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THURSDAY, 15 OCTOBER, 2:00 - 5:00 P.M.

AMS Session: Monophonic Traditions
Ruth Stein, Catholic University, Chair

The Pretheoretical Modes of Gregorian Chant
Edward Nowacki, Indiana University

The theoretical tradition of medieval music has, since its inception, impeded the understanding of the modes of Gregorian chant. To some, this statement is a contradiction in terms, since mode, as a theoretical construct, is whatever the theorists say it is, by definition. But the organization of Gregorian chant into distinct tonal systems is older than modal theory, and the description of those systems is best achieved by analytic inferences based on the melodies themselves. In the twelfth century, modes have been described as aggregates of formulas; but that only begs the question, for the formulas are products of tonal systems in need of explanation.

The medieval theoretical tradition can actually help those seeking a more empirical basis for modal analysis. Theorists from the Musica enchiriadis to Ugolino of Orvieto make various practical comments, and these form the precedent for the analytic approach to mode that I propose. That approach involves the partitioning of melodies into discrete partial ranges, which form the basic building blocks of the mode. These constituent ranges do not depend on the octave, fifth, and fourth of the Hellenistic tradition, but on empirical observation. Their advantage is their inclusiveness and generality, which permit an exhaustive account of modal structure even when it is not realized stereotypically. I conclude, along with John of Affligem, that mode is not a datum of analysis, but its result; not the mere identification of a piece's scale and final, but a complex interpretative statement about its melodic structure.

Wednesday afternoon.

SUNDAY, 18 OCTOBER, 9:00 A.M. - 12:00

AMS Sessions:
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AMS Sessions:
Music and Higher Education: Broadening the Curricular Base
Music and Cognition

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Note: Only those CMS sessions for which abstracts were received are included here.

The Laudesi Confraternities in Florence, ca. 1270-1494
Blake Wilson, Indiana University

This paper is based on research carried out in Florentine archives, dealing with confraternity documents of the years between ca. 1270 and 1494.

Primary documents will be presented in support of a discussion of the most salient features of laude organization and activity: the nature and function of laude-singing within the various types of confraternity service (responsonial performance, direction of the singing to the company altar and painting, processing and singing), and the weekly cycle during which the choral refrains of the laude were taught by appointed instructors. Confraternity account books also yield important information about the rise of professional laude-singing, the shift to polyphonic performance, the changing role of instruments, the numerous Florentine singers and their conditions of service, and the music manuscripts (including a detailed account of the materials and services purchased in their preparation, and the confraternal context of the Florentine laude 1-Fn BR 18, fol. 117r. 122).
Thursday afternoon.

THURSDAY, 15 OCTOBER, 2:00 – 5:00 P.M.

AMS Session: Monophonic Traditions
Ruth Steiner, Catholic University, Chair

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Edward Nowacki, Indiana University

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The medieval theoretical tradition can actually help those seeking a more empirical basis for modal analysis. The terms from the Musica enchiriadis to Ugolino of Orvieto make various practical comments, and these form the precedent for the analytic approach to mode that I propose. This approach involves the partitioning of melodies into discrete partial ranges, which form the basic building blocks of the mode. These constituent ranges do not depend on the octave, fifth, and fourth of the Hellenistic tradition, but on empirical observation. Their advantage is their inclusiveness and generality, which permit an exhaustive account of modal structure even when it is not realized stereotypically. I conclude, along with John of Afflighem, that mode is not a datum of analysis, but its result; not the mere identification of a piece's scale and final, but a complex interpretative statement about its melodic structure.

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The decline of the confraternities during Medici rule was linked to the covert political maneuvering of which they were justifiably suspected. One Medici document reveals the organist Antonio Squarzina (a member of two famous confraternities) acting as his Medici patrons on the meetings of a confraternity.

Tropes and the Survival of Pre-Gregorian Chant Traditions

Alejandro Enrique Blanchard, University of California, Santa Barbara

Tropes and sequences have been considered additions to the classical Gregorian repertory that represent a new stage in the development of musical style: the "new music" of the ninth and tenth centuries. There can be little doubt that the sequences are, by and large, the "new music" of their time. This has been shown by Richard Crocker in a number of studies. Tropes, however, present a different picture, and no clear explanation has been proposed for their relatively short life. In contrast to the sequences—which proliferated until the late fourteenth century—and were widely sung until the Tridentine reform—the trope repertory became stagnant by the end of the sixteenth century. Its later evolution took two forms: 1. Proper tropes disappeared with the exception of a few introit tropes. 2. A few Kyrie verses remained in use, and a small number of other ordinary tropes were composed in a new manner influenced by the style of the sequence.

In previous studies I have noted that the earliest repertories of proper tropes—and some ordinary tropes as well—reflect local traditions, particularly in terms of their text. In the case of a relatively large repertory of tropes that can be shown to be of Italian origin, not only the text, but the melodic style of the tropes can be shown to be closely related to the style not of Gregorian chant, but rather of Beneventan and Roman chant. New concordances have been found between non-Gregorian genres such as the Beneventan ingressus and the Italian antiphonale scriptum evangelium and a number of tropes.

The paper examines these cases in detail and proposes parallel instances concerning the relationship between French and Aquitanian tropes and Gallican chant. It concludes with a possible explanation of the relatively rapid demise of the trope repertory, particularly proper tropes, in the late eleventh and early twelfth century.

AMS Session: Seventeenth- and Eighteenth-Century Theory

Benito Rivera, Indiana University, Chair

The First Modern Theory of Fugue

Paul Walker, Charlottesville, Virginia

A group of concordant manuscripts in Vienna, Kressenbruster, and East Berlin variously ascribed to Osiander Carlisini and Antonio Bertali outline a plan for the teaching of fugue that contains most of the characteristics now assigned to "textbook fugue." For the first time in music history, a student was taught not only to write an exposition in which the node was clearly established through thematic statements on final and dominant with tonal answers, but also to construct the body of the piece as a series of points of imitation like those of Renaissance motet style but based on a single theme; to vary successive points of imitation either by swapping starting notes among the voices or by varying the order of entry of the voices; to move away from the original node in the body of the piece through thematic statements on notes other than final or dominant; and to bring back the theme at the end of the fugue in the original node, if possible, in stretto. This paper will demonstrate the origin of this history in the writings of Adrien Banchieri, suggest ties with the Bolognese academies and north-Italian violin composers of the mature Baroque, and show that Bertali is almost certainly the author (placing the date of the work most likely in the 1650s or 1660s) while Carissimi almost certainly had nothing to do with the manuscript that bears his name, and discuss the treatise's seminal role in the evolution of German fugal theory. Bertali's work forms nothing less than the "missing link" between earlier techniques of pervading imitation in Renaissance motet style and mature Baroque fugue.

Nichelmann Contra C.P.E. Bach: Tissues of Harmonic Theory in the Empfindsamer Stil

Thomas Christensen, University of Pennsylvania

One of the most fascinating documents of the mid-eighteenth-century Berlin Musiktheorie is the treatise Die Melodien nach ihrem Wesen sowohl als nach ihren Eigenschaften (1755) written by the composer Christoph Nichelmann (1713-1752). Although largely forgotten today, Nichelmann's book played an important role in his day by challenging numerous tenets of the reigning galant style. Despite its title, Nichelmann's text has less to do with melody than with harmony. The author reveals himself to be a disciple of Rameau, arguing that any affective melody is rooted in harmony. Although he understood Rameau's theory imperfectly, his work is nonetheless significant as the first overt acceptance and analytic application of Rameau's fundamental bass by any German music theorist.

In his analysis of contemporary harmonic practice, Nichelmann takes a conservative stance. He derogatorily labels as "monodisch" music characteristic of the galant and empfindsamer styles, which he criticizes as having excessive melodic elaboration, irregular phrasing, repetitious rhythms, and a dearth of harmonic and contrapuntal variety. As examples he quotes—and analyzes with the fundamental bass—a vast number of musical excerpts from his contemporaries, including Hesse, Graun, Quantz, and especially C.P.E. Bach. In contrast to the "monodisch" style, Nichelmann advocates what he calls the "polydisch" style, which employs a simpler melody supported by a richer, more logical harmonic and modulatory plan. Nichelmann cites with particular approval excerpts from Rameau and J.S. Bach. To drive his point home, Nichelmann rewrites most of the "monodisch" excerpts he quotes (including several Oden of C.P.E.'s Versuch (1756) into "polydisch" settings.

As can be imagined, C.P.E. Bach did not take kindly to such criticism. A lengthy anonymous pamphlet which strongly refutes Nichelmann's charges can now be definitively established as the work of C.P.E.. The ensuing polemic continued for several years, culminating with the publication of part II of C.P.E.'s Versuch (1762), several chapters of which can be read as a direct rebuttal to Nichelmann. In addition to highlighting specific theoretical is-
Thursday afternoon

The decline of the confraternelis during Medici rule was linked to the covert political maneuvering of which they were justifiably suspected. One Medici document reveals the organist Antonio Squarcialupi (a member of two fabled confraternelis) reporting to his Medici patron on the meetings of a confraternel.

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In his analysis of contemporary harmonic practice, Nichelmann takes a conservative stance. He derogatorily labels as "monodisch" music characteristic of the galant and empfindsam styles, which he criticizes as having excessive melodic elaboration, irregular phrasing, repetitious rhythms, and a dearth of harmonic and contrapuntal variety. As examples he quotes—and analyzes with the fundamental bass—a vast number of musical excerpts from his contemporaries, including Haas, Graup, Quanti, and especially C.P.E. Bach. In contrast to the "monodisch" style, Nichelmann advocates what he calls the "polydisch" style, which employs a simpler melody supported by a richer, more logical harmonic and modulatory plan. Nichelmann cites with particular approval excerpts from Rameau and J.S. Bach. To drive his point home, Nichelmann rewrites most of the "monodisch" excerpts he quotes (including several Oden of C.P.E. into "polydisch" settings).

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sues of harmonic practice in the empirically real, the controversy also sug-
gests the origin of C.F.E.'s well known antipathy to Rousseau's theory and his
claim that his father, too, was "anti-Rousseau."

The Common Sense School and the Science of Music in Eighteenth-Century
Scotland: A Look at John Home's Essay Towards a Rational System of Music

Leslie Ellen Brown, Louisiana State University

Of the several factors which shaped the progress of music history in Scot-
land during the second half of the eighteenth century, certainly John Locke's
empirical methodology is of overwhelming import. Indeed it is to Locke that
one must look in identifying the origins of the methodical study of the senses
and, in turn, their role in the perception of beauty. Yet to consider the
scientific investigation of music in terms of empiricism only is to ignore the
significance of common sense on all branches of intellectual activity in
Scotland—and ultimately Britain—during this age.

The most important source of Scottish music theory from the second half of
the eighteenth century--John Holdens Essay Towards a Rational System of Music
(1770)—reflects the impact of the Common Sense School of philosophy on the
study of the science of music. Holden's treatise owes a debt not only to
Locke's dependence on experience as the major source of knowledge but to the
French theoretical writings of the early part of the century as well. Nonethe-
less, those tenets which are purely original to the discipline of theory may be
linked to the function of intuition in the intellectualizing process of music,
and specifically to notions of common sense. Holden closely follows the
thinking of the moral philosopher Thomas Reid (1710-1796) when considering the sorts
of evidence of common sense as apparent in the perception of music specifically,
Reid's "evidence of sense," "evidence of memory," and "evidence of the
necessary relations of things" (An Inquiry into the Human Mind, on the Prin-
ciples of Common Sense, 1764). Thus, Holdens treatise strikes a balance between
the senses and the intellect, drawing them into a state of compatibility.
Moreover, because of the attention afforded to common sense, the role of reason
in the investigation of British theory is restored to an equal, if not superi-
or, position.

Joseph Amiot and Enlightenment Discussion of the
Origins of Pythagorean Tuning

Jim Levy, Yale University

A true pioneer in the history of ethnomusicology, the 18th-century French
Jesuit Joseph Amiot was the first European to write authoritatively and compre-
hesively on Chinese music. Amiot was not only a talented musician; the famili-
tarity he acquired during his years in Beijing with Chinese music treatises was
unprecedented for a foreigner. His work had an immediate and lasting influence
which is readily perceived in subsequent scholarship on Chinese music.

Amiot's principal work on Chinese music, the Memoire sur la musique des
Chinois, tant anciens que modernes was published in Paris in 1779 and was
reprinted in 1780. A number of other, shorter writings were also printed;

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much, however, remains unpublished, including an extended supplement to the
Memoire in which he presented new material and responded to his critics in
France.

This paper focuses on Amiot's role in the controversy over the origins of
Pythagorean tuning in ancient cultures, a debate instigated by a faulty de-
scription in Jean-Philippe Ramond's Code de musique, an ancient Chinese tuning
based on Amiot's early manuscript transmission. Other 18th-century authors
who subsequently argued for Hellenic, Egyptian, or Chinese origins of
Pythagorean tuning included Jean-Jacques Rousseau, Denis Diderot, Joseph Rou-
sier, Benjamin de Laborde, and Cornelia de Pauw; all of these based their dis-
cussions of Chinese music systems on Amiot's Memoire. Analysis of authors sup-
porting the view that Pythagorean tuning derived from China ultimately shows
that these writers were heavily influenced by an intellectual climate favoring
experimentation with Chinese philosophical and aesthetic systems, whereas those
opposing this view tended to adhere to a more mathematical mode of reasoning.

AMS Session: Verdi and Rossini

James A. Hepokoski, Oberlin College, Chair

Rossini, Verdi, and the Principle of Concurrent Articulation
in Active Movements

Scott L. Balthazer, University of Virginia

Interrelationships between music and text in early nineteenth-century
Italian opera involve form at least as often as meaning. Past studies have ex-
amined formal parallels ranging from correspondences among the dramatic,
poetic, and musical articulations that subdivide entire scenes to similarities
between the syntactic and periodic structures of poetic stanzas and musical
lyric forms within individual cantabile movements.

An equally important conjunction of music and text that has received
little attention occurs in the active transitional movements of lyric numbers.
These include 1) the middle movements (tempi di mezzo) of all types of scenes;
2) the opening movements (tempi d'attacco) of duets and other ensembles which-
ever they consist primarily of dialogue; and 3) the transitional dialogues that
end most tempi d'attacco and some slow movements. In these active sections
poetic divisions—created by closed, truncated lines—and musical articulations—created by thematic and textural contrast or cadences—
habitually coincide with divisions between relatively static phases of dramatic
action.

Such correspondences occur regularly from Rossini's Italian operas through
those of Verdi's middle period. However, as early as Ernani Verdi and his
librettists began to modify this approach in certain scenes for the sake of
continuity and momentum by introducing texts that present the action more con-
tinuously, by ignoring some of the dramatic and poetic articulations, by empha-
zing local changes of mood and characterization within the larger dramatic
plateaus, and by underrecording single moments of dramatic intensity along with
sectional divisions.

5

Leslie Ellen Brown, Louisiana State University

The process of music theory in Scotland during the second half of the eighteenth century, certainly John Locke's empirical methodology is of overwhelming import. Indeed it is to Locke that one must look in identifying the origins of the methodological study of the senses and, in turn, their role in the perception of beauty. Yet to consider the scientific investigation of music in terms of empiricism only is to ignore the significance of common sense on all branches of intellectual activity in Scotland—and ultimately Britain—during this age.

The most important source of Scottish music theory from the second half of the eighteenth century—John Holdens Essay Towards a Rational System of Music (1770)—reflects the impact of the Common Sense School of philosophy on the study of the science of music. Holdens treatise owes a debt not only to Locke's dependence on experience as the major source of knowledge but to the French theoretical writings of the early part of the century as well. Nonetheless, these tenets which are purely original to the discipline of theory may be linked to the function of intuition in the intellectualizing process of music, and specifically to notions of common sense. Holdens closely follows the thinking of the moral philosopher Thomas Reid (1710-1794) when considering the sorts of evidence of common sense as apparent in the perception of music specifically, Reid's "evidence of sense," "evidence of memory," and "evidence of the necessary relations of things" (An Inquiry into the Human Mind, on the Principles of Common Sense, 1764). Thus, Holdens treatise strikes a balance between the senses and the intellect, drawing them into a state of compatibility. Moreover, because of the attention afforded to common sense, the role of reason in the investigation of British theory is restored to an equal, if not superior, position.

Joseph Amiot and Enlightenment Discussion of the Origins of Pythagorean Tuning

Jim Levy, Yale University

A true pioneer in the history of ethnomusicology, the 18th-century French Jesuit Joseph Amiot was the first European to write authoritatively and comprehensively on Chinese music. Amiot was not only a talented musician; the familiarity he acquired during his years in Beijing with Chinese music treatises was unprecedented for a foreigner. His work had an immediate and lasting influence which is readily perceived in subsequent scholarship on Chinese music.

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Hitherto Unknown Music for La Forza del Destino Recovered
William C. Holmey, University of California, Irvine

On September 2, 1862, the eve of his departure for Russia, Verdi sent from Busseto a few corrections to the score of La forza del destino. Once Verdi arrived in St. Petersburg for rehearsals of the opera, he continued to correct and revise until only a few days before the first performance on November 10. The general nature of Verdi's last minute changes in Forza has long been known, for he discussed them in his letters to his publisher. Thanks to the composer's habit of destroying music he replaced, it has been assumed that Verdi's last thoughts were lost. This is not the case, however, for all of the hitherto unknown music for Forza has been recovered.

The musical materials connected with the St. Petersburg Forza are in the Kirov Library in Leningrad. Among them is the newly found music, which appears in various places: on pages in the singer's parts and prompter's books, and on sheets pasted inside the back cover of the orchestral score. In the mid 1960s Cugilano Barblan described some of Verdi's revisions to Leonora's aria "Pace, pace." In print, but ignored other more extensive changes.

The original ending to Leonora's aria in Act IV will be mentioned, and two major revisions effected during the rehearsals of Forza will be discussed. The first is Don Carlo's cabaletta, "Egli è salvo," from Act III, the original version of which was discarded and replaced in mid October. The second is Don Alvaro's cabaletta, "N'incontri la moro," which closes Act I. This added cabaletta was first mentioned by Verdi only seven days before the opera's premiere.

Simon Boccanegra I.10-12
A Generic/Genetic Analysis of the Council Chamber Scene
Harold Powers, Princeton University

In the central finale of the revised Simon Boccanegra of 1881, most of the text and music for a passage in which the heroine narrates her abdication and escape was retained from the 1857 original; the rest of the 1881 finale was new in varying degrees. In the 1857 finale the narrative had followed the cabaletta of the 1881 finale the narrative precedes a new slow concertato, thus changing its music-dramatic function. In the concluding movement of the new finale, moreover, the poetic theme of the old streetta survives, but the new conclusion is a dynamic action movement rather than a static musical tableau vivant.

So much one sees from a "generic analysis" of the two scores. A "generic analysis" based on letters and draft scenarios shows the order in which sections of the old finale were discarded from the plan and the order in which the parts of the new finale came into place. In doing so, it shows that the later finale, novel as it is, is not a repudiation of traditional four-movement central finale design, as used for the last time by Verdi in the 1857 Simon Boccanegra, but merely a modification of it. The Council Chamber Scene, in fact, has music-dramatic prototypes in Verdi's interior finales going all the way back to Luisa Miller (1849), finales that are much more obviously derived from conventional four-movement models, as can also be seen in libretto drafts and correspondence.

Beethoven and Musical Economics
Julia V. Moore, Syracuse University

During the last decade of his life, Beethoven chose his compositional projects according to the size of the fees they would earn, and he devoted a great deal of time to the sale of his works. The large works composed during the 1820's—the Missa solemnis, the Ninth Symphony, and the last five string quartets—were all sold twice, once to a publisher and once as a subscription or commission, and the nominal fees obtained for them were many times higher than the fees he had earned in earlier years. After the Missa solemnis, those large works which progressed past the sketching stage had been pre-sold for unusually high fees.

Beethoven's financial situation had been deteriorating for two decades. As demonstrated by a consumer price index for Vienna during this period, hyper-inflation caused a fortyfold reduction in the purchasing power of Beethoven's
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In the central finale of the revised Simon Boccanegra of 1881, most of the text and music for a passage in which the heroine narrates her abduction and escape was retained from the 1857 original; the rest of the 1881 finale was new in varying degrees. In the 1857 finale the narrative had followed the slow concertoato; in the 1881 finale the narrative precedes a new slow concertoato, thus changing its musico-dramatic function. In the concluding movement of the new finale, moreover, the poetic theme of the old strettta survives, but the new conclusion is a dynamic action movement rather than a static musical tableau vivant.

So much one sees from a "generic analysis" of the two scores. A "generic analysis" based on letters and draft scenarios shows the order in which sections of the old finale were discarded from the plan and the order in which the parts of the new finale came into place. In doing so, it shows that the later finale, novel as it is, is not a repudiation of traditional four-movement central finale design, as used for the last time by Verdi in the 1857 Simon Boccanegra, but merely a modification of it. The Council Chamber Scene, in fact, has musico-dramatic prototypes in Verdi's interior finales going all the way back to Luisa Miller (1849). Finales that are much more obviously derived from conventional four-movement models, as can also been in libretto drafts and correspondence.
income between 1795 and 1816. Throughout these years, Beethoven had struggled to maintain a lower middle-class living standard, and then in 1815 he assumed responsibility for his nephew upon the death of his brother. Unlike most Viennese, Beethoven had no pension for surviving dependents. He became the legal guardian of his nephew in 1820, and thereafter was intensely concerned to accumulate savings to provide for his nephew after his own death. Until the 1820s, musical economics usually did not influence what Beethoven composed, although there were several significant exceptions, most notably the Eroica Symphony, which were in part conceived with a view to financial considerations.

The Nazi Seizure of the Berlin Philharmonic: A Reassessment
Pamela M. Potter, Yale University

In 1934 the Berlin Philharmonic came under the jurisdiction of the Nazi government, but the reasons for its capitulation have never been fully understood. Unlike state supported musical organizations, the Berlin Philharmonic had been a private corporation since its establishment in 1882, a status which gave it more strength to resist Nazi pressures. In 1933-34, the Philharmonic was the object of severe criticism for its refusal to dismiss its Jewish members and for artistic director Wilhelm Furtwängler's public objections to the Nazis' judgment of artists on the basis of race. This paper will demonstrate, with the aid of government documents, that the capitulation of the Berlin Philharmonic was less the result of an ideological change of heart than the culmination of a decade-long struggle for survival.

From 1922 to 1934, the orchestra appealed repeatedly to branches of the government to take control of its organization in order to ameliorate the financial hardships brought by the economic turmoil of the 1920s, but with no success. It was only after the Nazi seizure of power that the new government was willing to take over the Philharmonic, well aware of the orchestra's publicity value for the new regime. The Nazis managed to buy all the members' shares only after assuring Furtwängler that his overall control of the orchestra would remain unaffected, but the Philharmonic's metamorphosis into a Reichsmusikamt led ultimately to its reorganization, Furtwängler's resignation, and the Nazis' interference in artistic matters. After a decade of appeals to the government, the Philharmonic had secured the protection it wanted, but at the price of its Jewish personnel and artistic independence.

Teaching American Music: Viewpoints of the Emigré Composer, Ca. 1935-1955
Alan F. Lees, Yale University

Many composers who found haven from Hitler's Europe in America became active as teachers and, as such, came to play a crucial role in the shaping of American music and musical life.

For those such as Hindemith, Krenek, Toch, and Schoenberg it was a keen awareness of the past, seen as tradition or history, that became the context for the development of specific teaching viewpoints and methods. These four composers reacted in an often outspoken manner to the contemporary American social and educational milieu, pointing to what they thought might harm the growth of

Thursday afternoon
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The reverence for tradition of Hindemith and Schoenberg produced an emphasis on practical musicianship as well as broad moral and ethical considerations. Toch advocated a return to the deep sources of musical tradition, as exemplified in basic formative processes rather than specific models (Schoenberg) or objectified materials (Hindemith). Krenek, for his part, argued that the progressive compositional idiom of twelve-tone music had its nearest counterpart not in the immediate past but in the historically distant repertories of chant and modal polyphony. While Schoenberg's approach, rooted in the idea of tradition, resisted systematization, Krenek's extrapolation from history lent itself to the development of a method of teaching better suited, perhaps, to American conditions.
The subject of my paper is a musician in an anonymous North Italian portrait, painted not later than the 1540s. It depicts a richly dressed young woman seated center in three-quarter length. Her right hand partly obscures an open partbook of manuscript music on a table also holding a lira da braccio, its bow lying across the strings.

Through her fingers is seen the cantus to a setting of Philippe Verdelot of an anonymous strambotto (printed in 1537, but found earlier in a Florentine manuscript). The conjunction in the painting of this poetic form and the lira raises questions about performance in light of Nino Pirrotta's theory of an unwritten practice in the quattrocento—including improvised strambotti to the lira da braccio—and in light of the large numbers of settings of strambotti in manuscripts from the 1490s and in prints beginning in 1505.

Verdelot's strambotto, albeit a late manifestation of the genre, still bears traces of musical procedures found in certain late written-down examples of strambotto composition, a repertoire which William Prizer shows reflects the unwritten tradition posited by Pirrotta. Painter or patron surely chose the lira and Verdelot's strambotto setting for their special relevance to each other as well as to their subject. The lira underscores its link to the older improvised strambotto tradition and also suggests, at least symbolically, a mode of performance appropriate for Verdelot's madrigal and suitable for the woman.

Of high station, she certainly belonged to that perhaps small group of women (excluding courtesans) before mid-century who could "cantare al libero ogni moteto o canzone, per ragione di canto figurato." My paper includes a recorded performance of the strambotto.

The Interpretation of Petrarchan Syntax in the Venetian Madrigal of the Mid-Cinquecento

Martha Feldman, University of Southern California

The Venetian madrigal of the 1540s, typified by Wilsaert's Musica nova and More's first books, achieved an unprecedented flexibility in its setting of lyric verse. This style embodied the Ciceronian rhetorical ideal of varietas urged in contemporary Venetian literary theory, which mandated constantly shifting stylistic qualities. Applied to the complex discursive syntax of Petrarch, variation enabled composers to attain a new level of sophistication in their musical reading of language.

Music and the Commedia dell'arte

Martha Farahat, University of Chicago

Massimiro Troiano's description of the Commedia dell'arte production organized by Orlando di Lasso for the wedding festivities of Duke William of Bavaria with Renata of Lorraine in 1568 has been recognized by both musicologists and scholars of Italian theater as the most complete account of an actual Commedia dell'arte performance. Specific mention of music in that account is limited to madrigals serving as Intemedi and one lute serenade.

Until now the assumption has been that either this was all the music actually performed, or that nothing more could be known about the music. Scholars have largely overlooked Lasso's 1581 publication, the Libro da Willimeliness, Moresche ed altre canzoni as a source, though these pieces are dedicated to the Duke of Bavaria, and though in the preface Lasso voices his regret that these songs were not published in his youth when they were written, rather than in "these graver times."

Careful study of these pieces shows correlations between many of the songs in the 1581 publication and the characters and situations in Troiano's account of the play. Examination of this correspondence will expand our understanding of the role of music in Commedia dell'arte performances as well contribute to our assessment of other publications as potential theater music.

O che nuovo miracolo! New Light on the Aria di Firenze

John Walter Hill, University of Illinois

A mid-seventeenth-century Florentine poetry manuscript, almost exclusively devoted to texts of the earliest monodies and musical stage works, contains a religious text, unreported in musical scholarship, that is a very close parody, or vice versa, of the entire text of the finale of the famous 1589 intermedio for La pellegrina: O che nuovo miracolo, which, according to Warren Kimble's extensive study, is the source for the popular choral-basso pattern known as the Aria di Firenze and by other names. However, the religious text makes more sense than the 1589 epiphalamus, which has notable dis-
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continuity of meaning and inappropriate metaphors. The newly recovered text describes the "return" of the Virgin at the birth of Christ according to the traditional religious interpretation of Vergil's Fourth Eclogue, as presented specifically in Jacopo Sammarco's La Parta Virginale. Furthermore, when the interleaved segments of "Il Bello del Sig. Emilio de' Cavalieri" are separated from those of the "Risoposta del S. Emilio de' Cavalieri," the resulting strophic texts of the secular version have rhyme-scheme anacoluths that are not present in the religious text.

When reconstituted into complete stanzas, the two principle poems of the religious text resemble the kind of strophic lauda popular during the later sixteenth century. (Cavalieri incorporated the text from one of these laudes into his Rappresentazione di anima, et di corpo.) Cavalieri's music, too, can be perceived as a contrapuntal expansion of two simple homophonic models quite similar to surviving laudes. It is proposed that the secular song that provided the musical material for both the lauda and Cavalieri's ballo is Eman fiuni et fonti, an anonymous late strambotto. This song, whose words and music would seem already to have passed into oral tradition before 1589, seems to be the earliest known source of the Arias di Firenze. If so, then not only speech-like singing, but also this influential and popular chordal-bass pattern was revived as part of the rediscovery of native Italian oral musical culture after a period dominated by Northern written polyphony.

AMS Session: Rameau, Handel, and Gluck
Ellen Harris, University of Chicago, Chair

Recitative Drafts and Revisions in the Composing Scores of Jean-Philippe Rameau
Thomas Green, Brandeis University

The few composing scores of Jean-Philippe Rameau known to survive provide a fascinating and informative glimpse of the composer at work. These scores contain rejected drafts and revisions that indicate the train of thought of the composer as he grappled with problems of musical invention, form, logic, and aesthetics. In the words of Charles Malherbe, whose plans to publish Rameau's rejected drafts were never realized, the study of Rameau's composing scores allows us to witness the genius of Rameau "in the very act of conceiving or the laying of the foundations of future works."

This paper will examine recitative drafts and revisions found in the composing scores of five works: the actes de ballet Daphnis et Églé, Mithridate, Le Retour d’Astarté et Éphyrès, and the comédie lyrique Les Paladins. We shall see how Rameau transforms his first thoughts, often retaining elements of his original design but refining or breathing new life into them or fitting them into a new whole. At times, textual considerations would seem to be uppermost in Rameau's mind, as he alters the metrical structure to suggest a more natural style of delivery, raises or lowers the pitch of the vocal line for dramatic effect, or alters over or embellishes a particular syllable in order to emphasize its importance. Elsewhere, musical organization would seem to be the composer’s principal concern, as he improves the shape or structure of the vocal line, introduces sequence or regular phrasing, or otherwise enriches the musical material for both the lauda and Cavalieri's ballo.

