

A B S T R A C T S

of papers read  
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American  
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*Fifty-sixth Annual  
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Meeting*

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Theory  
*Thirteenth Annual  
Meeting*

November 7 through  
November 11, 1990  
Oakland, California

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### DANCE MUSIC (SEM)

Chair: To be announced

#### TLINGIT TRADITIONAL DANCE AND SIB IDENTITY

Thomas F. Johnston, University of Alaska

This study concerns aspects of Tlingit traditional potlatch dancing in southeast coastal Alaska. Fieldwork was carried out in Yakutat, Hoonah, Angoon, and Sitka, intermittently during the period 1974–1980, funded by the National Endowment for the Humanities.

The most important Tlingit totemic sib crest objects were designed, not for wearing while enthroned or for wall display, but for masked dance-drama perpetuating ancient lineage origin myths, probably related to the concept of the guardian spirit quest. Within the social context of highly formalized ceremonial potlatches where matrilineal exogamous phratries Eagle and Raven vied for status supremacy, weighty crest helmets and emblemmed regalia such as the Chilkat blanket displayed and elevated revered Bear, Wolf, Killer-Whale, Salmon totemic crests, the animistic essence being brought to life via symbolic movement and powerful transformational imagery.

Theatrical posturing by alternating groups of elaborately costumed host and guests dancers, following strict protocol, served to validate and affirm life-cycle changes involving inheritance, naming, lineage hierarchy, allegiance, social power balance, and evolving princely and patriarchal identity.

For ethnomusicologists, this provides a classic example of the complementarity of music, dance, art, religion, and social system in a non-Western society.

#### THE DIARIES OF HOD CASE: A STUDY IN RURAL DANCE MUSIC

James W. Kimball, State University of New York, Geneseo

Hod Case of Bristol, Ontario County, New York, played over 2000 dances and as many informal sessions, in a fiddle, piccolo and banjo playing career that started at age fourteen and lasted into his eighties. He also kept carefully written diaries for 73 years, from 1867 until his death in 1940, and through these he gives us a good account of musical life in a rural New York town. First as an active dance fiddler and local orchestra leader, then as an occasional though dated player who notes his son's musical activities, and finally as an old-timer at fiddlers' picnics and contests, Case includes details that bring his experiences to life today. We know how his music interacted with his personal life; we have facts on the arrival of new trends and technology; and we have data on nearly every occasion he played—where it was, how he got there, who played and on what instruments, what they were paid, etc. Computer assisted analysis of this data gives us an important new look at northern country music in a time of significant change. Of special interest are Case's involvement with black and Italian musicians, the roles of women in local music making, the interaction between string and brass band activities, great variety in ensemble instrumentation and the central role of the 5-string banjo to rural New York State musical life.

## ELLIOTT CARTER (SMT)

Leo Kraft, City University of New York, Queens College, Chair

## UNRAVELLING THE TAPESTRY:

TEXTURE IN ELLIOTT CARTER'S *A MIRROR ON WHICH TO DWELL*

Brenda Ravenscroft, University of British Columbia

Although Elliott Carter's music is often described as being texturally complex, specific reference is not usually made as to what comprises texture or how the texture is complex. Carter's own statements about texture in his music are general, although he expresses a desire to create new textures not based on traditional textural formats and mentions some musical elements that contribute to texture. In the past three decades theorists have come to realize the prominent role that texture plays in structural delineation in music. Having found existing concepts of texture and traditional terminology inadequate, they have suggested new definitions and have coined new terms. The approach taken in this study is based on Wallace Berry's terminology, definitions and method of textural analysis, extended to incorporate aspects of Carter's compositional practice.

In the paper a theory of texture is developed and textural elements and processes are defined. "O Breath" is the sixth song of the cycle *A Mirror On Which To Dwell* (1975). A discussion of the poetic structure of the text is followed by a textural analysis showing how the elements of texture combine and interact to create textural processes that delineate the form of the song and express the meaning of the text.

ELLIOTT CARTER'S *NIGHT FANTASIES*:

## THE ALL-INTERVAL SERIES AS REGISTRAL PHENOMENON

Ciro Scotto, University of Washington

Elliott Carter's solo piano composition *Night Fantasies* puts the compositional techniques that Carter has developed over the past 40 years to particularly lucid use. The generation of intervals and harmonic fields from source sets, the demarcation of local musical events by specific intervals, spatial orderings, and the use of aggregates familiar from Carter's previous work are all present in *Night Fantasies*. In addition to his standard compositional techniques, he uses registrally ordered twelve tone rows containing all eleven intervals in *Night Fantasies*. Besides containing all eleven intervals, the All-Interval Series (AIS) Carter uses has a symmetrical property that nests complementary intervals around a centrally located tritone.

In his book *The Music of Elliott Carter*, David Schiff reports that Carter bases *Night Fantasies* on 88 symmetrical type AIS chords. However, in their article "The Structure of All-Interval Series," Robert Morris and Daniel Starr found 176 distinct permutations that are both all-interval and symmetrically nested. In light of this, Carter's choice of 88 forms is not exhaustive. Why 88? Its correlate is also important for understanding *Night Fantasies*. Which 88?

By means of an analysis of *Night Fantasies*, I want to uncover the origins of all the source pitch material used in the composition. More than merely cataloguing the All-Interval Series chords as they occur, my ultimate goal is to demonstrate how Carter uses the All-Interval Series chords to create form by means of long-range harmonic goals and voice leading.

## MUSIC THEORY AND PRACTICE (SEM)

Ali Jihad Racy, University of California, Los Angeles, Chair

THE INTERFACE BETWEEN THEORY AND PRACTICE:  
THE CASE OF INTONATION IN ARAB MUSIC

Scott L. Marcus, University of California, Santa Barbara

Sometime probably in the eighteenth century, theorists in the Middle East developed a scale of twenty-four notes per octave. The first available discussions of the placement of these notes, written by theorists from Damascus in the 1820s–1840s, show that the authors of these studies viewed the twenty-four notes per octave as forming an equal-tempered quarter-tone scale.

The new scale gave musicians a new cognitive map of the notes that occur in Arab music and also provided musicians and theorists alike with a new system of names for the notes over a two-octave range.

While many theorists conceptualized the new scale as equal tempered, musicians—playing fretless *'uds*, fretless violins, and *buzuqs* with moveable frets—were never confined to a single system of tuning.

This paper analyzes the extent to which musicians and theorists have accepted the Arab scale as an equal-tempered system. The study is based on three groups of sources: a review of the Arabic theoretical literature written over the last 150 years; lessons and classes with Jihad Racy at UCLA; and lessons and interviews with many musicians and theorists in Cairo in 1982–83, 1984, and 1987.

The study reveals that musicians and theorists have developed a number of mini-systems of “variant” intonation that coexist with the prevailing theory of equal temperament. Four such mini-systems will be summarized in this paper.

The paper might have relevance for studies beyond the realm of Arab music as an example of how musicians respond to the givens with which they are presented by their music's prevailing music theory.

KĀKU-BHED, RĀGA-RASA, INTERPRETIVE MOVES  
AND MUSICAL INTENTION:

## PARAMETERS OF MUSICAL MEANING IN NORTH INDIAN MUSIC

Stephen Slawek, University of Texas, Austin

The search for meaning in music has generated spirited debates and several approaches among music scholars in the last few decades. In this paper, I develop a model based on the dynamic interaction of performers and listeners to examine the construction of meaning in North Indian classical music. I take as points of departure two recent contributions to the issue of musical meaning. One, Harold Powers's analysis of raga relationships, is explicitly concerned with musical meaning in a North Indian context. Powers's model is based on John Lyons's relational theory of semantic structure in lexical fields, in which items may form paradigmatic fields through relationships of meaning such as hyponymy, incompatibility and loose synonymy. The second is Steven Feld's argument for a listener-centered approach to the study of musical meaning, in which he speculates upon the processes through which a consumer of music derives meaning from a confrontation with musical sound. The present analysis includes parameters excluded from Powers's analysis, and for which there is no place in Feld's model, that are operative in generating meaning to connoisseurs of the tradition during the course of a North Indian performance, and seeks to formulate a framework within which these might be systematically explicated. The data for the analysis comprise statements by performers concerning two concepts, *rāga rasa* [emotive affect] and *kāku bhed*

[contrast of tone color and dynamics], and vocalized performer and audience reaction to performed music in concert contexts, an approval-reward system that is part of the performance tradition. The conclusions suggest that the extent to which a listener-centered approach to determining the meaning of a performed raga is compatible with a systems-oriented approach depends on the particular listener (and possibly the musical tradition) on which the analysis centers. Furthermore, the Indic example clearly indicates that the determination of musical meaning in Hindustani music must take into account the intentions of the performer if the analysis is to be ethnomusicologically significant.

THE INTERFACE BETWEEN *TEORI* (THEORY) AND  
*PRAKTEK* (PRACTICE) IN SUNDANESE MUSIC

Andrew Weintraub, East-West Center, Honolulu

Sundanese music theory, particularly the concept of *patet* ("mode"), has long been a subject of debate in the ethnomusicological literature on Sundanese music. According to western scholars, the modal theory first articulated by R.M.A. Kusumadinata suffers from "jungle growth" (Heins) and "hampers the development of Sundanese music theory" (Van Zanten). Sundanese musicians regard music theory with varying attitudes ranging from vehement renunciation to complete acceptance. The influence of Kusumadinata, who collaborated with Jaap Kunst in the 1920s, continues to be felt at the music conservatory (ASTI) in Bandung, West Java.

The paper assesses the contributions of Sundanese music theorists in relation to actual musical practice. Findings are based on writings by Sundanese music theorists (Kusumadinata, Soepandi, Natapradja) and western scholars (Kunst, Harrell, van Zanten) and a year of fieldwork in West Java (1988–89). The paper will examine the importance of developing theoretical models (albeit poor models) for Sundanese music.

BYZANTINE AND NEO-BYZANTINE CHANT: HISTORICAL,  
THEORETICAL, AND CROSS-CULTURAL PERSPECTIVES (COMBINED)

Organized by Jessica Suchy-Pilalis, Butler University

Kenneth Levy, Princeton University, Chair

THE EARLIEST CHRISTIAN CHANT REPERTORY RECOVERED:  
THE GEORGIAN SOURCES OF JERUSALEM CHANT

Peter Jeffery, University of Delaware

The liturgical chant repertory that developed in the city of Jerusalem was the first one in the Christian world to be codified in writing, and it exercised considerable influence on the development of the other Eastern and Western chant traditions. Its Greek texts were first written down as early as the fifth century, and many of its texts and melodies were eventually incorporated into the Byzantine, Syrian, Armenian, Georgian, and even Latin chant repertories, where some remain in use today. Some of these chants, having psalmodic texts, correspond to the gradual, alleluia, and communion of Gregorian chant. Others are hymns composed by poets, who worked either in the city of Jerusalem or in the nearby monastery of St. Sabas. These hymns include many of the earliest examples of the *kanon* and *sticheron*, the most important forms in the Byzantine repertory. The eighth-century



monastic hymnodists of St. Sabas were also the first composers to utilize the system of eight church modes, which some of the other Eastern and Western chant traditions eventually adopted.

But the seminal chant tradition was unable to survive the repeated invasions of Persian, Muslim, and Crusader armies. The Greek-speaking community of the city became too small to maintain this independent liturgical rite. Almost all the manuscripts disappeared, so that until now we have had only fragmentary information about what the chant repertory was like at its peak, during the eighth through tenth centuries. Recently, however, new evidence has become available from an unexpected direction. It has been discovered that the entire Jerusalem chant repertory was translated from Greek into the obscure language of Caucasian Georgia, by Georgian monks at St. Sabas who wanted the liturgy of the Holy City to be adopted in their homeland. In the last decade these medieval Georgian translations have been critically edited by Soviet scholars and published in very limited editions, despite their extraordinary importance for every branch of chant scholarship. The present paper is the first full account of these sources in any Western language, and the first musicological study of them in any language. It will outline their content and structure, explain their role in the history of Jerusalem and Byzantine liturgies, and demonstrate, with examples, their importance for reconstructing the unwritten pre-history of the other great traditions of Eastern and Western chant.

BYZANTINE CHANT REPERTORY RECOVERED:  
THE SOURCES OF THE ATHENS NATIONAL LIBRARY  
Diane Touliatos, University of Missouri, St. Louis

In 1892 I. Sakellion published his *Catalogue of Manuscripts of the Athens National Library of Greece*. Throughout the twentieth century this catalogue has been used by Byzantine scholars as the definitive reference of sources for the Library's Manuscript Division which consists of mostly Byzantine manuscripts. Although Sakellion's research was admirable for his time, his work which is a checklist for 1856 manuscripts is far from complete and is at times incorrect. Over a thousand manuscripts (from early to late sources) were omitted in his catalogue. There have been attempts in the late 1930s to update the many omissions. The most important attempt is that of Linos Politis of Greece and several of his graduate students who provided an informal and unpublished checklist and numbered many of the uncatalogued manuscripts. But since none of these scholars were musicologists, many manuscripts, especially early sources, were not identified as musical. Furthermore, many later musical sources which were more self-evident were incorrectly identified and misdated. Since the 1930s when this checklist was attempted, there have been many acquisitions of medieval manuscripts in the Library thus providing a need for a new inventory of manuscript sources.

Since the Byzantine musical manuscripts of the Athens National Library have never been fully catalogued, this writer is publishing a complete inventory of the 229 Byzantine musical manuscripts with information on the number, type, notation, date, and contents of each source. This paper will attempt to highlight many of the important discoveries that were uncovered in musical sources and treatises. In addition the paper will provide information on the 97 Byzantine musical manuscripts recently acquired by the Athens National Library from the Library of the Holy Sepulcher in Constantinople.

