatise on non-tonal theory. Bacon acknowledges that Bernhard Ziehn's operations of Mehrdeutigkeit (i.e., "plurisignificance"); symmetrical inversion, and order permutation are the operations behind his generation of non-tonal collections.

PART I

PROBLEMS OF TEMPORAL SUCCESSION AND LINEARITY IN TWENTIETH-CENTURY MUSIC

Christopher Hasty
Yale University

With the disappearance of the rhythmic continuity of pulse and measure and the abandonment of the organizing force of a single tonal center, twentieth-century music has raised fundamental issues of musical-temporal order. This music has called into question ideas of continuity, progress, closure, teleology, and causation, issues which traditional theory found unnecessary to address critically. Many musicians have pointed to the radical nature of new music as a rejection of the old temporal order—a "spatialized", non-linear, anti-teleological music. While such characterizations have served an important function of drawing attention to the problem of temporal relations, elementary questions of succession and continuity remain unclear. An analysis of the notion of "linearity" will serve as a point of departure in the attempt to clarify these issues. This analysis will be undertaken with reference to several compositions, including Symphonies of Wind Instruments and the String Trio, Op. 45, of Schoenberg.
as well as a dictionary of more than 95 musical terms, concepts, and genres showing "why such pieces as preludes, fugues, etc. are so named, what they consist of, and for what occasions they are needed." Niedt notes that he "shall explain most pieces sufficiently...according to their name, origin, and character, trusting that such information will not be without usefulness to many a person." The 'Registerlein' is divided into two sections, the first comprising some 34 entries on the various compositional types and their evolution including tempo indications, musical terms, instruments, and organ terminology in use at the time. As H.S. Eggebrecht points out, lexicographers, including Walther, have drawn heavily from Niedt.

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Part One of this paper will first define and discuss Mehrdeutigkeit: the operation by which the same pitch or an invariant major or minor third in combination with all possible combinations of major, minor, and diminished thirds can generate chromatic and diatonic chords built in thirds. Next, it will show how chords generated out of the operation of Mehrdeutigkeit generate further chromatic chords and scales through operations of symmetrical inversion and order permutation.

Part Two will show how, using Ziehn's processes of Mehrdeutigkeit and order permutation as a model, Bacon generates 1,490 scales grouped by shared interval vector as well as 360 harmonies which are equivalent in content to Allen Forte's list of atonal collections. In his list of 1,490 Bacon singles out certain scales called equipartite which consist of interval patterns exhaustively repeated within the octave. Comments will be made on how Bacon uses such scales as well as Ziehn's theories of symmetrical inversion within several of his pieces: Biolama Concerto, Flight, The Words of Lao-zu, and Spirits and Places.

TWENTIETH CENTURY:
Thursday, November 7, 2:00-5:00 P.M.
Alan Chapman (Occidental College), Chair

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IN TWENTIETH-CENTURY MUSIC

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HARMONIC FOCUS AS FORMAL DEVICE IN ELLIOTT CARTER'S SYMPHONY OF THREE ORCHESTRA

James Bennighof
Baylor University

In this paper the concept of harmonic focus is discussed as it articulates formal structures in Elliott Carter's Symphony of Three Orchestras. This concept is evident on two distinct levels: 1) since as many as three "movements" may appear simultaneously in the work, each characterized by different harmonic material, a single movement may be brought into focus by de-emphasizing or deleting other movements; and 2) the harmonic identity of a single movement (defined by a particular pitch-class set-type and its constituent interval classes) may be brought into focus or blurred internally, by varying the clarity with which the characteristic set-type is projected within the movement.

Various techniques for effecting this internal focussing are examined. In general, these techniques involve methods of combining sets of the characteristic set-type in ways that either highlight or obscure its constituent interval classes. Additionally, the interaction of focussing techniques on the two levels is discussed; frequently a movement is most sharply focussed internally at the same time that it is being obscured by the concurrent appearance of two other movements. Conversely, when a movement is exposed by appearing alone, its harmonic texture may thicken considerably, blurring the identity of its characteristic set-type.

MESSIAEN AND SYMPHONIA:
THE CORRESPONDENCE BETWEEN COLOR AND SOUND STRUCTURE
IN HIS MUSIC

Jonathan W. Bernard
Yale University

In his Technique of My Musical Language (1942), Olivier Messiaen described the harmonies of certain of his works in terms of specific colors. Since then, in other writings of Messiaen and in interviews with him, color terminology has received considerable attention. The possible significance of Messiaen's synesthetic perceptions to harmonic usage in his music has, however, largely been ignored by theorists, probably because synesthesia is widely regarded as a subjective phenomenon, with no consistent correspondence between color and sound from one individual to another.

This paper demonstrates, however, that for Messiaen the correspondence between sonic characteristics and color, far from being arbitrary or unpredictable, can be described in rigorously objective terms. The most specific evidence attesting to this assertion is found in Sept Harkal (1962) and Couleurs de la cité céleste (1963), works in which particular sonorities are labeled with color names in the score. Also relevant are passages from other works which Messiaen has described as being characterized by a particular color or colors. The apparatus of pitch-class set theory is combined with spatial factors, instrumentation, and registration to develop a methodology which identifies consistent sonic equivalents for many of the colors named by Messiaen, both in his writings and conversations about his music and in the scores themselves.