The Cannois Manuscripts:
New Scores for the Music of Haym, Pepusch, Roseingrave and Handel
Graydon Beeks, Pomona College

Between 1716 and 1720 a number of young composers wrote works specifically for the private musical establishment of James Brydges, from April 1719 First Duke of Chandos. Only those by Handel were eventually made public. The Duke's music library and its catalogue disappeared after his death in 1744, and until into the eighteenth century were two manuscripts from the collection tentatively identified and the library catalogue published. Finally, in 1981 nearly one-third of the printed and manuscript music surfaced at a sale of items from Stoneleigh Abbey in Warwickshire. The manuscripts were acquired by the British Library and the private collectors Gerald Coke and Richard McNutt. They do not include the anticipated early sources for Handel's Ais and Galatea, The Rectorial (later Esther) or any of his early London operas, all of which are known to have been in the collection in 1720. They do include previously unknown anthems by Nicola Francesco Haym and John Christopher Pepusch, and similar cantatas by Pepusch and Thomas Roseingrave. They also include early and somewhat puzzling sources for Handel's Chandos Anthems, and demonstrate the existence of a hitherto unsuspected earlier version of Anthem VII. My Song shall be Always. Finally, they allow the recovery from other sources of two previously unidentified instrumental works by Handel.

This paper briefly examines the history of the collection and attempts to clarify some of the questions which remain unanswered, including the whereabouts of the rest of the collection, the puzzle of the supposed Cannois manuscript which William H. Cummings described in 1915, and the contradictory evidence for dating the Stoneleigh Abbey Chandos Anthems. Finally, it attempts to assess the significance of the newly-discovered works by Haym, Pepusch, Roseingrave and Handel.

Handel and the Art of Biography in England
Mary Ann Parker-Hale, University of Toronto

Because the Reverend John Mainwaring's Memoirs of the Life of the late George Frederic Handel (1760) stands as the first extended biography of a single composer, we in the musical world tend to imagine that it exists in some kind of splendid isolation. In fact, it should be seen as part of a dynamic literary movement in eighteenth-century England. An introduction to the dis-
continuity of meaning and inappropriate metaphors. The newly recovered text describes the "return" of the Virgin at the birth of Christ according to the traditional religious interpretation of Vergil's Fourth Eclogue, as presented specifically in Jacopo Sandimaro's De Pasto Virginis. Furthermore, when the intercalated segments of "Il Ballo del Sig. Emilio de' Cavalieri" are separated from those of the "Risposta del S. Emilio de' Cavalieri," the resulting strophic texts of the secular version have rhyme-scheme anomalies that are not present in the religious text.

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Although Rameau's theoretical works provide insight into the rationale behind some of his compositional decisions, his composing scores provide more tangible evidence of the workings of his musical mind as he responded to the stimulus of a poetic text.

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Friday morning

Schenkerian Analysis of Modern Jazz: Questions about Methodology

Steve Larson, Temple University

While many accept Schenkerian analyses of tonal music, scholars have questioned its application to jazz: (1) Can a method of analysis developed for the study of composed music be applied to improvised music? (2) Can features of jazz harmony (ninth, eleventh, and thirteenth) not appearing in the music Schenker analyzed by account for by Schenkerian analysis? (3) Can Schenkerian analysis take into account the nature of improvisation? and (4) Can music based on popular songs have the complex structures shown in Schenkerian analyses? My presentation answers "Yes" to all of these questions (with some qualification concerning the nature of jazz discourse treatment). Furthermore, an examination of assumptions suggested by these questions leads to a discussion of the importance of improvisation in the content and origin of Schenker's theories, the need to evaluate an analytic method by its application rather than by its intent, the melodic origin and function of dissonance in common-practice harmony and in jazz, the indistinct nature of the line separating improvisation and composition, and the mutually supporting roles of simplicity and complexity in both popular music and art music.

My presentation cites writings on improvisation by C. P. E. Bach, Heinrich Schenker, and contemporary scholars. Furthermore, I offer an analysis of my own complete transcription of a taped interview with a leading modern-jazz pianist: the late Bill Evans. While Evans' discussion—which includes an explanation and demonstration of how he called "fundamental structure"—is persuasive, the real advantages of Schenkerian analysis appear when the technique is applied to an excerpt of Evans' playing.

How Many Ways Can You Say "Bop Pianist"?

Barry Kernfeld, The New Grove Dictionary of Jazz

In editing a reference work on jazz, the author has accumulated and categorized a collection of nagging doubts about widely accepted approaches to biography and assessment. Principal concerns are: 1. Proportion among and within articles. The rigorous application of methodologies developed in the Grove tradition promises to be one of the dictionary's great strengths. But the tradition stresses continuity, a quality which for some jazz musicians seems unimportant. As an extreme case, a player's achievements on a single day may overshadow work over decades. How does one weigh a career dominated by a single significant affiliation (the baritone saxophonist Harry Carney's life with Duke Ellington) against a career of changing activities (the trumpeter Al Puricino with countless big bands)? The discussion focuses on Russell Procope, who had many significant affiliations as an alto saxophonist, but later emerged as a more significant clarinetist.
A Gluck Borrowing from Handel

John H. Roberts, University of Pennsylvania

Although Gluck frequently reused portions of his own works, he seems to have borrowed from other composers only occasionally. His adaptation of an aria by Bertoni was discovered as early as 1777, and he also appropriated two symphonies by his mentor Sammartini. Now a fourth example can be added to the list: the aria "Ogni amante," composed for Isippo (Prague, 1752) and later revised for La clemenza di Tito (Naples, 1732) as "Se all'impeto," is closely modeled on the minuet in the overture to Handel's Arianna (1734). Gluck presumably got to know this enduring favorite during his visit to England in 1745-46.

"Ogni amante" was heard in the London pantomime Demofoonte of 1755, its relationship to Arianna was widely recognized. William Mason (who referred to it as "a sweet song") reported to the poet Gray that the aria was supposed to be "a very old one of Scarlatti" and accused Handel of plagiarism. Burney, on the other hand, described it as an imitation of the Arianna minuet "intended to flatter Handel's admirers."

It has often been said that Handel influenced Gluck only in a general way and not until long after their English encounter. This new borrowing suggests that that view needs to be reassessed, especially since Gluck himself told Michael Kelly he had studied and "endeavoured to imitate" Handel throughout his life. At the same time, comparative analysis of Gluck's aria and Handel's minuet throws into relief some of the stylistic differences between these two great composers.

The "Sweet Song" in Demofoonte: A Gluck Borrowing from Handel
2. Description and analysis of closely related styles. Difficulties stem not from a Grove tradition, but from the failure of jazz literature to develop a methodology for differentiating among close relationships in a meaningful way. Problems include (a) the identification of imitation and influence, which shifts a discussion away from its subject (imitators of Louis Armstrong; John Coltrane's influence on the saxophonist Art Pepper; the legacies of tenor saxophonists Coleman Hawkins and Lester Young); (b) the description of shared stylistic procedures, which necessitates an unacceptable account of repetition (recorded example: the bop pianist Barry Harris); (c) the identification of characteristic personal formulas, which are more characteristic than on unique contributions; (d) the transcription and analysis of great solos, which depends upon the notation system that cannot adequately deal with the most important characteristics of jazz, namely timbre and rhythm.

The Late and Lesser-Known Gerstein

Steven E. Gilbert, California State University, Fresno

In the two years between Porgy and Bess and the end of his life, George Gershwin returned to writing songs. Together these late songs comprise a stylistic unit, in which the so-called popular or show song was taken to new heights. With the exception of "My Strauss," these songs were written for films: Shall We Dance, A Damsel in Distress (both 1937 and starring Fred Astaire), and The Goldwyn Follies (1938). Posthumous scores for The Shocking Miss Pilgrim (1946) and Kiss Me, Stupid (1964) were culled from George's manuscripts and notes by Ira Gershwin and, for the first of these, Kay Swift.

A large proportion of the late songs are recognized standards. Others, though no less worthy, are less widely remembered. Still others, written for the above productions but not used, are hardly known at all. Despite the freedom with which popular songs have generally been performed, these late songs have detailed accompaniments provided by the composer; by and large, the song you see in print is fully represented in Gershwin's manuscript. This study provides a glimpse into the remarkable world of George Gershwin's last work. It surveys the salient stylistic and technical features common to the late songs generally—an enhanced, Schiller-κ influence; harmonic and rhythmic vocabulary, unorthodox period lengths, accompaniment figures that are integral to the song—while introducing the listener to those that are less well known. Inclusion of representative manuscripts provides additional and invaluable insight.

Which Porgy?

Charles Ham, Dartmouth College and Wayne Shirley, Music Division, Library of Congress

Various revivals of George Gershwin’s Porgy and Bess, including Cheryl Crawford’s of 1942-44 and the globally-acclaimed Davis-Breen production of 1952-56, have taken liberties with the composer's score, and most recordings have been even more eccentric. Two productions and recordings of 1976, by the Cleveland Orchestra and the Houston Grand Opera, established a new tradition of presenting Porgy "as Gershwin wrote it and intended it to be played," and most subsequent productions have continued this practice.

But Gershwin himself, intimately involved in the original Theatre Guild production in 1935, participated in decisions to make substantial changes (chiefly cuts in the "complete" piano-vocal score—which was in the hands of the publishers some months before it's first rehearsals and performances. Several sources only recently come to light, including the conductor's score and matching orchestral parts of the Theatre Guild production (now housed in Yale's Beinecke Library), enable us to reconstruct Porgy as it first took to the stage.

On the other hand, materials in the Library of Congress—sketches, a "short score"—allow us to see the opera in the making, and give evidence of how the composer "originally conceived" Porgy.

Thus we have Porgy as Gershwin first wrote it down; in a slightly altered published version; in the considerably shortened and otherwise changed form in which it was first performed; and in adaptations made after his death.

This session will discuss the materials available for reconstructing each of these stages, with emphasis on those recently discovered, and will confront the issue of which Porgy and Bess should be staged today.

Friday morning
2. Description and analysis of closely related styles. Difficulties stem not from a Grove tradition, but from the failure of jazz literature to develop a methodology for differentiating among close relationships in a meaningful way. Problems include (a) the identification of imitation and influence, which shifts a discussion away from its subject (imitators of Louis Armstrong; John Coltrane's influence on the saxophonist Art Pepper; the legacies of tenor saxophonists Coleman Hawkins and Lester Young); (b) the description of shared stylistic procedures, which necessitates an unacceptable amount of repetition (recorded example: the bop pianist Barry Harris); (c) the identification of characteristic personal formulas, which may lead to an emphasis on repeated cliches rather than on unique contributions; (d) the transcription and analysis of great solos, which depends upon a notational system that cannot adequately deal with the most important characteristics of jazz, namely timbre and rhythm.

**The Late and Lesser-Known Gershwin**

Steven E. Gilbert, California State University, Fresno

In the two years between Porgy and Bess and the end of his life, George Gershwin returned to writing songs. Together these late songs comprise a stylistic unit, in which the so-called popular or show song was taken to new artistic heights. With the exception of "My Strauss," these songs were written for films: Shall We Dance, A Damsel in Distress (both 1937 and starring Fred Astaire), and The Goldwyn Follies (1938). Posthumous scores for The Shocking Miss Pilgrim (1946) and Kiss Me, Stupid (1964) were culled from Gershwin's manuscripts and notes by Ira Gershwin and, for the first of these, Kay Swift.

A large proportion of the late songs are recognized standards. Others, though no less worthy, are less widely remembered. Still others, written for the above productions but not used, are hardly known at all. Despite the freedom with which popular songs have generally been performed, these late songs have detailed accompaniments provided by the composer; by and large, the song you see in print is fully represented in Gershwin's manuscript.

This study provides a glimpse into the remarkable world of George Gershwin's last work. It surveys the salient stylistic and technical features common to the late songs generally--an enhanced, Schillinger-influenced harmonic and rhythmic vocabulary, unorthodox period lengths, accompaniment figures that are integral to the song--while introducing the listener to those that are less well known. Inclusion of representative manuscripts provides additional and invaluable insight.

**Which Porgy?**

Charles Kann, Dartmouth College and Wayne Shirley, Music Division, Library of Congress

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**AMC Session: Musicology and its Canons**

Daniel Noonan, University of Washington, Chair

**AMC Panel:**

*Introduction to the Session*

Katherine Bergeron, Cornell University

Philip Bohlen, University of Chicago

The canon—to borrow not a term, but a usage, from literature—has traditionally been regarded by musicologists from many perspectives. Though generally understood as the body of works deemed worthy of critical attention, the musicological canon—like its literary counterpart—can extend further to embrace other whole complexes of social and institutional values that constitute the very notion of music itself, as well as its criticism. Are musicologists, as Joseph Kerman has suggested, really less comfortable using the word "canon" in this sense? Do canons have fundamentally different meanings in musicology from those in literature, or in history, for that matter? This panel addresses some of the canons that have affected the development of musicology as a discipline—that is, as a field that imposes order upon—or controls, the reception of music, writings about music, or even those cultural phenomena we consider to be music. The papers evaluate musicology not only as a branch of scholarship interested in canonical works of music, but also as an institution responsible for forming and challenging ideas about the canon. The view of musicology that emerges is one of diverse canons, which only together constitute the discipline itself.

**The Canons in the Musicalological Toolkit**

Don M. Randel, Cornell University

Friday morning

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Although students of music in the Western academy may not often have used the word "canon" in the sense that students of literature use it, students of music have been at least equally in the thrall of what students of literature mean by it. We have spoken of The Repertory or The Standard Repertory with every bit as much reverence and conviction as ever anyone spoke of The Great Books. And our degree programs and course listings show it.

The forces that have defined and maintained this canon—of which, to be sure, the historical extent and the center of gravity have shifted with time—represent some of the most fundamental tools of musicology. This paper attempts to evaluate such tools. The first is musical notation, in association with the belief that notation gives access to "the work itself," independent of interpretative fashion. Second is the traditional approach to musical genres, including what we often call "forms" instead. And third is the family of genres of musical scholarship. These include critical editions, narrative histories, musical analysis (highly dependent on notation), and then our standard bibliographic aids—dictionaries, indexes of periodical literature, and the rest. Our tools—both intellectual and practical—enable us to do certain kinds of work on certain kinds of subjects. Hence, we do those kinds of work on those kinds of subjects. If we are not careful, we allow ourselves and our students to suppose that other kinds of work and other kinds of subjects either do not exist or do not matter much.

History, Tradition, and the Gregorian Canon

Katherine Bergeron, Cornell University

To assert that the repertory of Gregorian chant has enjoyed canonical status may well be to state the obvious. With the force of two venerable institutions to support it—Holy Mother Church and the Scholarly Academy—this music is of the very heart of musicology: both as a sacred tradition determined (quite literally) by canon law and as scholarly tradition founded on, among other things, the important paleographic studies of the Benedictine monks of Solesmes.

This paper considers the relationship between the different institutions that have shaped our notion of the Gregorian canon—a relationship not always entirely clear—from the particular perspective of Solesmes scholarship. In the Motu proprio of 1904, for instance, which announced the publication of a new Vatican edition based upon the researches of the Solesmes monks, the institutions appear to merge. For it is not just a musical repertory, but scholarship—specifically, historical scholarship—that is "canonical" in the act. Dom Macquereau explains (a bit gloatingly) in 1921 that the Church, "as Mistress and Guardian of the Acts," restored these precious melodies to their rightful place of honor because their authenticity had been proven—in his words, "authenticity that was not canonical, but historical." From such an undeniable position of authority it seems he could afford to minimize the importance of Church law. But his counsel also suggests that these institutions consecrated to making history, so to speak, exist always in a delicate balance with those in the business of writing it.

Ethnomusicology's Challenge to the Canon: The Canon's Challenge to Ethnomusicology

Jaap Kunst's introduction of the term "ethno-musicology," in the early 1950s, and the adoption of "ethnomusicology" by a scholarly society soon thereafter, signified for more than a convenience a new label affixed to the previously disparate fields devoted to folk, tribal, and non-Western music. The term embodied instead a major reformulation and reversal of the fundamental relation between "our" music and the music of "the other." Whereas scholars in comparative musicology and folklore had earlier treated the objects of their studies as belonging to other cultures, thus placing distance between other musical repertories and their own, ethnomusicologists sought to draw themselves closer to non-Western and folk musics, insisting on the hermeneutic potential of these repertories and even embracing some genres as part of their personal musical anxieties. The ensuing theoretical realignment, with its widespread incorporation of anthropological methods, preferred to identify another repertoire as the music of "the other"—the canon of Western art music—thereby stripping it of a presumed purity and removing the limitations it had placed on musicology.

This historiographic paper examines the development of modern ethnomusicological thought during the 1950s by looking at its confrontation with two sets of canons, those derived from a Western musical heritage and those revised during the ethnomusicological encounter, which increasingly became axiomatic to broadening ethnomusicology's canons. The paper posits that the
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Friday morning.

The Idea of a Core Repertory

Richard Crawford, University of Michigan

Musical genres result from many factors: standard occasions and media for performance, conventions of musical form and style, the impact of "classic" works, and pressure from commercial concerns among them. Once a genre is created the impulse is strong to make more pieces of that kind. Both in Europe and America composers have traditionally been encouraged to work within established genres—from simple ones, like songs, to complex ones, like operas—creating repertories larger than any performer could command or any listener would want to hear. The number of pieces in any musical genre far exceeds the number of pieces consistently performed.

A "core repertory" is that group of pieces within a genre that can be shown by some objective measure to be favorites. In the belief that choosing and examining a core repertory can illuminate some musical genres in useful ways, my paper concentrates on these two methodological issues. First, I describe two slightly different selection methods that I have employed in studies of American psalmody (1698-1810), and in studies of jazz standards on record (1917-1942). Then I draw examples from psalmody and jazz standards, showing how the examination of a cross-section can provide a useful perspective on a whole genre. Questions to be discussed include the popularity, the musical influence and "representativeness" of a given genre, as well as the process of canon-formation within genres.

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disciplinary self-examination particular to ethnomusicology has resulted from an ongoing mediation between these two sets of canons—whether to encourage rapprochement or to support a belief that understanding any single canon is possible only upon knowing others.

FRIDAY, 16 OCTOBER 9:30 a.m. - 10:15 a.m.

CMS Concert

The People United Will Never Be Defeated
by Frederick Rzewski; Barry Hannigan, Bucknell University, piano

Rzewski's work is a massive set of thirty-six variations (55t) on a Chilian folksong of the same title. The piece was conceived as both a "protest song" and as concert music. I will discuss the origins and structure of the piece before performing the first twenty-four variations.

FRIDAY, 16 OCTOBER 10:30 a.m. - 12:00 p.m.

CMS/AMS Presentation: Concert Music in and of Old Louisianans

The Birth of Opera in America: New Orleans and the French Operatic Tradition

Elise K. Kirk, The Catholic University of America

While the East Coast is generally considered to be the cradle of modern American cultural life, it was in the Southwest that one of the most elegant and lyrical art forms developed in America—French opera. During the early nineteenth century, New Orleans saw literally hundreds of operas by many of France's most popular composers, such as Grétry, Dezède, Dalayrac, Méhul and Boieldieu. These operas were produced at a time when English comic opera was the mainstay of American theatrical life in the East.

This paper explores early operatic history in New Orleans with special emphasis on the French repertoire performed at the Spectacle de la Rue St. Pierre from the time of its construction in 1792 to its permanent closing in 1810. It focuses on the French operatic tradition as it was initiated, interpreted, shaped and perceived by singers, production staff and especially by the audiences of the time, whose intense passion for opera was remarkable in a provincial city of 12,000 citizens. How did these operas—so popular in Paris and other European cities—adapt to their environment in the New World? Who produced them and sang in them? What forces in American cultural history gave them birth and nurtured them well into the nineteenth century?

In conclusion, this paper acknowledges that the French operatic tradition in New Orleans was a vital mirror of the cultivated tastes of an important genre of America's first settlers—the noble French family. With its wealth and cultural leanings, this family's musical life provides the historian with an important tool for understanding a little-explored subject—the study of early America's rich and variegated musical relationship with France.

Cabildo by Amy Marcy Beach

Leslie Petteys, University of Missouri, Kansas City

The one-act opera, Cabildo, composed by Amy Marcy Beach, is set in New Orleans' historic building of the same name, which now houses the Louisiana State
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Friday morning

Museum. Historically accurate in many regards, the libretto opens and closes in the present day setting of the Museum with a flash back to events in 1814 when the Cabildo served as the governor's mansion. The plot focuses on the imprisonment and mysterious escape of the smuggler, Pierre Lafitte, just before his participation in the Battle of New Orleans.

A strong movement arose in the United States during the early twentieth century calling for the production of opera in the vernacular and urging American composers to use texts by American authors, derived from their country's history and folklore. According to a 1915 interview, Beach supported these goals but, it was not until 1932, at the age of 65, that she composed Cabildo, an opera meets these requirements. For her librettist Beach selected Nan Magby Stephens, a native of Atlanta, Georgia, who was a published author, playwright and composer, and drew most of her subject material from Southern history and culture.

Beach derived some of Cabildo's musical material from her own song, "When Soul is Joined to Soul," Op. 67. In addition, Stephens, who collected Negro spirituals, has supplied Beach with several Creole songs. Conceived as a chamber opera suitable for amateur groups, Beach scored the opera to be accompanied by a piano, violin and cello trio. Musically, the opera has several recurring motives heard in conjunction with specific a character or textual reference.

Paris on the Prairies: Glimpses of Musical Life
in Louisiana Plantation Society

Robert F. Schmailz, University of Southwestern Louisiana

The unique cultural mix that marked the settlement of lands bordering the Bayou Teche has prompted the interest of scholars from several disciplines. With regard to the music of this region, interest has for some time been focused on that singular body of folk tunes and lyrics commonly associated with the term "Cajun."

Not all of these individuals making a new life in this area were the simple, hard working Acadians of the Evangeline legend. However, The unsettled political climate of the late eighteenth century served to assure that all of the old world "estates" would find representation in the growing tide of immigration. Even in the best of times French aristocratic houses traditionally bestowed property and dignities upon the first-born male, thereby forcing the cadets of such families to seek their fortunes by more active enterprises. This, coupled with the fact of the French Revolution, assured that many of these individuals would find their way to Louisiana.

The influx of French aristocrats and Santo Domingo refugees combined with the established Acadian farmers to produce the seeds of a thriving plantation society along the banks of the Teche in the early nineteenth century. Unlimited opportunities, in turn, attracted a significant number of English-speaking planters and professional people from New England and the Middle Atlantic states, thereby assuring an Anglo-American flavor in a cultural climate imbued with old world "savoir-faire."

The musical activities associated with this society have proven to be as varied as its roots. This paper will examine that musical diversity, focusing upon the bustling social life and resort atmosphere that earned the Teche community of St. Martinville the sobriquet "La Petite Paris" in the nineteenth century.

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FRIDAY, 16 OCTOBER, 12:30 - 1:30 p.m.
CMS Presentation: Computer-Assisted Instruction

The British are Coming: Ideas from Abroad for the Use of Technology in Music Instruction

Charles Lord, University of Kentucky

While the USA and Japan are clearly the leaders in the development of music technology, it is the British who are coming up with perhaps the most exciting and challenging ideas of how to use the equipment in creative and motivating ways.

This paper, the result of personal study at Reading University in the British "Silicon Valley," will begin with an overview of the British system of music instruction, then proceed to an assessment of the current situation regarding their uses of microtechnology and the directions in which trends are developing. Included will be both approaches similar to those in American music instruction, i.e., drill and practice and tutorial methods, but also, and more significantly, ways of including computer music systems in a more open-ended format with a compositional and improvisational orientation at all levels of instruction, from primary upwards.

This presentation will include demonstrations of some of the concepts discussed on a reasonably priced Yamaha music computer system.

An Expert System for Harmonic Analysis Using Lisp and Prolog

William B. Stacey, University of Wyoming

Much has been made recently of the use of artificial intelligence (AI) for various programming applications, although little has been discussed in terms of musical applications. The present paper shows how one can go about using AI languages such as Lisp and Prolog to develop an expert system for musical applications using simple harmonic analysis as an example.

The paper begins by exploring typical AI applications with regard to their suitability for use in musical computing. Declarative rather than procedural languages are generally used in AI programming. Of these, the most common, Lisp and Prolog, are compared with procedural languages such as BASIC and Pascal as to their suitability for use in AI applications. Various topics connected with building expert systems, including knowledge engineering, natural language interfacing, and construction of an inference engine, are considered.

An expert system for simple harmonic analysis written in Turbo Prolog, a compiler implementation for MS-DOS computers, will be discussed and demonstrated.
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The Creole Origins of Jazz

Recent Exploration of the Demographic and Linguistic Characteristics of 19th-Century New Orleans Provides a Sharper Picture of the Social Origins of Early Jazz Musicians than heretofore available. This paper seeks to demonstrate that jazz derived essentially from the musical culture of the Francoophone Creole people, the majority of whom were West Indian descendants. The point is to re-examine the popular notion that early jazz represents a fusion of Anglo-American and African musical traditions, by showing that the musicians themselves had little direct contact with either. The origin of jazz will be found, it is argued, in the evolution of Creole society, itself a product of developments having little to do with mainstream America, but closely tied to events in France and the Caribbean.

The training and aesthetic of early musicians were profoundly classical, romantic, and formal. The context of their work was a highly stratified, caste-like system, closed to acceptions from outside; intimate, ceremonial, sophisticated, and highly urban. The people who made early jazz were products of a culture quite removed from the dominant pattern of North America. They created a medium that could only be explained by reference to the specific conditions that prevailed in the old Creole city before the first World War.

The Creole Origins of Jazz

Thomas Fisher, Xavier University of Louisiana

This paper explores the demographic and linguistic characteristics of 19th-Century New Orleans and provides a sharper picture of the social origins of early jazz musicians than heretofore available. The paper seeks to demonstrate that jazz derived essentially from the musical culture of the Francoophone Creole people, the majority of whom were West Indian descendants. The point is to re-examine the popular notion that early jazz represents a fusion of Anglo-American and African musical traditions, by showing that the musicians themselves had little direct contact with either. The origin of jazz will be found, it is argued, in the evolution of Creole society, itself a product of developments having little to do with mainstream America, but closely tied to events in France and the Caribbean.

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The Choral Compositions of Thea Musgrave

Catherine Ross, University of Cincinnati

Throughout her life, Thea Musgrave has consistently turned her attention to choral music. Whereas premières and other significant performances are noted in music journals, no one has undertaken an examination of the development of her compositional style as seen in the choral works.

The development of Musgrave's choral style over the last thirty years mirrors her compositional style in the instrumental and operatic works, for which she is better known. Through discussion and illustration, I shall deal with compositional techniques, text treatment, and the overall dramatic and formal shape of representative examples of Musgrave's choral works spanning the thirty year period 1953-1983.

After a brief biography of Musgrave and a summary of her development as a composer, I shall consider in detail characteristic features of her melodic style.
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The Opera: Living Twentieth-Century Composers

The Operatic Trilogy of Philip Glass

Leslie Lesseter, City University of New York

This study explores Philip Glass’s recent trilogy: Einstein on the Beach (1976), a theatrical collaboration with Robert Wilson; Satyagraha (1980), an oratorio by Mahatma Gandhi; and Akhnaten (1984), a chronicle of an ancient Egyptian heretic-Pharaoh. A detailed discussion of the music and dramatic style of Satyagraha follows a general introduction to the entire trilogy.

Musically, Glass is known as one of the founders of minimal music. As such, his operas envelop the listener in long webs of sound based on gradually evolving and intricately changing ostinato patterns, slow-moving and static modal harmonies, and driving motor rhythms. Dramatically, the composer draws from diverse artistic movements: the Kathakali dance-drama of southern India; performance art, a recent genre with historical antecedents dating back to Kandinsky’s “The Yellow Sound” (1912), Der Blaue Reiter Almanac; and avant-garde theatre, specifically that of the Hambo Mines Troupe and Robert Wilson’s “Theatre of Images.”

Satyagraha means “truth-force” and refers to Gandhi’s use of nonviolence as a political weapon. The opera is set in South Africa where this saint-politician fought against racial discrimination from 1893 to 1914. The story is told through a series of scenes, each set in a different location in South Africa. The music is characterized by a slow, repetitive ostinato pattern that creates a sense of static tension and unease.

Samhrit librettos is actual Hindu scripture that Gandhi had memorized. With its ecstatic force of strings, woodwinds, and classically trained singers, this work may be viewed as Glass’s first real opera—Einstein’s score calls for flutes, oboes, and clarinets. In the opera on Gandhi, though each act is through-composed, each separate scene is a chorale. The melody of the final tenor solo, simply an ascending phrygian scale, is thematically linked to the Ruey Play intermezzi of Einstein.

Ellen Taaffe Zwilich and Her Symphony #1: Three Movements for Orchestra

Craig B. Parker, Kansas State University

Ellen Taaffe Zwilich (born Miami, Florida, 30 April 1939) is one of the foremost figures in American music today. Dubbed “one of the finest composers of her generation” by Richard Dyer (Boston Globe), her music has attracted considerable attention since the early 1970s. Since that time, she has garnered numerous honors and awards. Her fame was assured when she became the first woman to win the DMA in composition from The Juilliard School (1975) and the first woman to win the Pulitzer Prize in Music (1983, for her Symphony #1: Three Movements for Orchestra). Almost all of her works of the past decade have been commissioned, and have been played widely by major chamber and orchestral organizations.

Zwilich’s solidly crafted music combines vibrant rhythms, soaring melodic lines, a conservative harmonic language (tinged with pungent dissonances), and elegant manipulation of instrumental sonorities. Use of germ cells and continuous variation are important compositional devices for her. Zwilich’s belief that “music is a very intense form of human communication” is readily apparent in the immediate appeal of her creations to both laymen and professionals.

This paper summarizes Zwilich’s career, paying special attention to the effect that winning the Pulitzer Prize had on her subsequent development. Her prize-winning Symphony #1 is examined, as a paradigm of her compositional procedures. This paper is based in part on interviews with Zwilich conducted by the author in April, 1987.

The Choral Compositions of Thea Musgrave

Catherine Ross, University of Cincinnati

Throughout her life, Thea Musgrave has consistently turned her attention to choral music. Whereas premières and other significant performances are noted in music journals, no one has undertaken an examination of the development of her compositional style as seen in the choral works.

The development of Musgrave’s choral style over the last thirty years mirrors her compositional style in the instrumental and operatic works, for which she is better known. Through this paper, I shall deal with compositional techniques, text treatment, and the overall dramatic and formal shape of representative examples of Musgrave’s choral works spanning the thirty-year period 1953-1983.

After a brief biography of Musgrave and a summary of her development as a composer, I shall consider in detail characteristic features of her melodic
writing, choral textures and techniques, and text setting, and shall illus-
trate how her harmonic language moves from clear tonal structures to a more 
chromatically-based style in the course of the period 1953–1958. Her earliest 
choral works, "Voeu Madrigal" (1953) and Cantata for a Summer's Day (1956), 
feature diatonic and tonal writing. Though her style shows a gradual movement 
towards serial techniques in works for other media, this approach is never de-
veloped in any choral setting. Out of her short-lived serial period 
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chromatically-based style in the 
Friday morning

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The Solo Concerti of Donald Erb

John G. Suesa, Case Western Reserve University

Donald Erb has become one of the premier contemporary composers on the 
American scene. Born in Ohio, this one-time jazz trumpeter, has returned to 
Cleveland to become head of the Composition Department at The Cleveland In-
stitute of Music. Although he has written a great variety of orchestral, cham-
ber, and solo music, his seven solo concerti, written over a span of almost 20 
years (1966–1984), provide a fascinating perspective of his style and unique 
approach to his technical genius.