## MICHAEL PSELLUS AND BYZANTINE MUSIC THEORY

Thomas J. Mathiesen, Indiana University, Bloomington

Michael Psellus (1018–1078/96) might properly be regarded as the founder of Byzantine musical scholarship. He is known today for his *Chronographia* and *De omnifaria doctrina*, both of which survive in only one or two manuscript copies. By contrast, the *Syntagma eusynopton eis tas tessaras mathematikas epistemas* (which includes the *Tes mousikes synopsis*), the *Prolambanomena eis ten rhythmiken epistemen*, and three letters on music are transmitted as authentic works of Psellus in dozens of manuscripts, which attest to their continuing influence and value. Nevertheless, they have received no serious scholarly attention.

The musical section of the *Syntagma, Tes mousikes synopsis*, appears in a codex contemporary with Psellus, Heidelbergensis Palatinus gr. 281, (copied by 14 January 1040), and in other "Psellus" codices. It also appears in three important codices devoted to ancient Greek music theory: Vaticanus gr. 192 (13th century), Escorialiensis gr. 252 (Y.I. 13) (16th century), and Upsaliensis gr. 52 (16th century). Thus, it is apparent that Psellus' treatise was considered, at least in some measure, a counterpart of the ancient theoretical tradition.

The *Syntagma* provided the model for the development of Byzantine musical scholarship, and this tradition cannot be understood without a fuller view of Psellus' treatises. The paper will consider the separate paradosis and composition of *Tes mousikes synopsis*, which, together with Psellus' other writings of music, represents the first level of Byzantine musical scholarship that would reach its peak in the thirteenth and early fourteenth centuries with the works of Pachymeres and Bryennius.

THE EVOLUTION OF BYZANTINE NOTATION  
IN RUSSIAN TRADITION

Miloš Velimirović, University of Virginia

At the time of conversion to Christianity, which is officially dated in 988 A.D., the Russians accepted from Byzantium the ritual of the Greek Orthodox Church with its musical aspect, commonly referred to as "Byzantine chant" and the Byzantine neumatic notation as well. The earliest notated manuscripts on the Slavic tradition clearly reflect the stage of Byzantine neumes known as "Coislin notation" in addition to some aspects of the so-called "Chartres notation" which in Russian sources is known as the "Kondakarian notation". Throughout the 12th and 13th centuries this notation has faithfully been copied without changes whereas in Byzantium the evolution of the neumatic system reached the stage of the "Middle Byzantine notation" by the end of the 12th century.

In the 14th and 15th centuries, the links between the Byzantine notation and that in Russian sources began to diverge and the understanding of neumes seems to have become lost. Thus in the 15th century new "tables of notations" known as "azbuky" or "alphabets" came into use to clarify the meanings of neumes. The report will examine the present status of knowledge of these "azbuky" and their relationship to Byzantine neumes and changes which lead to new notational principles and new melodic outlines which become the basis of Russian church music of the following centuries.

## INTERFAMILIAL AND INTERMODAL RELATIONSHIPS IN NEO-BYZANTINE CHANT MELODIES

Jessica Suchy-Pilalis, Butler University

The relationship of the modes and modal families in Neo-Byzantine chant is a complex and fascinating one. The trained Psalti (chanter), guided by the Chrysanthine system of solfege, can pass through various microtonally inflected modal centers with relative ease. Not only is this the case when the Psalti is reading from neumes, but also when he is improvising. The present writer has reduced these intermodal excursions, or "modulations," to four main types:

- a) a change in mode that retains the same tonal center
- b) a change of tonal center within the same mode
- c) a change of both tonal and modal center
  - 1) within the same modal family
  - 2) to a different modal family
- d) a change in tetrachordal, pentachordal or octachordal structure when extending the range of the melody beyond one octave.

The present paper contains an examination of the aforementioned modulatory types, along with examples of several of these types that are taken from hymns prominent in the Neo-Byzantine repertoire.

## MELODIC AND TONAL ALTERATIONS OF THE SECOND MODE IN THE CHRYSANTHINE PERIOD

Frank Desby, Los Angeles, California

Most involved of all the Byzantine Modes from the "Late Byzantine," i.e. fifteenth through eighteenth centuries in tonal changes was the Second and Second Plagal.

This is due largely to the fact that a definite diastematic indication of pitch intervals does not appear in any of the didactic works until the Chrysanthine reform of 1814. Our study will therefore deal with the following topics:

1. The modal scheme as presented in the Byzantine music theoretical works prior to the nineteenth century and the Mode II-II Plagal within this structure. Early indications of Chromatic elements implied by Manuel Chrysaphes in his musical treatise (fifteenth century). Melodic examples.
2. Brief survey of Chrysanthus' methods, their discovery and acceptance.
3. The Chromatic systems of Chrysanthus and their application.
4. Reforms of the Chrysanthine (Neo-Byzantine) tonality by his followers and eventual official reconstruction of the system by the Patriarchal Commission of 1881.
5. Conclusions and presentation of examples of the Neo-Byzantine Mode II, II Plagal melodies.

Like all progressive arts, Byzantine chant melodies advance and change with time. There is not, as in Gregorian chant, a definite cut-off period. Indeed, Byzantine chant continues to be composed, within traditional guides, to this day. The process of enlarging, expanding, and improvising was and is accepted by the Byzantine Melodes and explained as *exegesis*—or realization and if you will, recreation. All of the aforementioned processes were involved in the eventual emergence of what is now the Mode II group. The essential guide was the preservation of the *ethos* or character of music in each mode. This perhaps, the most respected mystique in the Byzantine musical system.

## GREEK FOLK MUSIC IN ITS RELATION TO BYZANTINE CHANT

Sam Chianis, State University of New York, Binghamton

The basic concepts of contemporary Greek folk music, though a highly complex synthesis of melody, verse, and dance, are closely related to Byzantine chant traditions. It is quite evident that phenomena such as diatonic and chromatic modes with their inherent melodic and cadential formulae, melismatic treatments of the texts, melodic ornamentation, and performance styles used in Greek folk music are largely derived from Byzantine chant.

The paper will be illustrated with taped examples of Greek folk music and transcription from field recordings.

## GENDER ROLES AND AMBIGUITY (AMS)

Mark DeVoto, Tufts University, Chair

### SCHOOLS OF REASON AND FOLLY IN *COSÌ FAN TUTTE*

Gregory Salmon, University of California, Berkeley

Mozart's third collaboration with Lorenzo da Ponte was conceived not under its present title, but under its eventual subtitle *La scuola degli amanti*. *Così fan tutte* thus belongs to a long line of Enlightenment "schools" for lovers reaching back to Molière's *L'école des maris* (1661) and *L'école des maries* (1662) and into Mozart's own day with plays such as Sheridan's *The School for Scandal* (1777). Examination of several examples of this sub-genre reveals two themes—the cuckolding of foolish males and the failure of male reason in the face of female folly—that likewise inform the libretto and music of Mozart's opera, in which the role of cuckold is assigned to a "neutral" third party (Don Alfonso) as the dramatic embodiment of reason.

As Michel Foucault shows in his *Madness and Civilization: A History of Insanity in the Age of Reason*, this division between rationality and folly is a natural outgrowth of Enlightenment thought, in which celebration of reason and the mind called forth a complementary interest in unreason and emotion. The fictional schools assigned reason and folly to specific gender roles, and postulated a world in which men taught one another reason and women taught one another capriciousness. Both male and female "schools" tended to sexual segregation, viewing the opposite sex as mere object outside the preferred gender-based environment—a particular manifestation of what Eve Kosofsky Sedgwick has called homosocial desire.

In *Così fan tutte*, this education of the senses is depicted musically through careful manipulation of stylistic and formal stereotypes and established operatic conventions. Don Alfonso puts forward a mock *seria* style as the model for moments of reasoned self-knowledge, while Despina postulates a rustic tone as the model of capricious folly; the cuckoldry theme is made musically manifest in horn calls and ironic musical references. Both plot and music are further illuminated through comparison to the treatment of similar themes in Salieri's *La scuola de' gelosi* and Dittersdorf's *Die Liebe im Narrenhaus*.

### CARNAVAL, CROSS-DRESSING, AND WOMEN IN THE MIRROR

Lawrence Kramer, Fordham University

This paper examines the relevance of gender to Schumann's *Carnaval*; it embraces the new musicology that tries to situate musical structures within their larger cultural contexts. *Carnaval* constitutes an effort to validate the subversion of gender boundaries as a source of social and artistic value. The effort is founded on

the licensed disorder of European festive practices, as represented by the quasi-improvisatory, quasi-cyclical enchaining of short, often fragmentary pieces. Traditional carnival practices, especially masquerade, prominently include partial and total cross-dressing, by means of which both men and women can appropriate the qualities culturally ascribed to the opposite gender—and forbidden to their own. By forming structural links between masculine and feminine character sketches that are juxtaposed or clustered together (e.g., “Eusebius”-“Florestan”-“Coquette,” “Chiarina”-“Chopin”-“Estrella,” “Pantolon et Columbine”), Schumann recreates and reinterprets this model of gender-crossing. *Carnaval* extends its projection of gender mobility by recurrently forming musical mirror images, specifically by placing the repetition of earlier material where a contrast is expected. (The most obvious instance is the “Replique” that follows “Coquette.”) Schumann generally links these mirror relations to ascendant femininity, but in terms that problematize the gender-crossing that he otherwise celebrates.

#### HANSLICK'S ANIMISM

Fred E. Maus, University of Virginia

Hanslick's essay on beauty in music is considerably more complex than received ideas about its claims would suggest, and there is much to learn from scrutiny of Hanslick's language.

Hanslick's vocabulary reveals striking regularities that seem to elude his conscious control. He often writes of the composition as a living thing, but his descriptions have little to do with the organicism discussed by Solie and Kerman. He describes parts of a piece (lines in polyphony, or melody and harmony) as interacting agents, forming a dramatic or narrative succession. This conception of music, shown in his language but not explicitly formulated as a theoretical generalization, does not conform to familiar notions of the “formal” or of the “emotive.”

What is more, Hanslick's animistic language repeatedly likens the composition to a beautiful body. Such language carries the possibility of an eroticization of musical experience. Several passages in the essay can be read as responses to this possibility. Hanslick's dichotomy between contemplative and emotive listening is founded on a dichotomy between activity and passivity, equated with the distinction between the intellectual and the bodily, and so his antagonism to emotive listening can be understood as a misogynist or homophobic repudiation of a passive, receptive quasi-sexual response. This reading can explain many highly charged passages in Hanslick's essay, including several conspicuous attacks on female composers and listeners.

Apart from its account of Hanslick, the paper is intended to illustrate the potential benefits of approaching texts about music with the kinds of attention associated with deconstructive and feminist literary criticism.

#### “DAS LAND DER GRIECHEN MIT DER SEELE SUCHEND:” THE AMBIVALENT SUBJECT IN BRAHMS'S *GESANG DER PARZEN*

Rose Mauro, University of Pennsylvania

Brahms's *Gesang der Parzen*, Op. 89, can be persuasively read as a response to the institutionalized homophobia of late nineteenth-century Vienna. The intensely personal cast of this piece is marked by Brahms's unusual choice of a text, the famous monologue from *Iphigenie auf Tauris*, by his favorite author Goethe. Furthermore, the normally secretive composer was willing to reveal significant details of his compositional procedure in defense of this unconventional work.

This paper reconstructs the history of the composition and reception of the *Gesang der Parzen*, and examines its problematic relation to its literary model. Following Günther Müller's analysis of the "Parzenlied" and his concepts of *Erzählzeit* and *erzählte Zeit*, the application of more refined narratological categories highlights the work's highly sophisticated—and intentionally ambiguous—shifts in narrative voice. As a reader of Goethe's text, Brahms proved himself more modern than his listeners, for it was precisely the lack of an unequivocal narrative presence that proved a fatal stumbling-block to the success of the *Gesang der Parzen*.

Brahms's use of unconventional shifts in narrative focus can be related as well to the genesis of this work. Its direct thematic links to the paintings of Anselm Feuerbach, the artist whose death in 1880 had prompted the composition of Brahms's *Näme*, have not been previously recognized. Brahms's adoption of such a complex mode of address in the *Gesang der Parzen*, and his refusal to assume a narrative voice that is specifically gendered, can be traced to the manifold ambivalences in his relationship to Feuerbach.

### ICONOGRAPHY (AMS)

Tilman Seebass, Duke University, Chair

#### ORGANICA INSTRUMENTA:

### THE MEDIEVAL SYMBOLISM OF PRECISELY-TUNED INSTRUMENTS

Stan Howell, University of Chicago

Medieval monks were active builders of a select few musical instruments. In the ninth century they revived the ancient monochord and began spreading the organ throughout Europe. In the eleventh century they invented the bell chime (a series of tuned bells) and hurdy-gurdy (which was created as a form of mechanized monochord). No other instruments were cultivated systematically in monasteries, and up to the thirteenth century only monks seem to have built them.

Why did monks build instruments at all during a period of a cappella liturgical performance, and in particular why the organ, the most complex machine known before the end of the thirteenth century? The four instruments in question were uniquely capable of consistently reproducing an exact pre-determined scale. The significance of precise tuning to monks was not only theoretical and didactic, but religious as well. In Christian philosophy the proportions among pitches in the Pythagorean scale retained their ancient reputation as the basic structural elements of God's universe. Music sounded according to these proportions was held to be inherently divine, and attuned the soul to its quest for union with God. These instruments provided the means to reproduce Pythagorean intervals with the mathematical precision dictated by Boethius. The organ's complexity also suited the contemporary mechanical image of the universe.

Hence precisely-tuned instruments were aural icons of the divine plan. This explains why the organ was installed in churches centuries before there is any hard evidence that it accompanied or substituted for liturgical singing. Ninth- and tenth-century theoretical texts and later iconography show that this symbolism remained vivid up to the thirteenth century.