PEDAGOGY
Friday, November 8, 9:00-12:00 NOON
John White (University of Florida), Chair

SIGHT-SINGING AT THE COMPUTER: AN IMPORTANT STEP FORWARD

Charles Lord
Allen Goodwin
University of Kentucky

This presentation centers on a new system for Apple microcomputers incorporating the first programs to enable students to practice sight-singing at a microcomputer. It highlights a new device developed to detect pitch information from vocal sounds with speed and accuracy and at a reasonable cost. The system also incorporates a headphone-like device to act both as receiver and transmitter, thus enabling a student both to hear tones produced by the computer and to respond by singing or humming through the same device.

The results of a pilot study on the effects of immediate, accurate feedback on vocal intonation will be presented, as well as the outlines of other studies currently underway.

A flexible software system which enables instructors to design their own interval and pitch pattern lessons will be explained and demonstrated and designs for innovative use of the computer medium to explore pedagogical strategies not previously possible will be outlined.

A REPRESENTATION THAT FACILITATES THE COMPUTER NOTATION OF KEYBOARD AND SIGHT-SINGING PERFORMANCE

Paul E. Dworak
North Texas State University

In CAL curricula in keyboard harmony and in sight-singing, the computer must be able to notate, in real time, the pitch that a student sings or plays. The note must be spelled logically within the key of the exercise, even if the student's performance is erroneous. This paper describes a representation, using a modified frieze pattern, that enables the quick calculation of enharmonic equivalents and the derivation of these spellings from the pitch class that the student had sung or played. In this representation, all enharmonic equivalents are a fixed distance from one
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another when base 7 arithmetic is used. The representation described also could be used in computer-assisted ethnomusicalological research and in theoretical investigations in improvisation.

A PEDAGOGICAL APPROACH TO CHROMATICISM IN SIXTEENTH- AND EIGHTEENTH-CENTURY COUNTERPOINT

Robert Gauldin
Eastman School of Music

Although the origins and evolution of chromaticism have been fairly well documented both historically and analytically, this topic has been sadly neglected in modern pedagogical counterpoint texts dealing with didactic aspects of sixteenth- and eighteenth-century polyphony. This paper proposes to outline a workable syllabus for the systematic presentation of chromatic style in both periods which may prove useful to teachers of counterpoint courses. With regard to the late Renaissance, the following topics will be discussed: references to treatises of the period; the choice of notated accidentals in relation to available harmonic resources; the analysis of thematic subjects, including both completely and partially chromatic statements; a list of voice-leading paradigms; the origins of such sonorities as the augmented triad and augmented sixth within the context of half-step voice-leading; and possible student assignments. The continuation of a chromatic style into Baroque practice raises the question of chromaticism within the context of functional harmony. In addition to a representation of the above topics as regards eighteenth-century polyphony, several passages from significant works will be reduced to discover whether the chromaticism is more decorative or structural within the basic voice-leading. Lists of works for possible further analysis will be included from both periods.

COGNITION AND PERCEPTION
Friday, November 8, 9:00-12:00 NOON
David Butler (Ohio State University), Chair

TONAL HIERARCHIES AND PERCEPTUAL CONTEXT: AN EXPERIMENTAL STUDY OF MUSICAL BEHAVIOR

Helen Brown
Columbus, Ohio

Few influential perceptual models of tonal hierarchies have been relevant to musicians seeking descriptions of mental processes that guide analytic listening to music. These models reduce functional tonal relationships to structures such as scales and triads, or even further to relationships among physical components of sounds. An alternative avenue of empirical research supports the assertion that explanations for apprehension of pitch relationships and hierarchies in tonal music may be found in listeners' awareness of critical tonal cues expressed in musical time.

The present study tested hypotheses that, in the system of pitch relationships in Western tonality, rare and common intervals can be manipulated compositionally to direct tonal choices and that listeners can differentiate between structural and functional characteristics of sets of pitches quickly, accurately, and with little musical context. Excerpts of tonal music were chosen to represent familiar harmonic relationships and a spectrum of tonal ambiguity and specificity. Strings of pitches derived from the excerpts were ordered: 1) to evoke the same tonic response as the corresponding musical excerpt, 2) to evoke another tonic center, and 3) to be tonally ambiguous. Principal variables measured in the study were the effect of intervallic contexts of musical excerpts and pitch strings in determining responses, and the effect of contextual manipulations of tones in pitch strings in directing responses.

Results showed that manipulations of pitch relationships in stimuli had significant effects on both concurrences in tonic responses and confidence levels reported by listeners. These data indicate that perception of tonality is too complex to be explained adequately in time-independent psychophysical terms, and that perceived tonal hierarchies are too flexible to be forced into static structural representations.

NONTANGIBLE MUSIC

Diana Deutsch
University of California, San Diego

The pitch of a tone is held to consist of two components: the rectilinear component of height, and the circular component of chroma, or pitch class. In general, these two components are considered to be orthogonal, with pitch class flat with respect to height. This paper presents paradoxical findings which challenge this view: when octave placement is made sufficiently ambiguous, tones in different positions on the chroma circle differ systematically with respect to height. This leads to the further paradox that music constructed from such ambiguous tones is nontransposable. When transposition is attempted, the tones instead reorganize themselves so that the pitch classes which were heard as higher continue to be heard as higher, and the pitch classes which were heard as lower continue to be heard as lower; this results in a different musical pattern. It is proposed to demonstrate these and related effects with sound examples. Theoretical implications are also discussed.