Not only has he written a solo concerto for such usual instruments as the 
violin, cello, clarinet, and trombone, he chose to write for more unusual instru-
ments as solo percussionist, trombone, contrabassoon, and for keyboards. His 
concerto for keyboards is for a soloist to perform on the piano, electric 
piano, and celesta, that is, for three keyboards circled around the performer. 
It is of no surprise that the result is a sound spectrum far beyond the tradi-
tional expectations of a concerto.

Erb's concerti explore virtually every conceivable sound of the solo in-
strument and many inconceivable sonorities, such as the last movement of the 
trombone concerto where the soloist must develop circular breathing in order to 
replicate the Northern Australian aboriginal instrument, the didjeridu. The 
music of Erb emphasizes great variety of sonorities and textures, and an 
harmonic emphasis upon a fundamental tone and its partials.

Structurally, the concerti follow simple patterns of sections utilizing 
simple melodic patterns upon which numerous sonority structures are generated. 
These sound gestures follow growth patterns to a sequence of climaxs which 
create a true sense of musical direction. Sch has combined the traditional 
emphasis of solositic virtuosity with orchestral virtuosity, and maintained the 
clear balance between the soloist and orchestra. To this his creative powers 
have given us a kaleidoscope of musical sonorities. His music is for the human 
spirit to grasp and appreciate.

Friday afternoon

AMS Session: Studies in Late Medieval Music
Janet Knapp, Vassar College, Chair

The Anonymous Music Treatise of 1279: Why St. Emmeram? 
Jeremy Yudkin, Boston University

The music treatise by the author known as the Anonymous of St. Emmeram is a 
central document of Notre Dame theory. Indeed it is more than that. It is 
the longest and most comprehensive music treatise written up to its time and 
the most unusual in its structure and design. It is a prosimetrum in the tradi-
tion of The Consolation of Philosophy, a closely-reasoned diatribe, a series of 
questions on music, and a fictive commentary upon a didactic poem. It is 
both a defense of auctoritas (Johannes de Garlandia) and a vicious polemic 
against those (especially Lambertus) who would forge a new mensural doctrine. 

Two theories of authorship have gained currency in recent years. One is 
by assumption: The author writes in defence of Johannes de Garlandia, who was 
a teacher at the University of Paris around the middle of the thirteenth cen-
tury. He attacks Lambertus, who may also have been French. Therefore he 
was a Parisian music theorist. The other is based on provenance: The manu-
script comes from St. Emmeram. The author has always been referred to as "The 
Anonymous of St. Emmeram." Therefore he was a Bavarian music theorist.

For the last two years the present writer has been engaged in the produc-
tion of a new critical edition of this important work, which is to be published 
shortly. Several conclusions have been reached in the course of this research, 
which will be reported here as follows:

1) Palaeographic study reveals the manuscript to be of French origin.
2) The manuscript may be traced back through the library catalogues of the 
Abbey of St. Emmeram to a period early in the fourteenth century. (Evidence is 
adduced to show how it reached Bavaria from Paris.)
3) The form and content of the treatise reflect the influence of the 

The Montpellier Codex and Its Implications 
for the Chronology of the Thirteenth-Century Motet
Mary E. Wolinski, Brandeis University

The arrangement of repertoire by fascicle in the Montpellier Codex has for 
a long time guided our understanding of the development of the thirteenth-
century motet. The groupings of pieces by language, number of voices and 
rythmic practices has supported the belief that these traits marked stages in 
the motet's evolution. There is evidence, however, that the melodies consis-
tently worked from were not themselves arranged by genre, and that the organization
writing, choral textures and techniques, and text setting, and shall illustrate how her harmonic language moves from clear tonal structures to a more chromatically-based style in the course of the period 1953–1958. Her earliest choral works, "Four Madrigals" (1953) and Cantata for a Summer’s Day (1955), feature diatonic and tonal writing. Though her style shows a gradual movement towards serial techniques in works for other media, this illustrates a feature used throughout her choral works—the application of the concerto principle—and the use of additive compositional devices. These are seen in Horace Coe’s (1977) and The Last Twilight (1981).

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Donald Erb has become one of the premier contemporary composers on the American scene. Born in Ohio, this one-time jazz trumpeter, has returned to Cleveland to become head of the Composition Department at The Cleveland Institute of Music. Although he has written a great variety of orchestral chamber, and solo music, his seven solo concerti, written over a span of almost 20 years (1966–1984), provide a fascinating perspective of his style and unique approach to the solo concerti genre.

Not only has he written a solo concerto for such usual instruments as the violoncello, clarinet, and trumpet, he chose to write for more unusual instruments as solo percussionist, trombone, contrabassoon, and for keyboards. His concerto for keyboards is for a soloist to perform on the piano, electric piano, and celeste, that is, for three keyboards circled around the performer. It is of no surprise that the result is a sound spectrum far beyond the traditional expectations of a concerto.

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Friday afternoon

FRIDAY, 16 OCTOBER, 2:00 – 5:00 P.M.

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Two theories of authorship have gained currency in recent years. One is that the author was in defence of Johannes de Garlandia, who was a teacher at the University of Paris around the middle of the thirteenth century. He attacks Lambertus, who may also have been French. Therefore he is a Parisian music theorist. The other is that the music treatise is an invention of St. Emmeran. The author has always been referred to as "The Anonymous of St. Emmeran." Therefore he was a Bavarian music theorist.

For the last two years the present writer has been engaged in the production of a new critical edition of this important work, which is to be published shortly. Several conclusions have been reached in the course of this research, which will be reported here as follows:

1) Paleographic study reveals the manuscript to be of French origin.
2) The manuscript may be traced back through the library catalogues of the Abbey of St. Emmeran to a period early in the fourteenth century. (Evidence is adduced to show how it reached Bavaria from Paris.)
3) The form and content of the treatise reflect the influence of the scholarly milieu of the University of Paris.
4) The author’s teacher, whose name is given in the manuscript, is shown to have been active in the second half of the thirteenth century in the administrative affairs of the episcopate of the Cathedral of Notre Dame.

The Montpellier Codex and Its Implications for the Choral History of the Thirteenth-Century Motet
Mary E. Wolinski, Brandeis University

The arrangement of repertoire in the Montpellier Codex has for a long time guided our understanding of the development of the thirteenth-century motet. The groupings of pieces by language, number of voices and rhythmic practices has supported the belief that these traits marked stages in the motet’s evolution. There is evidence, however, that the motets copied in the codex were not themselves arranged by genre, and that the organization
created by the scribes of the Codex does not reflect the order of reception. Paleographic examination indicated that the entire manuscript was produced as a single document, and not, as previously believed, in three distinct layers, each twenty years apart. These findings also have significance for dating developments in the notation of music. Franco-Italian notation is used in several fascicles and, if the judgment of art historians is correct and the illumination was done in the third quarter of the century, it appears that Franco's theories belong to the middle of the century, rather than to the end, as most recently proposed. The Montpellier manuscript illustrates the coexistence of the systems of Franco, Lambertus and Johannes de Garlandia, and presents the possibility that the motet flowered in a multiplicity of forms and notations relatively early in its history.

Codex Ivrea, Bibl. Cap. 115: A French Source "Made in Italy"
Karl Josef Kipple, New York University

The origins of Ivrea, Biblioteca capitolare, ms. 115, have hitherto eluded musicological scholarship: no hypothesis has convincingly explained the presence of this major arc nova source in northeastern Italy. A comprehensive re-examination of the manuscript provides information allowing us to form a fairly precise picture of the genesis of codex 115; this can be supported by archival materials leading to an identification of the scribes. Moreover, such findings permit us to reconsider questions concerning the dissemination and transmission of arc nova polyphony.

The product of a single compiler's ongoing activity, temporarily aided by a second hand, Ivrea is a Savoyard manuscript with a repertory shaped by the liturgical needs of a cathedral and strongly influenced by the ecclesiastic milieu typical of northern France. While cultural and political ties were strong between France and French-speaking Savoy, the installation of Savoyard bishops and canons in the Italian-speaking Piedmont region resulted from Savoyard expansionism during the fourteenth century. Materials housed in the Archivio diocesano document the presence of Savoyard clerics in Ivrea and permit the identification of a group connected with codex 115 and present at Ivrea from about 1355 to 1395. The principal scribe of manuscript 115, an episcopal notary and later cantor at Ivrea cathedral, belonged to this group of Savoyards and Frenchmen with ties to the diocese and university of Orleans, including the royal collegiate church St. Aignan, while the secondary scribe served as successor to the notarial office from the mid-1380s on.

Based on these two scribes' biographies, the dating of codex 115 can be re-assessed, and questions regarding the function of the manuscript and the transmission of its repertory re-evaluated. Manuscript 115 emerges as a late and peripheral redaction of a central repertory copied in northeastern Italy by Savoyard clerics educated in France.

Machaut and the Wild Beast
Kurt Markstrom, University of Toronto

The fourteenth-century motet, like its thirteenth-century counterpart, is a complex musical/poetic form that was intended "for the learned and those who seek after the subtleties of the arts." The isorhythmic structure of the music and the multiple layering of the texts invite numerous musical and literary interpretations which reflect de Grooth's seeking "after the subtleties." The superimposed texts of the motet often contained allegorical the topical references which provide an important means for determining composition dates for many works. Although study of the great Machaut manuscripts has revealed that the majority of the composer's motets are early written, few have been assigned dates. By investigating possible references to the Hundred Years War in the motet texts of Machaut, I shall propose dates for four Latin motets. A political allegory connected with the Battle of Crécy (1346) is superimposed upon H. H. Eggebrecht's theological interpretation of motet no. 9 C levis est feritas. In the allegory, the "fera goniale" (wild beast) of the text, representing pride and envy, becomes the motivation behind Lucifer's rebellion against God and Edward III's rebellion against Philipppe VI. Although motets nos. 21-23 have been recognized as late works because of their omission from the earliest Machaut manuscript and their references to war, more specific dates can be assigned. Motet no. 11 Plangens regni respublica may be connected with the calling of the Estates General and the struggle for power in France in 1357-1358 following the defeat at Poitiers, while motets nos. 21 Veni, Creator spiritus and no. 23 Inviiolata seminix may be connected with the siege of Rheims during the winter of 1359-1360.

AMS Session: Motet and Spiritual Madrigal
Martin Picker, Rutgers University, New Brunswick. Chair

The Motets of Busnois and Josquin: Influence and Imitation
Mary Natvig, Eastman School of Music

In response to Howard Mayer Brown's "Eulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance" (JAMS 1982) a few recent studies have investigated the influence of rhetorical imitation on the compositional process of the 15th and 16th centuries. Although Brown concentrates on the sixteenth-century chanson, Leeman Perkins (in 1984) proposes that imitation is also at work in the fifteenth-century L'Honneur amd Muses of Busnois and Okavaghe and Paula Higgins, in her recent article on Antoine Busnois (JAMS 1986) joins with Brown in calling for further exploration of the technique in order to understand more fully the music of this period.

An investigation of the possible stylistic connections between the motets of Busnois and Josquin demonstrated a more direct relationship in the case of two works. Both Busnois's In hydraulis and Josquin's L'illudia dei virgo matrix are based on similar (yet unusual in this period), three note, structural ostinati. Although the two generation motets (the texts probably both written by the composers themselves) seem on the surface to be unrelated textually, there are certain sub-textual, rhetorical correlations such as the invention of classical and mythological Greek figures. Manuscript and imitation techniques as well suggest that Busnois's In hydraulis served as the rhetorical model for Josquin's L'illudia dei virgo.

While Edgar A. Spence (JAMS 1953) mentions in passing the stylistic influence of Busnois on Josquin and Higgins notes the short melodic borrowing
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While Edgar A. Sparks (JAMS 1955) mentions in passing the stylistic influence of Busnois on Josquin and Higgins notes the short melodic borrowing.
from Josquin's L'Homme armé Mass in Busnois's In hydraulis, to my knowledge this paper is the first to explore the relationship between the two composers' motets in light of the recent evidence supporting the use of rhetorical imitation as part of the compositional process.

IlLibata dei virgo nutrix and Josquin's Roman Style

Richard Sherr, Smith College

In most published discussions of Josquin's works, the acrostic motet IlLibata dei virgo nutrix is classified as "early" because of its "Burgundian" and "Netherlandish" characteristics, although at the same time a stylistic disjunction between its first and second parts has also been noted. This paper proposes a revision of the date of the work based on the proposition that the musical styles of particular centers were important in the development of Josquin's musical language.

For approximately twenty years (ca. 1459-1480), Josquin worked in Milan, where, as Rifkin and others have demonstrated, there existed a local motet tradition affecting not only the liturgical use of motets, but (perhaps more importantly) their musical construction. In the 1480's, Josquin left Milan and eventually moved to Rome. This paper will attempt to show that Rome in the 1480's and 90's had its own distinctive musical tradition, and that IlLibata, a motet not conforming to Milanese style, yet too sophisticated to have been a product of Josquin's immaturity (and perhaps coincidently preserved in a Roman manuscript of the 1490's), illustrates both his acceptance of that tradition and his unwillingness to give up entirely the musical language he had employed in Milan.

The North Italian Spiritual Madrigal: Origins and Context

David Matter, University of California, Davis

This paper addresses issues concerning the early history and function of the madrigal spirituale in Verona.

In 1563—the year of the closing of the Council of Trent—Giovanni Scotto issued at Venice the first collection of spiritual madrigals by north Italian composers (Musica spirituale. Libro primo di canzon et madrigali a cinque voci, RISM 1567). Containing works by Nasco, Courtills, Willaert, Ruffo, Malte mystical, Orsini da Verona, and one anonymous work, this anthology of spiritual madrigal was assembled by Giovanni Del Bene, archpriest from 1544 to his death in 1559 of the parish church of Santo Stefano in Verona. A disciple of the one of the foremost advocates of church reform in the early stages of the Counter Reformation, Gian Matteo Giberti (1495-1544), Del Bene was diversely engaged in promoting the ideals of his mentor. His activities suggest that he was the most visible advocate of a program that, through music, art, and literature, sought to externalize the artistic and educational ideals and goals (art as paideia) of the reform movement.

But Del Bene was not alone in promoting a fusion of new religious poetry and the madrigal in Verona. Though the Musica spirituale is the first anthology to contain examples of the new genre, priority of chronology appears to belong to the unpublished spiritual madrigals of a composer whose name is to be found in no lexica, Agostino Bonzanino. Born in Verona about 1518, Bonzanino was a founding member of the Accademia Filarmonica of Verona and, from 1553 to his death in 1560, its maestro della musica. Three of his madrigals were published in an anthology issued after his death (Giardino de madrigali, RISM 1579), but the remainder of Bonzanino's music survives in a new incomplete set of manuscript partbooks (I-VEaf, Ms. 271), and in the academy's collection of voices and lute concerti (I-VEaf, Ms. 223). In this paper I shall seek to reassess the early chronology of the spiritual madrigal in the light of Bonzanino's works, and to elucidate the internal function of the spiritual madrigal at the Accademia Filarmonica.

William Byrd, Gradualia, and the Counter-Reformation in England

Philip Brett, University of California, Berkeley

The effect of Byrd's religion on his life and music has been convincingly re-interpreted by Joseph Kerman in The Masses and Motets of William Byrd (1981). It was not until the 1580s that signs of conflict between the composer's Roman Catholic convictions and the official state religion begin to appear in his music—"Why do I use my paper, ink and pen?" and in the dramatic musical treatment of biblical texts commoned with the Captivity and the Second Coming in the motet publications of 1589 and 1591. The composer's later years were largely devoted to the fulfillment of a grand liturgical plan in music that, compared with the earlier motets, reflected a new spirit of contemplation and resignation.

This interpretation of Byrd's religious life fits remarkably well with the thesis about Elizabethan Catholics developed by John Rousey in The English Catholic Community, 1570-1850 (1976). But since its publication, Rousey's theories have been challenged by a number of historians. This paper takes a fresh look at Byrd's liturgical works, especially the two books entitled Gradualia (1605 and 1607), in the light of the new revisionist theories of Elizabethan and Jacobean Catholicism. It reports a number of discoveries that have come to light during the editing of Gradualia for the new collected edition, discoveries that point to a surprising familiarity on Byrd's part with contemporary Italian developments in the liturgy and its chant. It explores by reference to contemporary graduals the odd cut-and-paste technique employed by Byrd in setting the full range of Marian Masses. And it attempts a revised view of the nature of religious observance among the Catholic community in the light of further study of the origins of the texts Byrd set.

AMS Session: Wagner and Schenker

Patrick McClelland, University of Texas, Austin, Chair

"Alles war irt, endet!"

Byrd's Weltuntergang Prophecy in Das Rheingold

Warren Darcy, Oberlin College Conservatory of Music
Friday afternoon

from Josquin's L'Homme armé Mass in Busnois's In hydraulis, to my knowledge this paper is the first to explore the relationship between the two composers' motets in light of the recent evidence supporting the use of rhetorical imitation as part of the compositional process.

Tribute to the musical construction. In the 1480s, Josquin left Milan for the Netherlandish Maistre Jhan, Grisostino da Verona, and the musical styles of particular centers were important in the development of Josquin's musical language. For approximately twenty years (ca. 1459-1480), Josquin worked in Milan, where, as Rikfkin and others have demonstrated, there existed a local motet tradition affecting not only the liturgical use of motets, but (perhaps more importantly) their musical construction. In the 1480's, Josquin left Milan and eventually moved to Rome. This paper will attempt to show that Rome in the 1480's and 90's had its own distinctive musical tradition, and that tributes, a motet not conforming to Milanese style, yet too sophisticated to have been a product of Josquin's immaturity (and perhaps coincidentally preserved in a Roman manuscript of the 1490's), illustrates both his acceptance of that tradition and his unwillingness to give up entirely the musical language he had employed in Milan.

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David Matter, University of California, Davis

This paper addresses issues concerning the early history and function of the madrigale spirituale in Verona.

In 1569—the year of the close of the Council of Trent—Gioianno Scotto issued at Verona the first collection of spiritual madrigals by north Italian composers (Musica spirituale. Libro primo di canoni et madrigali a cinque voci, RISM 1567). Containing works by Nasco, Courtois, Willaert, Ruffo, Maistre Jhan, Domenico da Verona, and one anonymous work, this anthology of spiritual madrigal was assembled by Giovanni Del Bene, archpriest from 1547 to his death in 1559 of the parish church of Santo Stefano in Verona. A disciple of the one of the foremost advocates of church reform in the early stages of the Counter Reformation, Gian Matteo Giberti (1495-1545), Del Bene was diverse-ly engaged in promoting the ideals of his mentor. His activities suggest that he was the most visible advocate of a program that, through musica, art, and literature, sought to externalize the artistic and educational ideals and goals (art as paideia) of the reform movement.

But Del Bene was not alone in promoting a fusion of new religious poetry and the madrigal in Verona. Though the Musica spirituale is the first anthol-
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Erda's prophecy in Scene 4 of Wagner's Das Rheingold is a key passage in the Ring; musically, it recalls the creation motif of the cycle's opening, while textually it forecasts the concluding scene of comic destruction. Yet many critics have found this pivotal episode a source of great perplexity, a gross exemplification of the sort of dramatic inconsistency in which the Ring allegedly abounds. Robert Gutman even claims that Erda's Weltuntergang prophecy "is left over from an earlier draft and has no relationship to the revised Ring." Admittedly, Wagner tinkered with this passage many times during the various stages of composition. The availability of his sketches and drafts in the Nationalarchiv der Richard-Wagner-Stiftung in Bayreuth allows us to analyze these alterations in more detail than was formerly possible.

This paper will trace the genesis of the Erda scene from its literary origins through prose and verse drafts to the composition of the music (including rejected passages found only in the Gesamtausgabe), and will employ these findings as a basis for analyzing the final poetic-musical setting. Wagner's sketchbook will be examined for the light they can shed upon the gradual evolution of the Weltuntergang imagery, the musical relationship between the Rheingold Prelude and the Erda scene, and the perennial question of formal/tonal structure.

The questions surrounding Erda's prophecy may never be fully resolved, but a careful consideration of the documentary sources can at least suggest limits within which a convincing dramatic/musical analysis might fail.

The Musical Genesis of Wagner's Parsifal
William Kinderman, University of Victoria

In addition to sketches and drafts for the text, and a preliminary draft and orchestral draft for the musical setting preceding the autograph score, Wagner made many early musical sketches for Parsifal on loose leaves of music paper. The favorable transmission of sources for this work, in combination with the remarkably specific information about Wagner's compositional activities provided in Cosima Wagner's diaries, enables us to reconstruct the musical genesis of Parsifal in unusual detail.

This study will examine each of the stages of Wagner's compositional process, with special attention given to a specific passage, the Transformation Music of Act V. All of the research findings are based on recent work conducted at the Wagner-Archiv in Bayreuth. The first section of the paper considers the manuscript sources of the early musical sketches for Parsifal, and provides a source reconstruction for many of the manuscripts, which have been preserved as fragments or larger sketchbooks. These reconstructions provide a new and more secure basis for study of the compositional genesis of many parts of Parsifal. In the second section of the paper, Wagner's early sketches, composition draft and orchestral draft provide the basis for an examination of the genesis of the Transformation Music in its first version, dating from 1877-1878. The final version of this passage proves to date from 1881, on the other hand, and represents the last part of the score composed by Wagner. This new and surprising fact emerges from the evidence of Wagner's orchestral draft and autograph score. It will be shown that in this case, the revelation of the

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genesis of the music proves to have substantial relevance for analysis of the finished work.

Schenker contra Wagner
William Fostler, St. John's College, Annapolis

Schenker's low regard for Wagner is known even to those who have only a passing acquaintance with Schenker's work. But the reasons for this dislike—scattered as they are through Schenker's published writings over almost three decades—have never been adequately examined. This paper shows that some of Schenker's criticisms of Wagner are essentially the same as those made in the 1880s by Friedrich Nietzsche. Unlike Nietzsche, however, Schenker was able to pinpoint what he considered to be Wagner's technical failings, and he reached the conclusion that Wagner's effect on music history had been disastrous.

Schenker and Nietzsche shared three views about Wagner: first, that his aesthetic sensibilities were primarily theatrical (not dramatic); and he strove continually both to pander to and manipulate the masses by any expedient means; second, that he was actually a musical miniaturist, not the architect of massive tonal structures he so ardently longed to be; and third, that he had the arrogance and cunning to create from his very deficiencies a safe haven—the so-called "music drama."

Going beyond Nietzsche, Schenker determined that Wagner's most serious musical shortcoming was an inability to fit together different linear progressions, and therefore to unify any but the tiniest passages of music; that Wagner's musical practices are not more complex, but in fact much simpler, than those employed by greater composers; and finally, that the misunderstandings caused by misplaced admiration for Wagner and his music precipitated a crisis from which music has not yet recovered.

The Music of Heinrich Schenker
Patrick Miller, University of Hartford

Heinrich Schenker is regarded as one of the outstanding theorists of Western music today for his brilliant analytical works and distinguished scholarly editions.

Born in Galicia on June 19, 1868, Schenker displayed his musical talent at an early age. In the late 1880's, Schenker settled in Vienna where he studied harmony and counterpoint with Anton Bruckner at the Conservatory. Schenker became prominent in Vienna as a pianist, critic, and composer.

Schenker's activities as a composer were an important part of his early musical development. His compositions were published by Doblinger, Weinberger, Strauss, and Breitkopf & Hartel, and his music appeared on the recitals of Eugen d'Albert and Ferruccio Busoni. Brahms encouraged his compositional efforts, and Schoenberg orchestrated his Zyrische Tone.

Drawing upon publications, manuscripts, and correspondence in the Heinrich Schenker/Gus.om K. Memorial Collection at the University of California at Riverside and other archives, this paper is an introduction to Schenker's music and focuses on the published works. A discussion of historical documentation
Erdâ's prophecy in Scene 4 of Wagner's Das Rheingold is a key passage in the Ring: musically, it recalls the creatio ex nihilo of the cycle's opening, while textually it forecasts the concluding scene of cosmic destruction. Yet many critics have found this pivotal episode a source of great perplexity, a gross exaggrandization of the sort of dramatic inconsistency in which the Ring is alleged to abound. Robert Gutman even claims that Erdâ's Weltuntermahn prophecy "is left over from an earlier draft and has no relationship to the revised Ring." Admittedly, Wagner tinkered with this passage many times during the various stages of composition. The availability of his sketches and drafts in the Nationalarchiv der Richard-Wagner-Stiftung in Bayreuth allows us to analyze these alterations in more detail than was formerly possible. This paper will trace the genesis of the Erdâ scene from its literary origins through prose and verse drafts to the composition of the music (including rejected passages found only in the Gesamtaufnahme), and will employ these findings as a basis for analyzing the final poetic-musical setting. Wagner's sketchbook will be examined for the light it can shed upon the gradual evolution of the Weltuntermahn imagery, the musical relationship between the Rheingold Prelude and the Erdâ scene, and the perennial question of formal/tonal structure.

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This study will examine each of the stages of Wagner's compositional process, with special attention given to a specific passage, the Transformation Music of Act 7. All of the research findings are based on recent work conducted at the Wagner-Archiv in Bayreuth. The first section of the paper considers the manuscript sources of the early musical sketches for Parsifal, and provides a source reconstruction for many of the manuscripts, which have been preserved as fragments of larger sketchbooks. These reconstructions provide a new and more secure basis for study of the compositional genesis of many parts of Parsifal. In the second section of the paper, Wagner's early sketches, composition draft and orchestral draft provide the basis for an examination of the genesis of the Transformation Music in its first version, dating from 1877-1879. The final version of this passage proves to date from 1881, on the other hand, and represents the last part of the score composed by Wagner. This new and surprising fact emerges from the evidence of Wagner's orchestral draft and autograph score. It will be shown that in this case, the revelation of the

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Drawing upon publications, manuscripts, and correspondence in the Heinrich Schenker/Oswald Jonas Memorial Collection at the University of California at Riverside and other archives, this paper is an introduction to Schenker's music and focuses on the published works. A discussion of historical documentation
concerning composition and publication preceded a stylistic overview of
the music. The paper concludes with a commentary on extant unpublished
manuscripts.

The music of Schenker has been a heretofore unexplored area of
this renowned musician's life. The music reveals not only an assimilation
of stylistic features within the tonal tradition from Bach to Brahms, but the
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Playing with Signs: Preludes to a Semiotics of Classic Music

V. Kofi Agbou, King's College, London

This paper elaborates a methodology for a semiotics of Classic music
(1770-1800). With the aid of a concept of reference akin to Leonard Ratner's
"topic," a reading of the surface of Classic music as historically and sociocul-
turally specific is first developed. Then, pursuing the ontological status
of topical signs, it is shown that the end product of their deconstruction is a
relational construct (abstractly formulated after Saussure), not a substantial
one. The precarious tensions that exist between the two constructs are then
discussed, invoking a notion of semiosis to mediate a "chick description"
(after Fyle) of Classic music. The main illustrative material is the first
sixteen bars of Mozart's 'Prague' Symphony K504. The paper argues that the
historically-specific topical discourse, while signifying Mohartian drama at
its most sophisticated, needs to be supplemented by intra-musical discourse
(after Schenker) which enables a pursuit of the passage's mode of signification
beyond its apparent referentiality. The analysis thus elevates to the status
of principle the traditionally uneasy compromise between 'structuralist' and
'referentialist' views of Classic music.

Intention, Sketch Studies, and Literary Theory

Thomas Whelan, Brandeis University

Philip Gossett wrote in his article on the sketches for Beethoven's
Pastoral Symphony that the sketchbooks contained evidence of Beethoven's
"demonstrable Intentions." He also believed use of a composer's intentions to
be exempt from the intentional fallacy—Monroe Beardsley and William Wimsatt's
contention that an author's intention should not form the basis for a criticism
of their work.

There is no consensus among literary theorists on this issue. R.H. Blyth
and R.D. Luh have argued, in different works with very different philosophical
starting points, that the author's intentions offer the best basis for under-
standing the meaning of a work, or even that our interpretations must, logi-
cally speaking, be based on the author's intentions. An extreme opposite to these
views is that of Michel Foucault, who has written that the use of intention to
regulate an interpretation is a measure of our fear of the "proliferation of
meaning."

In this paper I will discuss some of the literature on intention in liter-
ary theory and philosophy, and the use of preliminary drafts and sketches for
the understanding of literary texts and music. Examples from the sketches of
Haydn and Beethoven will show the difficulties of demonstrating intention.
Rather then considering it as something which determines meaning, or, on the
other hand, avoiding it, we should regard an author's intention as something
whose relevance is contingent on the nature of a given historical or analytical
inquiry.

Time, Space, and Structure

An Essay on Phenomenological Analysis

Richard Justin, St. Louis, Missouri

Phenomenology, once considered an esoteric approach to philosophical
speculation, has begun to influence both music history and theory. The
application of phenomenological methodology to musical thought has raised a num-
ber of questions: (1) Is phenomenological analysis anything more than a
"poetry" of individual response? (2) Is it so complex that one must spend
years studying the "canon" of phenomenological-existentialist literature before
one can understand its propositions? (3) Is phenomenology a philosophy or
simply a methodology?

A discussion of aspects of three scores—the e-Flat minor Prelude from
Book I of the Well-Tempered Clavier; Brahms' op. 119, no. 2; and Debussy's
Ondine, from Preludes, Book II—will be used to demonstrate: (1) basic tech-
niques involved in "doing phenomenology," (2) categories of questions appropriate
to phenomenological treatment, and (3) ways phenomenological analysis can con-
tribute to and enrich our interpretation of the results of other kinds of his-
torical and/or theoretical research.

My particular approach to the musical examples will lead to a discussion
of time, space, and structural projection as experienced. These aspects are
presented as potential foundations for more technical analysis and historical
generalization. It will be discovered that phenomenological practice is multi-
tiered. The analysis of the experiencing of a work automatically involves the
consideration of questions concerning musical perception in general. It is
this concentration on the way we perceive or "constitute" a work that reveals
the important influence of phenomenology on much current literary criticism and
theory.

Toward a Reconciliation of Music and Science

Robin E. Wallace, University of Wisconsin, Madison

The German "life philosophers," from Dilthey through Gadamer, form the
basis of contemporary "hermeneutic" theories of literary interpretation. Al-
though their writings have not been applied systematically to music by English-
speaking writers, their bias against the use of scientific methods in artistic
criticism has led to much confusion both in this country and in Europe.
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AMS Session: Philosophy, Literary Theory, and Music
David Rosen, University of Wisconsin, Madison, Chair

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criticism has led to much confusion both in this country and in Europe.
Gadamer's interpretation of science, however, is based on a positivistic, anti-metaphysical construct which most philosophers of science agree was already obsolete at the time he wrote. Modern scientific theory, as represented by the writings of Michael Polanyi, tends to emphasize the role played by intuition in scientific discovery, and thus to posit a "hermeneutic circle" between the level of arbitrary inspiration and that of systematic experimentation and testing. The implication of this stance for music criticism and theory are twofold. On the one hand, it affirms the validity of subjective experience as a guide to musical meaning. At the same time, it provides a model for the incorporation of informational content into an interpretive construct which is less than completely impersonal, and thus provides support for those Romantic writers who found music to be a significant vehicle for ideas despite—indeed because of—the unspecified nature of musical expression. A correct understanding of scientific method, then, could serve as the basis for a reinterpretation of musical aesthetics which emphasizes music's role as a means of communication rather than its position as an autonomous, non-denotative art.
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of communication rather than its position as an autonomous, non-denotative art.