*SINE MUSICA SCIENTIA NIHIL EST:*  
 THE LUTE AS INSTRUMENT OF SCIENTIFIC DISCOVERY  
 Victor Coelho, University of Calgary

During the late sixteenth and early seventeenth centuries, music and musical instruments increasingly became used by scientists to explain astral phenomena and as arbiters in actual scientific experiments. Music was, after all, a measurable quality, and the ability to gain accurate measurements and timings helped lead the way toward the first scientific revolution and the creation of mathematical physics. Experiments themselves played no role in Johannes Kepler's discoveries, in which his theory that planets had elliptical rather than circular orbits was represented by him in music by scale passages and polyphony. In the work of Galileo, however, music was used within the context of true scientific experiments, and his experiments on the speed of falling bodies and acceleration were based on data acquired by using lutes—a methodology his father, Vincenzo Galilei, had followed decades earlier, as noted recently by Stillman Drake and Claude Palisca.

This paper will show the central role played by the lute in some of the scientific discoveries of the seventeenth century. I will argue that the choice of the lute for scientific experiments by Galileo and others was guided not by its natural ability to reproduce unisons and octaves (a two-stringed instrument would have sufficed or could have been invented), nor by its ability to show the vibrations of a string (the monochord could have been resurrected). Instead, the lute was seen by scientists as a tool that was "perfect" in geometry and proportion, and that was moreover "in tune" with nature, qualities that were preconditions for experimental science of the day. It seems to have been ignored that for Galileo, the lute's increasing smallness of fret size (as one moves up the neck) may have been, in fact, a logarithmic representation of acceleration itself (the usual model being a series of balls of decreasing size). One finds the same methodology with Mersenne, whose tireless experiments using the instrument reveal his attempt to "release" from the lute its intrinsic properties of science and perfection. Echoes of the emblematic perception of the lute continue even to Newton, who evoked the order of the Sun and the six planets that he knew as represented in the seven strings of Apollo's lyre.

IMAGES OF WOMEN MUSICIANS IN VENETIAN ICONOGRAPHY

Jane L. Berdes, University of Wisconsin, Madison

No civilization in history so dramatized itself as Venice did through transformation of its arts into a proto-industry. The utilitarian attitude toward the arts and artists explains in part its prowess for inventing and re-inventing its culture. A study of the mosaics in St. Mark's Basilica by Otto Demus uncovers links in the 13th century between politics, religion, and iconography which underlay the Republic's use of the arts methodically and strategically to send messages about itself to its own people and to the outside world. By the 16th century, music, the *ancilla religionis*, became the chosen handmaid of the Venetian state-church. All Venetians, but musicians especially, had roles to play. By building on an ideal of sacred music described by Dante in *The Paradiso* and influenced by a religious revival associated with the worship of the Virgin, and by borrowing concepts such as the *coro* from Greece and the Vestal Virgins from Rome, Venetians legitimized roles for female social outcasts as sacred musicians. The *figlie del coro* contributed to the viability of the welfare system, to the stability of Venetian society, and to the crowning of its reputation as the world's leading tourist center.

Slides help show the use of female musicians as symbols of Venice and as a living corps of "servants of music in the *ospedali grandi*"—the *Incurabili*, the *Pietà*, the

Derelitti, and the Mendicanti. Works cited range from a state document from 1429 to a decorated vestment to 18th-century paintings by Tiepolo, Guarana, Guardi, and Bella.

The paper concludes that the *cori* figure in key ways in Venice's system for transmitting political and religious messages. It cites by-products of *coro* history, including the entry of women into the music profession and attainment of emancipation for women via music.

#### EROS AND DEATH: THE LUTE AS A SYMBOL IN ORIENTAL AND WESTERN ART AND MUSIC

Vladimir Ivanoff, University of Munich

The Classical Islamic world considered the *ud* (shortnecked lute) to be the sultan or emir of musical instruments (*amir al-'alat*): Is it by accident that the European renaissance lute was also admired as *instrumentum perfectum*? The *ud* was the instrument of courtly elite; in 16th-century Italy, learning to play the lute was essential in the education of the courtier—also an accidental correlation?

This paper will examine some of the metaphysical relations between classical *ud* and medieval lute based on the depictions of musical scenes from the Orient and on European iconography.

Since the main function of the *ud* and the medieval lute player was the accompaniment of courtly love songs, the *ud* and lute were almost always connected with erotic subjects. Astrological illustrations from the Islamic world depict the planet Venus as a mounted female lute-player, while the strings of the classical *ud qadim* were associated by Islamic philosophers with human temperaments. Similarly, the lute maker J. Tielke decorated his instruments with astrological symbols.

The crucial symbolism of eastern and western lutes is the depiction of Eros and death/the succession of fertility and decay. Lutenists appear in art works from the Orient and Occident contemplating on the *sic gloria transit*. The fragility of the lute is used in 16th-century still lifes as a symbol of *vanitas*. Schütz and Bach employed the lute rarely, but always as a symbol of Eros or death. In the 19th century the depth of symbolism is reduced: the lute serves as accompaniment in serenades, or as requisite in depictions of orgies in Turkish harems.

#### PRETONAL MUSIC (SMT)

Patricia Carpenter, Columbia University, Chair

#### DIRECTED PROGRESSIONS: ASPECTS OF HARMONIC SYNTAX IN FOURTEENTH-CENTURY MUSIC

Sarah Fuller, State University of New York, Stony Brook

Harmonic syntax in 14th-century French music reflects statements in *contrapunctus* theory about normal tendencies of imperfect consonances to perfect consonances. The "directed progression," a progression from unstable 6-3 to stable 8-5 sonority, is a significant artistic resource for *ars nova* composers. It not only effects closure and signals initial tonal orientations but also opens possibilities for denial of resolution and for unexpected deflection of progressions.



## TEMPORAL DISPLACEMENT AND MELODIC BACKGROUND IN MUSIC OF GUILLAUME DE MACHAUT

James L. Denman, University of Washington

The canon of theoretical literature which extends roughly from de Vitry through Prosdócimo de Beldemando provides analytical tools for present-day investigation of late medieval polyphony. Included are a group of permitted sonorities (the consonances) and rules of succession in two voices. These are extended to the analysis of three- and four-voiced compositions and included here in an approach which also involves current notions of musical levels.

Representative works from the Machaut repertoire serve to demonstrate familiar surface operations (neighbor note, passing tone, octave duplication) in addition to the device of temporal displacement. Such displacement results from a voice's anticipation of or delayed arrival at significant contrapuntal goals, a procedure which thus accounts for the integrity of individual lines as well as their independence.

A concluding section discusses linear background, proposing that certain structures in Machaut's melodies reflect source materials from which they are drawn. In the opening *Kyrie* from the *Mass*, for example, the triplum may be shown to be an embellishment of the incipit from the *Kyrie* "*Cunctipotens Genitor*" (the chant upon which the work is based). Passages in the *Christe* and subsequent *Kyrie* sections also relate to intervallic structures of the opening. This suggests an audible connection between plainsong and polyphony and draws attention to unifying procedures to be observed elsewhere in the literature.

## CONTRAPUNCTUS STRUCTURE AND CONTRATENOR FUNCTION: THE SYNTAX OF THE BURGUNDIAN CHANSON

David Cohen, Brandeis University

The syntax of the three-part "Burgundian" chanson is controlled by a fundamental syntactical paradigm which is based upon a single, powerful contrast or opposition: that between perfect and imperfect consonances. Applied to the underlying two-part structure of cantus and tenor, this paradigm, with its elaborations and transformations, enables us to understand that structure as a directed progression of dyads controlled by specific syntactical rules.

To this two-part *contrapunctus* structure is added the contratenor, which combines with the tenor to create a composite bass line. The result is a progression of three-part sonorities which embodies a second crucial binary opposition: any sonority can be either "5th-based" or "6th-based." This opposition is the primary means by which the dyadic syntax of the discant structure is expanded to a syntax of three-part sonorities.

Finally, the composite bass entails that the melodic integrity of the tenor line is disrupted or obscured—and so, accordingly, is the dyadic framework of interval-progressions it makes with the cantus. And yet that line and that dyadic framework are still there to be heard. It is precisely this apparent conflict between two contradictory (or complementary) ways of hearing the tenor, and its relations with the other voices, that gives this style its special subtlety and richness.

PROBLEMS AND METHODS IN HISTORICAL AND  
HISTORIOGRAPHICAL RESEARCH OF CHINESE MUSIC

Organized by Bell Yung, University of Pittsburgh  
Bell Yung, Chair

THE STUDY OF THE TENTH-CENTURY  
DUENHWANG MUSICAL MANUSCRIPT

Rulan Chao Pian, Harvard University

This report summarizes the efforts of the numerous scholars who have tried to explicate the so-called "The Duenhwang Pyiba Notation," a tenth century manuscript containing what is now generally recognized as the tablature notation for the four-string lute, *pyiba*. Discovered only at the very beginning of the twentieth century in the Duenhwang caves of Western China, this body of musical material, totalling twenty-five pieces, has aroused intense interest among scholars from China, Japan, and the West.

While the notational symbols are identical with those still used in present-day Japanese court music, *Gagaku*, they have so far not been found in any other musical sources in China. As tablature notation, only the plucking methods and stopping positions of the finger-board of the instrument are indicated; the tuning of the strings becomes a major topic of research. Debates also surround additional symbols in the form of small dots and squares placed at the right-hand side of the tablature, which are interpreted variously as indicating beats, ornaments, and techniques of plucking the strings.

This musical document is of great interest to scholars in Japan where, besides the identical *Gagaku* scores, several other comparable historical documents dating back much closer in time to the Duenhwang documents exist. It is also of great interest to the historians of Chinese literature because the pieces, each of which has a title, could be related to certain kinds of poetic songs and dances mentioned in Chinese literary and historical sources. Finally, the so-called Duenhwang Caves, where the manuscript was discovered are in the extreme Western end of Gansu Province; its location is of great interest from the point of view of musical transmission between historical China and the Near East.

IN SEARCH OF THE NICHE FOR THE STATE SACRIFICIAL MUSIC  
IN CHINESE MUSIC HISTORIOGRAPHY

Joseph Sui-ching Lam, The Chinese University of Hong Kong

The role of state sacrificial music in Chinese music history has long been a contentious subject because notated sources have been scarce, and historiographic modes of thought have not concurred. A reassessment of the subject is now necessary: the recent reemergence of approximately 700 state sacrificial songs from the Southern Song (1131-1279) and the Ming (1368-1644) dynasties has provided a wealth of musical and historical data. However, the task is fraught with problems. Contrasts among traditional, socialized, and Westernized interpretations demonstrate that a fundamental difficulty lies in the conception of Chinese music. Unless Chinese music is viewed as a musical culture with distinct but related subdivisions belonging, respectively, to commoners and literati, no commensurate appraisal is possible.

RELYING ON AUTHORITY:  
READING CHINESE MUSICAL SOURCES IN KOREA

Robert C. Provine, University of Durham, England

The question of the nature and extent of the Chinese cultural sphere in Asia has absorbed Sinologists for many years. In this paper I examine the historical influence of Chinese musical sources (classical writings, theoretical treatises, notated music, etc.) in Korea, focusing on an example taken from the fifteenth century when Korean musical scholarship was at a pinnacle.

The example concerns the modes used in ritual music (Chinese *yayue*, Korean *aak*) in state sacrificial rites. Starting from a classical text of Confucianism, the *Zhouli*, the Koreans fashioned a practical implementation of their interpretation of the meanings of the Chinese modes, taking into account the later commentaries of Song dynasty scholars (e.g. Chen Yang), as well as notated music imported from China (Dachengyue). In the end, the Koreans would appear to have deviated from the classical prescriptions, the Song dynasty theory, and the notated tunes, but the whole enterprise was accomplished in an attitude of effecting something practical which could be said to rely on the authority of the Chinese sources.

The working out of the modal system for ritual music (and many other court music topics relating to Chinese precedent) concerned the Korean music theorists for nearly three quarters of a century, culminating in the important 1493 treatise *Akhak kwobom*. This treatise set the standard for Korean practices, and the 500 years following have seen little alteration in the modes used in sacrificial rites (and indeed may still be heard today at the semi-annual Sacrifice to Confucius).

In outline, the results of the Koreans' reading of Chinese musical sources were: 1) as proper Confucian scholars, they felt they were consulting authoritative precedent; 2) they felt they were achieving a more ancient (read orthodox) style of performance in ritual music; 3) their interpretation was precise and unambiguous, if not necessarily "correct" from a Chinese standpoint; and 4) practical utility was as necessary as beauty of theory.

PREPARING A MODERN EDITION OF  
*NIZHENG ASSASSINATES KING HAN* FROM A FIFTEENTH-CENTURY  
NOTATION FOR THE CHINESE SEVEN-STRING ZITHER

Bell Yung, University of Pittsburgh

The extant repertory of about three thousand items for the seven-string zither (*guqin*) is preserved in about 150 collections of notation, which date from roughly the last six centuries. Many of these items are copies or variants of earlier ones; that a single composition could exist in a large number of variants reflects an important performance practice: it is acceptable, indeed expected, for a performer to instill his own creativity into the performance of a composition by adding, deleting, and in general altering the notation. He may in turn publish his version.

The peculiar characteristics of this notational system, which gives detailed instructions of the finger movements but leaves some of the pitches ambiguous and much of the rhythm unspecified, also allow and encourage a performer to be flexible and creative. To play a piece from notation, the performer must first conduct a process called *dapu*, which involves the study of the programmatic content of the composition and the meaning of some of the symbols, the determination of ambiguous pitches, and an imposition of the rhythm, meter, and tempo to the music as implied by other aspects of the notation.

The preparation of a modern edition for a composition therefore involves problems that require special considerations. This paper discusses these problems

by focussing on the legendary composition *Guanglingsan*, or "Niezheng Assassinates King Han." Its modern edition is based upon the tablature notation from a collection called *Shengqi Mifu* [Divine and Precious Notation] of A.D. 1425 and the result of the *dapu* process and performance by a modern-day performer, Yao Bingyan (1920–1983).

#### MUSICAL THOUGHT AND INSTITUTIONS IN EARLY TWENTIETH CENTURY CHINA

Han Kuo-huang, Northern Illinois University

In the second half of the nineteenth century, after repeated humiliation by Western Powers and Japan, Chinese intellectuals had no choice but to abandon old traditions which were thought to be the cause of China's downfall. Ideas and technology from the West and Japan were introduced, replacing the traditional Chinese ones. Though a very minor part in the reform movement, the "modernization" of Chinese music in this period had a lasting impact on Chinese music history to this day.