A COMPUTER REPRESENTATION OF PITCH RELATIONSHIPS: TOWARD A MUSIC EXPERT SYSTEM

J. Timothy Kolosick
University of Arizona

Although the computer has proven itself in the past twenty years to be a useful tool to aid music research, its role has been
another when base 7 arithmetic is used. The representation described also could be used in computer-assisted ethnomusicalological research and in theoretical investigations in improvisation.

A PEDAGOGICAL APPROACH TO CHROMATICISM IN SIXTEENTH- AND EIGHTEENTH-CENTURY COUNTERPOINT

Robert Gaudlin
Eastman School of Music

Although the origins and evolution of chromaticism have been fairly well documented both historically and analytically, this topic has been sadly neglected in modern pedagogical counterpoint texts dealing with didactic aspects of sixteenth- and eighteenth-century polyphony. This paper proposes to outline a workable syllabus for the systematic presentation of chromatic style in both periods which may prove useful to teachers of counterpoint courses. With regard to the late Renaissance, the following topics will be discussed: references to treatises of the period; the choice of notated accidentals in relation to available harmonic resources; the analysis of thematic subjects, including both completely and partially chromatic statements; a list of voice-leading paradigms; the origins of such sonorities as the augmented triad and augmented sixth within the context of half-step voice-leading; and possible student assignments. The continuation of a chromatic style into Baroque practice raises the question of chro-
maticism within the context of functional harmony. In addition to a representation of the above points as regards eighteenth-century polyphony, several passages from significant works will be reduced to discover whether the chromaticism is more decorative or structural within the basic voice-leading. Lists of works for possible further analysis will be included from both periods.

COGNITION AND PERCEPTION
Friday, November 8, 9:00-12:00 NOON
David Butler (Ohio State University), Chair

TONAL HIERARCHIES AND PERCEPTUAL CONTEXT: AN EXPERIMENTAL STUDY OF MUSICAL BEHAVIOR

Helen Brown
Columbus, Ohio

Few influential perceptual models of tonal hierarchies have been relevant to musicians seeking descriptions of mental processes that guide analytic listening to music. These models reduce functional tonal relationships to structures such as scales and triads, or even further to relationships among physical components of sounds. An alternative avenue of empirical research supports the assertion that explanations for apprehension of pitch relationships and hierarchies in tonal music may be found in listeners' awareness of critical tonal cues expressed in musical time.

The present study tested hypotheses that, in the system of pitch relationships in Western tonality, rare and common intervals can be manipulated compositionally to direct tonal choices and that listeners can differentiate between structural and functional characteristics of sets of pitches quickly, accurately, and with little musical context. Excerpts of tonal music were chosen to represent familiar harmonic relationships and a spectrum of tonal ambiguity and specificity. Strings of pitches derived from the excerpts were ordered: 1) to evoke the same tonic response as the corresponding musical excerpt, 2) to evoke another tonic center, and 3) to be tonally ambiguous. Principal variables measured in the study were the effect of intervallic contents of musical excerpts and pitch strings in determining responses, and the effect of contextual manipulations of tones in pitch strings in directing responses.

Results showed that manipulations of pitch relationships in stimuli had significant effects on both concurrences in tonic responses and confidence levels reported by listeners. These data indicate that perception of tonality is too complex to be explained adequately in time-independent psychophysical terms, and that perceived tonal hierarchies are too flexible to be forced into static structural representations.

NONTRANSPOSABLE MUSIC

Diana Deutsch
University of California, San Diego

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limited primarily to accurate data collection. Two major problems seem to be inhibiting more sophisticated development in this area: the representation of the context in which a given musical element is present; and the representation of the musical training of human researchers.

These problems in computer representation of data structures indicate the computer's lack of musical understanding, or, better expressed, our limited ability adequately to represent musical context and musical training.

In recent years researchers in Artificial Intelligence (AI) have used computer representations of particular subsets of human knowledge for expert systems providing the computer with data organized in such a way that information can be derived from it. This paper proposes such a representation of musical pitch combinations which provides the computer with music-specific knowledge of pitch relationships.

The presentation will demonstrate the capabilities of the representation using musical examples from a variety of stylistic periods. The paper will present the relationships within the data structure in such a way that those with less computer experience will also gain insight into the processes and organization necessary for such a representation.

CLASSICAL PERIOD
Friday, November 6, 9:00-12:00 NOON
Janet M. Levy (New York, New York), Chair

TUTTI AS A TIMBRE REFERENT IN THE LATE CLASSICAL SYMPHONY

John E. Hatmaker
University of Iowa

This paper presents a method of timbre analysis that centers on the orchestral tutti as a referent in the late classical symphony. Tutti has a special place in classical orchestral music. It represents the consummate use of the orchestra and, because it is often found at the end of a movement, it carries with it a feeling of arrival and closure. Tutti also serves as the fundamental timbre in this music. Its predominance is supported by the hierarchical structure of timbre in orchestral music. By "overlooking" their differences to various degrees we are able to group timbres into ensembles and group the events into larger units. This grouping is affected by factors such as the acoustical dominance of one timbre over another, the importance of the music with which a timbre is associated, and the tonal structure of the music. The factors play against each other and are mediated by our expectations for the stylistic behavior of the timbre. Since tutti is the anticipated ultimate of the timbre progression, each timbre may be characterized as "being" or "becoming" tutti. These relationships allow us to effect a reductive analysis of the orchestral timbre, by which tutti is established as dominant. Tutti thus stands as a timbre referent in this music, both as a final point of arrival and as a gestalt of each work.