This paper seeks to re-assess Gottschalk's book and also the place he
holds in American musical history. It will examine certain aspects of his life
and music and attempt to compare the situations he encountered in his concert
life with conditions today.
Louis Moreau Gottschalk: "La Nuit des Tropiques"
Two-Piano Arrangement by John Kirkpatrick

Pianists: Bonalyn Bricker-Smith, Tim Strong
Bonalyn Bricker-Smith, Central Washington University

Gottschalk's affinity for Latin American tempos and rhythms is reflected in many of his works, not the least of which is "Night in the Tropics." An amalgam of influences, his music is a worthy contribution to the development of American music.

Composed in 1858-59 while Gottschalk was in the Caribbean, "La Nuit des Tropiques," or Symphony No. 1, was first performed in Havana, February 17, 1860, the composer conducting. The first U.S. performance, a two-piano setting by John Kirkpatrick, took place on December 22, 1946. The work was first performed orchestrally in the U.S. on May 5, 1955, by the Columbia University Symphony conducted by Howard Shanet.

"La Nuit des Tropiques" consists of two movements, Andante and Allegro moderato. One of his more elaborate works, Gottschalk created a lush musical portrait of sentimental charm and dynamic rhythms. John Kirkpatrick wrote that his work "demonstrates what a good place he [Gottschalk] could write when he wanted to—it impresses one as perhaps the only time he really tried—the poetic atmosphere throughout is admirably realized—the line has surprising expansion."

CMS Presentation: The European Concert Tradition

Vocal Performance Practice in Early Baroque Italy as a Means of Understanding Changes in Compositional Style
Robert Greenlee, Bowdoin College

In Italy, the transition from late Renaissance to early Baroque styles was effected in large part by the vocal performance practice. To understand this performance practice is to know not only how to perform a given work from this period but also to gain insights into how it was composed. Thus the purpose of this presentation is to explain how the transition in musical style around 1600 can be taught through the performance practice.

The study focuses on the influence of improvised embellishment on composition, noting both those aspects of its practice that became part of the style and those that caused a negative reaction by some composers. As significant as the embellishments themselves are their means of execution. The throat articulation described by Maffei, Zacconi, and others facilitated the embellishment speed that eventually became part of the written tradition—through the introduction of shorter note values—and that helped to bring about new approaches to the treatment of dissonance. The rubato used in embellishment, as explained by Bovicelli and Servetti, is found in composed form in the music of Monteverdi. Also discussed are portamento (Dusarte), spressatura (Caccini),

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the voice senza (Bovicelli), and the transitional role played by the practice of solifioric performance of part music.

Anton Stadler's Music Plan:
A View of Eighteenth Century Musical Life and Training
Pamela L. Poulin, State University of New York College, Cortland

In the fall of 1799, Anton Stadler (1753-1812), Viennese clarinet virtuoso and close friend of Mozart, was invited to respond to sixteen questions, the answers to which would serve as the basis for a music school in Hungary, on the estate of Count Georg Faschetti at Kestholy an Plattensee. On July 19, 1800, Stadler completed the 50-page document, which he entitled the Music Plan.

As principal clarinetist in the K.K. Hof Kapelle Orchestra and frequent guest artist on programs both in Vienna and throughout Europe, Stadler witnessed and participated in some of the finest performances of the time. It was for this artist and his bassoon clarinet that Mozart wrote his Concerto, K. 622 and Quintet, K. 581.

Although contemporary scholars have added much to our knowledge of eighteenth-century instruments, up until now little has been known about the actual preparation of the instrumentalist and the details requisite to his craft such as the care and maintenance of instruments, tools for reedmaking, etc. Stadler also addresses the number of classes, rooms, and teachers needed for music instruction at a music school; the years and levels of instruction; recommended instrumental methods; the main styles of church, chamber and theater (opera) music and the greatest Masters of each; the size and composition of a chamber orchestra; music literature of which the students should be knowledgeable; a listing of treatises and other works for a library; and the nature of music aesthetics. Stadler also includes amusing asides about "poor musicians" and the capricious nature of the Viennese audience.

Performance Practice—Accentuation in the Late Eighteenth Century
Donald L. Trott, Roger's State College

This presentation has been extracted from a continuing study of performance practices in the late eighteenth century, most notably, metric accentuation. This study produced a DMA document titled Patterns of Accentuation in the Classical Style as Supported by Primary Sources and as Illustrated in the Late Masses of Franz Joseph Haydn. The primary topic concerns the importance and effect of eighteenth-century accentuation on performance as discussed by the leading theorists of the day, most notably, Leopold Mozart, Johann Kirnberger, Johann Adam Hiller, and Daniel Gottlieb Türk. The purpose of the CMS presentation is to urge today's performers to let the knowledge gained from eighteenth-century treatises guide their musical instincts. Musician should release inherited twentieth-century practices and arrive to approach early music as if they were performers of the period. The application of accentuation is often left out of twentieth-century performances of eighteenth-century works and needs attention. Many of the performance parameters such as articulation (especially staccato; dots and wedges), "normal touch" or "-
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Saturday morning

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Performance Practice—Accentuation in the Late Eighteenth Century
Donald L. Trott, Rogers State College

This presentation has been extracted from a continuing study of performance practices in the late eighteenth century, most notably, metric accentuation. This study produced a DMA document titled Patterns of Accentuation in the Classical Style as Supported by Primary Sources and as Illustrated in the Late Masses of Franz Joseph Haydn. The primary topic concerns the importance and effect of eighteenth-century accentuation on performance as discussed by the leading theorists of the day, most notably, Leopold Mozart, Johann Kirnberger, Johann Adam Hiller, and Daniel Gottlieb Türk. The purpose of the CMS presentation is to urge today's performer to let the knowledge gained from eighteenth-century treatises guide their musical instincts. Musician should release inherited nineteenth-century practices and strive to approach early music as if they were performers of the period. The application of accentuation is often left out of twentieth-century performances of eighteenth-century works and needs attention. Many of the performance parameters such as articulation (especially staccato dots and wedges), "normal touch" or "no-
parareters in conjunction with the...by the University of...p...forrur" by the University of...tempo rubato "i" L...directly related and affected by accentuation...inary sty1e" playing, rhythmic form, messa di voce, and eighteenth-century tempo rubato "i"...ures in this study. Examples from Franz Joseph Haydn's Heliogbase in a...performance by the University of Oklahoma Graduate Chorale and professional or...erch...illustrate this performance practice style.

CMS Presentation: Computers for Musicians in Higher Education

A Comparison of Synthesized and Acoustic Sound Sources in Teaching Aural Training

Ken Bates, University of Nebraska, Omaha

Two classes totaling sixty-one (n=61) first-semester students were divided into four random groups designated C1 (n=13), C2 (n=18), E1 (n=15), and E2 (n=15). Groups C1 and E1 were given a pre-test based on the content of a first-semester course in aural skills. Groups C2 and E2 were not pre-tested. Groups C1 and C2 (the control groups) were taught using a piano as stimulus in the class for a semester, while groups E1 and E2 (the experimental groups) received all instruction from a Yamaha DX-7 synthesizer. All efforts were made to minimize the difference in instruction in the two groups, including monitored practice time outside class and alternation of instructions for the two groups. At the end of the semester, all subjects were given a post-test with the piano as the sound source. The total mean score on the post-test for the control group was 77%, while that for the experimental group was 80.29%. With t=1.3 at 0.05 level of confidence and a 95% confidence interval with bounds of plus or minus 6.35%, the difference between the experimental and control groups is significant at p<0.05. In short, whatever differences may exist must be small. These results suggest that there is no significant difference between sound sources when used as stimuli in courses in aural training. It is further suggested that practice with one sound source as compared to another is a more significant factor than the timbre of the sound.

The New Quill: Desktop Publishing for Musicians

J. Timothy Kolosick, University of Arizona

"Desktop publishing" is a relatively new area of computer software development which provides low-cost methods for producing publishable verbal and graphic materials using computers, optical scanners, graphics software, and laser printers. Several developers have recognized the potential of such software in musical composition, especially in commercial music and jingle writing. Their products can save time and effort in musical score preparation, printing of individual parts, and editing of existing compositions. Automatic transposition, MIDI keyboard entry, and realistic playback are but a few of the exciting features found in certain programs. This paper will deal with three principal issues regarding desktop publishing applications for musicians. The presentation will provide general...
Saturday morning

dinary style" playing, rhythmic form, messa di voce, and eighteenth-century
tempo rubato "i" are directly related and affected by accentuation.

The premise of the study is that the concept of quantitas intrinsica is of prime
importance in this study. Examples from Franz Joseph Haydn's Heiligenkreuz in a
performance by the University of Oklahoma Graduate Chorale and professional or-
chestra illustrate this performance practice style.

CMS Presentation: Computers for Musicians in Higher Education

A Comparison of Synthesized and Acoustic Sound Sources
in Teaching Aural Training

Ken Bales, University of Nebraska, Omaha

Two classes totaling sixty-one (n=61) first-semester students were divided
into four random groups designated C1 (n=19), C2 (n=18), E1 (n=15), and E2
(n=15). These groups received all instruction from a Yamaha DX-7 synthesizer. All efforts were made
to minimize the difference in instruction in the two groups, including monitored practice time outside class and alternation of instructors for the
two groups. At the end of the semester, all subjects were given a post-test
with the piano as the sound source. The total mean score on the post-test for
the control group was 77%, while that for the experimental group was 89.2%. With t=1.3 at .05 level of confidence and a 95% confidence interval with bounds
of plus or minus 6.35%, the difference between the experimental and control
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exciting features found in certain programs.

This paper will deal with three principal issues regarding desktop pub-
lishing applications for musicians. The presentation will provide general,

practical information to potential users of such systems as well as technical
information to programmers and researches.

1. The nature of existing commercial applications for microcomputers and
synthesizers, that is, complete musical desktop publishing systems that
-cost under $10,000. This will include a discussion of both the astounding
capabilities of these systems as well as some of their confounding musical
shortcomings.

2. The methods necessary to use such software as pedagogical or editorial
tools. Why should students encounter such software and what, if any circum-
cstances? Do such programs encourage the end of high-quality, hand-written
drafts? How can such software facilitate editorial pro-
cesses?

3. What will the future hold for such systems? Among other topics for
future development, a report will be given on current research in this
area at the University of Arizona.

Faculty Development of Educational Software:
How the University Can Encourage It

Marilyn Tuft Thomas, Carnegie-Mellon University

The development of educational software requires two obvious types of
expertise: knowledge of the subject area in which the software is to be used and
knowledge of computer programming. The design of a successful program requires
the "integration" of specific knowledge with programming expertise, a process
know as software engineering. Since all faculty may not possess the level of
interest and/or the depth of knowledge needed to develop educational software,
how might the university identify those who do and encourage them to move for-
ward with such a project?

The problems inherent in doing so are numerous: the time required to de-
velop software is enormous, the expertise needed is considerable, the equipment
may not be at hand; professional colleagues may not respect such work, or worse
yet, may hate and resent computers; and money may not be readily available to
pay for this type of research. Then, why do it?

A list of incentives for software development will be presented. We will
look at these possibilities and examine ways in which the university can use
them to motivate capable faculty into developing software.

The biggest problem facing faculty who wish to develop software is time.
Several solutions to this problem will be examined. Other problems to be ad-
dressed include: finding appropriate personnel to support faculty in develop-
ing software; making machines available and easily accessible; encouraging
other faculty to support such work; making grants available for software
development; and establishing a healthy computing environment.
Microcomputer-Based Management Systems for Music Instruction Software

David D. Williams, Illinois State University
Dennis R. Bowers, Southern Methodist University
Brian R. Moore, University of Nebraska at Lincoln

With the concomitant increase in music computer-assisted instruction (CAI) software for microcomputers and microcomputer processor speed, memory and storage capacity, it is currently feasible to consider implementing large-scale curriculum management software on microcomputer networks. This presentation will provide an overview of a cooperative research project designed to manage CAI environments in music on Apple microcomputer systems.

The design of an ideal CAI management system was envisioned as providing a pedagogically unbiased curriculum management system from which one could tailor interactions between various music CAI software to meet the needs of particular music instruction applications. A standardized set of software protocols would be defined so that standalone CAI software programs which follow these protocols could be programmed by a CAI management system along common instructional dimensions. The system in design would also offer the instructor the capability of building menus of music CAI software preset along any of the programmable dimensions, statistical tracking of student performance, and eventually intelligent sequencing between various programmed presets based on a criterion-referenced evaluation scheme.

The three participating institutions are Illinois State University, University of Nebraska at Lincoln, and The Meadows School of the Arts (SMU). Portions of the CAI management system research has received support from Temporal Acuity Products and Apple, Inc. The management software has been implemented through its various phases on different hardware configurations which include Apple II microcomputers and a variety of networking systems.

The presentation will discuss an overall design philosophy for the management of music CAI materials, illustrate various attempts at implementing CAI management systems, and review some of the problems that have been encountered in attempting to reach the system design goals.

Saturday morning

Saturday, 17 October 9:00 A.M. - 12:00 P.M.

AMC Session: Studies in Baroque Music

Ellen Rosand, Rutgers University, New Brunswick, Chair

Singing about SInging, or
The Power of Music, Sixty Years After

Margaret Mursta, University of California, Irvine

A small number of Italian cantatas (eleven to date) composed ca. 1640-1670 take as their subject the composing and singing of popular songs and chamber cantatas. The most well known, as the only one published, is Casti's "Aspettata, adesso in canto." Among the others are compositions by Tenaglia, Cegroli and Venentio Leonardi. As a genre these cantatas present a matrix view of what might be termed "the reception" of both amateur and professional singing. The texts cover the range of music-making from invention (of love-struck serenades, of a variety of affects) to execution (reading, clapping, beating time, ornamentation), to function (pleasure now or...later). The musical settings provide a small catalogue of the kinds of expression that were available ca. 1660, but more importantly, they express views about musical expression in general. The state of this question—what is being expressed and how, why—has clearly changed over the sixty years since the Florentine Camerata, and is not yet the relatively codified approach of the eighteenth century. The distancing offered by the use of satire to treat the question of musical expression reveals a position somewhere between the "Baroque" practice of delineating only subjective states common to the repertory of rhetoric and the eighteenth-century creation of what Dahlhaus has called "the aesthetic appearance of subjectivity."

* (Pleasure for listeners, and also for the performer: one Modenese ms. has what could be the candidate for the earliest pornographic cantata.)

The Teatro Grisimiti di Giovanni Grisostomo:
The Interaction of Family Interests and Opera in Venice

Harris Sheridan Saunders, Jr., Harvard University

The intersection of civic and family traditions with personal ambitions motivated the Grisini brothers, Giovanni Carlo and Vincenzo, to open the Teatro San Giovanni Grisostomo, the largest and most magnificent Venetian opera house of their day, initiating a chain of events that resulted in important stylistic changes in late seventeenth-century Venetian opera. The size and grandeur of this theater developed in concert with literary prestige and musical distinction, providing an important model for other theaters.

Political factors influenced the transformation of opera in the early 1690's. The Grisini were in a tenacious position after Vincenzo was banished for undertaking diplomatic missions on behalf of foreign states during the Nine Years War. The brothers used their sources of patronage to raise family
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During the same years that the libretto style was transformed at this theater, Carlo Francesco Follaraco established a house style marked by a wide range of orchestral sonorities; he was stimulated by the transferal of obbligati from Turin, another impact of the Nine Years War. Earlier, the musical style of the operas at this theater did not differ from that of operas at other Venetian theaters. For a brief period after 1706 the vicissitudes of the War of Spanish Succession enabled the Grisanti to distinguish their theater by commissioning new works to the Venetian operatic scene, including Alessandro Scarlatti and George Frideric Handel.

Marcello's Music: Repertory vs. Reputation

Eleanor Selfridge-Field, Center for Computer-Assisted Research in Humanities

Like most composers of Bach's generation, Benedetto Marcello was a prolific composer. A thematic catalogue of his music, now in press, lists almost 500 secular vocal works, more than 100 instrumental works, and somewhat fewer than 100 sacred vocal works. His secular cantatas, none of which were published in his lifetime, constitute more than half of the repertory. Unlike most composers of the same generation, Marcello (a lawyer and magistrate by profession) was immersed in the intellectual life of Arcadia. Extra-musical Arcadian values found direct expression in Marcello's learned prefaces to the 50 Psalms of David, published in eight folios between 1724 and 1726. The music itself stressed simplicity of medium and texture, in deference to the perceived values of antiquity.

The patterns of dissemination of Marcello's Psalms versus his cantatas are extremely revealing of differences in musical taste and values over much of Europe in the eighteenth, nineteenth, and early twentieth centuries. The Psalms were intended for a broad public and were massively produced. Source studies of more than 1,000 manuscript copies of Marcello's secular vocal music have established that there are very few autographs in this repertory and that many copies intermediate in the transmission process have disappeared. Specific details of provenance and date suggest that a large number of Marcello's secular vocal works were made in the wake of the dissemination of the Psalms.

While respect for Marcello's music was almost universal, the bases for it were highly varied and sometimes contradictory. Some commentators, alleging to praise the music, were actually praising Marcello's learned writings on music. The Germans professed to esteem its "melody," the English its "Harmony," and the Italians and French its "counterpoint." This extensive respect resulted in the gradual "decomposition" of the repertory in the nineteenth century. The need for a complete reassessment of Marcello's music, based on a reliable inventory of his works, is evidently clear.

Saturday morning

The Myth of the English Declamatory Style

Katherine T. Rohrer, Columbia University

Advances in linguistic research have made it possible to reconstruct to some extent the rhythms, as well as the accentual patterns, of seventeenth-century English speech. But this ability—which renders the old, intuitive (and usually faulty) methods of tracing "speech inflections" in musical settings of English texts obsolete—leads to a nearly surprise when applied to the declamatory style of ca.1620-1660. The hallowed notion of a strong link between the musical rhythms of the new declamatory style and the linguistic rhythm of the specific texts to which it was applied proves to be largely illusory. The new musical rhythms, derived from familiar sixteenth-century patterns, do imitate certain English speech rhythms; but composers used them as stereotypical formulas, often with complete disregard for the rhythm of the text to which they were set. Nicholas Lanier's famous piece of "recitative music" Hero and Leander uses a single rhythmic formula on a mind-numbing twenty-nine occasions, fewer than half of which involve a linguistic rhythm appropriate to it. John Wilson and Robert Ramsey produced similar mismatches between music and word, and George Jeffreys seems to have surrendered completely to the lure of the rhythmic cliché in his declamatory-style efforts. Henry Lawes, whom Milton praised for his "just note and accent," frequently fell prey to the rhythmic poverty of the style, but his superior artistic ability surfaces in a song such as Sleep soft, you cold clay cinders, which demonstrates a genuine rather than counterfeit sensitivity to the sound, structure, and meaning of its text.

AMS Session: Music in the Theater, 1790-1850
M. Elizabeth C. Hartle, Duke University, Chair

Viennese Music in Transition:
A Memorandum of Leopold II on Opera and Ballet, 1791

John A. Rice, University of California, Berkeley

It is widely believed that Leopold II (1790-1792) took little interest in musical patronage during his short reign in Vienna. But a little-known document in Vienna's Haus-, Hof-, und Staatsarchiv reveals clearly that Leopold presided over a radical reshaping of Viennese musical theater. Partly as a result of Leopold's patronage, ballet and opera seria, genres that had interested few Viennese composers during the 1780s, began to flourish. Leopold established an Italian ballet troupe in the Burgtheater in 1791, and brought to Vienna two of Italy's leading singers of opera seria to form the core of an opera seria troupe.

In an extended memorandum to his court music director, dated 27 July 1791, Leopold lays out a timetable for the debut of his new ballet and opera seria troupe. He instructs his music director to dismiss several singers and to hire several others; he reserves for himself the task of finding a prima donna for the opera seria troupe. Leopold specifies by title the two operas
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with which the seria troupe is to make its debut in November 1781. He defends the duties of his two Kapellmeister Saliери and Weigel, and authorizes the hiring of a composer of ballet music. Nowhere is Mozart mentioned, suggesting that Leopold had no place for Mozart in his musical plane.

A close examination of Leopold's memorandum and its historical context will clarify both the Emperor's role as patron of musical theater and the effect of his patronage on Viennese music during an important period of transmission.

A Prelude to Bayreuth? The Theory and Practice of the German Music Festival, 1810-1848:

Glenn Stanley, Columbia University

Discussions of Wagner's cultural politics have tended to concentrate on the development and influence of Bayreuth in imperial and fascist Germany. I would like to move from Bayreuth backwards into the first half of the nineteenth century, during which Wagner developed the theoretical basis for Bayreuth that first found expression in mid-century writings such as Die Kunst und die Revolution and Das Kunstwerk der Zukunft.

The theory and practice of the music festivals before 1850 provided Wagner with an Uform of his Festspiels. Consisting of concert and social activities lasting several days, the most prestigious festivals attracted musicians and guests from all over Germany, and were covered by the general as well as the musical press.

The festivals flourished after the Liberation from Napoleonic France in an environment conducive to grand manifestations of cultural nationalism. The music of the festivals, particularly the religious music, was considered a supreme product of German culture and, therefore, a potent agent in the inculcation of a German identity. Although festivals did not vanish from German musical life after 1850, the revolution of 1848 marks the end of these halcyon days, for it destroyed the perhaps unrealistic notion that music could exert a positive force in public life. But this was a lesson that Wagner refused to accept, and the impulses he received from the festivals helped shape his image of Bayreuth as a musical institution of cultural politics.

The World of the Stage and the Staging of the World:

Janet Johnson, University of Southern California

In the half-century before 1829, when French Romantics proposed that a scene of the mise en scène be enshrined on Mount Parnassus, production values in theaters across Europe were revolutionized by a quest for the historical past and the exotic locales. This quest was inspired in Paris by travel literature like Taylor and Ledlie's Voyages pittoresques, an illustrated history of France seen through the eyes of topographers, antiquarians, archaeologists, lithographers, and some of the same scenographers who worked for both boulevard theaters like Talley's Panorama-Translunaire and the royal lyric theaters. The heightened consciousness of time and place such accounts generated was to transform the cosmology of the stage, and hence the way opera was composed, revised, and performed, as Aristotelian notions of unity and representational action and the generic décors and downstage line they implied gave way to the psychological realism and dramatic use of space compelled by a specific scenic environment. Because production practices are thus themselves an "image" of compositional ones, they may inform our understanding of musical and poetic texts and illuminate interpretative issues raised in the modern era of the "producer's opera."

Musicologists have long lacked not only sources but a muse with the authority to pronounce on the conventions of early nineteenth-century theatre. The present paper draws on an unknown body of iconographical and documentary evidence from the archives of the Théâtre Royal Italien, which affords a rare picture of the material realities of the stage world. The sources include detailed inventories of and itemized bills for the sets, properties, lighting, and costumes built for Italian operas mounted between 1803 and 1830, and government decisions setting forth scenographic principles in force in Paris until the completion of the Palais Garnier in 1874. Their meaning will be exposed with the help of methodologies developed in the theater history literature.

The mise en scène at the Paris Opéra (1821-1873):

Spectacular Effects in the Works of Meyerbeer

Rebecca S. Wilberg, Brigham Young University

The success of the four grands opéras of Giacomo Meyerbeer was due in part to the spectacular mise en scène, a vital aspect of nineteenth-century French grand opéra. The visual splendor of the genre has been described by contemporary critics as unequalled in display, but no one revealed how this was achieved. Inasmuch as these works were so influential as to make Paris the center of European opera, it is essential to examine the visual component as well as the music and the libretto.

The Salle de la rue Le Peletier, which housed the Paris Opéra from 1821 to 1873, could provide for the technical requirements of the genre through its vast resources in theatrical machinery, lighting and sheer quantity of production area. The Opéra was the center of Parisian theatrical developments during this period, including the first use of gas lighting in 1822 in Aladin ou le lampe merveilleuse.

Examination of musical iconography, theatrical journals, music criticism, contemporary analysis, stagecraft manuals, architectural designs, costumes, costume designs, and livrets scéniques at the Bibliothèque Nationale, Bibliothèque Historique de la Ville de Paris, Bibliothèque de l'Opéra, and other Parisian libraries and archives leads to the possibility of reconstructing some of the most significant elements in operatic staging.

This paper will focus on four scenes from the works of Meyerbeer, one from each of his four grands opéras. Slides will illustrate various aspects of each of the scenes. In summary, as French grand opéra is a uniquely visual genre, the recreation of the mise en scène is crucial to understanding the aesthetic of the work.
with which the seria troupe is to make its debut in November 1781. He defines the duties of his two Kapellmeister, Salieri and Weigl, and authorizes the hiring of a composer of ballet music. Nowhere is Mozart mentioned, suggesting that Leopold had no place for Mozart in his musical plane.

A close examination of Leopold’s memorandum and its historical context will clarify both the Emperor’s role as patron of musical theater and the effect of his patronage on Viennese music during an important period of transmission.

A Prelude to Bayreuth? The Theory and Practice of the German Music Festival, 1810-1848:
Glenn Stanley, Columbia University

Discussions of Wagner’s cultural politics have tended to concentrate on the development and influence of Bayreuth in imperial and fascist Germany. If I would like to move from Bayreuth backwards into the first half of the nineteenth century, during which Wagner developed the theoretical basis for Bayreuth that first found expression in mid-century writings such as Das Kunst und die Revolution and Die Kunstwerk der Zukunft.

The theory and practice of the music festivals before 1850 provided Wagner with an Urform of his Festspiel. Consisting of concert and social activities lasting several days, the most prestigious festivals attracted musicians and guests from all over Germany, and were covered by the general as well as the musical press.

The festivals flourished after the liberation from Napoleonic France in an environment conducive to grand manifestations of cultural nationalism. The music of the festivals, particularly the religious music, was considered a supreme product of German culture and, therefore, a potent agent in the inculcation of a German identity. Although festivals did not vanish from German musical life after 1850, the revolution of 1848 marks the end of their halcyon days, for it destroyed the perhaps unrealistic notion that music could exert a positive force in public life. But this was a lesson that Wagner refused to accept, and the impulses he received from the festivals helped shape his image of Bayreuth as a musical institution of cultural politics.

The World of the Stage and the Staging of the World: Opera and Production Practices in Early Nineteenth-Century Paris

James Johnson, University of Southern California

In the half-century before 1829, when French Romantics proposed that a mise en scène be emblazoned on Mount Parnassus, production values in theaters across Europe were revolutionized by a quest for the historical past and the exotic locale. This quest was inspired in Paris by travel literature like Taylor and Loddberg’s Voyages pittoresques, an illustrated history of France seen through the eyes of topographers, antiquarians, archaeologists, lithographers, and some of the same scenographers who worked for both boulevard theaters like Talleyrand’s Panorama-Tragique and the royal lyric theaters. The heightened consciousness of time and place such accounts generated was to transform the cosmology of the stage, and hence the way operas were composed, revised, and performed, as Aristotelian notions of unity and representational action the generic décor and downstage line they implied gave way to the psychological realism and dramatic use of space compelled by a specific scenic environment. Because production practices are thus themselves an “Image” of compositional ones, they may inform our understanding of musical and poetic texts and illuminate interpretative issues raised in the modern era of the “producer’s opera.”

Musicologists have long lacked not only sources but a muse with the authority to pronounce on the conventions of early nineteenth-century theatre. The present paper draws on an unknown body of iconographical and documentary evidence from the archives of the Théâtre Royal Italien, which affords a rare picture of the material realities of the stage world. The sources include detailed inventories of and itemized bills for the sets, properties, lighting, and costumes built for Italian operas mounted between 1803 and 1836, and government decisions setting forth scenographic principles in force in Paris until the completion of the Palais Garnier in 1874. Their meaning will be exposed with the help of methodologies developed in the theater history literature.

The mise en scène at the Paris Opéra (1821-1873): Spectacular Effects in the Works of Meyerbeer

Rebecca S. Wilberg, Brigham Young University

The success of the four grands opéras of Giacomo Meyerbeer was due in part to the spectacular mise en scène, a vital aspect of nineteenth-century French grand opéra. The visual splendor of the genre has been described by contemporaries as unequalled in display, but no one revealed how this was achieved. Inasmuch as these works were so influential as to make Paris the center of European opera, it is essential to examine the visual component as well as the music and the libretto. The Salle de la rue Le Peletier, which housed the Paris Opéra from 1821 to 1873, could provide for the technical requirements of the genre through its vast resources in theatrical machinery, lighting and sheer quantity of production area. The Opéra was the center of Parisian theatrical developments during this period, including the first use of gas lighting in 1822 in Aladin ou la lampe merveilleuse.

Examination of musical iconography, theatrical journals, music criticism, contemporary analysis, stagecraft manuals, architectural designs, costumes, costume designs, and livrets scéniques at the Bibliothèque Nationale, Bibliothèque Historique de la Ville de Paris, Bibliothèque de l’Opéra, and other Parisian libraries and archives leads to the possibility of reconstructing some of the most significant elements in operatic staging.

This paper will focus on four scenes from the works of Meyerbeer, one from each of his four grands opéras. Slides will illustrate various aspects of each of the scenes. In summary, French grand opéra is a uniquely visual genre, the recreation of the mise en scène is crucial to understanding the aesthetic of the work.
Saturday morning

AMS Session: American Traditions
Cynthia Adams Hoover, Smithsonian Institution, Chair

Reflections of Oral Tradition in Moravian Liturgical Music
Alice M. Caldwell, New York University

The German-speaking Moravian church of the late eighteenth and early nineteenth centuries contributed a unique body of liturgical composition called Liturgische Gesänge, musical settings for texts which appeared in print in 1791 and 1823. An investigation into the development of this genre reveals it to have roots in oral traditions of congregational singing reaching back to the time of the church's founding in 1727. Methods of historical musicology, supplemented by a socio-cultural perspective, reveal a process of change from oral to written tradition.

The chorale-based type of Moravian liturgy was sung entirely to traditional Protestant chorale melodies. These liturgies grew directly from the Moravian Singergnunde, an improvisatory singing-hour that required participants to sing many hymn- and stanza from memory. Historical documentation shows that a decline in the level of memorization (caused by social and economic changes) led to the institution of printed liturgy books. A second category of "free" liturgies alternated newly-composed material for chorus and soloists with congregational chorales. Free liturgies incorporated other non-written traditions of singing, including Anglican chant and orally-transmitted melodies, as the incompletely-notated sources clearly demonstrate.