In the late nineteenth and early twentieth centuries, Western music came to China by way of Christian missionaries, newly formed military bands, and the newly established school system. By the 1920s and 1930s, however, it was the non-professional institutions, a kind of new intellectual club that played a key role in the shaping of ideas for urban social life. The rise of these clubs, of course, was under the direct influence of the New Culture Movement.

This paper examines the thought of Chinese intellectuals towards music in the beginning of this century and investigates the function of the musical institutions in the 1920s and 1930s. Documents are drawn from periodicals, speeches, and newspaper reports of the period.

#### PROCESSES OF COMPOSITION (SEM)

Hiroimi Lorraine Sakata, University of Washington, Chair

#### MELODIC IMPROVISATION IN BALINESE GAMELAN GAMBUIH MUSIC: AN ANALYSIS AND COMPARISON OF DIFFERENT PERFORMANCES OF GINEMAN PEMUNGKAH

Lewis Peterman, San Diego State University

Melodic improvisation in traditional Balinese *gamelan* music is almost entirely absent, since the omnipresent *gamelan* ensemble is essentially an orchestral phenomenon: musical parts are doubled and tirelessly rehearsed until all unison passagework is perfected. Only rarely, in fact, is melodic improvisation practiced in traditional Balinese *gamelan* music. One such rare form of melodic improvisation is represented by the four improvised preludes, *gineman*, to composed compositions in four different melodic modes, *gendhing*, in *Gamelan Gambuh*.

Performed on the *suling gede*—a meter-long, end-blown bamboo flute—these four *gineman*, therefore, represent an unusual musical procedure in Balinese performing practices—one that offers us (1) a glimpse of the Balinese compositional process in its incipient phase and (2) a culture-specific style of improvisation with which to compare with other musical cultures of the world.

The proposed paper will present the results of two summers of fieldwork (1989–90) in Balinese villages that specialize in the music of the dance-drama, *Gambuh*. It will present the results of analyses (both cognitive and structural) based

upon different improvisations, by different musicians from different villages in South Bali, of the most frequently performed *gineman*, *Gineman Pemungkah Tetekep Selisir*.

#### THE MELODIC PRECEDENTS OF GAMELAN COMPOSITION Sumarsam, Wesleyan University

The origin of *gamelan*  
is *widayaka*.

It is intricately contained in *gendhing*.

The meaning of *widayaka* is *tembang* (sung-poetry).

(*Serat Centhini*, 1915 [1814]:204)

On the surface, *gamelan* gives the impression of a music based on instrumental idiom. With regard to compositional technique, it is widely held opinion that melodic formulae as represented by *gatra* (four-note units) of the *balungan* (melodic abstraction) are an important element in creating *gendhing* (gamelan composition). That is, *gatra* or their elaborated renditions (*cengkok*), are seen as a stock of melodic patterns ready to be drawn on when creating *gendhing*. This premise precludes the notions contained in the above quotation from the *Serat Centhini*. The poet views vocal melody as the primary element in the *gamelan*. In my paper I will show the merit of such a notion. I will demonstrate that *gatra* or *cengkok* are not so much a stock of pre-existing melodic formulae of *gendhing*, as they are a means of expressing melody. By examining *gamelan* treatises and accounts of musicians I will point out that the melodic precedents of *gendhing*, ranging from the short piece *ketawang Puspa Warna* to larger compositions such as *gendhing Kombang Mara*, are actually the melodies of vocal repertoire.

#### STRINGS OF KNOWLEDGE, STRINGS OF POWER: COMPOSITION AS NEGOTIATION AMONG NEW YORK CITY ROCK BANDS

Lesley C. Gay, Jr., Columbia University

Based on over three years of field work in New York with rock musicians, and drawing upon the recent work of Ruth Finnegan (*Literacy and Orality: Studies in the Technology of Communication*, 1988; *The Hidden Musicians: Music-Making in an English Town*, 1989), this paper will discuss the practice of oral composition among New York City rock bands. Here the process of composition is neither the "composition-in-performance" model of the formulaic school, nor is it the romantic notion of personal, mental, and even spiritually inspired literate composition. Rather, these data reveal a model I propose to call "composition-as-negotiation."

Consistent with the reevaluations of Lord's and Parry's work, especially Finnegan's, this oral composition is a complex of processes, both individual and communal, which includes ongoing verbal and non-verbal debates among the members of a rock band. Within these processes many factors influence the music produced: from instrument-defined roles to the power relations among musicians. Also of crucial importance to this form of composition is the guitar. Not only is the guitar the central instrument of rock performance, it also serves as the principal medium for developing and communicating musical ideas. Thus, knowledge of the guitar equates with power in negotiations, that is, the guitar becomes an instrument for wielding social and musical power.

COMPOSITIONAL PROCESSES IN TRADITIONAL FIDDLELING:  
A NEWFOUNDLAND EXAMPLE

Colin Quigley, University of California, Los Angeles

In this paper I investigate processes of musical composition through examination of a particular musician's practice. Emile Benoit, a 70-year old performer and composer of fiddle music from French-Newfoundland is an excellent resource person for such a study. He is both a traditional fiddler, having learned and performed throughout his lifetime in community based contexts, and a prolific, self-conscious creator and innovator whose compositions are highly regarded and well accepted within his musical communities. His composing process may be envisioned as an intimate pairing of musical experimentation and evaluation embedded in a particular social and cognitive fabric. A model of this compositional process, from the creative stimulus for a particular tune to its performance as part of his active repertoire is proposed. Components of the model are illustrated through analysis of tunes recorded as they were composed. The process of aural composition as exemplified by Emile is revealed as somewhat paradoxical in nature. Compositions are clearly generated from musical materials of a formulaic character at several constituent levels which emerge from the "disassembling" of existing repertoire into musical components. This suggests that composition in this idiom is akin to formulaic models of improvisatory performance. However, it is also self-consciously reflective and intentionally innovative in the manner of written composition. The shaping of melodic units occurs within the framework of flexible schemata provided by the recursive fiddle tune form which constrains the number and length of phrases, and a few tonalities and melodic figures found within familiar fingering patterns which suggest melodic possibilities. The combination of these units into phrases and strains occurs within similar constraints and may be further channeled according to familiar patterns of harmonic progression. This process operates through experimentation, facilitated by traditional schemata which operate at all levels of structure. Possibilities present themselves to Emile's mind from his knowledge of traditional repertoire and evaluation is made in terms of traditional norms. However, the constraints imposed by traditional aesthetic norms must be temporarily lifted to allow Emile the imaginative freedom to generate of new compositions. The musical formulas and tune models with which he is familiar are experienced primarily as a starting place for imaginative transformation rather than as a restrictive constraint on where he may go.

RENAISSANCE SECULAR MUSIC (AMS)  
Martha Feldman, University of Chicago, Chair

THE CHANSON AT THE COURT OF LOUIS XII: A REEVALUATION  
Lawrence Bernstein, University of Pennsylvania

The 17-year reign of Louis XII was an auspicious juncture in the long history of the chanson. Even before Louis succeeded Charles VIII in 1498, the genre had become more diversified stylistically, partly owing to Italian influences on Charles's composers during the military adventures of 1494/95. Louis's own contact with Italy was considerable. His musical chapel, along with that of Anne of Brittany, included many chanson composers. And, by the turn of the century, the repertory of monophonic chansons, which was to have much impact on French secular polyphony, was fully consolidated.

All this suggests that the chanson under Louis's patronage would reflect considerable stylistic diversity. It is puzzling, therefore, that only two types of

chanson are generally linked to Louis's court: a small subgenre of sprightly chansons *a 4* and a larger corpus of arrangements *a 3* of popular tunes. Many pieces from the first group actually originated in Italy and won but limited favor at the royal court. The three-part arrangements were much in vogue during Louis's reign. Indeed, discounting the four-voice works of Italian origin, they would appear to be the sole significant legacy of the court of Louis XII in the realm of secular polyphony.

The inexplicably monolithic appearance of this repertoire actually results from modern bibliographic procedures. We established the chanson repertory of Louis's court on the basis of the few surviving sources that can be traced to that establishment. A different methodology might be used: works preserved in more remote sources can be linked to the royal court through biographical data, source traditions, and the provenance of preexistent melodic material. This approach enables a substantially broadened view of the chanson repertory at Louis's court. The newly reconstructed repertory is diverse stylistically; it includes (besides the subgenres already identified) freely imitative works *a 4*, double canons, chansons *a 5* and *a 6*—with or without canons or *cantus firmi*. The impact of these diverse chanson types on the subsequent history of the genre is assessed, their relationship to literary tastes at court discussed, and their origins traced—to earlier music of the French royal court itself, to a visit there of the chapel of Philip the Fair in 1501, to a cadre of composers at the papal chapel, and to the music of the most illustrious composer of the time, Josquin des Prez.

THE PIPERINUS-AMERBACH SONGBOOKS:  
A STUDY IN SIXTEENTH-CENTURY MUSIC PEDAGOGY  
John Kmetz, New York, New York

Although numerous 16th-century letters, diaries and paintings testify to the fact that private music lessons played an important role in the education of Europe's privileged classes, very few musical sources from the period have survived which can be shown to have been used specifically for private instruction.

The purpose of this paper is to demonstrate how a music teacher from Bern, Christoph Piperinus, taught "the art of singing" (in terms of both repertory and pedagogy) to Basilius Amerbach, the son of a prominent Basel lawyer between November of 1546 and the summer of 1547. The evidence lies not only in a letter written by Piperinus, documenting in detail his initial lesson with Basilius, but also in the identification of a group of manuscript and printed partbooks preserving Tenorlieder, chansons and motets (housed today in the University Library of Basel) used at this lesson, and at other lessons soon to follow.

Working from these musical and archival sources, it is now possible to reconstruct the syllabus of a local music teacher and, in turn, suggest how (within six months) a 13-year-old boy was brought from ground zero in his musical education to singing motets by Willaert and Senfl.

VERBAL ASSONANCE AND DISSONANCE IN A RORE MADRIGAL:  
AN APPROACH TO DECLAMATION AND TEXTURE  
Jonathan Miller, University of North Carolina, Chapel Hill

Recent studies of the madrigals produced in the Veneto around 1540 have brought to light new perspectives for the analysis and appreciation of the motet-like style championed by Willaert and Rore. Such studies, particularly those of Martha Feldman, have focused on the relationship of melodic line, rhythm, and cadence structure to the poetic ideals espoused by Pietro Bembo and extended by his

disciples. Another seminal element of the Venetian style, however, has seen little treatment in the literature. Willaert and Rore show a predilection for aligning syllables whose content of vowels and consonants are similar but not identical (such as "tor-" and "-to"). This technique shows sensitivity to the sounds of words declaimed in a polyphonic framework. It also allows for the delicate manipulation, enhancement, and coloring of musical texture, for it helps to convey a sense of declamation more unified than usual in a "pervadingly imitative" work. Following brief examples of this practice in Willaert's *Musica Nova*, I will turn to a detailed study of Rore's *Il mal mi preme* (first book for five voices; Scotto, 1542). Rore emphasizes the sonnet's strong contrasts of consonant clusters and vowels. His isolation and combination of particular vowels create momentary impressions of unified declamation that complement motivic contrasts between voices. Such assonance, alliteration, "verbal dissonance," and contrasts of specific vowels (the last very important to Bembist theory) form a fundamental characteristic of this musical style. The resultant local shadings of sound provide strong implications for the performance of the Veneto madrigal, as well as useful information for the editorial problems of text underlay in this genre.

#### ARIE DA CANTAR OTTAVE:

#### RENAISSANCE SOURCES AND THE LIVING FOLK TRADITION

Peter Laki, Providence, Rhode Island

James Haar (1987) has suggested that certain melodic types that frequently recur in Renaissance settings of stanzas from Ariosto's *Orlando furioso* may be related to the practice of the *improvvisatori*, a tradition whose existence is well documented but whose unwritten music has been lost. The tradition of the *improvvisatori* continues in Italy to our day, as does the singing of lyrical poems in *ottava rima* and other strophe types made up of 11-syllable lines. In the paper, I shall compare compositions setting *ottave rime*, including *arie da cantar ottave*, or melodic formulas to which any poem in that verse type may be sung, to present-day lyrical and narrative folk songs. After an evaluation of both similarities and differences, the ethnomusicological evidence will be found to corroborate Haar's thesis to a large extent.

Since there were surely many different formulas to which *ottave rime* could be sung in the 16th century as there are now, the most relevant parallels are less the occasional coincidences in melody than the more general structural concordances in rhythm and melodic contour. These parallels reveal a particularly long-lived strain in Italian music, drawn upon by composers in the 16th century, and still alive in several regions of the country.

Respondent for this paper: James Haar, University of North Carolina, Chapel Hill

#### REVIVALS (SEM)

Carol Babiracki, Brown University, Chair

#### ACADEMIC KLEZMER: THE PROBLEMATICS OF FOLK REVIVAL

Gila Flam, U. S. Holocaust Museum

Young musicians in the U.S. and Western Europe have been reviving Klezmer Music for almost fifteen years. According to Slobin "The *klezmer* (instrumental musician) belonged to an extremely tight-knit group within Eastern European Jewish culture" (Mark Slobin, *Tenement Songs*, 1982, p. 16). However, since the Holocaust, vibrant Jewish communities ceased to exist in Eastern Europe. The



surviving Jews emigrated to the Americas and Israel and, except for the minority of the Orthodox Jews, changed their lives and more crucially for our subject, their language. The Yiddish language of the Eastern European Jews in which the *klezmer*, very often among with the *badkhn* (wedding entertainer) expressed themselves, was replaced by English, Hebrew and other vernaculars. This leaves Yiddish—a language of academic study or sentimental usage.