HAYDN’S KEYBOARD RONDO: PROBLEMS IN STRUCTURAL COHERENCE

Edwin Hantz
Eastman School of Music

A highly sectional, reiterative form such as rondo poses interesting analytical problems, particularly with regard to structural coherence. Haydn’s solutions to these problems as manifest in his ten Sonata movements in rondo form are studied. The structural coherence of these movements is shown to be the product of the interaction of four components: 1) their hierarchical (Schenkerian) pitch structure; 2) their rhythmic hierarchy; 3) what the author calls an ordinal or “syntactic slot” model of structure; and 4) an associative network of thematic process.

THE FORMATION AND DEFORMATION OF CLASSIC/ROMANTIC PHRASE SCHEMATA: A THEORETICAL MODEL AND HISTORICAL STUDY

Robert Gjerdingen
Carleton College

The conventional phrase types of the eighteenth and nineteenth centuries, termed archetypes by Leonard Meyer, can be defined as schematized associations of musical features and events in a loose hierarchy, all in the context of larger pattern networks. For example, in one common type of consequent phrase, the significant initial event may be the coordinated movement of four musical features: in the melody, tonic - leading tone; in the bass, tonic - supertonic; in the harmony, tonic - dominant; and in the meter, weak beat - strong beat. When this initial event is paired with a suitable terminal event, the result is one of the many phrase schemata of Classic music. Such a mid-level structure, rather like a syntactic kernel, can then be imbedded in various pattern networks which give rise to what is more commonly called the form of a phrase.

To test the several hypotheses underlying this new approach to the Classic and Romantic phrase, a single basic schema of the type mentioned above was chosen as the subject of an extensive historical study. The surprisingly coherent and interpretable results of this study suggest that investigations of mid-level musical structures should probably turn away from the better-known systems of structural-tone reductionism and toward the non-reductive analysis of pattern interactions.
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TWENTIETH CENTURY II
Saturday, November 8, 9:00-12:00 NOON
Richard Swift (University of California, Davis), Chair

TWELVE-TONE POLARITY
IN LATE WORKS OF LUIGI DALLAPICCOLA
David L. Mancini
Southern Methodist University

In an essay first published in 1961, Luigi Dallapiccola used the term "polarity" to refer to certain relationships between pitches in a twelve-tone row. This polarity, according to Dallapiccola, is really a power of attraction that supplants the dominant-tonic relation of tonal music and can change from one work to another. He mentions two hypothetical cases in which a polarity can exist between non-adjacent pitches of a row in order to establish that row's "characteristic interval."

The present study demonstrates that Dallapiccola's concept of polarity can extend beyond the notion of a characteristic interval to a pitch-class set that has priority in a given context. Using examples from several of Dallapiccola's works composed after 1960--works that have previously received little attention--the study concludes that polarity in Dallapiccola's late works results from several procedures: (1) the association of non-adjacent pitch classes of a row, (2) the contextual emphasis of inversional axes, and (3) the invariant segments shared by two or more rows forms.

THE ANIMATION OF LISTS
IN THE MUSIC OF MILTON BABBITT
Joseph Dubiel
Princeton University

Often the larger notion of a Babbitt piece can be identified with the reading of a list--usually a list exhaustive of some domain of textural possibility, and almost invariably an even-handed one. Yet to listen to a long passage of music in those terms--to count off the possibilities and wait for the list to end--could not be musically interesting. Fortunately it is not necessary; and in a sense it is not even possible: for once such a list is actually realized in time its even-handedness becomes a property only gradually revealed, while certain elements of the texture seem temporarily focal along the way. Thus what may originally have been represented as an uninflected succession emerges as a progression; and of course the composition of details within the sections so entrained can determine the nature of the progression.

These assertions are made in the context of analytical examples from several of Babbitt's works, most significant among which are a comparison of the early Composition for Four Instruments and the recent The Head of the Bed, for soprano and the same four instruments, which make very different progressions of the same list; and an account of the piano piece Canonical Form as evolving from and referring to the lowest of its three broad and "statistically" equal registers.

The discussion is intended to open a listener's path into Babbitt's music, by way of middle-sized entities and specifically through interpretation of the music's details as articulating the succession of such entities rather than merely filling them with notes.

PITCH STRATEGIES IN THE MUSIC OF ELLIOTT CARTER
Andrew W. Mead
University of Michigan, Ann Arbor

Elliott Carter has emerged as one of the most significant composers of the second half of the twentieth century. While his approach to rhythm has drawn a great deal of attention, no less revolutionary is his approach to pitch structure. In the works of the past few decades he has come to grips with one of the central issues facing composers today, the problem of creating a hierarchical system of relationships amongst structures of pitch classes within the total chromatic. Carter's solutions are at the same time original and related to those of some of the century's major composers. The presentation offers certain techniques for examining Carter's pitch structures, illustrated with examples drawn from two works, the Piano Concerto and Night Fantasies. I shall suggest certain communities with the work of other composers, and indicate how Carter's particular way of thinking may extend certain familiar theoretical and compositional notions.

Underlying the discussion is the notion that many of Carter's pitch class strategies are illuminated by theories derived from twelve-tone practice, with order manifested in space rather than time. Such familiar concepts as hexachordal and generalized combinatoriality, trichordal generation, and order number invariance become useful to describe relations in his music. The distribution of trichordal set types between the two ensembles of the Piano Concerto proves to be based on the hexachordal structure of the twelve note chords of that work. The multiple all-interval twelve-note chords of Night Fantasies may be reduced to a very small number based on a series of simple transformations which are used explicitly in the composition.
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the immediate, "uninterpreted," surface. Theorists have sometimes exhibited a tendency to neglect aspects of the foreground, which is quite understandable in light of their search for underlying structure. It is in the foreground, however, where our hearing commences, and it is by means of rhythm and diminution that the foreground is shaped. The music of Bach and Brahms, universally recognized for subtlety and suppleness of rhythm and diminution, provides an ideal repertoire for this study.