First-hand historical documentation, together with evidence from the musical sources, show that the Moravian Liturgische Gesänge reflect a process of crystallization from oral to written tradition. Even after the compositional genre became firmly established, vestiges of oral tradition remained in the fragmentary notation of the liturgies. The history of Moravian liturgical music, from the improvisatory Singergnunde of the early eighteenth century to the flowering of liturgical composition after 1791, provides a documented case study of the process by which an oral tradition in music becomes written.

Antebellum Hymnody Reform: Motivations and Historical Implications
Michael Boyles, University of Maryland

Scholars today regard the work of early nineteenth-century church music reformers in America as having far reaching consequences in American musical developments. Assessing these consequences has been problematic, however, partly because the motives and goals of these reformers and their historical position have not been properly understood.

I will argue that the reformers' motivations had little to do with nationalism, with regionalism, or even with aesthetic taste, but rather arose from the changing nature of religion in the early nineteenth century; and that in spite of cries for reform, eighteenth-century hymnody was consistent with seventeenth- and eighteenth-century Puritanism, and hymnody reform became necessary only when religion changed; I will suggest, in other words that Billings was as consistent with his times as Mason was with his. I will further argue that in order to understand these changes in religion we must understand the nature of even more fundamental changes in American society, and that for this purpose musicologists need to draw upon recent historical research (by such scholars as Paul Nagel, Whitney Cross, Dvorak, Persson, Paul Johnson, and Robert Wiebe) into the political and social impact of the shift from Calvinism to revivalism, and of the "revolution in choices" ( Wiebe) that occurred in early nineteenth-century America.

If the attitudes of the reformers about their work are viewed in relation to the significant social upheavals that characterized antebellum society, then their stylistic choices—e.g. the use of European models, a preference for simple (or simplified) tunes and "scientific" harmony, a restrained emotional quality—take on a considerably different light. Their work falls more broadly into the mainstream of antebellum society and reflects more strongly various segments of that society than previously acknowledged. This interpretation also allows musicology to contribute substantively in the dialogue with other historical disciplines.

The American Adventures of the Pyne and Harrison Company, 1835-1856
Katherine N. Preston, City University of New York

In 1856 the English singers Louise and Susan Pyne and William Harrison formed a company to perform English opera in London. Later that year the troupe crossed the Atlantic, their eyes on the lucrative American theatrical and musical market. The company made numerous tours of the United States, covering a geographic area bounded by New Orleans to the south, St. Louis to the west, and Montreal and Boston to the north. They returned to London in 1857 after three highly successful years of performing.

The Pyne and Harrison Company was hardly unique. French, Italian, and English opera companies had been performing in the United States since the mid-1820s, and by the 1850s were—along with other itinerant performers—a common part of the American musical and theatrical landscape. Opera troupes ranged in size from "companies" of two or three singers to troupes of eighty or one hundred; the Pyne and Harrison Company, however, was medium-sized, and included principal singers, chorus, and orchestra director. Their repertory consisted of English comic opera (by Balfe and Wallace) and translations of French (Auber), German (Weber), and Italian (Bellini, Donizetti, Rossini, and Verdi) opera.

A detailed look at one of the company's trips—a six-month jaunt during 1855-1856—provides a great deal of information about the place of such a troupe (and of opera) in American musical culture during the 1850s. This paper was written using programs, newspapers, periodicals, prints and photographs, and a manuscript journal account of the trip kept by Anthony Reiff, the company's orchestra director.

A Paradigm of Folktune Preservation and Change Within the Oral Tradition of a Southern Appalachian Community, 1916-1986
J. Marshall Bevil, Houston, Texas

Rural Madison County, North Carolina typifies a mountain community in which the long residence of its principal families and their frequent mergers
The German-Speaking Moravian church of the late eighteenth and early nineteenth centuries contributed a unique body of liturgical composition called Liturgische Gesänge, musical settings for texts which appeared in print in 1791 and 1823. An investigation into the development of this genre reveals it to have roots in oral traditions of congregational singing reaching back to the time of the church’s founding in 1727. Methods of historical musicology, supplemented by a socio-cultural perspective, reveal a process of change from oral to written tradition.

The chorale-based type of Moravian liturgy was sung entirely to traditional Protestant choral melodies. These liturgies grew directly from the Moravian Singstunde, an improvisatory singing-hour that required participants to sing any hymn-stanzas from memory. Historical documentation shows that a decline in the level of memorization (caused by social and economic changes) led to the institution of printed liturgy books. A second category of “free” liturgies alternated newly-composed material for chorus and soloists with congregational chorales. Free liturgies incorporated other non-written traditions of singing, including Anglican chant and orally-transmitted melodies, as the incompletely-notated sources clearly demonstrate.

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Saturday morning

Opera on the Road:

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The Pyne and Harrison Company was hardly unique. French, Italian, and American opera companies had been performing in the United States since the mid-1820s, and by the 1850s were—along with other itinerant performers—a rather common part of the American musical and theatrical landscape. Opera troupes ranged in size from “companies” of two or three singers to troupes of eighty or one hundred; the Pyne and Harrison Company, however, was medium-sized, and included principal singers, chorus, and orchestra director. Their repertory consisted of English comic opera (by Balfe and Wallace) and translations of French (Auber), German (Weber), and Italian (Bellini, Donizetti, Rossini, and Verdi) opera.

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A Paradigm of Folktrune Preservation and Change Within the Oral Tradition of a Southern Appalachian Community, 1916-1986

J. Marshall Bevil, Houston, Texas

A new look at an old paradigm. Using a letter to a younger cousin, this paper explores the place of traditional music in the lives of the people of rural Madison County, North Carolina, and the impact of the frequent mergers of the local communities and the influence of various factors on the survival and development of these oral traditions.
through marriage are paralleled by, and contribute to, the preservation and popularity of their songs. The present inquiry was undertaken to validate three hypotheses concerning folk tune centralization. These were: 1) that in some regions the tendency toward change and loss is still countered by the penchant for preservation; 2) that this preservation is primarily a communal act resulting from and reciprocally ensuring the sustained popularity of a melody among singers; and 3) that preservation, which relies on awareness of scalar and tune contour norms, has been aided within individual communities by close familial and residential ties. The repertory surveyed includes tunes collected by Cecil Sharp (1916-1918), the author of the current study (1986), and others during the intervening years. Ninety-two melodies from six sets, or families, served as controls and tests in 2,010 microcomputer-assisted comparisons. Illustrations include musical examples, select test results, video displays of computer-generated contour graphs, and line graphs. The last device, which is borrowed from descriptive linguistics, shows separated and overlapping geographic areas within which particular types of melodic behavior have occurred. Both the analytical procedure and the supportive computer software were developed by the present investigator in connection with his doctoral dissertation.

AMS Session: Masters of the Early Twentieth Century
Walter Frisch, Columbia University, Chair
Béla Bartók and the Concept of Nation and Volk in Hungary
Judith L. Frigojević, University of Pennsylvania

Saturday morning

When, in 1905, Béla Bartók started to collect peasant music, this act was a surprising and unexpected turnaround on the part of the ardent Hungarian patriot. At that time, and throughout much of the first half of the 20th century, the official politics as well as public opinion were still saturated with feudal ideas about nation and Volk, in spite of the fact that the feudal system of Estates had been abolished in the mid-nineteenth century. In this ideology, the expression "historical Hungarian nation" meant Hungarian nobility. Unlike other countries such as Germany, in Hungary peasant folklore was not believed to be the only or the most perfect embodiment of the "genuine Hungarian spirit." Even at the turn of the century, the middle and lower nobility, or the "gentry," as they were often called, were considered to be the core of the nation, whereas peasants (the former serfs) had no status as a historical class. Consequently, national music was expected to spring from the popular music of the gentry, as Bartók had himself believed at the beginning of his career. After 1905, however, he challenged this public opinion and turned to the despised peasant music, which he came to consider to be Hungarian in a deeper and more authentic sense. This led to an irreversible change not only in his musical style but in his political attitudes as well; he now rejected the type of nationalism officially preached in the country. Bartók's turn toward folk music, therefore, was essentially not, as often claimed, a late renaissance of Romantic nationalism, but rather a break with the Romantic heritage of Hungarian nationalism.

Saturday morning

The Critique of Tonality in the Early Experimental Music of Charles Ives
J. Peter Burkholder, University of Wisconsin, Madison

In dozens of small pieces and sketches, Charles Ives tried out new musical techniques that he often later used in larger compositions. But these works have a retrospective, critical side as well: by achieving familiar ends through novel means, Ives comments on traditional concepts and seeks to demonstrate the artificiality of musical conventions.

The convention Ives addressed first and most often was the idea of key. In a series of small early works, Ives offers a perceptive critique of tonality and its basic concepts: tonal hierarchy, tonic-dominant polarity, prolongation and voice-leading, tertial chords, dissonance and resolution, cadential motion, and relative degrees of closure in half and full cadences. These include essays in polytonality, whole tones, symmetrical chords, completion of 12-note aggregates, and other techniques common in Ives's later music and early twentieth-century music in general, but in every case Ives establishes a pitch center and deploys his material in ways that strongly parallel the structure of simple tonal music. These pieces constitute a closely reasoned critique in music itself of the very idea of being in a key.

Several such works are analyzed here, from early fragments through Psalm 67 and Processional. In these works, in harmony with his critical purpose, Ives demonstrates that novel techniques can be used to establish the pitch centers and tonal hierarchies typical of tonal music; in his later experiments, Ives went on to show that similar techniques could create coherent pieces that do not mimic tonality so closely.

Schoenberg's Private Program for the String Quartet in D Minor, Opus 7
Mark Benson, University of California, Los Angeles

In the Article "A Self-Analysis" (1948), Arnold Schoenberg remarked: "...my First String Quartet, Op. 7, which I dilated as little as any of my earlier works, is of unusual length—a great obstacle to the recognition of whatever beauty may be found therein." On another occasion, he had confessed that this unusual length was due to the fact that the quartet was "a sort of symphonic poem." Schoenberg never divulged his program for the work, however, and said only that it was "very definite—but private."

A detailed program for the quartet written by the composer himself does exist. It is glued to the back cover of Schoenberg's 1904-1905 sketchbook, at the Arnold Schoenberg Institute, Los Angeles. By examining sketch materials and other documents, I have established the summer of 1904 as the date for the program. Thus the program influenced the composition of the quartet from its earliest stages.

In this paper, I present the program, provide the documentary evidence for its dating, and assess its significance in Schoenberg's compositional process. Once written, Schoenberg's program provided inspiration for the invention of themes, affected his compositional choices in matters of instrumentation, and provided a guide for the disposition of the quartet's internal structural segments.
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Increasing the Dissociation of Strata: Sketches for Stravinsky's Violin Concerto
Lynne Rogers, University of Texas, Austin

Stravinsky's approach to counterpoint as the stratification of the musical texture into distinct, harmonically independent layers of highly differentiated musical materials, asserts a compositional aesthetic at odds with that traditionally associated with counterpoint. Tonal or serial counterpoint, for example, assumes the integration of the horizontal and vertical dimensions as a goal; in a stratified passage, however, the projection of the individuality of each of the simultaneously sounding strata takes precedence.

The unorthodox nature of Stravinsky's approach prompts questions regarding the compositional process behind the stratified passage. An investigation of sketches for such a passage from his Violin Concerto in D for Violin and Orchestra (1931) reveals that, in the earlier compositional stages, the two most complex layers of the tri-layered texture appeared together, vertically aligned, in short score format, and that these two layers were much more similar to each other in construction and choice of musical materials in these earlier versions than they are in later versions, including the published score.

The sketches support the assertion that vertical control over the superimposed strata exists, despite suspicions to the contrary frequently triggered, on a listener's first hearing, by the often highly dissonant harmonies of this end of other such layered passages. The sketches suggest that Stravinsky began with the conception of a stratified format, then worked to augment the distinctiveness of the separate layers and to heighten their dissociation, thereby increasing the audibility of the stratification itself.

Saturday morning

Saturday, October 17, 11:00 a.m.-12:30 p.m.
CMS Presentation: Very Special Collections in New Orleans

Laura Dankner, Loyola University, Moderator
Alfred E. Lamon, Historic New Orleans Collection, Presenter
Lester Sullivan, Amisted Research Center, Presenter
Curtis D. Jerde, William Ransom Hogan Jazz Archive, Presenter

Laura Dankner will moderate this program, featuring representatives from three unique New Orleans institutions with music collections of interest to academic researchers.

Alfred E. Lamon of the Historic New Orleans Collection, will discuss this museum/research center's Library, curatorial and manuscript divisions. Music-related holdings include collections of nineteenth-century New Orleans sheet music, archival records of many local performing arts organizations, extensive material on nineteenth-century German singing societies of New Orleans, and memorabilia of such notable as Louis Moreau Gottschalk. The Historic New Orleans Collection also offers music researchers a wide variety of sources such as city directories, census records, and the curatorial division's "artist file" which contains information on some 12,000 artists associated with New Orleans.

Lester Sullivan will discuss the Amisted Research Center, emphasizing sources most useful to music scholars. Amisted is a national Collection specializing in United States ethnic history, principally Afro-American in scope. Mr. Sullivan's remarks will focus on holdings in the field of opera and other "classical" music, since the majority of Amisted's music-related holdings emphasize Black Americans' contributions in the realm of 'concert music' rather than jazz or other popular genres. Recorded and visual examples will complement this presentation.

Curtis D. Jerde, Curator of the Hogan Jazz Archive at Tulane University, will be the final speaker. His remarks, "Preserving the Musical Heritage of the Cradle of Jazz" will present an overview of the Jazz Archive including the history of its development as a research facility and a review of its collection development. He will also discuss how the Archive functions as a resource center for public programming and exhibitions. Audio-visual examples will illustrate the importance of the Archive's collection in documenting the history of New Orleans jazz.

CMS Presentation: Music in General Studies—Accent on American Music

Rationale for Using Country Music as the Basis for Non-Major Instruction
Charles T. Brown, Saginaw Valley State College

One of the most perplexing problems facing college level instructors of non-major music courses is how best to approach the problem of realistically teaching musical analysis, without the basis of theory instruction. This paper presents a realistic rationale for using country music as the basis for the beginning non-major course and describes a technique for teaching analysis to technical amateurs.
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Alfred E. Lemon of the Historic New Orleans Collection, will discuss this museum/research center’s library, curatorial and manuscript divisions. Music-related holdings include collections of nineteenth-century New Orleans sheet music, archival records of many local performing arts organizations, extensive material on nineteenth-century German singing societies of New Orleans, and memorabilia of such notables as Louis Moreau Gottschalk. The Historic New Orleans Collection also offers music researchers a wide variety of sources such as city directories, census records, and the curatorial division’s “artist file” which contains information on some 12,000 artists associated with New Orleans.

Lester Sullivan will discuss the Amistad Research Center, emphasizing sources most useful to music scholars. Amistad is a national collection specializing in United States ethnic history, principally Afro-American in scope. Mr. Sullivan’s remarks will focus on holdings in the field of opera and other “classical” music, since the majority of Amistad’s music-related holdings emphasize Black Americans’ contributions in the realm of concert music rather than jazz or other popular genres. Recorded and visual examples will complement this presentation.

Curtis D. Jerde, Curator of the Hogan Jazz Archive at Tulane University, will be the final speaker. His remarks, “Preserving the Musical Heritage of the Cradle of Jazz” will present an overview of the Jazz Archive including the history of its development as a research facility and a review of its collection development. He will also discuss how the Archive functions as a resource center for public programming and exhibitions. Audio-visual examples will illustrate the importance of the Archive’s collection in documenting the history of New Orleans jazz.

CMS Presentation: Music in General Studies—Accent on American Music

Rationale for Using Country Music as the Basis for Non-Major Instruction

Charles T. Brown, Saginaw Valley State College

One of the most perplexing problems facing College level instructors of non-major music courses is how best to approach the problem of realistically teaching musical analysis, without the basis of theory instruction. This paper presents a realistic rationale for using country music as the basis for the beginning non-major course and describes a technique for teaching analysis to technical amateurs.
Saturday morning

The basic premise of the system is that country music represents musical material which is common knowledge to the general population of the United States, especially in the south, and that it therefore represents the music of the people (or folk style). Training appreciation and elements of music using country music can be more efficient than similar teaching strategies using European-based music. The same logic can be applied to using some jazz, blues and rock and roll forms.

Practical application will be discussed, using chart models of early hillbilly music, singing cowboy songs, Nashville Sound and bluegrass. An analysis system will be presented which is easily within the grasp of technical neophytes and which ultimately lays the foundation for further musical study. Further, it is hypothesized that the likelihood of students choosing to do further musical study is substantially higher using popular folk music like country music than the more traditional Musical Appreciation musical choices.

Survey of American Music: A General Studies Course
Jean Ferris, Arizona State University

Survey of American Music is an Arizona State University general studies music course covering the history of American music from the Pilgrims and Puritans to recent mainstream and avant-garde developments. The elements of music, form, and basic music terminology are taught as in a traditional music appreciation course, but all listening examples are chosen from American literature. Stephen Foster's songs, minstrel shows, Sousa marches, ragtime, jazz, Broadway musicals, country-western styles, rock, and other important American musics are considered within the American setting which produced them. References to music of the New Orleans area include the 19th-century character pieces of Louis Gottschalk, early jazz, the influence of Cajun styles upon certain country-western musicians, and the crucial role played by that city in the melding of black and white sounds which produced rock and roll.

The course provides an effective supplement to the traditional college music appreciation curriculum. Comparison of American with European music at given periods broadens the students' experience, and comparison of music with other arts enhances understanding of artistic style. The many and varied contributions of Americans to the field of experimental music in recent years challenge conventional concepts of art and music, broadening awareness of and expectations from these fields.

This paper describes the content of the course and suggests certain teaching techniques and learning experiences effectively associated with it.

CMS Presentation: MIDI Applications

MIDI Applications for Composers, Performers and Teachers
Gerald J. Farmer, West Georgia College

Current developments in MIDI (Musical Instrument Digital Interface) communication systems have greatly enhanced the creative and operational potential for composers and performers. Likewise for the music educator, the unprecedented influx of MIDI software and hardware has created an opportunity, even the demand, for new approaches to educate music students at all levels.

In order for the new technology to satisfy the educational needs of students in various learning environments, a number of factors must be considered: the instructional capabilities and limitations of MIDI-equipped instruments; the feasibility and affordability of software and hardware; appropriate class size and schedules; and the training of teachers in the various operation of electronic instruments. In short, the whole music curriculum must be carefully re-examined in order to assure that new educational tools effectively and significantly enhance student learning.

The purpose of this lecture/demonstration is to present a live demonstration of several MIDI-equipped instruments (computers, synthesizers, etc.), to discuss the possibilities and limitations of the new technology for music students, and to describe classroom applications for performers and composers. An attempt will be made to clarify complex principles of the technology which are responsible for this new communication/engineering standard. Other aspects of the Computer Assisted Instruction technology (DAC synthesizer boards, Artificial Intelligence, sequencers, sampling, etc.) will also be discussed.
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During the early 1780s, the one great rivalry that existed among the performers in the Viennese Singspiel met the high, expressive voice of Aloysia Lange against the strong "flexible throat" of Catarina Cavalieri. Until the production of Mozart's Der Schauspieldirektor (Schlossbrunn Palace 1786), the two sopranos had never appeared together on the same stage. Beginning in 1782, however, they did share several of the same roles, the most important being that of Constanze in Die Entführung aus dem Serail. Evidence suggests that Mozart may even have written at least the second half of the opera with Aloysia as much as Catarina in mind.

During his eleven years at Vienna Mozart composed a series of arias that explored the vocal strengths of each soprano and perfected his own command of the two-tempo Rondo. His artistic involvement with these two virtuoses found its sharpest focus in the characters of Madame Herz and MadameStella Silberklang in Der Schauspieldirektor. The play and its music offered both a commentary on German opera and German theater in general at Vienna, and—through Aloysia and Catarina—a study in the nature of rivalry and its meaning for art. Moreover, the aesthetic of opera embodied in the play's denouement elevated the ensemble to prime status at the very time Mozart was working on the operatic ensemble's greatest practical expression, Le nozze di Figaro.

Daniel Haas, University of California, Berkeley

Da Ponte claims in his memoirs that he selected Don Juan as a subject for Mozart. In his preliminary Extract from them the truth emerges: Prague asked Mozart to set Bertati's Don Giovanni Tenorio o sia II convitato di pieta, and Mozart enlisted Da Ponte to redo it. Early decisions involved how to expand Bertati's one act into a full-length opera and how to divide the new work into acts. Da Ponte argued that they opted at first for four acts, as in Figaro, citing the show-stepping effect of "Or sai chi l'onore" and the great exten as indications that they were originally conceived as act endings. The opera was planned for the arrival in Prague of the newly wed Archduchess Maria Theresa from Florence, settled by the Viennese court long in advance for 14 October 1787. A libretto was printed in Vienna for the scrutiny of the imperial censors. It renamed the work II Dissoluto purito o sia II D. Giovanni in an obvious attempt to put the best possible face on the story, and omitted all of Act 5 from the quarter No. 11—Anna's tale of attempted rape to the hall scene with the attempted rape of Zerlina. The multiple dances on stage here, an eminently musical conception, suggest that this whole plot-line may have originated with Mozart. Simultaneous dances accompanied by different bands were not unknown at the time. Another musical practice, the serenade, is at the core of the block of numbers that begins Act II (up to the graveyard scene, where Bertati is rejoined). Mozart wanted to increase the serious content of the opera, says Da Ponte. This throws light on the division into acts and also on the character Mozart chose to give the overture.

Don Giovanni: Conception and Creation

Saturday afternoon

AMS Session: Mozart

Sunday, 17 October 2:00 - 4:00

Stefany Sadie, The New Grove Dictionary of Music and Musicians, Chair

Mozart's Constanze and Der Schauspieldirektor

Thomas Bauman, Stanford University

Mozart's Requiem has been surrounded by mystery, questions and controversies virtually from the time the composer received its commission. The appearance of the first edition (1800) stirred up a public debate on the authenticity of major parts of the work that would not be put to rest before the death in 1842 of Constanze Mozart Nissen, the last principal witness. It will never be possible to resolve fully all the problems of Mozart's last work, but a thorough examination of the surviving source materials results in substantial modifications of the prevailing and long-held view that F. X. Siissmayr was chiefly, or even solely, responsible for the completion of the Requiem. It can be demonstrated that other Mozart students and close colleagues (J. Eybler, F. J. Freystäler, and M. Stadler) participated with Siussmayr in a rather elaborate scheme to cooperate in the project of finishing the work. The manuscript sources reveal, moreover, some aspects of Mozart's compositional procedures that shed light on the stylistic premises of the Requiem as well as on questions related to the previous existence of Mozartean sketch materials for movements said to be newly composed by Siussmayr.

The Composition and Completion of Mozart's Requiem, 1791-1792

Christoph Wolff, Harvard University

Preluding by Pianists in the Late Eighteenth and Early Nineteenth Centuries

Saturday afternoon

AMS Session: Nineteenth-Century Studies

Robert Winter, University of California, Los Angeles, Chair

Prefacing by Pianists in the Late Eighteenth and Early Nineteenth Centuries

Valerie Woodring Goertzen, Minneapolis, Minnesota

Professional and amateur pianists in the eighteenth and nineteenth centuries often introduced pieces by playing preludes, designed to prepare both performer and audience for the composition to follow. The prelude, traditionally improvised, also allowed the pianist to display his creativity and individual playing style.

Descriptions of preludes actually performed are intriguing but often vague. More precise information about the practice is found in piano instruction books of the period, and in published collections of preludes designed to be memorized or used as models for constructing original introductions. Compositions for which the composer himself provided a prelude serve as concrete illustrations of the relationship between preludes and the pieces they introduced.

Preluding flourished mainly in private settings. Depending on circumstances, a prelude might consist of as little as a few chords establishing the
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Preluding flourished mainly in private settings. Depending on circumstances, a prelude might consist of as little as a few chords establishing
key or as much as an extended fantasy foreshadowing themes or motives of the piece to follow. In the second quarter of the nineteenth century, a greater emphasis on melody and form in preludes resulted in introductory movements that approached the status of independent pieces. Indeed, some of Chopin's preludes seem to straddle the line between functional preludes and character pieces. While preluding continued into the twentieth century, its vitality diminished from the early decades of the nineteenth century, as the performer's role in the act of musical creation became increasingly limited. The truly improvised prelude yielded to technical exercises and to character pieces called preludes that retained an improvisatory flavor.

The Prosodic Appoggiatura from the Time of Mozart to the Present Day

Will Crutchfield, New York Times

The existing literature on appoggiatura conventions in vocal music, thought it has perked under many of the right rocks, is hampered by four problems of focus. One is that a largely spurious distinction has arisen between the application of these conventions to recitative and to measured music. A second is the failure of some investigators to distinguish sufficiently the prosodic appoggiatura (a dissonance applied to express the weight of an accented syllable) from the ornamental or expressive appoggiatura (the same musical value employed independently of any prosodic mandate)—with the result that theorists' discussions of the latter practice have been applied misleadingly to the former. Third, the appoggiatura requires to be understood in the context of a range of devices used to "lean" on accented syllables, of which the familiar alteration of the first note in a pair is the simplest example. Finally, it is necessary to give some chronological perspective to a convention that existed for over two centuries, and may or may not have undergone significant changes.

The present paper employs theoretical works, annotated performance materials, instrumental transcriptions, internal evidence of scores, and sound recordings to trace the appoggiatura from Mozart's time forward. The conclusions are: 1) the changes in appoggiatura conventions in the century after Mozart's death concerned notation far more than practice. 2) The prosodic appoggiatura was not, during that time, understood as an optional nuance, ornament, or expressive device, but rather as a simple principle of execution. This principle was systematically altered during the decades around the first world war. 4) Although there are still some passages in which it is open to question whether a prosodic appoggiatura would have been required, they are fewer than previous accounts have suggested, and almost always related to special factors that are readily identifiable. The reasons for the appoggiatura's elimination are considered, along with the question of whether and how far its musical salience justifies alteration in established practices to effect its restoration.

"Unendliche Melodie": Aspects and Background of Wagner's Concept of Melody

Thomas S. Grey, University of California, Berkeley

Saturday afternoon

The term "unendlich" or "infinite melody," coined by Wagner in his essay, "Fukunfrusmuskik," of 1860, is among the most frequently cited in discussions of the composer's writings and his music. There is still no consensus as to what significance (if any) should be attached to the expression: does it denote technical considerations (the tendency to avoid or weaken essential measures for the sake of continuity) or aesthetic ones (the status achieved by a continuously motivic texture, or simply the claim to "infinite," unlimited expressivity)? The correlation of melody with musical form in "Fukanfrusmuskik" raises further questions which have never been adequately addressed.

While this term occurs only once in Wagner's writings, one finds the word "melody" applied in other combinations which themselves seem almost endless ("verse-melody," "orchestral," "absolute," "operatic," "parochial" melody, and many more besides). Analysis of this profusion of usages, and of specific examples adduced by Wagner in published writings and other sources—Bach, Mozart, the Broad, Berlioz's Roméo et Juliette—can shed some light on Wagner's understanding of melody, both finite and "infinite."

A further contextual dimension exists in aesthetic, critical, and pedagogical traditions reaching back to the later eighteenth century. The discussion of melody in Opera and Drama echoes similar aesthetic definitions (Rousseau, J. G. Sulzer, Herder, Hegel) which view melody as the principal agent of expression, metamorphically allied to speech (but also as parallel to drawing or delineation in art). Arguing that melody was a legitimate branch of compositional theory, A. R. Marx later sought to establish a hierarchical relationship between formal schemes and melodic phrase structure, so that melody mediates between architectural and syntactical levels of form. Such background sources, in addition to the context of his own writings, begin to illuminate Wagner's seemingly elusive terminology and to suggest how musical form in Tristan or the Ring might be construed in terms of its "melody."

AMS Session: Modernism in the 1930s

Vivian Perlis, Yale University, Chair

The Evolution of Ruth Crawford's String Quartet 1931

Judith Tick, Northeastern University

Ruth Crawford's String Quartet 1931 is her best known and most important composition. This paper investigates its evolution through a number of primary sources that demonstrate the following issues: the fundamental notion of extended dissonance as a concept to be applied to all aspects of a musical language; the explicit influence of Charles Seeger's ideas about "diatonic counterpoint"; the technical and descriptive vocabulary that the composer used in relation to the work; and finally, Crawford's relationships to other composers, particularly Imre Weisz-Schulze, who was associated with the Berlin Bauhaus.

The sources include holographs with annotations by the composer and her analysis of the third and fourth movements; letters from 1930-1931 between Crawford and Charles Seeger, her composition teacher whom she later married; and an unpublished typescript on diatonic counterpoint (1930) by Seeger, which he described as a record of Crawford's studies with him.
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"Endliche Melodie": Aspects and Background of Wagner’s Concept of Melody

Thomas S. Grey, University of California, Berkeley

Saturday afternoon

The term "endless" or "infinite melody," coined by Wagner in his essay, "Ewige Melodie," of 1860, is among the most frequently cited in discussions of the composer’s writings and his music. There is still no consensus as to what significance (if any) should be attached to the expression: does it denote technical considerations (the tendency to avoid or weaken cadential consonances for the sake of continuity) or aesthetic ones (the status achieved by a continuous motivic texture, or simply the claim to "infinite," unlimited expressivity)? The correlation of melody with musical form in "Ewige Melodie" raises further questions which have never been adequately addressed.

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New theory and/or inaccurate discourse contemporary music in his articulation of the formalist position, Babbitt fortrightly identified works' drus; his songs, written by Blitzstein, Aaron Copland, Charles Seeger, J. orr, trrr, ll-.0,::..: tunes and on to gospel hymnody. His style is closely related to the music and drama of the period, and excerpts from Blitzstein's ground varl.us versions of the score and libretto, selectei exanples 1::l_":t".neoclassicism.

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Milton Babbitt and the Rise of Formalist Modernism

Martin Brody, Wellesley College

In a series of highly influential articles that began to appear in the mid-1950s, Milton Babbitt set the agenda for formalist modernism in America. In his articulation of the formalist position, Babbitt fortrightly identified contemporary music theory and composition with the methods of current analytic philosophy and presented a complementary and wide-ranging critique of imprecise and/or inaccurate discourse about music.

Despite its reductionist implications, the formalist agenda in music theory and composition can only be fully understood and evaluated in historical context—especially in relation to the shifting political affiliations of the New York Intellectual Community from the 1930s through the 1950s. I argue that the movement in this community from enthusiastic support of the Soviet Revolution to a disenchantment with Stalin and eventually with Marxism as a whole—that is, the shift from Communism to liberalism—as chronicled in such influential journals as the Partisan Review, set the stage for Babbitt's apparently apolitical and internally self-regulated research program. But differently, the ideological shift from (for example) the 1932 manifesto, Culture and the Grizzlies to Lionel Trilling's elitist The Liberal Imagination (1949) parallels a shift in stature and authority from revolutionary modernists, such as Eisler (who was lionized by the New York Intellectuals in the thirties but deported for "un-American activities" in 1948) to formalist modernists, such as Babbitt. These issues are discussed with reference to a series of interviews, many of which have not yet been published, between Milton Babbitt and myself.