Fifty years after the tragic end of Eastern European Jewish culture, the “spiritual” grandchildren are seeking the “Old World.” What are they looking for? How do they perceive the Old World? What is the message that they want to transmit to their contemporary audience?

I will argue, that by reviving music, one can not revive a community. Creating new contexts for the “pure” folk music of the past is an anachronistic act. The two *klezmer* groups I’ll examine, make *klezmer* music an “exotic” and “romantic” music for an outside audience and thus distort its meaning as “folk” music.

#### REVIVAL AND IDENTITY:

##### THE CASE OF THE NORWEGIAN “NORMAL” FIDDLE

Chris Goertzen, University of North Carolina at Chapel Hill

The “normal” fiddle and the internationally better-known *hardingfele* dominate the recent vigorous revival of Norwegian folk music. The national organization for folk music and dance built this revival around contests (and fewer concerts). The repertoires performed have been linked for centuries to dancing. Recent field work in the “normal” fiddle areas shows that contest/concert players self-consciously select “especially traditional” and aesthetically satisfying pieces and polish techniques marking local performance practice. The results are at once meticulously authentic and exaggerated. The emphasis on local identity is intimate (judges penalize fiddlers if tunes claimed to be in the manner of a given source seem even slightly changed). And it is pervasive, both enriching the content of these events and stoking ongoing tensions. These include tensions between the two types of fiddle, between authenticity and local identity (e.g., locally-based fiddle ensembles, a recent development, have a competition bracket) and especially in attempting to value all styles equally despite pressure to prefer those styles that most reward passive listening. This case study adds to our understanding of revival mechanisms, of center/periphery interaction, and especially of the use of music to help maintain layers of identity.

#### REVIVAL AND FEUDAL MUSICAL CULTURE IN “THE SPICE ISLANDS”

Margaret Kartomi, Monash University

The cultural identity of the music of the sultanates of Ternate and Tidore, situated in the original Spice Islands of Moloko (North Maluku), Indonesia, is determined by the area’s centuries-old feudal social structure, history of civil war, trade with the Chinese and Arabs from the seventh century or earlier, trade with the Javanese (who became masters of the spice trade from the end of the fifteenth century), acceptance of Islam from the fifteenth century, conflicts with the Portuguese, Spanish, English and Dutch from the sixteenth century, and the processes of integration with foreign cultural expression, especially from Europe, the Middle East and Java. After a period of neglect and anti-feudal feeling in the post-World War II period, the conscious promotion of Ternate’s and rivalling Tidore’s cultural achievement took off in the nineteen-eighties. In the early ‘eighties the government converted the Ternate palace and a Tidore court-associated house into museums. However, signs of the revival of court culture were most strongly apparent six years

later. This revival coincided with the crowning of the 48th Sultan of Ternate and the opening of the Ternate tourism office, both events occurring in 1987. This paper examines the cultural identity of the music of Ternate and Tidore and the rationale behind the recent movement for change.

#### THE REINVENTION OF TRADITION: LÈNGGÈR PERFORMANCE IN RURAL JAVA

René T. A. Lysloff, University of Michigan

*Lènggèr* is a uniquely local expression of a declining and socially marginal performance genre of social dance found throughout rural and urban Java. In the region of Banyumas (west Central Java), *lènggèr* involves one or more dancing-singing girls performing with a male clown character accompanied by an ensemble of bamboo xylophones called *calung*. Traditionally itinerant, such female-performer genres were generally viewed as low-class and vulgar, the troupes considered hardly more than beggars and the dancers suspected of prostitution. In Banyumas, however, the *lènggèr* tradition has recently risen in status despite its past associations with vice and poverty. Since the late 1970s it has been performed for both private and public celebrations, taught at state sponsored conservatories, and recorded on commercial cassettes. The dancers and musicians are now no longer viewed as socially suspect but as professional artists. In a word, *lènggèr* has been reinvented, along with the associated *calung* music, as *the* exemplary performance tradition of Banyumas.

This paper provides a brief overview of the history of *lènggèr* and posits that the transformation from vulgar to exemplary is the result of an intersection of three major forces: 1) a recent boom in the local commercial cassette industry, 2) an increasing sense of regional identity and pride, and 3) the continuing secularization of the rural performing arts through Islamization and modernization. The paper will be accompanied by a brief video presentation of *lènggèr* performance.

#### SCHENKER (SMT)

William Benjamin, University of British Columbia, Chair

#### J. S. BACH'S MIXOLYDIAN CHORALE HARMONIZATIONS

Lori Burns, Harvard University

The harmonic language of Johann Sebastian Bach's Mixolydian chorales has its origins in the modal tradition of the sixteenth and seventeenth centuries. This study examines the ways in which Bach retains the modal implications of the Mixolydian cantus firmi "Gelobet seist du, Jesu Christ" and "Dies sind die heiligen zehn Gebot" in his settings BWV 314 and 298.

Since the seventeenth century, theorists have contributed to a definition of the modal harmonic system by focusing on the harmonization of modal cantus firmi. From this literature as well as the chorale repertoire, the characteristic harmonic and melodic formulas for the modes can be extracted and the distinct modal properties of the resulting compositional structures can be considered.

In order to isolate the modal elements of a musical gesture, one must be able to distinguish it from its tonal counterpart. For such an investigation, Schenkerian analysis provides a valuable tool; as a sophisticated tonal theory, it defines those voice-leading progressions which are strongly tonal and thus highlights those which are not. Where a composition does exhibit modal characteristics, Schenkerian analysis helps to determine the structural level at which modal events take place; it

can also give shape to an overall structure which expresses the asserted mode. The modal structure can then be examined for characteristics that depart from traditional Schenkerian tonal paradigms. In the Mixolydian system, the subdominant side of the tonal spectrum is very strong, not just as a foreground cadential pattern, but as a harmonic relationship at the middleground, background, and even *Ursatz* level. In order to accommodate this plagal emphasis, it is necessary for a reduction-oriented Mixolydian system to admit extensions to the Schenkerian concept of *Bassbrechung* and *Urlinie*. This approach is demonstrated in the discussion of the two Mixolydian chorales.

### THE ROLE OF NONTRANSPOSABLE MOTIVES IN THE SONGS OF FRANZ SCHUBERT

Steven Laitz, Eastman School of Music

Particularly in music written after 1800, one is often struck by the recurrence of a specific chromatic pitch which, given its almost obstinate appearance at both surface and deep middleground levels, might be viewed as having motivic potential. Indeed, during the last decade, a number of scholars have begun to demonstrate the importance of such apparently isolated pitches. I have found that such recurring chromatic pitches most often function within the context of flanking diatonic pitches which likewise recur untransposed. As a chromatic segment these have far greater motivic potential than would chromatic pitches in isolation. I will demonstrate that not only do the three components of this chromatic motive recur untransposed, but they consistently occur on specific scale degrees (in relation to the tonic key) from composition to composition: 5, #5/b6 and natural 6. This motive, which I call the submediant complex, is usually stated early in a composition and subsequently undergoes transformation as the piece progresses. While the submediant complex is the most common pitch-specific motive in nineteenth-century music, the compositions of Franz Schubert most clearly demonstrate its myriad functions. The songs are a particularly remarkable source of examples in that the submediant complex not only helps to shape the pitch domain, but often serves as a poetic metaphor in these works.

### THREE CHALLENGES TO THE SCHENKERIAN VIEW OF MOTIVE

Richard Cohn, University of Chicago

The abundant recent attention of Schenkerians to motivic relations has proceeded from several shared foundational principles, the most important of which is that motivic unity is dependent on prolongational structure. This paper reviews the basis for these principles in Schenkerian theory, and questions whether Schenkerian analysts execute these principles in practice. The critique proceeds from three different viewpoints: first, Schenkerians frequently violate the epistemic demand for strict procedures governing the discovery of motivic relations; second, the association of motives on the basis of surface similarities not reinforced by structural identity prompts a challenge to the notion that all unity proceeds from the *Ursatz*; third, although motivic *entities* are consonant with prolongational entities in a Schenkerian universe, motivic *relationships* proceed independently of prolongational relationships, threatening the hierarchical status of Schenkerian models. The paper concludes by exploring several possible responses to these challenges.

THE OSTER COLLECTION:  
AN INTRODUCTION TO THE NACHLASS OF HEINRICH SCHENKER  
Robert Kosovsky, New York, New York

The Oster Collection has finally been opened: Fifty-five years after his death, the *Nachlass* of Heinrich Schenker is available for study. In view of its availability on microfilm, questions arise as to its intellectual accessibility. The obstacles are formidable, considering that the entire collection must be viewed on microfilm, and that the many thousands of items are not always in a clear or logical arrangement.

In order to understand these problems a brief history of Schenker's *Nachlass* will be presented, covering its dispersal and migration to various locations. Mention will be made of other archival collections containing manuscript materials by Schenker. An overview of the highlights of the Oster Collection will then be detailed. There are generally five kinds of materials to be found in this collection: analyses, writings, correspondence, published items, and a large amount of clippings. Representative and unusual examples from each of these five categories will be illustrated.

The second part of the talk will attempt to reconstruct how Schenker organized his papers, with mention of specific files whose contents have particular significance. Archival work poses several intellectual problems. How these problems relate to Schenker's *Nachlass* must be discussed.

In conclusion, the author will give attention to what still must be done to gain fuller intellectual access to the *Nachlass*, and will suggest directions for future studies in the manuscript sources of Heinrich Schenker.

**THEORY (AMS)**  
**Claude Palisca, Yale University, Chair**

MODULATION IN ANCIENT GREEK MUSIC THEORY AND PRACTICE  
Jon Solomon, University of Arizona

Only a few of the dozen ancient Greek music theorists (Cleonides, Bacchius, Aristides Quintilianus, *Anon. Bell.*) include modulation (*metabole*) as an analytical category essential for the understanding of music, and even these theorists treat the subject in only a few sentences. In general they define modulation as a change from something which exists or is familiar to something which did not exist or is unfamiliar. They focus on four important types of melodic modulation, those in scale, genus, *tonos*, and melodic composition (*melopoia*). They define and categorize several types of rhythmic modulation as well.

Although such cursory, formal discussions of modulation have left modern scholars generally disappointed and unenlightened, this paper examines not only the evidence found in our ancient theoretical sources but also the ample and important modulations employed in our corpus of over forty ancient Greek musical fragments. Several songs (odes) of Pindar supply additional evidence for the use of modulation in lyrical, i.e. musical, poetry. Lastly, the concept of *metabole* defined by ancient Greek authors in other technical fields will be examined as well.

This reexamination and collection of the evidence will demonstrate the heretofore misunderstood flexibility of ancient Greek monody. The Delphic Hymns (late second century B.C.) incorporate numerous modulations which dictate the flow of the hymns' most significant melodic contours.

## CHORDS, SCALES, KEYS, AND GUITARS: THE *RÈGLE DE L'OCTAVE* AND BAROQUE HARMONIC THEORY

Thomas Christensen, University of Pennsylvania

A neglected source relevant to the history of Baroque harmonic theory is the pedagogical literature associated with the chordophonic family of strummed instruments such as the guitar, lute, and theorbe. Much of the music played on these instruments from the 16th and 17th centuries was chordal in texture, and pedagogically formulated in terms that are surprisingly progressive in the light of later harmonic theory. We find, for instance, evidently the earliest descriptions of the cycle of 24 equally-tempered major and minor triads in Spanish guitar primers, as well as the explicit acceptance of chordal inversions and equivalence and the derivation of dissonance from harmonic (rather than contrapuntal) structures. As instruments such as the guitar and theorbe became increasingly incorporated within the continuo body in the 17th century, a commensurately more vertical style of figured bass realization was cultivated that differed fundamentally from that prescribed in the more familiar keyboard figured bass primers.

In the present paper, I shall review the extensive literature of guitar, lute, and theorbe instructors from the 17th century and document an important if unsystematically worked-out tradition of harmonic theory that ultimately merged with more "main-stream" theory in the 18th century through the figured bass works of prominent theorbists such as Francois Campion, David Kellner and Johann Friedrich Daube. Of central importance is the history of the so-called *règle de l'octave*—the codified scale harmonizations that are found in practically every figured bass treatise of the 18th century. Having originated in the 17th century as a simple mnemonic device for the guitarist and theorbist to learn the important chords belonging to a given mode, the "rule" became a critical battlefield in the 18th century over which were fought a host of theoretical problems including the fundamental types of mode, the relation between scale and harmony, rules governing Rameau's *basse fondamentale*, and pedagogical strategies for the realization and improvisation over an unfigured bass.

### THE NEW STANFORD ECLECTIC TUNINGS

Robert Bates, Stanford University; Mark Lindley, Hong Kong;  
and Kimberly Marshall, Stanford University

Our undertaking: In the light of our previous work on early keyboard tuning systems and their relation to the organ repertoire, we now collaborate to address a problem posed by the Fisk organ at Stanford University: to find a pair of tunings which share the same diatonic notes but nonetheless do justice to the organ music (1) of the Renaissance, (2) of the French "classical" masters, and (3) of J.S. Bach. A completely satisfactory pair of temperaments eludes us, but we find a new solution with some big improvements *vis à vis* the tunings designed by Harald Vogel and initially installed on the instrument.

Our materials: We synthesize the findings and concerns described in our doctoral work and in our articles in *Performance Practice Review* (with citations from theorists like Schlick, Lanfranco, Zarlino, Praetorius, Sauveur, Rameau, and Neidhardt). We devise and follow a step-by-step procedure for working out the best solution in three stages: (1) the diatonic notes, (2) the chromatic notes in the Renaissance tuning, (3) the chromatic notes in the irregular, Baroque tuning. Finally, we perform and record a broad selection of musical examples in different tunings on the same selection of stops on the Fisk organ (retuned for this exercise).

Our presentation: We review briefly the history of the Fisk organ and of the published and unpublished writings about how it has been or should be tuned. With 35mm slides we describe and illustrate the pertinent technical features of the instrument and of the tuning systems in question (those of our design being described in the context of our three-stage procedure for working them out). We conclude with a hearing of excerpts from our recordings of the same music in different tunings (with the examples projected on the screen). A one-sheet handout gives pertinent diagrams, bibliography, and information as to how to obtain the complete recordings.