In examining melodic structure I will distinguish between a "schematic" view of diminution, in which patterns internal to the melody are used to derive rhythmic patterns, and a view which incorporates an analysis of voice-leading, resulting in rhythmic patterns integrated with the entire texture. I will then compare the patterns derived in accordance with each of these views, and in cases where they diverge (it would appear this is so in a majority of cases), I will show how they relate to and interact with each other and with other elements of the music. Finally, I will discuss the motivic roles that these diminutional rhythms fulfill.

METAPHORS IN ANALYSIS
Saturday, November 9, 2:30-4:30 P.M.
Marion Guck (Temple University), Chair

THE LOGIC OF MUSICAL BEGINNINGS
Lewis Rowell
Indiana University

Beginning a musical composition is both an activity and a frame of mind, an attitude grounded in cultural notions of beginnings in general. The functions carried out by such an artistic beginning parallel the extraordinary range of meanings for the Greek word logos: in addition to the familiar meaning of "word" (John 1:1) it can signify a seed or creative principle from which the work develops, a sample of the process of musical reasoning to be followed, a standard of measurement that provides a forecast of the scale of the entire work, even an emblem. These functions constitute the logic of musical beginnings.

This paper is a study of certain archetypal ways in which musical compositions begin, in Western and non-Western musics. It begins with a rapid, comparative review of the recent theoretical literature, focussing on the attempt to describe the process of beginning as a unique structural function in music. The paper continues with a set of proposals for certain classes of musical beginnings, e.g., emblematic, ironic, evolutionary, thesis/antithesis, free/strict. The presentation concludes with illustrations of beginning strategies in a number of important musical traditions of the non-Western world.
THOUGHTS ON PERFORMANCE AS ANALYSIS

Leslie D. Blasius
Princeton, New Jersey

We generally hold to the assumption that Schenker's foreground voice-leading spans reveal structure exclusively in terms of pitch. But where would it take us if we were to assert that they are somehow "rhythmic"?

They can only be rhythmic in that they embody Schenker's ideas concerning phrasing and rhythmic nuance in performance. And if we regard these spans as articulations of a piece which are in some way analogous to "performances" of sections of the piece, we can observe how the various practices by which Schenker the pianist models a performance condition Schenker the theorist, leading to analyses which are sometimes quirky, sometimes at odds with what seems apparent in the music itself, and always sophisticated and rich.

ACCENT IN TONAL MUSIC

Joel Lester
City University of New York

A new and flexible approach to the definition of accent offers a new perspective on various issues both within the theory of rhythm in tonal music (among them the perception of accents, the roles of various types of accentuation, the nature of meter, and the accentual status of cadences and other phrase-related entities), and on other areas of theory such as perception and aesthetics.

DIMINUTIONAL RHYTHM AND MOTIVE IN THE MUSIC OF BACH AND BRAHMS

Peter Brezlauer
University of Notre Dame

The rhythm of melodic diminution in tonal music is a subject which has not been examined in great depth. Voice-leading analyses, crucially dependent on a correct and detailed reading of the pitch structure of diminution, generally do not discuss to any great extent the actual rhythms on the surface of the work, or the rhythms that may be derived from the melodic motions abstracted by the analyst. Yet it is my contention that important rhythms, often motivic to the work being analyzed, can be developed through a careful reading of melodic diminution, and that these rhythms are often present in both literal and transformed ways at the immediate, "uninterpreted," surface. Theorists have sometimes exhibited a tendency to neglect aspects of the foreground, which is quite understandable in light of their search for underlying structure. It is in the foreground, however, where our hearing commences, and it is by means of rhythm and diminution that the foreground is shaped. The music of Bach and Brahms, universally recognized for subtlety and suppleness of rhythm and diminution, provides an ideal repertoire for this study.

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THE METAPHOR OF MUSICAL MOTION: IS THERE AN ALTERNATIVE?

Judy Lochhead
State University of New York, Stony Brook

The metaphor of musical motion is uncritically employed in many current theories of temporal structure. The metaphor of temporal motion or temporal flux, the apparent source of the musical metaphor, has been scrutinized in philosophical circles during the early part of this century. The issues raised by this inquiry into temporal concepts are both instructive and suggestive for thought about music.

The inquiry centered on two opposing conceptions of time: the dynamic theory and the static theory. Words such as past/present/future, becoming, change, and succession express the dynamic theory, and words such as earlier/later, before/after, duration, and continuity express the static theory. These two theories were called the A-series and B-series by J.M.E. McTaggart, the philosopher who generated the debate with a logical proof that time in either conception is "unreal."

Arguments for both the A- and B-series illuminate the metaphor of musical motion and provide the basis for alternative conceptions of musical structure. The work of Lewin, Matus, and Forte on the benthenth-century music--will be considered. The paper also contrasts static and dynamic theories of temporal structure as applied to the opening measures of two recent pieces: Schifrin's "Fourth String Quartet" and Babbitt's "Arle Da Capo." The discussion will consider the different analytical results achieved by theories based on static and dynamic models and will consider whether some musical phenomena are better accounted for by either a static or a dynamic theory. Ultimately, this presentation will aim at inducing a greater theoretical concern with presuppositions about time--a concern that will enhance current efforts towards a greater understanding of musical rhythm.