AMS Session: Deconstruction and Music

Ruth Solie, Smith College, Chair

How Can Chopin's A-Major Prelude be Deconstructed?

Rose Rosengard Subotnik, Huntington, New York

This paper will attempt to demonstrate how the methods of deconstruction, developed by such figures as Jacques Derrida, Roland Barthes, and Paul De Man, can be applied to musical analysis. It will first describe and explain some of the concerns, terms, and procedures of deconstruction that seem most useful for purposes of musical scholarship. It will then present briefly two problems, taken from two articles on literary criticism, by Paul De Man and Frederic Jameson, as specific models for a musical analysis. Finally it will show some of the ways in which methods derived from the preceding material could be used to derive from one particular element in Chopin's A-major prelude two internally consistent yet conflicting "readings" of that work.

What the Rectorer Said

Carolyn Abbate, Princeton University

Certain kinds of music "narrate": that is a commonplace. Late nineteenth century tone poems evoke through a combination of literary clues (titles, programs) and sound a string of dramatic events, sonic-dramatic moments that work like theodal points of primitive narrative, wherein a story is captured by a brief series of images ("night, alone, weaponless, tiger.") But when we speak in this respect of music's narrative capabilities, we are speaking rather loosely of music's most familiar narrative device, the sign, the leitmotif.

But theories of musical narrative can go far beyond the realm of semiotics, for music, of course, has other ways of narrating, ways that do not depend on signs. In searching for music's other narrative devices, it seems natural to appeal first to literary theory for ways of describing musical phenomena. For instance: the notion of "cardinal moments" described by structuralist critics such as Barthes—critical moments or events separated in sophisticated narrative by rich but non-functional "paradigmatic" elaboration—

Saturday afternoon

The String Quartet 1931 exemplifies Crawford's development of techniques of non-convergence. Her turn was "heterophoby," a concept she acquired from Seeger. For both Crawford and Seeger, dissonance was the center of what they called "our music": progressive modernism, whose artistic credibility in the early 1930s was tenuous. For Crawford, the String Quartet 1931 symbolized her refusal to retreat in the face of what she described as "such a dead thing as neoclassicism."

Musical and Dramatic Sources for Marc Blitzstein's The Cradle Will Rock

Carol J. Oja, Brooklyn College

Marc Blitzstein's The Cradle Will Rock remains an infamous work of the 1930s, but its relationship to artistic developments of the decade has yet to be thoroughly documented. A daring experiment in social realism, Blitzstein's "play in music" was banned by its sponsor, the WPA Federal Theatre Project, but opened nonetheless on 16 June 1937. This paper will explore the musical and dramatic sources of The Cradle Will Rock against their socio-political background. Various versions of the score and libretto, selected examples from music and drama of the period, and excerpts from Blitzstein's correspondence (housed in the Wisconsin Historical Society) will serve as a basis for this analysis.

The Cradle Will Rock incorporates a sophisticated, dissonance-inflected parody of American vernacular idioms, from jazz to saccharine Tin Pan Alley tunes and on to gospel hymnody. Its style is closely related to the workers' songs, written by Blitzstein, Aaron Copland, Charles Seeger, and others, that came out of the Composers' Collective and were published in two Workers' Songbooks of 1934-1935. Other important models include the mass songs of Hanns Eisler, and Bertolt Brecht and Kurt Weill's Three Penny Opera. Blitzstein's libretto and dramatic structure are related to contemporaneous theatrical works, such as Clifford Odets' Waiting for Laffy (1932) and Harold Rome's Pins and Needles (1937). In tracing Blitzstein's response to these forces, this paper will move towards a definition of the proletarian dramatic and musical style that was so prevalent in the 1930s.

Milton Babbitt and the Rise of Formalist Modernism

Martin Brody, Wellesley College

In a series of highly influential articles that began to appear in the mid-1950s, Milton Babbitt set the agenda for formalist modernism in America. In his articulation of the formalist position, Babbitt fortrightly identified contemporary music theory and composition with the methods of current analytic philosophy and presented a complementary and wide-ranging critique of imprecise and/or inaccurate discourse about music.

Despite its reductionist implications, the formalist agenda in music theory and composition can only be fully understood and evaluated in historical context—especially in relation to the shifting political affiliations of the New York Intellectual Community from the 1930s through the 1950s. I argue that
The String Quartet 1931 exemplifies Crawford's development of techniques of non-convergence. Her text was "heterophony," a concept she acquired from Seeger. For both Crawford and Seeger, dissonance was the center of what they called "our music": progressive modernism, whose artistic credibility in the early 1930s was tenuous. For Crawford, the String Quartet 1931 symbolized her refusal to retreat in the face of what she described as "such a dead thing as neoclassicism."

Musical and Dramatic Sources for Marc Blitzstein's The Cradle Will Rock

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the movement in this community from enthusiastic support of the Soviet Revolution to a disenchantment with Stalin and eventually with Marxism as a whole— that is, the shift from Communism to liberalism—as chronicled in such influential journals as the Partisan Review, set the stage for Babbitt's apparently apolitical and internally self-regulated research program. But differently, the ideological shift from (for example) the 1932 manifesto, Culture and the Grille to Lionel Trilling's elitist The Liberal Imagination (1949) parallels a shift in stature and authority from revolutionary modernists, such as Eisler (who was lionized by the New York Intellectuals in the thirties but deported for "un-American activities" in 1948) to formalist modernists, such as Babbitt. These issues are discussed with reference to a series of interviews, many of which have not yet been published, between Milton Babbitt and myself.

AMS Session: Deconstruction and Music

Ruth Solie, Smith College, Chair

How Can Chopin's A-Major Prelude be Deconstructed?

Rose Rosengard Subotnik, Huntington, New York

This paper will attempt to demonstrate how the methods of deconstruction, developed by such figures as Jacques Derrida, Roland Barthes, and Paul De Man can be applied to musical analysis. It will first describe and explain some of the concerns, terms, and procedures of deconstruction that seem most useful for purposes of musical scholarship. It will then present briefly two problems, taken from two articles on literary criticism, by Paul De Man and Fredric Jameson, as specific models for a musical analysis. Finally it will show some of the ways in which methods derived from the preceding material could be used to derive from one particular element in Chopin's A-major prelude two internally consistent yet conflicting "readings" of that work.

What the Sorcerer Said

Carolyn Abbate, Princeton University

Certain kinds of music "narrate": that is a commonplace. Late nineteenth century tone poems evoke through a combination of literary clues (titles, programs) and sound a string of dramatic events, sonic-dramatic moments that work like the nodal points of primitive narrative, wherein a story is captured by a brief series of images ("night, alone, weaponless, tiger.") But when we speak in this respect of music's narrative capabilities, we are speaking rather loosely of music's most familiar narrative device, the sign, the leitmotif. But theories of musical narrative can go far beyond the realm of semiotics, for music, of course, has other ways of narrating, ways that do not depend on signs. In searching for music's other narrative devices, it would seem natural to appeal first to literary theory for ways of describing musical phenomena. For instance: the notion of "cardinal moments" described by structuralist critics such as Barthes—critical moments or events separated in sophisticated narrative by rich but non-functional "paradigmatic" elaboration—
seems one seductive point d'appui for analysis of musical narrative. Yet narrative music—such as a Stravinsky tone-painting—can also be said in the terms of classic post-structuralist criticism to underpin its own discourse, to create a convincing structure or thematic web that paradoxically exposes flaws, superfluous gestures, musically insensible elements.

So, half-humorously, we can spin analogies between musical phenomena and "cardinal moments," or "histoire" and "écoute" (Genette), or "intertexte" and "auto-texte" (Dilthey)—specifically, by considering certain fine details in Dukas' The Sorcerer's Apprentice and proposing alternative analyses that reflect conflicting literary-theoretical dialectics. But while the exercise may well illuminate both theory and music, it must also stand as warning to musicians, in their fondness for borrowing critical orthodoxies from literary realms. If the Dukas analyses collapse upon themselves, they expose flaws, superfluous gestures, and failures that stem from attempts to understand music as if music spoke with language's voice.

Boulez, Joyce, and Deconstruction
James McCalla, Bowdoin College

In his writings of the 1950's, Pierre Boulez repeatedly confronts the problem of the continuity—even the compatibility—of contemporary musical language and its received structures, and the necessity of rethinking the latter. This was not a question just of renewing the repertory of musical forms, but one much more radical, reexamining the nature of musical structure (or structurality) itself. More useful to Boulez than his musical mentors (Musorgsky, Webern, Debussy, Stravinsky) were the writers Stéphane Mallarmé and James Joyce, whose works displayed a "mental organization" which Boulez found useful for musical thinking. He does not trace his own path from the reading of Mallarmé and Joyce to the composition of his Third Piano Sonata, the first work to embody the structural principles he has followed since. But a reading of these authors, especially in the light of the literary theory of deconstruction, reveals highly interesting parallels.

This paper will deal with Joyce, specifically with his Ulysses and Finnegans Wake. Each of these novels entails radical discontinuities between structural levels, from the textual surface to deeper structures. As a result of this structural dissonance, each novel—and especially the Wake—is what has since been called a "Work-in-Progress": a text as labyrinth, with multiple internal interconnections and without any single overarching structure uniting all textual elements. This is also the case with Boulez's Third Piano Sonata; for this reason, pitch and rhythmic analyses remain refractory. Beginning with the "mental organization" of the sonata, however, its score as labyrinth and the work as "Work-in-Progress" without ultimate, irreducible structure, a "literacy" analysis may now close to approach the open form and musical nature of the sonatas.
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S. Kay Hoke, Butler University

Robert Scholes broadly defines the humanities as "those disciplines... primarily engaged in the analysis, interpretation, evaluation, and production of texts" (Semiotics and Interpretation, Yale, 1982). William Perry reminds us that students learn best through different mediums and the post-structuralists that all the world's a text, with multiple sub-texts shaped by humans and in their turn shaping what one is and will become.

One engaged in interdisciplinary teaching and scholarship must often learn to respond to a variety of "texts," written, oral, and visual, all primary, and drawn from a variety of disciplines. In turn, he or she also has to develop a methodology for teaching students to locate and describe thematic connections between and among texts, first by responding to isolated texts and finally by selecting for elaboration essential, holistically illuminating connections. In this paper the author will address texts—literary, Turgenev's Fathers and Sons, musical, Mussorgsky's Boris Godunov—and artistic icons from Russian orthodoxy—as they illuminate the themes of tradition and change.

Because of the author's institutional involvement as instructor in a required interdisciplinary course, she and several colleagues have come to a methodology inductively and of necessity. As students begin to connect texts, they learn to essay meaning in multiplicity and, just as important, to locate troubled interstices. The process has been salutary because it calls upon students to become active interpreters of the experience of the past, practicing humanism in Scholes' definition.

The focus of the paper is on understanding one text in the light of another. Thus the epistemological system is always open. The idea that texts invite interpretation seems foreign to many students, who expect full closure within the text. By presenting texts in various mediums under a single rubric (here Tsarist Russia), one opens a clearer space for interpretation. Closure must be provided by the "reader." The heuristic model, textual connections, promotes the heuristic aim, understanding Tsarist Russia, without dictating outcomes.

Using "Texts" to Illustrate a Theme: Musical, Literary, and Artistic Texts of Tsarist Russia

Using Mastery Learning in College Music Teaching
Janeen J. Larsen, Black Hills State College

Mastery learning is an educational theory which contends that all students can learn anything, if provided with appropriate prior and current conditions of learning. Applying this theory to the planning and implementation of classroom instruction can provide teachers with a means to individualize instruction within a group-based classroom. Although mastery learning has traditionally been used in basic elementary school subjects, there is evidence to suggest...
that it may be used for teaching artistic, creative subject matter as well. Much of the literature on creativity suggests that a carefully planned sequence of highly structured activities may enhance, rather than inhibit, creativity.

This investigator systematically developed and designed a course in basic jazz piano skills for classically-trained adult pianists. The use of mastery learning procedures enabled students in the field test of the course to absorb a great deal of material in a short time. The specific course and unit objectives provided the course with direction and focus, and the mastery criterion levels gave students a sense of accomplishment and closure.

College music teachers can effectively use this approach if they a) establish the specific entry skills required for each course; b) set clear, measurable course objectives which can be reached by students who pass the entry criteria; c) inform students of the course objectives as well as the mastery criterion levels; d) provide constant feedback to students; e) use alternate teaching approaches and materials for slower students; f) provide enrichment activities for faster students, or use them as peer teachers; g) teach with the course objectives constantly in mind.

Teaching Structural Analogies in Music, Art, and Literature

David Ward-Steinman, San Diego State University

This paper is an extrapolation from the author's forthcoming monograph, Toward a Comparative Structural Theory of the Arts (San Diego State University Press) which, in turn, is an outgrowth of a course he introduced in 1980, "Analogies in Music, Art, and Literature."

This approach to interart analogies is structuralist rather than impressionistic, and is based on a "common elements" approach. Apart from historical and contextual backgrounds, no attempts are made in comparing "meaning," "content," or "value" among artworks in different media, principally because these attributes are generally either extrinsic to the art work itself or highly subjective. Nor are one-to-one equivalents postulated in comparing specific works in different media.

Instead, comparisons are limited to objective (or at least, demonstrable) aspects of structure, texture, craft, and style.

For example, certain musical processes can often be demonstrated more readily through graphic or literary analogies than through music examples alone. When coupled with analogies in other media the musical point is more effectively reinforced (e.g.: Paul Klei's "Pique in Red," an excellent graphic analog of the fugal process, complete with subject, countersubject, imitation, transposition, and linear counterparts). The basic developmental procedures—contrast, repetition, and variation—exist in all media, as does the concept of texture, though the forms they generate are described with different vocabularies, according to medium.

Meaningful conversions, therefore, must address these underlying universal principles, with appropriate translation of terminology as necessary from one medium to another.

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Saturday afternoon

SATURDAY, 17 OCTOBER, 2:15 - 3:45 p.m.
CMS Presentation: Jazz Analysis and Performance Practice

Count Basie As Autobiographer
Geoffrey Block, University of Puget Sound

Too often in his posthumously published immensely popular autobiography "an told to Albert Murray," Good Morning Blues (New York: Random House, 1965), Count Basie fails to set the record straight on what musicians must want to know. For example, the evolution of his inimitable piano style between the recording of the final years with the Bennie Moten band (1933-35) and the first recordings of his own band in 1937. But Basie does reveal his invaluable insights on the evolution of his famous two-toron iet, a strong sensitivity to ensemble contrasts and balance, and a seldom acknowledged connection to the musical thought of Ellington.

The paper assesses how this autobiography contributes to our knowledge of Basie's development as an artist and his place in jazz history. It also offers critical procedures to help college students get between the cracks of other jazz autobiographies. Principal stylistic points are demonstrated by recordings of Basie and other bands of the late 1920s and early 1930s.

Billie Holiday's Sabato: Toward an Analysis of Rhythmic Expressivity
Hao and Rachel Huang, Converse College

The authors examine and analyze a specific technique of rhythmic expressivity employed in performances by Billie Holiday. The classic jazz combination of a single soloist accompanied by a small ensemble involves a grid of frequent, regular beats in the accompaniment, upon which the soloist projects a line which may or may not partake of that regularity. To be intelligible, the soloist's line must exist within a metric framework; hence some regular subdivision of time must be implied. But the suggested meter of the solo is often at odds with the simultaneous meter of the accompaniment.

The authors present transcriptions of Cole Porter's "What Is This Thing Called Love?" as performed by Billie Holiday (N.Y.C., April 14, 1945) and Ella Fitzgerald (L.A., February, 1956). The process of transcription suggests the question: what is the metric relationship between the vocal line and the accompaniment? Specifically, how often does a beat, or subdivision of a beat, in a given solo coincide with a beat, or subdivision of a beat, in the accompaniment?

The authors compare three written versions of Cole Porter's song in the analysis of each performance. One is the printed score; the second is a conventional transcription of the performance. The third schematizes the convergence and divergences of solo and band, establishing the solo's own implied meter. This approach offers insight into the expressive tension created by disynchrony of simultaneous meters. Concomitantly, the authors discuss a second technique of rhythmic manipulation. This one, akin to syncopation, reinforces the dependence of the solo on the meter of the accompaniment.

Recorded excerpts from the performances will be played at the presenta-
Analyzing Jazz Improvisation: A Synthesis of Five Different Approaches

Gary M. Potter, Indiana University

Improvised jazz has been analyzed using several different approaches. One method focuses on the relationship between improvised melody and underlying harmonic progression. A second quite different approach seeks out melodic patterns—motives—to find a way to understand a single improvisation, a particular improviser's style, or even stylistic coherence in a given era of jazz history.

A third approach attempts to find large-scale pitch relationships in an improvised phrase, chorus, or even in the solo as a whole using Schenkerian reductive procedures. A fourth method of jazz analysis applies the implication-realization theories of Leonard Meyer. Following this approach, various small melodic gestures imply probable consequences. A fifth approach, assuming that jazz improvisation is in many ways analogous to spoken language, applies techniques of linguistics to find "meaning" in an improvised solo.

An analysis format is demonstrated which is a hybrid or synthesis of several more focused approaches. Intended to be accessible and informative to musically-literate jazz and non-jazz listeners/readers, it presents the solo in readable transcription and, by means of musical notation and few words, explicates the solo's important features. As appropriate, it relates melody to harmony, highlights recurrent patterns, points out large-scale relationships, and indicates other aspects of the music as well. The format is eclectic, borrowing selectively from many approaches in an attempt to communicate understanding of both the improviser's procedures and the effect of the solo on the musical listener.

Saturday afternoon

Saturday, 17 October, 4:00 – 5:30 P.M.

CMS Presentation: Ragtime: Perspectives and Influences

The Early Novelty Piano Solos of Zez Confrey and Their Relation to Ragtime and Jazz of the 1920s

James Richard Dossa, Evanston, Illinois

As ragtime grew in popularity between 1895 and 1920, it followed two evolutionary paths; one being the development of early jazz, the other a highly commercialized form of popular music. During the 1910s, piano roll arrangers, creating flashy, full-textured piano roll arrangements of rags and ragtime songs, were largely responsible for ragtime's commercial success. Novelty piano style was created by these craftsmen when they began publishing sheet music arrangements and compositions using the same figures and devices which make their piano rolls successful.

Zez Confrey (1895-1971), the best-known proponent of novelty piano style, composed over one hundred novelty piano solos and songs between 1918 and 1959 using techniques and figures found in ragtime, early jazz, piano roll arrangements, and classical repertory. Major stylistic features of his early piano solos include formal design, polyrhythmic devices, syncopation, melodic structures, breaks and fills, tritone-ornamented thirds, characteristic harmonic progressions, color harmony, and jazz devices. Confrey's early novelty style and its relation to ragtime and jazz is examined through musical analysis of selected compositions and discussion of various novelty devices which were characteristic features of his piano solos.

Hoagy Carmichael, Ragtime, and Jazz, 1915-1935

John Edward Haase, Smithonian Institution

One of America's greatest songwriters, Hoagy Carmichael spent the first twenty years of his career as a jazzman. This paper will attempt to reconstruct the early influence of ragtime and jazz on Carmichael (1899-1981), and to assess something of his contributions to early jazz, as he moved from the milieu of midwestern college jazz bands, to the all-important jazz center of New York City, to the commercial show-business world of Hollywood.

Carmichael studied ragtime with his mother, a silent-movie theater pianist, and ragtime and jazz with Reginald DuValle, a black Indianapolis pianist. While attending high school and Indiana University, he led a small jazzband. In 1924 Carmichael composed Riverboat Shuffle and Bix Beiderbecke's band gave it the first of many recordings. An up-to-date composition in the New Orleans jazz tradition, this piece, with its multi-strain form, set the pattern for most of Carmichael's compositions for the next four years (March of the Hoodlums, Washboard Blues, Manhattan Rap). Most of his early works, including Stardust, were conceived as instrumental jazz pieces, not as popular songs. Stardust (originally a fast, rather raggy piece) reflected influences from both ragtime and Carmichael's experience playing with Beiderbecke.

In 1929, Carmichael moved to New York, where he performed and recorded with Louis Armstrong, Mildred Bailey, the Dorsey brothers, Benny Goodman, Ruben Miley, Jack Teagarden, and others. Leading jassmen took up and recorded...
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There are variations on the above five approaches as well as other techniques for analyzing improvised jazz. Before choosing a method it is important to ask two related questions too often ignored by theorists analyzing music of all sorts: "Why analyze this music?" and "For whom is the analysis intended?" In addition the analyst must be aware that the aesthetic criteria for appreciating and evaluating a jazz improvisation may not be the same criteria one applies to non-improvised music and that appropriate analytical techniques may differ accordingly.

An analysis format is demonstrated which is a hybrid or synthesis of several more focused approaches. Intended to be accessible and informative to musically-literate jazz and non-jazz listeners/readers, it presents the solo in readable transcription and, by means of musical notation and few words, explicates the solo's important features. As appropriate, it relates melody to harmony, highlights recurrent patterns, points out large-scale relationships, and indicates other aspects of the music as well. The format is eclectic, borrowing selectively from many approaches in an attempt to communicate understanding of both the improviser's procedures and the effect of the solo on the musical listener.

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Saturday, 17 October, 4:00 - 5:30 P.M.

CMS Presentation: Ragtime: Perspectives and Influences

The Early Novelty Piano Solos of Zez Confrey and Their Relation to Ragtime and Jazz of the 1920s

James Richard Dossa, Evanston, Illinois

As ragtime grew in popularity between 1895 and 1920, it followed two evolutionary paths; one being the development of early jazz, the other a highly commercialised form of popular music. During the 1910s, piano roll arrangers, creating flashy, full-textured piano roll arrangements of rags and ragtime songs, were largely responsible for ragtime's commercial success. Novelty piano style was created by these craftsmen when they began publishing sheet music arrangements and compositions using the same figures and devices which make their piano rolls successful.

Zez Confrey (1895-1971), the best-known proponent of novelty piano style, composed over one hundred novelty piano solos and songs between 1918 and 1939 using techniques and figures found in ragtime, early jazz, piano roll arrangements, and classical repertory. Major stylistic features of his early piano solos include formal design, polyrhythmic devices, syncopation, melodic structures, breaks and fills, tritone-ornamented thirds, characteristic harmonic progressions, color harmony, and jazz devices. Confrey's early novelty style and its relation to ragtime and jazz is examined through musical analysis of selected compositions and discussion of various novelty devices which were characteristic features of his piano solos.

Hoagy Carmichael, Ragtime, and Jazz, 1915-1935

John Edward Haas, Smithsonian Institution

One of America's greatest songwriters, Hoagy Carmichael spent the first twenty years of his career as a jazzman. This paper will attempt to reconstruct the early influence of ragtime and jazz on Carmichael (1899-1981), and to assess something of his contributions to early jazz, as he moved from the milieu of midwestern college jazz bands, to the all-important jazz center of New York City, to the commercial show-business world of Hollywood.

Carmichael studied ragtime with his mother, a silent-movie theater pianist, and ragtime and jazz with Reginald DuValle, a black Indianapolis pianist. While attending high school and Indiana University, he led a small jazzband. In 1924 Carmichael composed Riverboat Shuffle and Bix Beiderbecke's band gave it its first of many recordings. An up-to-date composition in the New Orleans jazz tradition, this piece, with its multi-strain form, set the pattern for most of Carmichael's compositions for the next four years (March of the Hoodlums, Washboard Blues, Manhattan Rag). Most of his early works, including Stardust, were conceived as instrumental jazz pieces, not as popular songs. Stardust (originally a fast, rather raggy piece) reflected influences from both ragtime and Carmichael's experience playing with Beiderbecke.

In 1929 Carmichael moved to New York, where he performed and recorded with Louis Armstrong, Mildred Bailey, the Dorsey brothers, Benny Goodman, Robert Miley, Jack Teagarden, and others. Leading jazzmen took up and recorded
Saturday afternoon

Car michael works such as Rockin' Chair, Georgin, Lazy River, and Lazybones. These and others become "standards" of jazz, and, later, pop-song repertories.

CMS Panel: Preparing for College Teaching: Ideas for Current and Future College Faculty

Terry Kuhn, Kent State University
Wendy Sims, University of Missouri, Columbia
Albert LeBlanc, Michigan State University
Robert Carietta, Kent State University
Jan McCrory, Michigan State University

This panel presentation deals with salient theoretical and practical issues confronting the college teacher. This overview of instructional practices is intended for current and future college teachers. Topics include generic instructional concepts and procedures deemed pertinent to instruction in all curricular areas. Terry Kuhn, professor of music and assistant vice president for academic and student affairs at Kent State University, provides an introduction covering academic freedom, institutional expectations, and legal considerations. Jan McCrory, a doctoral student at Michigan State University, shares ideas on how graduate students can prepare to teach college courses. Wendy Sims, assistant professor at the University of Missouri at Columbia, discusses record keeping and grading systems. Albert LeBlanc, associate professor at Michigan State University, describes the purposes and uses of syllabi. Robert Carietta, assistant professor at Kent State University, elucidates learning and teaching styles. Interaction between the panel and the attendees follows these five presentations.

Saturday afternoon

Saturday, October 17, 4:00 - 5:30 p.m.

AMS/CMS Session: Computers, Musicology, and Music Instruction—Current Projects

Computer-Assisted Production of Sixteenth-Century Music

Maureen Bailey, Garland Publishing

Despite the enormous scholarly attention devoted to music of the Renaissance, a great deal of the period's finest music has never appeared in modern editions. Garland Publishing has announced four series, each on one of the principal genres of sixteenth-century music: chanson, madrigal, motet, and instrumental music. All four projects will present expeditiously a vast repertory of music that has heretofore been unavailable.

For these projects, we are transcribing the music directly from partbooks into a microcomputer, using a form of desktop publishing. We are able to play the music directly into the computer and then transform this data into a modern score. The ability to play back the music gives us immediate information about problems in the parts and the ability to read the score on screen makes corrections simple. If this music had to be transcribed, sent out to an engraver, and then printed, the production time and the cost would be substantially higher.

Instead, we are able to do all steps in the process in-house, thereby greatly reducing costs. Without the computer, these projects would not otherwise be commercially viable.

The music for each of the four series survives only in the original partbooks. Many sources are unique. Although the parts serve for certain types of study, wider currency and broader use come with commercially available modern scores. The music in all four projects has been transcribed throughout the literature, yet not easily available for study. The chansons of Crecquillon, the four and five voice madrigals of Verdelot, and the second and third books of ricercars of Merulo are all examples of this type of material. Their value to the study of music history cannot be underestimated, but the difficulties in presenting this material has held up formal study. By offering transcriptions of single sources, we hope to fill these lacunae and enable scholars to deal with music, not with transcribing.

Publishing Possibilities Arising from the Oxford Music Processor, with Special Reference to Scholarship

Julian Allaway, Oxford University Press

Oxford Music Processor (OMP) is a method of music origination, as are engraving, transfer, stencils, etc. At present, most publishers send out their origination to specialist originators, and only do "touching up" of artwork in-
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**Saturday afternoon**

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**CMS Presentation: Analysis of Twentieth-Century Music I**

Benjamin Britten's Nocturnal, Op. 70

Timothy J. Buell, Laurentian University

This paper presents a detailed discussion of Benjamin Britten's Nocturnal, Op. 70, a work which Julian Bream has described as the greatest twentieth-century work written for the guitar. When Britten turned his attention to instrumental writing, it was often a literary or dramatic experience which generated a flow of ideas in instrumental terms. In the case of the Nocturnal, the initial stimulus came from Dowland's ayre: "Come Heavy Sleep," which emerges in the closing measures of the Nocturnal, after ten variations have elaborated only the first strain. Using the programmatic exigencies as a point of departure, the paper examines in detail the tonal language and formal structure of the Nocturnal. Particular attention is paid to the manner in which Britten approached composing for the guitar. The richness of musical material in the Nocturnal is matched only by the tremendous facility displayed by Britten in writing idiomatically for a very difficult instrument; and breadth of musical design will be seen to be conflated with the guitar's introspective and introspective nature to a degree seldom achieved in contemporary works for this instrument. Finally, the Nocturnal is viewed as a distillation, or microcosm, of Britten's compositional technique, with its penchant for variation form, atonality by dramatic or quasi-programmatic exigencies, and departure from traditional harmonic practice without recourse to twelve-tone techniques.

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house. A few publishers do their own origination. OMP originates no music in-house, and does not intend this to change significantly. We have however the OMP software plus the necessary hardware to make any small corrections or alteration. Where we may use OMP to originate music ourselves is for such things as short music examples for books where minimal music layout skill is needed and the task is a short one. Oxford University Press own involvement with OMP is mainly in terms of marketing and distributing the software. Use of it will be no different from that of many other publishers who purchase it.

Whereas publishers we expect to see a difference is in the submission of manuscripts to us in OMP originated form. Many books are printed from the work processed copy supplied by the author, which the publisher amend to conform to house style and then convert for typesetting. This improves accuracy, and may also make possible the publication of short-run specialist titles which otherwise would be commercially unviable. OMP will enable scholars to provide the publisher with camera-ready copy of a quality comparable to much professional origination so that the publisher has no further costs than if a facsimile edition were being printed. In many cases this will make a significant difference to the ability of a publisher to produce a new scholarly edition at an acceptable price. Additionally, it will enable easy extraction of separate parts from a full orchestral score on disk which will reduce the time and effort in meeting performance deadlines.

A further implication which we are exploring is the use as a database of the increasing amount of music which will be encoded by OMP and by any other computer origination facility.

Italian Music and Lyric Poetry of the Renaissance

Michael Keller, Yale University

This project is developing a very large database incorporating both full text transcriptions of Italian lyric poetry and associated music from ca. 1450 to 1650 and bibliographic record of the sources. A simultaneous and parallel aspect of the project will pursue similar goals using similar, and in many cases the same, hardware and software, but with abstracted, untexted instrumental music; entire musical texts will be entered. In both cases this local goal is to establish bibliographic control over the poetry or piece in their various appearances. In both also, the longer term goal is to explore by analogous methods of database searching, the wide range and the various techniques of internal connections and various topics in the poems in parallel with the exploration of various thematic families in the textless instrumental music. The American branch of this Italian-American endeavor will broaden its focus from the poetry in the Raccolte di rime d'arte to the prototype phase, develop a pope analysis method based on topics, and continue work on the repertory of late Renaissance Italian imitative instrumental music, adding compositions to the ricercars already entering the database. These activities are closely linked to and supportive of other research projects. Materials acquired for use in the project will be catalogued in the Research Libraries Information Network (RLIN) and ultimately available on inter-library loan. The Italian branch of the project has finished preparing a collated first-line index of lyric poetry made from about a dozen smaller such incipitari dating from the Renaissance and beyond. The Italian branch has also started contributing poems and bibliographic records to the database. ORBIT is used as the international telecommunications link and SPIRES has been chosen as the database manager, although it is anticipated that the data itself may be inserted into other database managers, including microcomputer based systems, and interrogated using artificial intelligence programs later.