ZUSAMMENHANG, KONTRAPUNKT, INSTRUMENTATION, FORMENLEHRE:  
THE SEED OF SCHOENBERG'S THEORETICAL WORK  
Severine Neff, Columbia University

This paper has a twofold purpose: first, I shall make available for the first time a complete inventory of the numerous published and unpublished theoretical manuscripts of Arnold Schoenberg. I shall then discuss the seventy-four-page, unpublished manuscript *Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre* (1917), the first extended theoretical work after publication of the *Harmonielehre* (1911). The thesis of the paper is that this manuscript is the seminal one for defining the remainder of Schoenberg's theoretical work.

The manuscript in question has remained unscrutinized aside from its inclusion in Josef Rufer's catalogue. The four themes of the title correspond (in three cases literally) to books promised Universal in 1911: books which Schoenberg then termed his "life's work" in theory (Letter to Emil Hertzka, 1911, Arnold Schoenberg Institute). The manuscript indeed becomes the seed-material for the major theoretical works: the "Kontrapunkt" chapter culminating in *Preliminary Exercises in Counterpoint*; "Instrumentation" in the unpublished book, *Theory of Orchestration*; "Zusammenhang" in *Der musikalische Gedanke und die Logik, Technik, und Kunst seiner Darstellung* (forthcoming, Columbia University Press/Faber and Faber).

A portion of my paper will demonstrate these facts by tracing the chronology of Schoenberg's theoretical works listing all published and unpublished manuscripts in chronological order according to topic. Such charts will trace the lineage of the complete works back to *Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre*.

The manuscript in question not only includes Schoenberg's first extended written discussions of motive, liquidation, and the "musical idea;" but also it includes his first written analysis. This analysis of Mozart's String Quartet K. 465 continued in *Der musikalische Gedanke und die Logik, Technik und Kunst seiner Darstellung* (1934-36), introduces "developing variation" as allied to liquidation technique and thus to phrase and rhythmic structure as opposed to the purely pitch-articulated procedure as discussed by Carl Dahlhaus and Walter Frisch. Thus *Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre* considerably revises present concepts of Schoenberg's analytic thinking and of his "life's work" in theory.

## TIME AND MUSIC:

## A CROSS-CULTURAL AND CROSS-TEMPORAL STUDY (COMBINED)

Organized by Margot Fassler, Brandeis University  
 Pieter van den Toorn, University of Washington, Chair

## THE QAWWALI AND THE PUZZLE OF TIME IN INDIAN-MUSLIM MUSIC

Regula Burckhardt Qureshi, University of Alberta

The general literature on time is characterized by highly diverse perspectives which highlight the phenomenon in its multiple dimensions, founded in both perception and cognition, and including homocentric as well as universal vantage points. More narrowly focused, the rather limited literature on time in music starts from the general premise that music itself is a cultural encapsulation of time which is revealed through time-related musical concepts and articulated in the units and processes of musical sound. The experience of time in music is variously located in the idiom, or in the composer or listener, a dichotomy accentuated by the Western musicological focus on compositions of the past which results in the separate consideration of score and sound experience.

I propose to tackle the problematic of multiple dimensions and vantage points in the time-music domain by inquiring into the differentiated but undivided whole of musical experience in performance. A performance incorporated participants and the idiom which they share in musical communication by invoking concepts of time through sound, and by articulating—and responding to—the perceptual level of sound experience. Analysing time in performance means considering these two levels in tandem and as tools for decoding the time dimension of musical sound. My choice is a living performance tradition governed by a consensus among participants about the appropriateness of the musical idiom and its reception, so that the interface of both perceptual and cognitive dimensions of time in music can be explored. This may contribute positively toward an attempt to access purely musical “time content.”

For the present exploration the performance tradition of Qawwali, the musical ritual of Indic Sufism, offers a rich ideational and contextual content and strongly patterned, yet improvisational musical idiom which is closely identified with Hindustani art music and therefore accessible through its theoretical framework. Furthermore, Qawwali is unique in that its music functions both to acknowledge individually different audience reception and also to channel individual diversity into a single listening experience in which ideological and experiential time converge.

## TIME, HISTORY, AND EXEGESIS IN LATER MEDIEVAL MUSIC-DRAMAS

Margot Fassler, Brandeis University

Musical works, as they unfold, inevitably communicate something of their composers' concepts of time. Exploring music in the context of contemporary attitudes can thus provide invaluable insights into the culture that created it, and suggest new analytical approaches to the music and its meaning. Here several twelfth-century theories concerning time are investigated with an emphasis upon Thierry of Chartres (whose unedited commentary on the liberal arts is explored here for the first time). In twelfth-century writings, an overriding concern with time as symbolic of mortality leads to various attempts to somehow escape time by breaking it up into units and destroying its linear dimension.

The Anglo-Norman “*Ordo representationis Adae*,” with its numerous quotations from change and the liturgy, betrays a disjointed sense of time caused by the

deliberate reversal of well-established calendric order and its associations. A new time is thus created, one in which the major events of creation and redemption resonate at once and the linear sense of time folds in upon itself and disappears. Thus through its particular use of music and liturgical imagery, a time exists in which several temporal planes can be viewed simultaneously.

Ideas about time found in the Adam play are central to the workings of several other famous liturgical plays, including the Beauvais Daniel and the Fleury Herod and Innocents' Plays. In fact, understanding theories of time first developed in twelfth-century musical genres helps explain the multi-level representations of time found in several repertoires of twelfth-century music and, most strikingly, in Parisian motets from the thirteenth century.

#### BACH AND THE PURSUIT OF CONTEMPLATIVE TIME

Laurence Dreyfus, Stanford University

Nineteenth-century traditions implicitly urge us to consider the phenomenological passage of time as an experience critical to composer and listener. This position is largely anachronistic in understanding J.S. Bach or any Baroque music, where time perceived by the listener belongs—not to the critical invention of ideas but—to the ancillary process of the rhetorical disposition. In part the anachronism stems from the exaggerated importance assigned to the structural metaphors, “music as drama” or “music as narrative.” From these assumptions flow a multitude of analytical practices, including the usual attempts to categorize the harmonic substructure of a musical work according to the organic passage of time. A more historically attuned analysis of Bach would favor a more allegorical or hermeneutic orientation that better captures Bach’s relentless drive to exhaust his material. Two examples—one a fugue from the *Well-Tempered Clavier*, the other a recitative and aria from the St. Matthew Passion—illustrate how an adequate portrayal of compositional intentions depends on extracting them from the “naive time” in which they are phenomenally heard. Musical hearing is therefore subordinated to a kind of time in which a musical work, divorced from the ticking of the clock, contemplates its material with the temporal freedom that such a pursuit demands.

#### THE MYTH OF LINEARITY: CONCEPTS OF TIME IN POST-WAR MUSIC

Christopher F. Hasty, University of Pennsylvania

Since World War II accounts of avant-garde music have to a great extent centered on concepts of temporality. The New Music is claimed to have broken from the linearity of traditional Western practice to create a radically new aesthetic experience—a non-linear, anti-teleological art freed from the restraints of goal and closure and even from the limitations of sequential order. Such characterizations have had a strongly programmatic function and, like earlier avant-garde programs, present both a utopian view of the new aesthetic order and a critique of the old order as coercive and limiting to human freedom. This critique extends beyond music and is connected in many ways to the visions of contemporary cultural historians and anthropologists (for example, Mumford, McLuhan, and Geertz).

One of the most striking features of the new program is its agonistic character—its leading concepts are almost exclusively expressed through negation. To assure a complete break with the past, a new understanding of traditional musical experience had to be fashioned. To a large extent, the notion of linearity that was ascribed to the older music was created to provide an opposition to a liberating non-linearity. However, by negating sequence, telos, and causality, the theorists of the avant-garde emptied the concept of time of essential determinations. As a result, time, which was



to be a central category of novelty in the new art, was itself negated by concepts of space and eternity and by a technical vocabulary strongly colored by images of stasis. As we now pass into a new phase of modernity it seems an appropriate moment to review the post-war concept of musical temporality in order both to assess its descriptive adequacy and to understand the ideological needs it sought to fulfill.

Respondent for the entire session: David Burrows, New York University

### GENERATIVE MELODIC SYSTEMS (SEM)

Organized by James Cowdery, Wesleyan University  
James Cowdery, Chair

#### THE DYNAMIC PEDAGOGY OF SEYIR: PROGRESSION AND DIVISION IN TURKISH MAKAM

Frederick Stubbs, Wesleyan University

The notion of "*seyir*" (melodic path or progress) has been used in the traditional pedagogy of Turkish music to explain a sequence of emphasis within a composition or an improvisation in a given *makam*. The *seyir* is often discussed amongst students of music, who can refer to both prose descriptions and notated examples that are published in various theories and methods. However, the best way to understand the sequence and shape of a *makam* is by demonstration.

This paper will refer to two recent collections of *seyirs* demonstrated (on *ney* and *kemence*) by two of Istanbul's finest instrumentalists. Unlike composed or notated examples of *seyir* which are often extremely skeletal, these collections, recorded on tape in a single sitting take the form of rich and substantial improvisations.

In each collection the same seventeen *makams* are covered by the instrumentalist, making basic comparisons of individual *seyirs* possible, though perhaps not desirable. However, the inquisitive student can gain a deeper insight into the nature of improvisation itself by considering the collections as a whole. These collections show not only the structural progress of each particular *makam*, but the spontaneous and elegant phrasing by which it can be generated.

The discussion will specifically examine the potential influence of the instrument itself on the unfolding *makam*, together with the unique syntax of specific melodic forms and the rhetorical subtleties discernible in the vernacular of each musician. Brief recorded examples and transcribed quotations from the *seyirs* will support the analysis.

#### "FINDING" TROUBADOUR SONG: SOME STEPS TOWARD DEFINING A MEDIEVAL SINGING TRADITION

Robert Labaree, New England Conservatory

This paper will outline an approach to the medieval record of the troubadours (the Old Occitan singer-poets of the 12th and 13th centuries) in which the singer, rather than the song, is the focus. The 340 or so extant notations of troubadour tunes will be taken as a foraging ground for clues about a rich and flexible singing tradition, one which enabled a troubadour like Peire Vidal to boast in the 12th century, that he could "put together and interlace words and music with such skill, in the noble art of song no man can come near my heel."

Special attention will be given to the highly variable forms which many of the tunes take in their 13th and 14th century sources. Upon analyzing these variants, the general outlines of an underlying melodic idiom emerge in the form of distinct melodic families, each of which suggests a particular range of possible melodic

solutions to certain musical problems. One such family will provide the material for demonstrating five concrete ways in which a singer—medieval or modern— might actively inflect, vary or even compose the tune for a given line, stanza or song in performance. These areas are: 1) building on stable incipits; 2) expanding and contracting melodic material; 3) connecting phrases; 4) altering details of music form; 5) borrowing directly from existing material.

### TOWARD A GENERAL THEORY OF MELODY

James Cowdery, Wesleyan University

About ten years ago, cross-cultural studies of various melodic traditions under general rubrics like "mode" or "melodic type" seemed to herald a felicitous re-emergence of some of the goals of comparative musicology. Unlike much of the earlier comparative-musicological work, which used Western-biased concepts in comparing various traditions, these newer studies were well-grounded in fieldwork, interviews and performance, lending a new validity to comparative endeavors. But such studies seem to have again fallen out of fashion, perhaps partly due to disagreements over terminology (Is a *raga* really a "mode?") and even more because of the relatively small number of traditions which actually have some indigenous vocabulary for discussing melody (How can we discuss music "in its own terms" if it has no terms?).

At the same time, the idea of implicit musical theory has been gaining ground among ethnomusicologists. Several studies in the last decade have shown that cultures which have not developed explicit systems of musical-theoretical discourse may have developed implicit systems instead: a complex and coherent music theory can exist without the intervention of language.

This paper will bite the comparative-musicological bullet, in an endeavor to show how studies of implicit musical theory may be fruitfully applied to cross-cultural studies of melodic traditions. Examples will come from the author's experiences with the explicit melodic system of South India's *karnataka sangēta*, and with the implicit system of Ireland's traditional folk music.

### PEDAGOGY AND COMPUTER APPLICATIONS (SMT)

Jeanne Bamberger, Massachusetts Institute of Technology, Chair

#### TEACHING GESTURAL RHYTHM IN THE FRESHMAN SIGHT-SINGING CLASS

Roger Graybill, The University of Texas at Austin

In the undergraduate sight singing class, rhythm is typically conceptualized as a series of durations that is either abstracted from, or implies the presence of, some musical domain containing discrete elements. While this relatively narrow understanding of rhythm certainly has its place in a pedagogical context, one notes at the same time a striking discrepancy between that conception and our experience of musical rhythm in its fullest sense, namely as something fluid and dynamic ("gestural" rhythm). My presentation argues that it is both possible and desirable to teach a gestural concept of rhythm in the undergraduate sight singing class. The approach reflects the strong influence of *eurhythmics*, a pedagogical approach developed in the early part of the century by Emile Jaques-Dalcroze. Jaques-Dalcroze saw the human body as an indispensable tool for instruction in rhythm, and I follow his lead by utilizing physical gesture as a means for heightening the student's sensitivity to gestural rhythm.

My presentation falls into two sections. First I will briefly elucidate a theoretical basis for a pedagogy of gestural rhythm; this discussion will focus on rhythmic grouping, and the critical distinction between the "phenomenal" surface of a passage and the underlying metrical hierarchy. The second half of the talk will focus on the pedagogical approach itself.