ROMANTIC PERIOD
Saturday, November 9, 2:30-4:30 P.M.
Sherman van Solkema (City University of New York), Chair

EVOLUTIONARY FORM IN CHOPIN'S F MINOR PIANO FANTASIE
Robert P. Morgan
University of Chicago

Chopin's F minor Fantasie, Op. 49 provides an impressive example of a new type of formal structure developed during the first half of the nineteenth century. Mirroring characteristics of "organicism" thought commonly found in both scientific and artistic disciplines during the early part of the century, the Fantasie projects a conception of musical form as an ongoing evolutionary process in a state of constant developmental change. In so doing it significantly calls into question one of the primary assumptions of traditional formal theory: the distinction between stable and unstable musical units. In the Fantasie all of the essential formal components are unstable and are thus comprehensible only as part of a complex and vibrant whole. Rather than being shaped as fixed units, individual sections have the character of "emerging" entities that are always in the process of moving on to-or turning into-their successors. The Fantasie is analyzed with particular attention to its carefully patterned, yet consistently modulatory, tonal structure; to a system of "family resemblances" existing among its principal melodic components, which is also carefully ordered and forms close associations with the tonal organization; and to various "circular" aspects of the structure that contribute significantly to the overall tonal, melodic and formal coherence.

TONIC ARPEGGATION AND SUCCESSIVE EQUAL THIRD RELATIONS AS ELEMENTS OF TONAL EVOLUTION IN THE MUSIC OF FRANZ LISZT
Howard Cinnamon
Hofstra University

This study examines four pieces by Franz Liszt dating from 1838-82, and illustrates aspects of the tonal evolution that occurred during the nineteenth century. Excerpts from the Années de pèlerinage, wherein incipient equal divisions of the octave embellish underlying I-III-V-I progressions, are discussed first. An examination of a major portion of the first movement of the Faust Symphony (1854) illustrates how a true equal division forms the basis of tonal structure in a large movement. There, a I-III-V-I progression is replaced by a succession of equal thirds, and a linear procedure that unfolds the harmony being prolonged is replaced by one that does not unfold it.

The study concludes with examinations of the introduction to the Faust Symphony and the piano piece "Die Trauer-Gedicht" (1882), wherein equal divisions of the octave by successive thirds form the bases of tonal organization. In these instances, however, the harmonies being prolonged are neither major nor minor triads, but augmented chords. Thus, the successive equal thirds arpeggiate (i.e., unfold) the harmonies being prolonged in ways analogous to that of conventional I-III-V-I progressions. This arpeggiation reinstates the correlation between the harmonic and linear dimensions lacking in the seemingly more conventional portion of the first movement of the Faust Symphony.
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The metaphor of musical motion is uncritically employed in many current theories of temporal structure. The metaphor of temporal motion or temporal flux, the apparent source of the musical metaphor, was intensely scrutinized in philosophical circles during the early part of this century. The issues raised by this inquiry into temporal concepts are both instructive and suggestive for thought about music.

The inquiry centered on two opposing conceptions of time: the dynamic theory and the static theory. Words such as past/present/future, becoming, change, and succession express the dynamic theory, and words such as earlier/later, before/after, duration, and continuity express the static theory. These two theories were called the A-series and B-series by J.M.E. McTaggart, the philosopher who generated the debate with a logical proof that time in either conception is "unreal."

Arguments for both the A- and B-series illuminate the metaphor of musical motion and provide the basis for alternative conceptions of musical structure. The work of Lewin, Hasty, and Fortean thinking pertaining to twentieth-century music will be considered. The paper also contrasts static and dynamic theories of temporal structure as applied to the opening measures of two recent pieces: Shiff's Fourth String Quartet and Babbitt's Arle Da Capo. The discussion will consider the different analytical results achieved by theories based on static and dynamic models and will consider whether some musical phenomena are better accounted for by either a static or a dynamic theory. Ultimately, this presentation will aim at inducing a greater theoretical concern with presuppositions about time—a concern that will enhance current efforts towards a greater understanding of musical rhythm.

ROMANTIC PERIOD
Saturday, November 9, 2:30-4:30 P.M.
Sherman van Soekema (City University of New York), Chair

EVOLUTIONARY FORM IN CHOPIN'S F MINOR PIANO FANTASIE
Robert P. Morgan
University of Chicago

Chopin's F minor Fantasie, Op. 49 provides an impressive example of a new type of formal structure developed during the first half of the nineteenth century. Mirrorings characteristics of "organicist" thought commonly found in both scientific and artistic disciplines during the early part of the century, the Fantasie projects a conception of musical form as an ongoing evolutionary process in a state of constant developmental change. In so doing, it significantly calls into question one of the primary assumptions of traditional formal theory: the distinction between stable and unstable musical units. In the Fantasie all of the essential formal components are unstable and are thus comprehensible only as part of a complex and vibrant whole. Rather than being shaped as fixed units, individual sections have the character of "emerging" entities that are always in the process of moving on to--or turning in--their successors. The Fantasie is analyzed with particular attention to its carefully patterned, yet consistently modulatory, tonal structure; to a system of "family resemblances" existing among its principal melodic components, which is also carefully ordered and forms close associations with the tonal organization; and to various "circular" aspects of the structure that contribute significantly to the overall tonal, melodic, and formal coherence.