A Database for Archival Research: A Scholar's Solution

Giulio M. Ongaro, University of North Carolina, Chapel Hill

Every scholar working on a project involving a large number of documents creates a database, whether in the simple form of a card file or of a computerized file, in order to manipulate the data in his or her possession and to retrieve as quickly as possible the information needed. The growing sophistication and availability of personal computers is making them a standard tool of research in the humanities, but some of the problems encountered in building a computerized database remain the same as those facing the compiler of a card file; failure to think carefully about these basic problems, such as authorship control, might result in poor access to the data and inadequate performance. In addition, the growing complexity of software is often a stumbling block for beginner users and prevents them from utilizing all the dazzling features promised by the instruction manuals.

The solution proposed here is to employ a program extremely easy to learn and use, operating on a relatively basic personal computer, to meet the needs of an average user. The sample database indexes over 1,500 entries on musicians and singers in 16th-century Venice, while giving fairly sophisticated control of the material. Familiarity with databases and cataloging problems is helpful in focusing on some crucial questions prior to creating a database. Solutions to some of these problems, and suggestions for further improvements, are presented, showing that even a basic computerized database can greatly facilitate our work.

Videodisc and Computers: A New Dimension for the Music Classroom and Self-Directed Study

Ann M. Woodward, University of North Carolina, Chapel Hill

Linking interactive videodisc to computer can bring to the general college student opportunity for study in music listening that provides visual aids to assist in the perception of auditory phenomena. The structure for study is provided through lectures, written materials including music scores, and an interactive computer program for self-directed study.

The use of videodiscs in lectures adds an important auxiliary dimension for student and instructor alike. Musical performances can be heard and seen or heard while a score is scrolled across the screen. Random access--accurate to the thirtieth of a second and flexible enough to move instantly from point to point on the videodisc--means that important elements of music can be isolated or compared and that the video of performance or scores can be frozen for
house. A few publishers do their own origination. OMP originates no music in-house, and does not intend this to change significantly. We have, however, the OMP software plus the necessary hardware to make any final corrections or alteration. Where we may use OMP to originate music ourselves is for such things as short music examples for books where minimal music layout skill is needed and the task is a short one. Oxford University Press's own involvement with OMP is mainly in terms of marketing and distributing the software. Use of it will be no different from that of many other publishers who purchase it.

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illustration or discussion. Historical and cultural slides on the videodisc help provide a context for the music.

The courseware, called NUTRI, provides study materials that are linked to videodiscs produced at the University of Delaware. NUTRI consists of a presentation framework into which instructional modules are inserted for fourteen pieces of music. The student, using the computer and videodisc, can study by hearing and seeing a performance or score, stop to repeat any given section of a composition, request information about musical elements, structure, and meaning within the section in question, and access a dictionary of musical terms from the text. Texts are illustrated from slides on the videodiscs. An editing program allows the teacher to add to the instructional text.

Saturday afternoon

Sunday morning

SUNDAY, 18 OCTOBER, 8:30 - 10:00 a.m.

CMS Presentation: The Black Rural Heritage in New Orleans

The Role of the Violin in Rural Zydeco Music

Jacqueline Cogdell DjeDje, University of California, Los Angeles

The purpose of this paper is to discuss and illustrate with musical selections the role of the violin in rural zydeco music. Although urban zydeco bands rarely include violines, in rural areas of Louisiana the instrument serves a very important function in performance groups.

For example, in its primary role as lead instrument, the main melody with variations are all played on the violin; the accordion, guitar, mandolin, triangle or washboard are merely used as accompaniment.

Occasionally the violin and another instrumental medium—voice or accordion—will have an equal role in the ensemble. In this case, the musicians play the instruments in unison or one harmonizes with the other.

As an accompanying instrument, the violin is most commonly used to do the "bassen"—that is, when a repetitive pattern is played throughout the piece. On other occasions, the same melody or a counter-melody is played on the violin interchangeably with that of the voice or another instrument. There have also been instances when the violinist serves as improviser while another instrumentalist or singer performs the main melody. When this happens, the violinist may develop the melody or introduce new material.

Not only will I provide socio-cultural background information about the history and development of zydeco in Louisiana, but selected examples of zydeco music from recordings by Canray Fontenot and Joseph "Bebe" Carrere will be played to demonstrate the various ways in which the instrument can be used as a solo and accompanying medium.

CMS Panel: The Pilot Residency Program of the National Endowment for the Arts: Establishing a New Ensemble

Sara Lambert Bloom, University of Cincinnati
Antonette Handy, Acting Director, Music Program, National Endowment for the Arts

Maria Stadtmueller, Program Director of Chamber Music America

Robert J. Werner, University of Cincinnati

Panelists Robert J. Werner, Dean of the Cincinnati College/Conservatory of Music, Antonette Handy, Acting Director of the Music Program of the NEA; and Maria Stadtmueller, Program Director of Chamber Music America will join me in presenting the procedure for establishing a season of concerts within the community for an emerging ensemble. The program links the music school with its community, provides a model for all students aspiring to a career in chamber music, and acts as a bridge to future professional engagements for the ensemble.

The Three-Year Timetable: 1987-88

Establishing the ensemble: selecting, training, establishing eligibility, making audition tapes, building credentials
Historical and cultural slides on the videodisc help provide a content for the music. The courseware, called MOTE!, provides study materials that are linked to videodiscs produced at the University of Delaware. MOTE! consists of a presentation framework into which instructional modules are inserted for fourteen pieces of music. The student, using the computer and videodisc, can study by hearing and seeing a performance or score, stop to repeat any given section of a composition, request information about musical elements, structure, and meaning within the section in question, and access a dictionary of musical terms from the text. Texts are illustrated from slides on the videodiscs. An editing program allows the teacher to add to the instructional text.

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The Three-Year Timetable

Establishing the ensemble: selecting, training, establishing eligibility, making audition tapes, building credentials

1987-88
The Temporal Structure of Nonteleological Music

Jonathan D. Kramer, University of Cincinnati

The twentieth century has given birth to musical compositions that lack such traditional elements as phrases, progressions, goal direction, movement, and contrasting rates of motion. Such music seems to deny the progress of time; perhaps it tries to negate time itself. It offers a single, single present that is stretched out into an enormous duration, a potentially infinite "now" that nevertheless feels like an instant. In music without phrases, without temporal articulation, with total consistency, whatever structure is in the music exists between simultaneous layers of sound, not between successive gestures. Leonard Meyer has called such music "nonteleological." In his forthcoming book *The Time of Music* (Schirmer Books), the author of this paper calls the time sense created by nonteleological music "vertical."

A vertically conceived piece does not exhibit large-scale closure. It does not begin but merely starts. It does not build to a climax, does not purposefully set up internal implications, does not seek to fulfill any expectations that may arise accidentally, does not build or release tension, and does not end but simply ceases. No event depends on any other event. Or, to put it another way, an entire composition is just one large event. A vertical piece defines its bounded sound-world early in its performance and stays within the limits it chooses.

Most descriptions, including that given above, focus on features vertical music lacks: no phrases, no progression, no contrast, no beginnings, no endings, no goals, no referential meanings, no climaxes, no implications, no resolutions, no surprises. Such characterizations are curiously negative for:

Sunday morning

Spring, 1988
Set up the proposed engagements; contacting the sponsors
in the community (libraries, schools, museums, etc.)
Completing the NEA application: assembling the proposed
schedule and financial outline, tapes, programs, biographies,
repertoire list, letters of interest from the sponsors
Pursuing matching funds: making proposals to city,
university, corporate, and private sponsors; continued
musical training of the ensemble and expansion of repertoire
descriptions

Fall, 1988
Additional information: accusing the sponsors
1. Other methods of birthing an ensemble: life without the pilot residency program
2. Programs available to the professional ensemble: life after pilot residency
3. How to handle a proposed residency rejected by the NEA

June, 1989
Receiving notification from the NEA
1989-90
Composing the residency; performing the engagements,
replacing members as necessary, working with the group on
professional opportunities now available to them

CMS Presentation: Analysis of Twentieth-Century Music II

The Temporal Structure of Nonteleological Music

Sunday morning

an art that celebrates the now. In its attempt to focus on what vertical musical
time is, not on what it is not, this paper draws parallels between the expe-
rience of vertical time and certain mental states associated with dreams,
hypnosis, meditation, schizophrenia, drug intoxication, and sensory depriva-
tion.

Pedagogy of Combinatoriality: A "Visual" Approach to Source Hexachord Symmetry

Paul W. Metz, Colorado State University

Prior to the actual creation of their music, serial composers have histori-
ically labored at a "pre-compositional stage," during which certain elements
(particularly pitch) are ordered at varying levels of complexity. A "pre-
analytical stage" therefore seems appropriate for the student of analysis, dur-
ing which the pitch row in particular is carefully examined for various
properties. One of the most significant of these properties is hexachordal
combinatoriality.

This paper presents a simple, unified method for determining the hexachor-
dal combinatorial properties of a given twelve-tone row. It requires no knowl-
dge of set theory; students need not understand "normal order" or interval
content analysis. The unifying concept for this method is that all com-
binatorial hexachords are symmetrical in some way.

Symmetry can be defined as the property of remaining invariant under
certain operations. Since the most common examples of symmetry are visual,
symmetric pitch structures are most recognizable when they are represented in
an effective visual manner. The "clock" diagram espoused by certain theorists
is particularly effective since it is a most accurate representation of the mod
12 equal-tempered pitch-class system.

All source hexachords of hexachordally-combinatorial rows will exhibit one
or more of four symmetry types. Each of these related directly to a com-
binatorial relationship between one of the four types of row transformation and
the original row.

Unquestionably, hexachordal combinatoriality is a somewhat complex prop-
erty. An examination of the symmetries of the source hexachord, however, is a
very simple and relatively quick method for determining the combinatorial
properties of a given twelve-tone row.
Spring, 1988

Setting up the proposed engagements; contacting the sponsors.

Fall, 1988

In the community (libraries, schools, museums, etc.)
Completing the NEA application; assembling the proposed schedule and financial outline, tapes, programs, biographies, repertory list, letters of interest from the sponsors.

1988-89

Funding matching funds: making proposals to city, university, corporate, and private sponsors; continued musical training of the ensemble and expansion of repertoire and activities.

June, 1989

Receiving notification from the NEA.

1989-90

Completing the residency: performing the engagements, replacing members as necessary, working with the group on professional opportunities now available to them.

Additional Discussion:
1. Other methods of birthing an ensemble: life without the pilot residency program.
2. Programs available to the professional ensemble: life after pilot residency.
3. How to handle a proposed residency rejected by the NEA.

COMS Presentation: Analysis of Twentieth-Century Music II

The Temporal Structure of Nonteleological Music

Jonathan D. Kramer, University of Cincinnati

The twentieth century has given birth to musical compositions that lack traditional elements such as phrases, progressions, goal direction, movement, and contrasting rates of motion. Such music seems to deny the progress of time; perhaps it tries to negate time itself. It offers a single present stretched out into an enormous duration, a potentially infinite "now" that nonetheless feels like an instant. In music without phrases, without temporal articulation, with total consistency, whatever structure is in the music exists between simultaneous layers of sound, not between successive gestures. Leonard Meyer has called such music "nonteleological." In his forthcoming book The Time of Music (Schirmer Books), the author of this paper calls the time sense created by nonteleological music "vertical."

A vertically conceived piece does not exhibit large-scale closure. It does not begin but merely starts. It does not build to a climax but merely generates a single present stretched out into an enormous duration, a potentially infinite "now" that nonetheless feels like an instant. In music without phrases, without temporal articulation, with total consistency, whatever structure is in the music exists between simultaneous layers of sound, not between successive gestures. Leonard Meyer has called such music "nonteleological." In his forthcoming book The Time of Music (Schirmer Books), the author of this paper calls the time sense created by nonteleological music "vertical."

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The property of remaining invariant under certain operations. Since the most common examples of symmetry are visual, symmetric pitch structures are most recognizable when they are represented in an effective visual manner. The "clock" diagram exposed by certain theorists is particularly effective since it is a most accurate representation of the mod 12 equal-tempered pitch-class system.

All source hexachords of hexachordally-combinatorial rows will exhibit one or more of four symmetry types. Each of these relates directly to a compositional relationship between one of the four types of row transformation and the original row.

Unquestionably, hexachordal combinatoriality is a somewhat complex property. An examination of the symmetries of the source hexachord, however, is a very simple and relatively quick method for determining the combinatorial properties of a given twelve-tone row.

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an art that celebrates the now. In its attempt to focus on what vertical musical time is, not on what it is not, this paper draws parallels between the experience of vertical time and certain mental states associated with dreams, hypnosis, meditation, schizophrenia, drug intoxication, and sensory deprivation.

Pedagogy of Combinatoriality: A "Visual" Approach to Source Hexachord Symmetry

Paul W. Metz, Colorado State University

Prior to the actual creation of their music, serial composers have historically labored at a "pre-compositional stage," during which certain elements (particularly pitch) are ordered at varying levels of complexity. A "pre-analytical stage" then seems appropriate for the student of analysis, during which the pitch row in particular is carefully examined for various properties. One of the most significant of these properties is hexachordal combinatoriality.

This paper presents a simple, unified method for determining the hexachordal combinatorial properties of a given twelve-tone row. It requires no knowledge of set theory; students need not understand "normal order" or interval content analysis. The unifying concept for this method is that all combinatorial hexachords are symmetrical in some way.

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Unquestionably, hexachordal combinatoriality is a somewhat complex property. An examination of the symmetries of the source hexachord, however, is a very simple and relatively quick method for determining the combinatorial properties of a given twelve-tone row.
that the durus or over, final) defined the rational types that appear first, followed by the unique example of a Binchois bergerette, then chansonniers. This allocation to its unusual nature. It has long been thought that proportion signs came into existence around 1400 to override the minim equivalence which governed relationships between note values under different mensurations in the French notational system. However, a detailed study of late fourteenth- and fifteenth-century theoretical and practical sources shows that proportion signs had originally a more specific function of substituting for mensuration signs. It is striking that early sources use only those proportions which could be indicated by a combination of various mensuration signs with the assumption of breve equivalence: 3:12 shown by 4:12 or 6:12; 4:3 by 3:2 or 2:3; 9:1 by 9:12 or 9:16; 2:1 by 3:4. (Other proportion signs were introduced only in the late fifteenth century by Tinctoris and Gaffurius.) Similarly, it is striking that proportion signs were originally not cumulative, just as mensuration signs were not cumulative. These findings become intelligible when one recalls that the Italian notational system, being based on breve equality, allowed all of the proportions listed above, while the French system did not. The introduction of fractions was therefore necessary to provide the composer using the French system with an unambiguous method of indicating proportions naturally inherent in the Italian system.

Song Classification in the Mid-Fifteenth Century: Evidence from the Binchois Fragment

Dennis Slavin, Baruch College

Four bifolios are all that remain of a manuscript in black notation, most likely compiled in the 1440s, wholly devoted to songs by Binchois. In addition to its unusual emphasis on music by one composer, the Binchois fragment (Munich, R. S. MS Gall. 902: folio MS 3192) is distinguished from contemporary chansonniers because songs of different genres are kept separate: rondeaux appear first, followed by the unique example of a Binchois bergerette, then two ballades. Investigation of the manuscript reveals an unexpected organizing principle within the rondeau section: the songs are grouped according to final. Moreover, when pieces share a final their order is determined by the system (canzus durus or canzus mollis) and ambitus of the Tenor. Harold S. Powers has shown that conventional combinations of these three features (system, ambitus and final) defined the "tonal types" that represented modes in printed collections that were modally ordered. Such collections did not appear until the mid-sixteenth century. We cannot say that the order of pieces in MS 902 is determined by mode, or that the number of surviving chansons provides an ideal sample, but the pattern

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is detailed and consistent enough to force us to conclude that we have located a system for classifying polyphonic songs by "tonal type" some twenty-five years before Tinctoris's Liber de natura at proprietate tonorum of 1476. The extraordinary features of this fragment also enable us to reconstruct some of the lost contents of the original manuscript and to attribute a hitherto-unknown rondeau to Binchois.

The Manuscript Trent 91: A New Assessment

Adelyn N. Peck, Princeton University

Trent 91 is the latest of the seven large volumes of fifteenth-century music known as the Trent Codices. Usually dated ca. 1465-1475, it has often been treated as a postscript to the Trent series in more than the chronological sense, a hopeless miscellany made up almost entirely of anonymous works. As a result, little of its contents has been published or studied. In this paper, I will propose a new view of the manuscript, based on paleographical analysis, as consisting of several independent collections bound together well after their completion. From these smaller manuscripts are examined separately, their internal repertorial organization becomes much clearer, as does the chronological relationship between them. More importantly, some take on previously unsuspected historical significance. Two, for instance, were planned as anthologies of works by Martini and Vincent respectively: a number of anonymous pieces included there may be traceable to these composers, or to cultural centers where they were active. Another portion of the manuscript contains Marian antiphons possibly of English origin, and elucidates the role of English music on the Continent after mid-century. Other collections have special relevance to the history of the polyphonic Mass Proper, the "Masses of Ordinary" Ordinary cycle, and also some comparatively rare genres, such as polyphonic settings of the Old Testament readings for Christmas. This paper will define and examine the subdivisions of Trent 91, creating a new place for the manuscript in the context of fifteenth-century music.

The Medieval Obituary and the Rise of Sacred Polyphony in the Low Countries

Barbara Helen Haggh, Tufts University

No religious service has been more neglected by musicologists or liturgists than the obituary, also known as the anniversary or obit, a memorial for the deceased consisting of Vigils, the reading of commemorative prayers, and a Requiem mass. Archival documents from the Low Countries testify to the widely varying frequency and ceremony of the obit, and even record the inclusion of a polyphonic Requiem mass by the mid-fifteenth century. However, it is not the obit itself which is of greatest interest, but rather the endowments for it and for associated devotional votive offices and masses, the "lovens" or Salve, and various interpolations in the daily cursus, all events known for including sacred polyphony.

Following a summary history of obit celebrations in collegiate and parish churches of the Low Countries and at the Court of Burgundy during its Northern residence, emphasizing their growing ceremonial diversification, and a discuss...
AMS Presentation: Fifteenth-Century Studies
Paula M. Higgins, Duke University, Chair

The Origin and Early History of Proportion Signs
Ann Marie Bussie Berger, Stanford University

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AMSA Session: Lully Sources: Problems and Solutions
James R. Anthony, University of Arizona, Chair

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An Edition of Lully's Ballet des Arts Based on Three Manuscripts Which are No Longer Extant
Meredith Little, University of Arizona

The major sources of the Ballet des Arts (1663) consist of fifteen manuscripts which fall into three traditions—Philidor, Foucault and an unnamed third tradition. During the editing process, I reconstructed a lost "master" for each of the traditions, drawing from the existing manuscripts of each tradition; I then composed the edition from these three "maestros." This paper discusses the advantages and disadvantages of using this procedure for the Ballet des Arts and for other early ballets of Lully.

Berkeley MS 454 and the Philidor Tradition
Carl B. Schmidt, Philadelphia Colleges of the Arts

Philidor is justly remembered for his monumental effort (through his ateliers) to copy the music of Lully for the library of Louis XIV and thus to preserve it for posterity. His copies, however, are not limited to the superb folio volumes (partitions générales) now predominantly in the collections of Paris and Versailles or to the sets of parts belonging formerly to the Comte de Toulouse. Philidor also provided music to other patrons, sometimes in the form of suites, and copied a series of "Vieux Ballets du Roy" as partitions réduites in small oblong volumes. One such volume, Berkeley MS 454, contains music for six Lully ballets premiered between 1658 and 1662 plus an additional ballet not by Lully. Because this manuscript includes numerous "music," the editor must determine if such numbers actually belong to the authentic Lully canon or are later additions by another composer. The study of Berkeley MS 454 focuses on a different aspect of the complex source problem: the problem of which Philidor source, if any, actually reproduces Lully's original music. No longer is it only a question of variant readings; now the essential but vexing problem of paternity must be solved.

Lully's Motets in the Seventeenth and Twentieth Centuries: Royal and Commercial Copies as a Basis for Edition and Performance
Lionel Sawkins, London

Although many of the more celebrated works of Lully were printed in his lifetime, the majority were circulated or sold in the form of manuscripts after his death. Philidor and Foucault apparently employed some 30 scribes in their ateliers, some working in both undertakings. The differentiation and dating of the "hand" may present significantly different versions. These and other factors show that the usual concept of a principal source is inappropriate in editing many of Lully's works. Up to four copying "traditions" (including two different ones from Philidor's workshop) may be postulated for some motets, suggesting that when the scribes were required to produce new copies, they may sometimes have only had other copyists' realizations, or the composer's dictated sketches, or even imperfect copies of the latter, from which to work. Some of the more celebrated motets and the nine extant recueils of petits motets will serve as the basis of this study, which will be illustrated with recent recordings.

Ballard and Beyond: Problems in Establishing Lully's Text for Armide
Lois Rosow, Ohio State University

Armide, like the other operas dating from 1679 or later, was printed in full score under Lully's direction; furthermore, we have two manuscript violin parts used by members of Lully's orchestra. These sources pose their own problems: the print exists in variant states, and the parts and print disagree in some ways. The Philidor/Foucault issue is less crucial here than for the ballets since the manuscripts of Armide made in both shops seem to stem from the print; still, inconsistent minor variants among the many manuscript copies raise questions about the lines of transmission within (and beyond) the individual ateliers—and make it difficult to discount many of these apparently peripheral sources.

The Evidence of Separate Transmission in the Copying of Lully's Court Ballets
Rebecca Harris-Warrick, Cornell University

None of the manuscript sources for Lully's court ballets were copied at the time of the original productions; all date from years, if not decades, later. Study of the surviving sources suggests that during the years between the composition of a given ballet and the copying of the extant sources, the ballet was not transmitted as a unit, but the individual pieces within a ballet

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size of liturgical connections between obits and votive services, I shall demonstrate that the endowments associated with obits were responsible for the rise of sacred polyphony in the Low Countries and the widespread establishment of resident professional singers of polyphony in most larger churches. As obit endowments proliferated, more occasions requiring polyphony were introduced while larger sums to pay musicians were collected. By the mid-fifteenth century these endowments had become so numerous that resident rather than itinerant musicians were needed to perform the increasing number of services requested by donors. Surviving compositions and payments to scribes also suggest that the most intricate polyphony was performed during votive services associated with the obit rather than during the mass and office. This interpretation of the role of the obit in the history of sacred music not only demonstrates the importance of the endowment as a vehicle for musical patronage, but also clarifies the function of most so-called "paraliturgical" sacred polyphony—in the late Middle Ages, it was serving as an ostentatious and personal intercessory plea.

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had independent transmissions. For example, vocal and instrumental pieces often were transmitted separately, and the pieces that Lully used in other works often show contamination from late copies of those works. Thus, some of the pieces may have followed different routes and passed through the hands of a different number of copyists before ending up in the same source. This paper will examine the evidence of individual transmission seen in the sources for Les Noces de Village (1663) and discuss the implications of this source situation for the new edition of the work.

Essential Dissonance in Lully's Ballet Music: Copyists' Error or Composer's Intention?

Erlich Schwandt, University of Victoria

The manuscript sources for Lully's Hercule amoureux (1662)—the "grand ballet" composed to celebrate the marriage of Louis XIV—transmit a surprising number of suspicious dissonances. Strains begin and end with 4ths, 7ths and 9ths, and simultaneous cross relations as well as other harsh intervals occur frequently; moreover, the thirteen full scores of this ballet seem to be in agreement that these "crudities" are indeed part of the text of the music. It seems unlikely that thirteen independent professional copyists who were working from "authentic" copies could have all made that same blatant copying errors. Is it possible that their copies transmit the musical text that Lully actually wrote?

The object of this paper is to examine two problematic entries from Hercule amoureux to determine whether such "errors" can be justified musically and stylistically, and to determine whether they should be allowed to stand in the main text of the new Lully Complete Works.

AMS Session: Studies in Classical Music
Jane Perry-Camp, Florida State University, Chair

Haydn's Phantasieren

Hollace A. Schafer, Brandeis University

Both of Haydn's earliest biographers used the word "phantasieren" in anecdotes about the beginning of his compositional process, as in the following: Haydn always devised his works on the keyboard. "I sat down, began to improvise (phantasieren) depending on whether my mood (Genuth) was sad or happy, serious or playful." (Griesinger)

At eight o'clock, Haydn had breakfast. Then he sat down at the keyboard and improvised (phantasieren) until he found ideas serving his purpose, which he immediately put on paper. That is how the first sketches for his compositions came into being. (Dies)

What occurred during Haydn's phantasieren? Though essentially aural, was any of this work saved in a recognizable form on paper?

There is no indication that "phantasieren" should be understood simply as "improvise", i.e., the sort of public performance that O.F.P. Bach outlined in Sunday morning

the last chapter of his Versuch. Neither letters nor contemporary reports suggest that Haydn had any particular facility in this sort of improvisation. But the documentary sources do give an idea of the aims and circumstances of Haydn's phantasieren, and consultation of the musical sources supplies some missing details.

In this paper, I will take as my focus the earliest entries in Haydn's concordance drafts, arguing that those entries mirrored the direction that the composer's work took in phantasieren. Closer study will indicate the method behind their placement on a page, and the persuasive and profound logic that governed their content and further usage; this logic influenced the work that would complete the movement, which was unified through transformations of the early ideas by derivation and diversification. It will then be possible to work back even farther to notations temporally closest to phantasieren. Phantasieren for Haydn can be seen to form a decisive contrast to the Baroque idea of Genuthbewegung: Instead of being directed outward to the audience, the emphasis lay in the expression of the composer's Genuth, and in the "inspiration of the inner spirit." (Griesinger)

Haydn's Creation Mass and the Creation of Beethoven's Mass in C

Jeremiah W. McCran, Harvard University

Beethoven, when writing his Mass in C for the 1807 name day of Prince Esterhazy, was fully aware that he was following in the footsteps of Haydn. Beethoven expressed his feelings in a famous letter to Prince Esterhazy (Anderson 150): "...I shall hand you the Mass with considerable apprehension, since you, most excellent Prince, are accustomed to have the inimitable masterpieces of the great Haydn performed for you." How this awareness affected the composition of the Mass is the topic of this paper.

While the relationship of Beethoven's op. 86 to the late masses of Haydn has been a repeated concern of scholars, the sketches, the logical repository for evidence of Beethoven's compositional apprehensions, have not yet been incorporated into our understanding of this relationship. New evidence from the sketchbook for the Mass (Paris, Bibliothèque Nationale Beethoven aut. ms. 60 no. 2) shows that Beethoven saw Haydn's Schöpfungsmesse and even copied out fragments from it. This study focuses on Beethoven's Kyrie, places his compositional choices of structure and content within the framework of Haydn's late Kyries, and finally concentrates on the question of melodic and procedural connections to the Schöpfungsmesse based on evidence from the sketches. The study presents a rare and novel view of the sketches as a vehicle for funneling outside influences and for dealing with, by both assimilation and rejection, the "inimitable masterpieces" of Haydn.

The Gustavian Opera: Gluckian Reform and Synthesis
Bertil von Boer Jr., Wichita State University

Perhaps the most innovative and, at present, relatively unknown musical establishment during the eighteenth century was that in Stockholm. In this northern capital, King Gustav III of Sweden gathered together artists from all Sunday morning
had independent transmissions. For example, vocal and instrumental pieces often were transmitted separately, and the pieces that Lully used in other works often show contamination from later copies of those works. Thus, some of the pieces may have followed different routes and passed through the hands of a different number of copyists before ending up in the same source. This paper will examine the evidence of individual transmission seen in the sources for Les Noces de Village (1652) and discuss the implications of this source situation for the re-evaluation of the work.

Essential Discordance in Lully's Ballet Music: Copyists' Error or Composer's Intention?

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Jeremiah W. McGrann, Harvard University

Beethoven, when writing his Mass in C for the 1807 name day of Princess Esterhazy, was fully aware that he was following in the footsteps of Haydn. Beethoven expressed his feelings in a famous letter to Prince Esterhazy (Anderson 150): "...I shall hand you the Mass with considerable apprehension, since you, most excellent Prince, are accustomed to have the inimitable masterpieces of the great Haydn performed for you." How this awareness affected the composition of the Mass is the topic of this paper.

While the relationship of Beethoven's op. 86 to the late masses of Haydn has been a repeated concern of scholars, the sketches, the logical repository for evidence of Beethoven's compositional apprehensions, have not yet been incorporated into our understanding of this relationship. New evidence from the sketchbook for the Mass (Paris, Bibliothèque Nationale Beethoven aut. ms. 50 no. 2) shows that Beethoven saw Haydn's Schöpfungsmesse and even copied out fragments from it. This study focuses on Beethoven's Kyrie, places his compositional choices of structure and content within the framework of Haydn's late Kyries, and finally concentrates on the question of melodic and structural connections to the Schöpfungsmesse based on evidence from the sketches. This study presents a rare and novel view of the sketches as a vehicle for funneling outside influences and for dealing with, by both assimilation and rejection, the "inimitable masterpieces" of Haydn.

The Gustavian Opera: Gluckian Reform and Synthesis

Bertil van Boer Jr., Wichita State University

Perhaps the most innovative and, at present, relatively unknown musical establishment during the eighteenth century was that in Stockholm. In this northern capital, King Gustav III of Sweden gathered together artisans from all
disciplines—art, music, stage design, architecture, literature, and dance—for the purpose of forming a fertile cultural milieu, the primary function of which was the composition of opera. Gustav himself directed the administration and generation of the various productions. He financed the most modern opera house in Europe at that time, wrote the drafts (and occasionally final librettos) for the stage works, and even directed the day-to-day operations of the theater. Further, he encouraged leading figures in the arts to emigrate to Sweden, such as Jean Desprez, Anton Bournonville, and Abbe Vogler. Unlike other rulers of that time, however, Gustav meant his theater to be for the edification and entertainment of the public at-large.

As the Gustavian opera developed, three major trends emerged: the Classical, the historical, and the comic. The first was based upon Greek and Roman mythology, the second on nationalist subjects like Gustav Maze or Birger Jarl, and the third on translations and adaptations of the opéra comique and Singspiel. Virtually from its inception in 1772, the Gustavian opera was almost fanatically devoted to the operas of Gluck. Gustav encouraged his stable of composers to surpass Gluck by synthesizing the latest trends and styles from the continent. But Gustav was not an absolute dictator of taste, for he actively required his composers like Joseph Martin Kraus and Francesco Ucciuni to pursue their own individual styles, unfettered by considerations of public or private taste.

Though the Gustavian opera practically ceased to exist following Gustav's untimely assassination in 1792, many of the innovations he promoted—the interdependence of text and music, the intense collaboration between balletmaster, stage director, librettist and composer, the creation of the modern ballet, modern conducting techniques, etc.—lived on and were exported back to the continent, where they formed the foundation for much of modern opera.