A LIST-BASED PROLOG DATA STRUCTURE  
FOR THE COMPUTER REPRESENTATION AND  
ANALYTICAL MANIPULATION OF MUSICAL SCORES

John Wm. Schaffer, University of Wisconsin, Madison

The availability in microcomputer version of the powerful AI-based programming language Prolog represents a significant step forward in the advancement of computer-aided analysis. Alexander Brinkman's landmark article in the *Journal of Music Theory* (1986) attempts to develop a universal data structure for computer-aided analysis. Two problems, however, hinder its use in Prolog applications. First, Brinkman's pointers can be saved to a disk but cannot recreate the data structure when read back; and second, since most Prologs do not support pointers, Brinkman's data representational model is, in effect, unusable without being significantly restructured. Prolog does have two inherent features that can circumvent these limitations: 1) the reliance on predicates and list structures; and 2) the ability to assert and retract associated predicates and access them directly without losing any interrelationships. By replacing Brinkman's records and pointers with Prolog's indexed *functors* and nested lists, an equally powerful model can be created.

The purpose of this presentation is threefold. First, I will overview Brinkman's work and those Prolog syntaxes relevant to the development of the proposed model. Second, I will present in detail the predicate/list-based model discussed above. Finally, I will detail selected heuristic strategies for the traversal and manipulation of the structure.

## Paper sessions—Friday morning

### AMERICAN MUSICS (AMS)

Samuel A. Floyd, Jr., Columbia College, Chicago,  
Center for Black Music Research, Chair

#### FROM THE 1890S TO THE 1930S: DVOŘÁK'S LONG AMERICAN REACH

Adrienne Fried Block, The Graduate Center, City University of New York

Although much attention has been paid to America's influence on Dvořák, little has been directed to Dvořák's abiding influence on American composers, folklorists, and critics, long outlasting both his American stay (1892–95) and the conditions under which the "Americanist" movement arose. His recommendation, that composers base an indigenous art music style on the only truly "American" folk musics extant, those of Native and African-Americans, set the limits of the debate on nationalism in music for four decades, during which time the discovery and documentation of a vital Anglo-American folk tradition was all but ignored. Dvořák influenced 1) his composition students at the National Conservatory who, together with other composers, created the Indianist movement beginning ca. 1900, and soon thereafter a body of art music based on black vernacular music; 2) members of the Second New England School, some of whom turned defensively to Scottish and Irish folk music, but also explored the compositional use of African- and Native American music; 3) African-American composers of art music, who benefitted from the legitimacy Dvořák's own use conferred on black musical idioms; 4) folklorists who in Dvořák's name collected black and Indian music in order to make it available to composers; 5) writers on music who continued to state that Native and African-American musics were the only available sources for an American national style despite evidence to the contrary.

#### LOUIS ARMSTRONG AS OPERA BUFF: OF BREAKS, BRAVURA, AND THE CREATIVE PROCESS

Joshua Berrett, Mercy College

Louis Armstrong's recorded legacy of the 1920s and early thirties is universally recognized as among the most electrifying and definitive in all of jazz. Arguably the supreme achievement of this period is the Armstrong Hot Five recording of the King Oliver-Clarence Williams standard, "West End Blues," particularly its introduction. In the words of Gunther Schuller: "His introductory free-tempo cadenza was for a time one of the most widely imitated of all jazz solos. It made Armstrong a household name, and to many Europeans it epitomized jazz."

Using this recording as a point of departure, this paper will undertake a preliminary examination of Armstrong's creative process in terms of some of the breaks, musical clichés, "licks," melodic cells, in short, the "bag" that helped shape his distinctive style. Items inside the "bag" will be looked at in the light of what Armstrong says in the Richard Meryman interview about his listening habits after he bought his first wind-up victrola; his listening to not only the Original Dixieland Jazz Band, but to also Caruso, Galli-Curci, and Tetrizzini ("...they were among my favorites"). Selected recordings will show not only the reworking of characteristic "licks" modelled in part after vocal bravura in general, but will also include "sound bites" containing melodic cells, excerpted from such operas as *Rigoletto* and *Pagliacci*, in particular.

There will also be some discussion, with supporting examples, dealing with the larger context of this bravura style: the operatic cornet showstoppers of Herbert L. Clarke as well as key recording sessions where Armstrong plays with King Oliver and Sidney Bechet respectively.

In short, Armstrong will emerge as a more richly textured, more complex musical creator than is popularly associated with the image of "Satchmo," one who drew freely upon the traditions of both jazz and popular opera classics.

#### A PROPOSED PERIODIZATION OF NORTH AMERICAN MUSIC

Charles Hamm, Dartmouth College

Most historical musicologists have taken a succession of analytically-determined style periods to be the proper framework for the understanding of Western classical music. As Donald Grout put it so tersely in *A History of Western Music* (1960), "the history of music is primarily the history of musical style." But most scholars of North American music, setting out to write their histories with reference not only to the classical repertory but to folk, popular, and "vernacular" genres as well, have found the concept of style periods of limited value, and have resorted to either (i) chronological divisions based on politically-based articulations of American history, or (ii) separate, non-integrated discussions of various genres.

The present paper proposes a five-fold periodization of North American music, based in part on the work of Jacques Attali: (i) *ritual and myth*, music as an integral part of the ceremony and ritual of Native American peoples; (ii) *colonization, immigration, and slavery*, the importation into North America of a complex of musical styles and practices, by colonizing and immigrant Europeans of various nationalities and social classes and African slaves; (iii) *emergence*, the development of distinctive North American styles and practices, syncretized from two or more of the musical cultures transplanted to North America; (iv) *commodification*, the shaping of music of all genres into a commercial product; and (v) *amplification and reproduction*, the application of electronic technologies to all genres, with consequences for production, consumption, musical style, and aesthetic judgment.

It will be argued that musical practices and musical styles of each period are built on a base of social and political events; that this periodization can be applied to all musical genres, though movement through the various periods may take place at different times; and that overlap of these periods within or between genres may occur.

#### APPROACHES TO ANALYSIS I. (SMT)

Robert Morgan, Yale University, Chair

#### VOICE LEADING, REGISTER, AND SELF-DISCIPLINE IN *DIE ZAUBERFLÖTE*

Walter Everett, University of Michigan

Based upon the study of voice leading events (including motivic parallelisms, the manipulation of register, and the associations between the outer and inner voices), recent research has suggested deep relationships between musical and extra-musical content, particularly in text-music connections in song and opera. These suggestions are to be developed here, by following the relationships between the musical and textual characterizations of both Tamino and the Queen of Night, as they evolve through the course of *Die Zauberflöte*. (A deeper understanding of character

will likely have a bearing upon the century-old controversy involving a purported schism at the end of the libretto's first act.)

Analysis of middleground levels will reveal both the depth of disguise worn in the first act by the Queen (who is initially perceived as beneficent, but who reveals her true colors of evil in the second act), and the progress of spiritual maturation, through self-discipline as taught by Sarastro, of Tamino. Scenes to be investigated include "O zit're nicht, mein lieber Sohn," "Der Hölle Rache kocht in meinem Herzen," "Zu Hilfe!," "Dies Bildnis," "Soll ich dich, Teurer, nicht mehr sehn?," and "In diesen heil'gen Hallen."

#### HIERARCHICAL PROLONGATIONS OF *GRUNDGESTALT* AS THE BASIS FOR TONAL DUALITY IN BEETHOVEN'S *HAMMERKLAVIER*: FIRST MOVEMENT

Bruce Reich, University of Utah

In Schenker's edition of the Beethoven *Piano Sonatas* there is a footnote to one of the most controversial and widely discussed passages in the *Hammerklavier*:

The voice leading in ms. 222–227, i.e. the 5–6 alternation g6-g#6-a5-a6-bb, calls for an 'a' in this highly contested passage; it can only be by oversight that there is no natural in front of the 'a' in the original edition.

Schenker is convinced that Beethoven intended to prepare the return of the tonic (Bb) with its leading tone, and not with a prolonged dominant pedal on f#. This paper not only suggests that by examining the hierarchical unfolding of voice leading within a context of tonal duality can one discern an astonishing counterpoint of tonality that is unfolding over large structural groupings, but, moreover, demonstrates that these critical measures when left with a#'s, as in the original edition, are unfolding the controlling set 3–4 (0, 1, 5). This controlling set, or in Schoenberg's terminology, the *grundgestalt*, is introduced in the opening motive found in measures 1 and 2. Although the set continues to manifest itself throughout the local-level, its most important function is to display hierarchically the prime structural pitch collection that ultimately defines the formal design. In studying the large-scale structural voice leading of the movement through linear graphic analysis, one is struck by the counterpoint of prolongations within the unfolding of I of the bass line of the *Ursatz*. An examination of these hierarchical prolongations reveals a unity of voice leading reflective of the original *grundgestalt*.

#### THE OSTINATO IN STRAVINSKY AS A DRAMATIC DEVICE

Gretchen Horlacher, University of California, Santa Barbara

One of the hallmarks of Stravinsky's style is the use of ostinato figures: his fascination with them, and with repetitive figures in general, extends over his entire output, from the *Rite of Spring* (1913) to *Agon* (1953–1957) and beyond. The composer's interest in ostinati may be attributed to many sources including his use of Russian folk music, and to his lifelong attraction to unusual rhythmic/metric structures, in which ostinati are useful building blocks. The ostinato was also attractive to him because it is a natural vehicle with which to portray and enhance dramatic action. Because much of Stravinsky's music was written for the theater and ballet (especially at the start of his career, where he earned his living writing ballets for Serge Diaghilev), it was necessary for him to come to terms with the issue of correspondence between music and drama. Through analyses of passages from *Persephone* and *Les Noces*, this paper will examine the ways in which ostinato figures are able to fulfill this task.

## A STRUCTURALIST APPROACH TO MUSICAL ANALYSIS

Gregory Karl, University of Cincinnati

The application of structuralist literary theory to musical analysis implies some musical analog of literary plot, but in what aspects of structure and in what types of formal or syntactic relationships does one locate this plot analog? I believe that for much music from Beethoven on it is most fruitful to locate the plot analog in patterns of thematic interaction and transformation, and that musical plots based on such patterns are responsible for overall coherence in some of the most ambitious large-scale structures from Beethoven to Shostakovich.

I conceive musical plot as an interaction of indexical procedures and *fabula* functions. Indexical procedures provide information about the state or prospects of the musical persona, primarily through patterns of modal change and the systematic transformation of key themes. *Fabula* functions define (1) dramatically significant relationships among thematic elements including *contrast*, *conflict*, *control*, *enclosure*, *subversion*, and *causation*, or (2) systematic changes in these relationships including *divergence*, *synthesis*, and *shifting control*. Indexical procedures are responsible for providing a series of states or conditions that form a dramatically or psychologically meaningful sequence. *Fabula* functions provide the conflicts, tensions, actions, and resolutions to which these states or conditions seem to be responses.

## ATTRIBUTES AND ATTRIBUTIONS:

## CURRENT USES OF ENCODED MUSICAL DATA IN THE STUDY OF ORAL, EXTEMPORIZED, AND WRITTEN TRADITIONS (COMBINED)

Organized by Eleanor Selfridge-Field, Center for Computer Assisted  
Research in the Humanities  
Eleanor Selfridge-Field, Chair

IDENTIFICATION OF COMPOSITIONS  
THROUGH ELECTRONIC COMPARISON

Joachim Schlichte, RISM

The problem of the attribution of musical sources touches the very foundation of historically oriented musical research. The music researcher seeking sources of compositions with uncertain or conflicting attributions is dependent on his luck in finding matches. For manuscript sources of the seventeenth and eighteenth centuries, the recent work of the *International Inventory of Musical Sources* (RISM) has produced some fascinating results. This talk is concerned with the working methods and recent findings of the A/II series, an international documentation project of unprecedented proportions.

Many thematic indexing projects encode only melodic features of the repertory and may be said to generalize from the particular. RISM encodes melodic and rhythmic material as well as tempo indications and other verbal information. It uncouples composer attributions from musical attributes, but it does not uncouple melodic and rhythmic information. A series of experiments with data generalization have been conducted in the interest of identifying those procedures least likely to produce false matches.

The justification of many long-standing computer-based cataloguing projects has been to match unattributed works with attributed sources in a different location. Of 14,000 anonymous works in the RISM database, the composers of 292 have been positively identified. What has made the work of RISM especially rewarding in the past year has been the unanticipated finding that 5000 incipits of attributed pieces

in a database of 83,000 works have matches that challenge accepted attributions. The implications for Haydn and Mozart research are especially noteworthy.

#### ELECTRONIC REPRESENTATION OF SCRIBAL PROCESS: THE LAYERED EDITION

Walter B. Hewlett, Center for Computer Assisted Research in the Humanities

Musicologists have long been concerned with the problem of accurately describing the transmission of musical material in written and printed form from the time of its creation to the present, yet the ever increasing precision with which this must be done and our expanding knowledge of the complexity of this process has put a strain on the traditional methods of providing both easy and comprehensive access to the results of this research. The encoding of musical sources and the storage of this data in machine readable form offer a significant improvement over conventional methods of printing editions and critical reports and also promise to make possible new methods of research in source and stylistic studies.

The complex structure of polyphonic music as well as the potential ambiguities and variants introduced by a multi-layered transmission process make the design of an encoding system for musical sources a non-trivial enterprise. The present research is based on the encoding of several hundred works from the 17th and 18th centuries, comprising examples from the music of Bach, Telemann, Corelli, and Marcello in a variety of states in the transmission process. Examples of the kinds of problems encountered in these sources include missing material, music and annotations added by later hands, scribal errors of various kinds and levels of severity, and the expansion of composers' intentions by subsequent editors. The current design of the encoding system and data structure can accommodate these sorts of problems. Work on musical encoding and further refining the representation process continues at our institution. Preliminary plans call for an initial release of significant portions of our encoded data in the fall of 1990.

#### IDENTIFICATION OF MELODIC PARAPHRASE IN THE ANALYSIS OF JAZZ MELODIES

J. Kent Williams, University of North Carolina, Greensboro

Scholars of jazz have often acknowledged the sharing of melodic material among musicians of a given school or era, and even between musicians of successive eras, but documentation of the nature and extent of this shared vocabulary has been hampered by the limitations of the human mind and aural memory. Such limitations can now be overcome through computer-aided analysis of encoded melodic data.