TONIC ARPEGGIOATION AND SUCCESSIVE EQUAL THIRD RELATIONS
AS ELEMENTS OF TONAL EVOLUTION IN THE MUSIC OF FRANZ LISZT
Howard Cinnamon
Hofstra University

This study examines four pieces by Franz Liszt dating from 1838-82, and illustrates aspects of the tonal evolution that occurred during the nineteenth century. Excerpts from the Années de pèlerinage, wherein incipient equal divisions of the octave embellish underlying I-III-V-I progressions, are discussed first. An examination of a major portion of the first movement of the Faust Symphony (1854) illustrates how a true equal division forms the basis of tonal structure in a large movement. There, a I-III-V-I progression is replaced by a succession of equal thirds, and a linear procedure that unfolds the harmony being prolonged is replaced by one that does not unfold it.

The study concludes with examinations of the introduction to the Faust Symphony and the piano piece "Die Trauer-Gedult" (1882), wherein equal divisions of the octave by successive thirds form the bases of tonal organization. In these instances, however, the harmonies being prolonged are neither major nor minor triads, but augmented chords. Thus, the successive equal thirds arpeggiate (i.e., unfold) the harmonies being prolonged in ways analogous to that of conventional I-III-V-I progressions. This arpeggiation reinstates the correlation between the harmonic and linear dimensions lacking in the seemingly more conventional portion of the first movement of the Faust Symphony.
"L'HEURE EXQUISE": FAURÉ'S USE OF THE WHOLE-TONE SCALE IN LA BONNE CHANSON

Taylor A. Greer
Yale University

Beginning in the 1890s Gabriel Fauré began relying more on the whole-tone collection to enrich his harmonic language. Whereas other French composers, notably Debussy, used whole-tone and pentatonic scales and the church modes to blur and sometimes conceal the sense of key, Fauré always secured his non-diatonic departures within an overall diatonic framework. Fauré emerges as a traditionalist in whose work daring mixes in equal proportion with restraint.

The point of departure for this paper is one of six recurring motives in the song cycle, La Bonne Chanson, op. 61 (1892-94), which, because of its whole-tone character, serves as a vehicle for considering stylistic questions of broad scope. The paper has two aims: 1) to show that in several excerpts from the cycle the whole-tone collection always depends on an underlying diatonic framework (in Fauré's harmonic language this collection never acquires a life of its own); and 2) to reveal that Fauré's sitting of poetry, contrary to the prevailing view, is quite sensitive to subtle nuances and, in one particular poem, is directly linked to the unique character of his harmonic style.

STRUCTURAL COHERENCE IN ACT IV, SCENE 4 OF DEBUSSY'S PELLÉAS ET MÉLISSANDE

Marie Rolf
Eastman School of Music

Already by the 1880s, Debussy's penchant for Symbolist poetry was apparent. Maeterlinck's play, Pelléas et Mélisande (premiered in 1892), epitomized the Symbolist aesthetic in which Debussy had become so immersed. As with many of Debussy's early songs, the musical structure of his opera Pelléas reflects the text not only from an obvious, dramatic point of view but also from a more subtle aesthetic one. Suggestion and ambiguity, rather than description and assertion, were the watchwords of the Symbolists, and these values are realized musically in Debussy's score. An examination of Act IV, scene 4 reveals that 1) the composer adapted Wagner's technique of musical leitmotives in order to suggest ideas rather than specific characters, and that the symbolic functions of the leitmotives are ambiguous, reflecting the dramatic reverses of the play; and that 2) the harmonic design of the scene reinforces detailed aspects of the text. This is apparent not only on a local level, where diatonicism alternates with chromaticism for entire blocks of action, but also on a larger scale, where major tonal centers symbolically represent certain images of the play.

The paper will cite specific dramatic and aesthetic parallels between Maeterlinck's text and Debussy's music as manifested in both the motivic and harmonic scheme of Act IV, scene 4, and will show how some of the important musical revisions made by Debussy in various drafts of this scene invariably intensify the underlying Symbolist aesthetic of the work.

TEXT EXPRESSION THROUGH THE USE OF PITCH MATERIALS IN DEBUSSY'S PELLÉAS ET MÉLISSANDE

Richard S. Parks
Southern Methodist University

One of Debussy's achievements in Pelléas et Mélisande was the invention of a new means of expression for transmission of a libretto's psychological content: this remarkable vocabulary of musical symbols combines with those in the realms of verbal and visual imagery to exert an affective force on the listener that is both powerful and subtle. The use of leitmotives is given sparing treatment in this paper since it has received thorough coverage elsewhere. Instead, attention is concentrated on two other modes of expression based on pitch materials: 1) Debussy's use of transposition, inversion, invariance, and subset-super-set relations in roles analogous to those filled by chromatic enrichment and modulation in earlier tonal works; and 2) his imaginative formulation of groups of sets rendered homogeneous and aurally distinctive by their shared characteristic interval class contents and pitch contours. It is shown, in the case of 2), how set groups project a sense of dynamism (tension and release, motion and stasis) and how they are associated with the dramatic action. The paper elucidates both modes of expression, demonstrates their use in Pelléas et Mélisande, and briefly describes their evolution from Debussy's tonal songs to the late works.
TEXT AND MUSIC
Sunday, November 10, 9:00-12:00 NOON
Arthur Wenk (Université Laval), Chair

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WHOLE-TONE SCALE IN LA BONNE CHANSON

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Yale University

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has two aims: 1) to show that in several excerpts from the cycle
the whole-tone collection always depends on an underlying diatonic
framework (Fauré's harmonic language this collection never
acquires a life of its own); and 2) to reveal that Fauré's setting
of poetry, contrary to the prevailing view, is quite sensitive to
subtle nuances and, in one particular poem, is directly linked to
the unique character of his harmonic style.