The Keyboard Concerto in the Eighteenth Century: Continuities of Genre in a Time of Stylistic Change

Jana B. Stevens, Yale University

While protesting the importance of a surviving ritornello-form framework in the first movements of Mozart's piano concertos, modern writers as diverse as Charles Rosen, Robert Levin, and Arthur Hutchings nevertheless continue to view those works through the filter of some version of "concerto-concerto" form. The most extreme application of that principle, the "double exposition," has now been largely rejected as a result of our increased awareness both of Mozart's predecessors and especially of theoretical descriptions of the concerto written by his contemporaries; yet no alternative analytic model adequate for Mozart's concertos has been proposed that effectively frees the historian from the assumptions of a nineteenth-century formal construct. Such a model can emerge only from a study of the variety of formal conventions inherited by the late-eighteenth-century composer of keyboard concertos. An analysis of the harpsichord concertos written by Carl Philipp Emanuel Bach in the 1760's and 1750's reveals the ways in which ritornello form was expanded and in some instances—particularly toward the end of incorporating a modern recapitulation—even disrupted, in order better to serve the musical aims of a mid-century generation. The resulting "model," particularly when understood in conjunction with the concertos written in the 1760's by Johann Christian Bach,

provides an essential key to understanding Mozart's first movements within a historical context; an analysis of Mozart's movements from this point of view suggests, furthermore, that the first three Viennese concertos of 1781-1782 (K. 417-415) represent less the starting point of his maturity than a temporary aberration in his concerto composition.

AMS Session: Nineteenth-Century Song Cycles

Jürgen Thym, Eastman School of Music, Chair

"In der Ferne": Schubert's Liedertab

Richard Kramer, State University of New York, Stony Brook

"Had Schubert lived longer, he would have cared himself of this paroxysm." In 1829, the brazen parallel fifths in Schubert's "In der Ferne" were too much for the critic in the Allgemeine Musikalische Zeitung, who otherwise found much to admire in the Schwanengesang. The offending passage was captured as well in Johannes Brahms's splendid bestiary of fifths and octaves from the master repertory. Brahms noted the passage, tested an alternative, and wondered aloud whether the remedy did not obliterate the power of Schubert's message. And Heinrich Schenker, in his probing glows on the Brahms manuscript, argued characteristically that the fifths fall away when we set these measures in a properly distant perspective.

It will not do to construe the passage as a solosinc, nor to patronize a negligent Schubert for indulging in text-expressive license. The issue suggests two lines of inquiry: a theoretical one, in pursuit of the meaning of the passage as a tonal construct; and a linear one that seeks to bear its significance in the context of richer narratives extending beyond the song itself to the entire group of Liedertab settings.

That some cyclic process is at play here seems evident enough in those cognate areas which tie one song to another more persuasively than might be implied in Liedertab's poems. "In der Ferne" is the dark mirror of the group, its ponderous fifths both image and reflection of issues deeper than the words to which they are set.

The Unknown Gounod of La Rondine

Kenneth Langevin, Knox College

Although the name of Charles Gounod is familiar enough, primarily due to the continued popularity of Faust and the Ave Maria, the bulk of his work remains in obscurity. Faust is no more typical of his operatic style than the Ave Maria is of his strikingly varied song writing, not to mention a considerable number of instrumental works. Ironically, Gounod the celebrated composer has remained a relative unknown for almost a century.

The so-called "London period" of 1870-1874 (sensationalized at the time) was by all accounts the most dismal, troubled, and bizarre of Gounod's life. It was at this time that he began regularly producing works in exactly that way

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which he is often stereotyped. Remarkably, it was at this, the nadir of his career, both psychologically and aesthetically, that Gounod produced Biondina, his only song cycle. Unique in a production of over 200 songs, Biondina had a curious and limited printing, has seldom been performed and almost never recorded, is virtually unknown today, and shows us a Gounod very different from the one we know.

This paper examines the literary and stylistic relation of the twelve Biondina songs to the corpus of Gounod's songs in general, describes the multi-national wartime refugee community in the context of which Biondina was conceived, and traces the composer's links to the German, French, and Italian traditions in the genre.

In The Shadows of Les nuits d'été

Peter Bloom, Smith College

This paper concerns the original version, for voice and piano, of Berlioz's song cycle Les nuits d'été. After a consideration of the possible reasons for Berlioz's attention to song in 1840—was it for a particular singer? for a particular concert? for purely pecuniary reasons? for the purpose of demonstrating his essential "normalcy"—the paper concludes with a view of some of the literary and pictorial sources, and an analysis, of the expressive scenario of one of the six songs of the collection, "Sur les lagunes," and an implicit reevaluation of the aesthetic worth of the original version of the cycle as a whole, so widely overshadowed by the later, revised version for voice and orchestra.

The paper is based on close readings of the available letters and documents that provide evidence of the precise date of the composition and publication of the six songs for voice and piano. The picture of the chronology of the compositional process is clarified by the discovery in a private collection of the autograph manuscript of "Sur les lagunes"—the one autograph "missing" from the collection of Nuits d'été manuscripts at the Bibliothèque Nationale. And it is clarified by the newly published Correspondance générale de Théophile Gautier, from whose collection entitled La Comédie de la mort (1838) Berlioz selected the poems for his musical settings. (From Gautier's letters we learn little about the collaboration with Berlioz, but much about the poet's way of working with musicians.) Finally, it is clarified by a look at the reviews of the collection that appeared in the daily and weekly press.

Edward Grieg's Hauktussa: A Study of the Sources

Judith Haber Wickstrom, University of Chicago

Hauktussa, op. 67, a cycle of eight songs for voice and piano to poems by A. Garborg, is regarded as one of Grieg's finest works. That the poetry, which is written in Norwegian landsmaal (the language based on dialects of the common people, as opposed to the Dano-Norwegian riksmål, the language of the establishment), inspired Grieg (who spoke riksmål), we know from the speed with which he began composing the cycle—probably all eight songs were composed within one month of publication of Garborg's book—and from comments in his letters from this period.

Sunday morning

These letters also reveal plans for a larger work for orchestra and vocalist. Grieg expressed doubts about the formal structure of such a work, and as time passed, this uncertainty became increasingly pronounced. After three years, op. 67 finally was published, without trace of the orchestral work Grieg had considered.

The Public Library in Bergen, Norway (Bergen offentlige bibliotek) possesses an extensive collection of Grieg manuscripts, sketches, letters, and other documents, including manuscript sources for Hauktussa. Sketches and completed Hauktussa songs, not included in op. 67, have been known to exist. I have identified additional sketches in very varying degrees of completeness. In some cases, variant versions of single songs occur; in some, orchestral and choral indications are noted. This makes it possible to gain insight into Grieg's method of composition and ideas he considered and rejected.

The paper provides an introduction to Grieg sketch studies through an examination of these Hauktussa manuscripts.
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Western art music has been a part of widespread cultural life for a relatively short time in Japan; it has really only become "Japanese" since the end of World War II, when many Western customs were zealously adopted and imitated. Much music in the Western tradition written by Japanese composers has also been created through stylistic imitation and adaptation of nineteenth-century styles from Europe, in addition to twentieth-century serialism. It is only in the last thirty years that some Japanese composers of avant-garde music have become more individualistic; concerned with reflecting philosophical and musical elements from their own culture, they have begun to discover and develop their own music. The most successful of this "hybrid" music has escaped superficiality, and represents a powerful synthesis of aesthetics and musical characteristics from both East and West.

The influence of Eastern aesthetics (including Taoism, Zenism, and other philosophical roots of Japanese traditional music), as well as influences of traditional Japanese instruments (shakubachi), are clearly apparent in the music of Toru Takemitsu and Joji Yuasa, two founding members of the "Jikken Kobo" movement ("experimental workshop") in music, poetry and visual arts (1951). These composers are helping to lead younger generations of Japanese composers towards a new international style of music.

Sunday morning
SUNDAY, OCTOBER 18, 10:00 - 10:50 a.m.
CMS Lecture/Recital
New Music from Japan: Eclecticism and the Emergence of "Jikken Kobo"
E. Michael Richards, Hamilton College

In conclusion, the primary factors that govern the development of quartet style are socio-cultural value, aesthetic, Ideology, function and contextual setting of the black community. The study illustrates that the continuity, change and creativity of the sacred quartet style has been a multidimensional process of shifting emphasis and re-emphasizing specific traditional loyalties while simultaneously allowing certain new traits to permeate the existing style.

CMS Presentation: Music and Higher Education—Broadening the Curricular Base

Mainstreaming Black Music into Music History and Appreciation Courses
Daniel A. Binder, Lewis University

This paper will demonstrate that black music has been and is largely ignored in the teaching of music history and appreciation courses. This paper will survey many of the standard music history and appreciation textbooks currently available, as well as some of the standard journals in the field in order to clearly show that this lacuna exists.

This paper will then challenge the exclusive study of Western music by white, European, male composers by first presenting suggestions, including bibliographies and discographies, for incorporating black music materials into music history and appreciation courses. Second, it will challenge authors and publishers to include some of this material in new and revised texts that will be forthcoming. A third challenge will be issued to graduate institutions in their preparation of future teacher-scholars.

If every generation must rewrite its history and if history is an interpretive art, then our task must be to write and to teach a history of Western music that includes the significant accomplishments of all: American as well as European; black as well as white; female as well as male. The "great man" and his "masterpiece" approach will no longer suffice. Indeed, we will find that the canon of great composers and masterpieces will be enlarged.

Dalcroze Eurhythmics in the College Curriculum
Elayne Mets, Arizona State University

Emile Jaques-Dalcroze (1865-1950), Swiss musician and educator, coined the term "eurhythmics" ("good rhythm"), which focuses on body movement as a vital link between hearing music and feeling music. Dalcroze's principles involve listening and responding to music through the coordination of the body, mind, and spirit. The synthesis of the cognitive, psychomotor, and affective dimensions of learning creates a complete learning experience where perceptions may occur at a higher level.

Some aestheticians state that movement is an essential element of meaning in music (e.g., Langer, 1957). Copland (1952) described this movement not as the actual sound waves transmitted through space to the listener, but as virtual movement such as tension and release, or density and transparency.

In this session participants will examine the concepts of time, space, and energy that apply to both movement and music, providing an example of the link...
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Sunday morning

SUNDAY, OCTOBER 18, 10:00 - 10:50 a.m.

CMS Lecture/Recital

Sunday morning

SUNDAY, OCTOBER 18, 11:00 a.m. - 12:30 p.m.

CMS Presentation: The Black Urban Heritage in New Orleans

Continuity and Creativity: Cultural Dynamics of Style Development in the Black Quartet Tradition

Joyce M. Jackson, Louisiana State University, Baton Rouge

This study focuses upon continuity, change and creativity in the development of the black sacred quartet tradition in order to explain how and why participants dynamically create and maintain musical and non-musical performance practices. More specifically, the study examines performance practices as they are employed by performers during different periods of quartet development. This examination also assists in determining how and to what extent cultural values and aesthetics change over a period of years.

In order to grasp the complex nature of black quartet style it is important to examine not only performance practices, but also the interrelationship of socio-cultural and historical factors of the different periods under which the styles appeared. The cultural, social, and contextual conditions during these historical periods influenced and changed the characteristics of quartet style. In addition, the perspective of the cultural bearer is important; therefore, the study also relies on accounts and ideas held by performers and other participants in the tradition.

Sunday morning

In conclusion, the primary factors that govern the development of quartet style are socio-cultural value, aesthetic, ideology, function and contextual setting of the black community. The study illustrates that the continuity, change and creativity of the sacred quartet style has been a multidimensional process of shifting emphasis and re-emphasizing specific traditional loyalties while simultaneously allowing certain new traits to permeate the existing style.

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In this session participants will examine the concepts of time, space, and energy that apply to both movement and music, providing an example of the link
between virtual movement in music and actual movements of the body. An improvised piano piece alternating between two measures of 3/4 meter will be the focus for listening. By stepping the beats or their subdivisions while simultaneously conducting, it is possible to associate the beats with their function within each meter, resulting in the shifting of accent.

After experiencing the physical time, and energy involved in executing time values which are in the relationship of 3:2, the concept of hemiola is translated to a specific musical context. How might a keyboardist execute these affects in Bach’s Minuet from the Fifth Partita? Other examples of hemiola will be examined in the context of application of Dalcroze Eurhythmies in theory, conducting, performance, and music education classes.

World Music Infusion Curricular Project

Patricia K. Shehan, Butler University

In keeping with a contemporary perspective of music in a multicultural society, Butler University has initiated a strategic plan for the restructuring of the current music curriculum. The principal aim of the World Music Infusion Curricular Project is the provision of a solid foundation among music majors for the acceptance, through understanding, of non-western musics. Through the support of the Lilly Endowment Fund, the project was established: (a) to provide specialized training in non-western musics for the faculty of applied, history, theory, and education programs; (b) to infuse current music history, theory, and music education courses with a greater emphasis on the cross-cultural similarities among musical styles worldwide; (c) to contribute to a growing community awareness in the nature of music as a world phenomenon.

This report will discuss the presentations of visiting ethnomusicologists in a special seminar (spring, 1987) for Butler faculty: the participatory mode of their presentations, their suggestions for the infusion of non-western musics into traditional history, theory, and education classes, and the interactions of the consultants with the full faculty. The acquisition of books, recordings, videotapes, and the collected handouts of the consultants in ethnomusicology will be briefly addressed as critical to the implementation of the project. The development of specialized courses in non-western musics, and the continuing full faculty workshop session planned for the project year (fall/spring, 1987-88) will be highlighted. Finally, the report will present plans for the concert series, which will feature performances by artists of various world music traditions for the purpose of curricular enrichment and community outreach.

With the development of a broader perspective on music as a manifestation of culture through the infusion of non-western musics into the traditional curriculum, universities may draw closer to realizing an ideal in liberal arts education: development of human understanding in the contemporary world of the global village. The Butler University project may serve as a model for other ventures, so that music students will know broader musical perspectives, to be evidenced in their future roles as teachers, performers, composers, and intelligent listeners.

Sunday morning

Sunday morning

Relationships Between Aural and Visual Analytic Skills

Helen Brown, Purdue University

Although a goal of those who teach music theory is to impart to students the musical ability to "hear what they see" and to "see what they hear," there exists little research that addresses comparisons between theoretical assertions about and listeners' interpretations of tonal relationships. It seems that often the ability is assumed to be a part of the musical behavior of those who have managed to emerge successfully from the core curriculum in music theory and to be fully operational without explicit attention to refinement. This assumption does not reflect differences that may exist between analytic techniques we rely on when we listen to music without scores in hand and those we use when we study musical scores.

Our analytic traditions imply, for instance, that listeners can and will hear the relational features of a musical work as an analyst asserts, that listeners routinely track changes of key and their relationship to the tonality of a composition, and that a musical event heard at a given moment of time may be reinterpreted of "heard retrospectively" as a result of a later musical event.

In this presentation, experimental literature that has addressed comparisons between aural and visual analyses of tonal music is surveyed. Discussion is focused upon issues that have arisen in this literature, such as differences in analytic strategies, effects of musical memory, and effects of constraints of real musical time. Attention is given to issues missing from the literature, questions such as how related the two components of the skill might be or might not be, how the complexity of the musical passage in question affects the skill, and how development of "tonal sense" (the ability of a listener to track tonal centers in a composition) relates to the skill.

The Interpretation of Nondiatomic Tones in a Tonal Context

William E. Lake, University of California, Davis

People who grow up in Western culture acquire an intuitive understanding of the language of tonal music at a young age seemingly with little conscious effort, much the same as they learn their native language. Based on this intuitive knowledge, predictions regarding what may appear next can be made with varying degrees of confidence depending on what has already occurred. Such predictions are made regularly by listeners, based on the implications of musical events and listening expectations for certain continuations.

In tonal music, nondiatomic tones may have (at least) two different interpretations, as either a raised or lowered version of a diatomic neighbor. Usually, the former resolves up and the latter down a semitone. However, the implications for resolution of nondiatomic tones in a tonal melody are often quite clear when heard (that is, without the benefit of notation). What factors, contextual or otherwise, affect whether one expects a nondiatomic tone to resolve up or down? This is explored with respect to a body of data generated...
between virtual movement in music and actual movements of the body. An improvised piano piece alternating between two measures of 3/4 meter will be the focus for listening. By stepping the beats or their subdivisions while simultaneously conducting, it is possible to associate the beats with their function within each meter, resulting in the shifting of accent.

After experiencing the physical time, and energy involved in executing time values which are in the relationship of 3:2, the concept of hemiola is translated to a specific musical context. How might a keyboardist execute these effects in Bach’s Minuet from the Fifth Partita? Other examples of hemiola will be examined in the context of application of Dalcroze Eurythmics in theory, conducting, performance, and music education classes.

World Music Infusion Curricular Project
Patricia K. Shehan, Butler University

In keeping with a contemporary perspective of music in a multicultural society, Butler University has initiated a strategic plan for the restructuring of the current music curriculum. The principal aim of the World Music Infusion Curricular Project is the provision of a solid foundation among music majors for the acceptance, through understanding, of non-western music. Through the support of the Lilly Endowment Fund, the project was established (a) to provide specialized training in non-western music for the faculty of applied, history, theory, and education programs; (b) to infuse current music history, theory, and music education courses with a greater emphasis on the cross-cultural similarities in theory, conducting, performance, and music education classes.

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This report will discuss the presentations of visiting ethnomusicologists in a special seminar (spring, 1987) for Butler faculty: the participatory mode of their presentations, their suggestions for the infusion of non-western music into traditional history, theory, and education classes, and the interactions of the consultants with the full faculty. The acquisition of books, recordings, videotapes, and the collected handouts of the consultants in ethnomusicology will be briefly addressed as critical to the implementation of the project.

The development of specialized courses in non-western music, and the continuing full faculty workshop session planned for the project year (fall/spring, 1987-88) will be highlighted. Finally, the report will present plans for the concert series, which will feature performances by artists of various world music traditions for the purpose of curricular enrichment and community outreach.

With the development of a broader perspective on music as a manifestation of culture through the infusion of non-western music into the traditional curriculum, universities may draw closer to realizing an ideal in liberal arts education: development of human understanding in the contemporary world of the global village. The Butler University project may serve as a model for other ventures, so that music students will know broader musical perspectives, to be evidenced in their future roles as teachers, performers, composers, and intelligent listeners.

Sunday morning

Sunset Models: Music and Cognition

Relationships Between Aural and Visual Analytic Skills
Helen Brown, Purdue University

Although a goal of those who teach music theory is to impart to students the musical ability to "hear what they see" and to "see what they hear," there exists little research that addresses comparisons between theoretical assertions and listeners' interpretations of tonal relationships. It seems that often the ability is assumed to be a part of the musical behavior of those who have managed to emerge successfully from the core curricula in music theory and to be fully operational without explicit attention to refinement. This assumption does not reflect differences that may exist between analytic techniques we rely on when we listen to music without scores in hand and those we use when we study musical scores.

Our analytic traditions imply, for instance, that listeners can and will hear the relational features of a musical work an analytic asserts, that listeners routinely track changes of key and their relationship to the tonality of a composition, and that a musical event heard at a given moment of time may be interpreted of "heard retrospectively" as a result of a later musical event. In this presentation, experimental literature that has addressed comparisons between aural and visual analyses of tonal music is surveyed. Discussion is focused upon issues that have arisen in this literature, such as differences in analytic strategies, effects of musical memory, and effects of constraints of real musical time. Attention is given to issues missing from the literature, questions such as how related the two components of the skill might or might not be, how the complexity of the musical passage in question might affect the skill, and how development of "tonality sense" (the ability of a listener to track tonal centers in a composition) relates to the skill.

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In tonal music, nondiatonic tones may have (at least) two different interpretations, as either a raised or lowered version of a diatonic neighbor. Usually, the former resolves up and the latter down a semitone. However, the implications for resolution of nondiatonic tones in a tonal melody are often quite clear when heard (that is, without the benefit of notation). What factors, contextual or otherwise, affect whether one expects a nondiatonic tone to resolve up or down? This is explored with respect to a body of data generated
by an experiment designed to tap into the musician's intuitive understanding of the system of tonality.

The experiment investigated the influence of tonality on the melodic expectations of a group of college music majors. Participants were instructed to sing a musically sensible continuation, given a tonic-establishing context and various two-tone melodic fragments consisting of a diatonic tone followed by a nondiatonic tone. The responses were analyzed to discover the rules appearing to govern melodic continuation of the tone-pairs, revealing subtle variances dependent upon interval patterns, implied harmonies, tonal hierarchy, and key distance along the circle of fifths. The results provide a perspective of the complexity of the tonal system and the sophistication of the cognitive processes that underlie it.

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SUNDAY MORNING

CBMR Sessions

Center for Black Music Research Sessions

FRIDAY, 16 OCTOBER, 9:00-10:30 A.M.

Tracking the Tradition: New Orleans Sacred Music

Horace Boyer, University of Massachusetts, Amherst

Until recently the missing link in the history of black music in New Orleans was its quiet but significant religious music tradition. Yet, Afro-American religious music has held a strong position in black New Orleans since the 1890s, influencing all black music in that city from the brass bands of the nineteenth century to zydeco music of the late twentieth century. The failure of the black religious music of New Orleans to establish a reputation and tradition, despite its influence, presents a paradox not easily untangled.

Black American religious music, or the Africanization of white religious music, made its appearance in New Orleans as early as the 1880s. It was during this time that the trend toward extemporaneous performances by brass bands was established. Some of the music played and improvised upon—primarily through embellishment—were Negro spirituals and white Protestant hymns. At the same time a group of black Catholics were composing and performing religious music, and though their influence was small, they ultimately came to play a significant part in the city's music history. These included Samuel Snear (1832-1880), Edmond Delè (1827-1903), and Bessie Barnes (1845-1902). This group was augmented by William J. Nicholson (1865-1928) in the first quarter of the twentieth century.

During the first decade of the twentieth century, religious music gained substantial recognition throughout its use both as mournful music, played by marching bands on the way to the grave, and as lively, swinging music on the return from the grave. The latter was taken up and developed in a different direction by the holiness churches that were introduced into New Orleans between 1900 and 1910. This was the music that first inspired gospel singer Mahalia Jackson. The music of the street meetings of holiness congregations and traveling evangelists had a strong impact on the musical preferences of the inhabitants, moving their interests away from the music of the Catholic church.

By the 1950s New Orleans was a major gospel music city, though it never became a gospel music center, producing such gospel singers as Bessie Griffin (b. 1927), Linda Hopkins ("Baby Helen," b. 1925), and the sisters of gospel, Mahalia Jackson (1911-1972). None of these gospel music figures gained fame in their home town, partially because New Orleans had not yet become a gospel music center. For the first time in its history, New Orleans is attempting to establish itself as a gospel music center through the diligent work of the New Orleans Humming Four and the Soprano Spiritual Singers, both of whom follow the quartet tradition established by male quartets of Alabama and Virginia in the early 1920s.

There is, however, information on the quiet and somewhat obscure Afro-American religious music tradition in New Orleans, though a circuitous route is the only path to its discovery. This presentation will be concerned with the few history books, novels, biographies, newspapers, religious denominational histories and minutes, and personal interviews, tools, and methodologies for researching gospel music in New Orleans.

FRIDAY, 16 OCTOBER, 10:30 A.M.-12:00 P.M.

Typology of Sources for the History of New Orleans Jazz

Lawrence Gushee, University of Illinois

The two principal sources for writing the history of New Orleans jazz have been interviews and recordings. There are a great many other sources that have been neglected, often because researchers are unaware of their existence, or because they are difficult of access. This paper will pass in review some sources that have proved useful in expanding or correcting the historical record, with instances of the kind of information to be
When researching the New Orleans-Chicago connection, the researcher of jazz music must confront two sacred legends that bar entry to the temple of responsible scholarship. First, there is the legend that it was the closing of famed Storyville (New Orleans’s “red-light district”) by the Navy Department in 1917 that caused a major exodus of musicians from the city; second, that this great migration was solely directed north along the Mississippi River toward Chicago. In fact, the migration of well-known New Orleans jazzmen began as early as 1904-1905 and continued until after the closing of Storyville. Furthermore, the economic impact of Storyville’s closing upon musicians has been greatly exaggerated; they continued to find steady employment in New Orleans after 1917. Although the exodus eventually included a significant number of New Orleans’s most important musicians, many stayed behind and found work. Likewise, according to the legend, jazz came up the Mississippi River to Chicago from New Orleans. That may be an attractive odyssey, but it is bad geography and worse history. The Mississippi River does not flow through Chicago; about the closest one could get to it on a riverboat would be Moline, Illinois, across the state from Chicago. The best way to get to Chicago from New Orleans was to go north on the “green diamond”—the symbol appearing on the rolling stock of the Illinois Central Railroad.

Chicago’s black-owned newspapers played a critical role in making southern blacks aware of the economic, educational, and social opportunities awaiting them in the North. This was especially the case during the “Great Black Migration” of 1916 to 1920 when approximately fifty thousand southern blacks immigrated to Chicago, creating the South-Side Black Belt so essential to black culture in Chicago.

What can we learn about the New Orleans-Chicago connection from oral histories, and how reliable are they? There are, of course, obvious problems in attempting to obtain accurate information from the testimony of a memoirist. But careful planning and appropriate methodology can and do elicit reliable reports.

This paper will address the question of what happened to New Orleans musical traditions and styles when they reached Chicago during and after the migrations of the early decades of the century. Given the fact that the earliest known recordings of jazz were made in New York, Los Angeles, and, most importantly, Chicago (and not in New Orleans), can we extrapolate backwards from these documents to postulate an earlier or even contemporaneous New Orleans style? What can we learn about the New Orleans-Chicago connections from the music itself? Finally, this paper will discuss the tools, methodology, and resources required for the research of the modes, methods, and relationships of the migration of jazz musicians from New Orleans to Chicago.
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FRIDAY, 10 OCTOBER, 2:00-3:30 P.M.

Tools and Methods for Researching the Chicago Migration

Richard Wang, University of Illinois, Chicago

New Orleans introduced opera to the United States, with the city's opera house prompting the creation of European forms and styles by New Orleans composers. The ballroom, the salon, the parade grounds, the church, and a thriving local sheet music industry all contributed to and supported the demand. What especially distinguished the Crescent City from similar early centers of American musical life, however, was the presence of an unusually large black population, the members of which were allowed to participate in the creation of this music. By mastering performance on European instruments and composition in European forms and styles, Protestant, English-speaking Anglo-American blacks and Roman Catholic, French-speaking Creoles of color in New Orleans ultimately transmitted European influences to the development of jazz. Likewise, the presence of classically-trained black musicians may have influenced other Creole composers, such as Louis Moreau Gottschalk, to incorporate African characteristics in their music. This paper will attempt to (1) explore the historical background of the unique black ethnicity of the city, (2) identify the city's major nineteenth-century black composers, (3) trace the phenomenon of expatriate black New Orleanians in Europe, (4) survey resources for the study of the composers and their work, and (5) pose some questions about the significance of this little-known history.

SATURDAY, 17 OCTOBER, 9:00-10:30 A.M.

Sources for the Study of Creole and Cajun Music and Their Influence on New Orleans Music

Florence Borders, Amistad Research Center

The search for sources of music about Creole and Cajun music begins at home and spreads abroad. Although both Creoles and Cajuns are French-language groups that settled in colonial Louisiana, they developed distinct types of music. The Creoles preceded the Cajuns by several decades and considered them more in the vein of country cousins. When the Acadians, or Cajuns, were exiled from what is now Nova Scotia by the British, they sought a new homeland. They began arriving in Louisiana between 1755 and 1765 and settled in the southwestern part of the state.

Black Creoles came to Louisiana as early as other immigrant groups. Most of them, however, came as slaves, the first cargo having been shipped one year after the founding of New Orleans in 1718. Very soon after their arrival, they were permitted to engage in Sunday recreations in a large square where they could sing and dance. They performed familiar dances coupled with lyrics that they themselves composed in their French-based language, accompanying themselves on instruments that they fashioned from materials at hand. Survivals of these songs and dances became known as Creole slave songs. The contributions of these black Creoles to the musical heritage of Louisiana and the United States were witnessed by nineteenth and twentieth century scholars, and perpetuated by musicians.

The Cajuns produced rural French folk music. Their geographic isolation, combined with their desire to protect their way of life from outside forces, enabled them to cling to their cultural heritage for many decades. Eventually, the music became known to a wider audience, influencing and being influenced by that of
other groups, notably white English-speaking people and southern blacks. Today black Cajun music enjoys international attention, and its instrumentation has broadened from the fiddle and accordion to include electric and steel guitars and drums. Lyrics are sung in Cajun French, but may also be sung in English, reflecting the impact of commercialization.

Far from being isolated ethnic groups with minuscule impact on mainstream culture, Creole and Cajun musicians have been major contributors to the musical heritage of the state and the nation. Bibliographies and discographies will increase our information about these influences. Autobiographies and biographies of musicians who came from both backgrounds will demonstrate the truth of the adage that music speaks a universal language. The geographic distribution of the collections of sources for researching Creole and Cajun music will indicate the importance of the music in the total spectrum of our cultural heritage.

SATURDAY, 17 OCTOBER, 10:30 A.M.-12:00 P.M.

Zarico (Zydeco): Beans, Blues, and Beyond
Barry Jean Ancelet, University of Southwestern Louisiana

Like the blues, rock, jazz, and reggae, zarico is the result of a blend of European (primarily French) and Afro-Caribbean music traditions. South Louisiana folk etymology explains that the word comes from the line "Les haricots sont pas sales" (The beans aren't salty), used in many of the tradition's songs; but a look at Creole traditions and the languages of Africa's west coast shows zarico involves more than beans. In the earliest Alan Lomax recordings (1934) as well as in contemporary music, "zarico" functions like 'blues' in American English, referring to hard times and the music that eased the pain of hard times. Zarico also has a sexual connotation related to its likely origins in African fertility ritual music and dance. It has a broad social application, referring to dances and dancers, as well as music and musicians.

SATURDAY, 17 OCTOBER, 2:00-3:30 P.M.

Researching New Orleans Rhythm and Blues: Identifying the Sources
Mark McKnight, Loyola University

Although New Orleans is most often defined as the birthplace of jazz, it is a city whose musical heritage is as rich and varied as its justly famous cuisine. It is the very complexity of New Orleans's musical life, both past and present, that has interested music researchers in exploring the city's cultural and musical roots. Whereas most serious musical scholarship concerning New Orleans music has in the past focused on early jazz, a few studies in the last decade have concentrated on the area's non-jazz musical culture, principally rhythm and blues.

While New Orleans's influence on post-World War II popular music is often overlooked by popular music scholars, even a cursory examination of the musicians who flourished in New Orleans in the twenty years between World War II and the British invasion of the mid-1960s confirms the importance of New Orleans rhythm and blues in the rock-and-roll revolution.

For the serious researcher, attempts at finding sources of information on post-war music in New Orleans, especially that of lesser known musicians, can be frustrating. Some of these problems stem from the fact that those interested in this field have not always possessed the necessary research skills. As a result, many of the tools currently available are less than ideal. This paper will focus on resources available to researchers, both traditional and non-traditional kinds of sources, and lacunae in existing materials. The paper will also shed light on potential new areas of investigation for popular music scholars.
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