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OF DEBUTTSSY'S PELLIAS ET MÉLISANDE

Marie Rolf
Eastman School of Music

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The paper will cite specific dramatic and esthetic parallels
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in various drafts of this scene invariably intensify the under-
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distinctive by their shared characteristic interval class contents
and pitch contours. It is shown, in the case of 2), how set
manipulations project a sense of dynamism (tension and release, motion
and stasis) and how they are associated with the dramatic action. The
paper elucidates both modes of expression, demonstrating their use
in Pelléas et Mélisande, and briefly describes their evolution
from Debussy's tonal works to the late works.

BERG AND SCHEINBERG
Sunday, November 10, 9:00-12:00 NOON
Martha Hyde (Yale University), Chair

THE MUSICAL RELEVANCE OF THE
DERIVATION OF SETS IN LULU

Dave Headlam
Eastman School of Music

The question of Berg's use of twelve-tone techniques in Lulu
has been a persistent one in writings on the opera. It is gener-
ally known that, in Lulu, many twelve-tone sets are used, each one
as an independent musical entity. The relationships among these
sets is therefore a matter of interest.
A study of the sources reveals that the many sets of Lulu are found in sketch material derived from the Basic Set of the opera. Moreover, in the first analysis of Lulu, Willi Reich refers to a letter from Berg in which the latter states that the unity of the music is the result of the derivation of all material from the Basic Set. This assertion, and Reich's subsequent presentation of the composer's derivational procedures, have been attacked as musically irrelevant by George Perle and other analysts. By focussing on a revealing passage in the "Ostinato-Film Music" and using a different method of describing certain twelve-tone techniques, this paper develops a more fruitful way of describing Berg's derivational procedures and the consequently available musical relationships between the sets of the opera. It will be shown that the derivational procedures, based on operations on order position within the Basic Set, make available cogent musical relationships that are exploited compositionally by the selection and compositional disposition of the derived sets.

A TONAL MODEL OF AN "TONAL" PIECE:
SCHOENBERG'S OPUS 15, NO. 2

Steve Larson
University of Michigan

This presentation is an analysis of the second song from Das Buch der hängenden Gärten. The analysis employs a method derived from the teachings of Heinrich Schenker, being organized around a hierarchy of musical examples, each of which is introduced with commentary. These examples, performed by a singer and a pianist, proceed from an analytically derived tonal background to more foreground levels, and lead to a performance of the piece itself. The aim is to provide a way of experiencing atonality and ambiguity within a framework of tonal function: the use of pitch-class sets, important at various structural levels, colors, and is colored by, the tonal background of the piece.

Various levels of meaning in the text are reflected in the use of musical elements at analogous levels in the song. Elements of harmonic structure (such as the move to flat-II that ends the piece), the rhythmic character of various gestures, and the repetition of motives at different levels reflect the general effect of the poem. Operations generating more foreground levels underscore more specific relations between words and music.

AN APPROACH TO THE ORIGIN OF THE TWELVE-TONE METHOD: SCHOENBERG'S SKETCHES FOR THE UNFINISHED SYMPHONY FOR SOLO, MIXED CHORUS AND ORCHESTRA

Fusako Hamao
Yale University

Arnold Schoenberg's Symphony, sketched between 1914 and 1915, was never completed. However, in his path toward the twelve-tone method this unfinished work assumes considerable theoretical and historical importance, because in the second movement a twelve-tone row is introduced--albeit applied to only one of the themes. Up to the present time there has been no detailed examination of this music, perhaps because the only sources available for study are several sketches and drafts which require interpretation.

Through the examination of these sketches and drafts this paper undertakes to clarify the techniques that appear in the nascent symphony. Two basic serial features are shown: (1) invariant segments formed by the basic twelve-tone row and its mirror forms; and (2) reorderings of the row as a means of deriving secondary materials such as chords and motives. Each procedure later becomes a major component of the twelve-tone method. Thus, their appearance in the symphony is highly significant since it indicates that, even as he took the first step toward the twelve-tone method, the composer was deeply concerned not only with the row as a fundamental musical entity but also with basic ways of manipulating it to create new musical structures.
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A TONAL MODEL OF AN "ATOMAL" PIECE:
SCHOENBERG'S OPUS 15, NO. 2

Steve Larson
University of Michigan

This presentation is an analysis of the second song from Das Buch der hängenden Gärten. The analysis employs a method derived from the theories of Heinrich Schenker, being organized around a hierarchy of musical examples, each of which is introduced with commentary. These examples, performed by a singer and a pianist, proceed from an analytically derived tonal background to more foreground levels, and lead to a performance of the piece itself. The aim is to provide a way of experiencing atonality and ambiguity within a framework of tonal function: the use of pitch-class sets, important at various structural levels, colors, and is colored by, the tonal background of the piece.

Various levels of meaning in the text are reflected in the use of musical elements at analogous levels in the song. Elements of harmonic structure (such as the move to flat-II that ends the piece), the rhythmic character of various gestures, and the repetition of motives at different levels reflect the general effect of the poem. Operations generating more foreground levels underscore more specific relations between words and music.

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