The discovery of melodic identity, or similarity, among jazz melodic phrases requires the derivation of fundamental melodic contours at various metric levels, and then the classification and comparison of those contours. The derivation process involves the conversion of note durations to metric attack points, the conversion of absolute pitch names to relative scale degree numbers, the regularization of rhythm, the elimination of ornamentation, and the filtering of metrically inferior notes. Comparison, classification, and tabulation of contours can be done with aid of utility and statistical analysis software.

The data set under analysis consists of phrases taken from 200 themes by jazz musicians of the Bebop era. An initial study has resulted in the compilation of a concordance of motives which reveals the precise nature of the association between



rhythmic patterns and pitch contours in this repertoire. A subsequent study to derive and compare fundamental pitch contours and entire phrases is currently under way.

### COMPARING ATTRIBUTES OF AN ORALLY TRANSMITTED REPERTORY

Anne Dhu Shapiro, Boston College

The persistence of identity in the repertoire of British-American traditional vocal melodies transmitted orally in Britain, Ireland, and America over the past two centuries is remarkable. What is it about a tune that stays in the memory of the hundreds of singers through whom it is transmitted? A comparison of about 10,000 tunes from the much larger collected repertoire of over 150,000 yields information about those characteristics which persist through time and tradition, and those which are relatively easily changed by singers.

Within even the close variants provided by the single singing of a multi-stanza song by a gifted traditional singer, one sees the most important attributes that give identity versus those which may be easily transformed. When expanded by the memory of a computer, these impressions become even stronger; also the act of breaking down analytic intuition into discrete analytic operations that can be programmed allows new ideas about the oral process to emerge. While general contour is basic, exact intervals and melodic correspondences are endlessly changeable. Within a given stress pattern, alternation and alteration of stressed notes is common but limited to a few conventional choices; mode is easily changed, and rhythm is heavily dependent upon text, and therefore changes when the length and meter of the text change. By focusing on those traits which do persist—among them contour, intervallic direction, and formulaic conventions—and giving them the same relative value as the data show traditional singers have done, one can group the repertoire of tunes according to degree of similarity, from near variants (whether with the same text or different ones) to far-flung “family” resemblances—very likely the products of continual re-creation by communities of singers.

While this talk focuses on the particular attributes which allow for grouping by similarity, using case-studies to show the range of possibilities for analysis, the ultimate goal of such a study is to understand how the idea of a tune in its multiform oral versions is held in the minds of traditional singers.

### BEETHOVEN RECEIVED (AMS)

Douglas Johnson, Rutgers University, Chair

### PRINCE VLADIMIR ODOEVSKY

(1804–1869) AND HIS EMBRACE OF BEETHOVEN

Carol Bailey Hughes, Southern Methodist University

While the members of the “Mighty Five” are well known, few are familiar with Prince Vladimir Odoevsky (1804–1869) and the circle of artists who refashioned Russian music in the *first* half of the nineteenth century. An amateur composer, Odoevsky preached the need for Russian composers to establish a viable national identity. With a style similar to E.T.A. Hoffmann, he penned stories and music criticism for all of the landmark Russian periodicals from the 1820s until his death. As his influence grew, he would champion a list of composers which included the principal founders of the Russian nationalist school (from Aliab'ev to the young

Rimskii-Korsakov). His famous review of Glinka's *A Life for the Tsar* (1836) helped to establish the reputation of Glinka as the "father" of a new nationalist school.

Yet, for all of this nationalist zeal, his favorite composer appears to have been Beethoven. Fascinated with the darker side of Beethoven's music, he wrote: "No other music makes such an impression on me:...it agitates me throughout the total depths of my soul.... I'm convinced that even Beethoven must have been disturbed by his own music." Quick to defend Beethoven's late style, Odœvsky composed a poignant, fantastic *novella* about Beethoven's last hours of life ("Beethoven's Last Quartet," 1831). Drawing from Odœvsky's letters and published writings, this paper will introduce Odœvsky (with vignettes of principal members of the circle), and concentrate on the more provocative aspects of his Beethoven criticism, providing excerpts from critiques and from "Beethoven's Last Quartet."

### IVES AND THE "SOUNDS THAT BEETHOVEN DIDN'T HAVE"

Geoffrey Block, University of Puget Sound

Although Ives revered Beethoven as "the best product that human beings can boast of" and a composer worthy of eulogizing in a work as central to his output as *Concord Sonata*, he also conveyed feelings of pronounced ambivalence towards his spiritual musical father. In fact, there is considerable evidence that Ives viewed himself as the legitimate heir to Beethoven and a modern composer who more than any other had accomplished "what Beethoven would have done had he been able to keep on living." As early as his youthful transcription for string quartet of the Adagio from Beethoven's Piano Sonata, Op. 2, no. 1 (c. 1890), the student exhibited a modest but demonstrable attempt to improve on the master.

By the time he wrote *Concord Sonata* (1909–15) Ives could meet his mentor on a more equal footing and use Beethoven as the foundation for a musical critique as well as a eulogy. It remained important for Ives as a mature composer to integrate Beethoven musically and spiritually with Transcendentalism and other 19th-century Americana. But with his many big chords and other "sounds that Beethoven didn't have," Ives, the erstwhile student, now dared to demonstrate that, *pace* Emerson, imitation could in fact surpass its model.

### A BEETHOVEN MODEL FOR AN EARLY TWELVE-TONE WORK OF SCHOENBERG

Anne Stone, Harvard University

The Wind Quintet Opus 26, composed between April 1923 and August 1924, was Schoenberg's first attempt to create large-scale classical forms using the twelve-tone system. The piece was premiered in 1924 under the direction of Schoenberg's pupil and son-in-law, Felix Greissle. Greissle later recounted a discussion he had held with Schoenberg soon after the work's premiere in which the composer "told me that the form of the last movement of the wind quintet had a Beethoven model. I unfortunately can no longer remember which work it was, except that it was a movement from a string quartet."

This paper makes the case that the model for the Wind Quintet finale is the rondo finale of Beethoven's String Quartet Opus 18, No. 4. I will show that the two movements share a nearly identical formal structure, in which both deviate from classical rondo form in the same ways. I will argue further that Schoenberg uses transposition of the basic set in a manner that mirrors the harmonic structure of the Beethoven model.

Although it is well known that Schoenberg's return to classical forms coincided with his development of the twelve-tone system, the existence of this model gives us

the opportunity to examine in detail the means by which twelve-tone harmonic strategies substitute for tonality in Schoenberg's conception of form. From this vantage point we may further consider the role of the German musical tradition in Schoenberg's intellectual and creative life, and his attempts to assimilate his work into the mainstream of that tradition.

### GENDER STUDIES (SEM)

Marcia Herndon, University of Maryland, College Park, Chair

#### FEMININE OR MASCULINE:

#### THE CONFLICTING NATURE OF FEMALE IMAGES IN RAP MUSIC

Venise Berry, Huston-Tillotson College

The music of male and female rappers reflects conflicting images of women in society. Male rappers tend to concentrate in their lyrical texts and music videos on weak and negative images of women, referring to them as ho's, sluts and skeezers. On the other hand, female rappers are quickly rising to the top of the charts promoting an opposite identity. Their lyrical storylines and performance style demonstrate an intelligence and strength that challenges male rappers on their own turf.

The music of female rappers defies the negative images of women which seem to dominate many male oriented rap tunes. These female artists have become a powerful voice for feminist society as they successfully pursue the genre with the same male, macho style and unique delivery of their counterparts.

Through a comparative approach, this paper explores the text and structure of selected rap music and rap music videos as they relate to female gender patterns. It will also examine the relationship between these female musical images as elements of today's society and the perceptions of such images by male and female fans.

#### TWO MUSICAL STYLES IN ZABUMBA MUSIC FROM NORTHEASTERN BRAZIL: THE MALE VIEW ON GENDER AND SEX

Larry Crook, University of Texas at Austin

During religious rituals/secular parties known as *novenas de casa*, popular in the interior of Northeast Brazil, all-male life and drum groups (*Zabumbas*) perform two distinct styles of music. One style is used to accompany religious events while the other style is used to animate the secular party that follows and lasts until daybreak. In addition to indexing the religious and secular contexts in which the styles are performed, an important facet of these styles is their relation to the local male ideology of gender.

In this paper I investigate the cultural relevance of these two musical styles and how they are used to express and circulate a male conception of women and men, of gender relations, and of sex. I argue that style one (*novena*) is an explicit imitation (an icon) of women's religious singing and is used to express a male view of women in their domestic and religious cultural roles. The social production and formal qualities of this style emphasize group coordination and homophonic unity over individual expression. Style two (*farró*) is a secular dance and drinking music which is used as a metaphor for masculinity, the sexual prowess of men in relation to women, and the public identity of men. The social production and formal qualities of this style foreground individual expression and interlocking patterns of rhythmic coordination. Starting with an investigation of the key verbal metaphors which link each style to other domains of cultural experience, I then analyze the formal

properties of the styles (the sound level) as they emerge in social practice during *novenas de casa* in order to develop the notion that these styles are not arbitrary collections of elements; they are motivated sets of values.

#### FOUR PARTS, NO WAITING: THE IDEAL OF MALE CAMARADERIE IN BARBERSHOP HARMONY

Gage Averill, Wesleyan University

Barbershop harmony was developed in minstrel shows, traveling tent shows, and vaudeville, but since 1938 it has been preserved by a national, male social organization called the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, believed to be the "largest all-male singing fraternity in the world." The Society has developed an elaborate system of harmony, a strict and conservative approach to performance practice, and a form of organization and competition which attempt to both advocate and enact an idealized small-town, turn-of-the-century, male camaraderie.

The metaphor for the desired perfect social and musical harmony is the collective production of a ringing overtone called a "bell tone." This is considered by many barbershop performers to be the ultimate aesthetic goal of a barbershop quartet or choir and an index of proper performance practice at all levels including choreography, facial expression, and attitude. The number of "extra-musical" factors involved in the production of a truly "harmonic" harmony provides a window into the interpenetration of musical style and social organization in the barbershop chapters. This paper will examine ideologies of gender and class in these predominantly middle-class "male singing fraternities" and the ways in which they are made audible and real in musical performance and aesthetics.

This paper is based on research with three choruses and their resident quartets in Southwestern Florida; Kirkland, Washington; and New York City between 1987 and 1990, and also involves content analyses of texts and computer analyses of sound recordings.

#### "THE WORLD IN A JUG AND THE STOPPER IN HER HAND": THE BLUES ROOTS AND FOUNDATION FOR CONTEMPORARY BLACK WOMEN'S MUSIC AND LITERATURE IN THE 1920S AND 1930S

Maria Virginia Johnson, University of California, Berkeley

Focusing on the blues music of classic blues singers Ma Rainey and Bessie Smith and the blues literature of Zora Neale Hurston (*Their Eyes Were Watching God*), this paper explores the relationship of African-American music and literature in general, and the blues roots of contemporary Black women's music and literature in particular. In looking at the relationship between Black women's music and literature, I am interested in the commonalities among different cultural forms, and the ways in which different media may share not only an underlying aesthetic, but also common or related artistic processes, means and materials. Alice Walker, a contemporary writer inspired both by the writings of Hurston and the music of the classic blues singers, has suggested that Hurston belongs in the musical tradition of black women singers rather than among "the literati."

In this paper I examine the aesthetic principles, language, character, and structure of women's blues music and Hurston's novel. Both use blues means to critique and challenge community-imposed and society-prescribed images of Black women, while asserting the individual and autonomous voices of Black women. The images of Black women projected by blues singers (Ma Rainey and Bessie Smith)

and writer (Zora Neale Hurston), celebrate Black culture and Black women's creativity, and have historical significance for writers and musicians then and today.

#### WOMEN PIONEERS IN THE STUDY OF AMERICAN INDIAN MUSIC

Thomas Vennum, Jr., Smithsonian Institution

Since the late 19th century, American Indian culture seems to have held a special attraction for women scholars in general. Nowhere is this more evident than in the field of music, where a proportionately larger number of women than men continue to devote their research to native tribal musics of the Americas. Although a few males in the early years of ethnomusicology drew attention to American Indian music as an area worthy of study—Theodore Baker and Frederic Burton, for examples—the real pioneers in beginning to break down ethnocentric Euro-American attitudes were female. By examining the training, careers, methodologies and research conclusions of such women as Alice Fletcher, Frances Densmore, Natalie Curtis and Helen Roberts in comparison to those of their male counterparts in the field, this paper suggests that, at least in the early days, the gender proclivity evident was due to a number of factors, including social movements of the time, response to the plight of Native Americans at the end of the 19th century, the role of women as scholars, and American attitudes towards music.

#### WOMEN ALONE: MUSIC OF THE WOMEN OF GALICIA, SPAIN

Henrietta Yurchenko, City University of New York

In 1956, Henrietta Yurchenko collected ballads and songs sung by the Sephardic women of Morocco. Preserved as a precious legacy of the long Jewish sojourn in Spain, these medieval ballads recounted stories which portrayed women not only as victims of male violence, but also as *perpetrators* of violence.

To understand the historical roots of female independence and power in patriarchal Spain, Professor Yurchenko recently led an expedition to Galicia, the northwest province of Spain. For countless centuries Galician women have played the dominant role in the economy as well as in domestic life. In more recent times, men have migrated to other lands, leaving the women to fend for themselves. In this society, music is a powerful cultural force which binds together women of all ages.

The lecture will be illustrated by recordings, videotapes, and photographs taken on location by members of the expedition.

#### HISTORICAL STUDIES IN ETHNOMUSICOLOGY (SEM)

Charles Capwell, University of Illinois at Urbana-Champaign, Chair

#### THE RISE OF CONCERT MUSIC IN NINETEENTH-CENTURY EUROPE AND JAPAN: A COMPARATIVE STUDY

William P. Malm, University of Michigan

Since the eighteenth century *nagauta* has been the major lyrical genre for singers and shamisen plucked lute players in the Japanese kabuki theater. The development of *nagauta* throughout the eighteenth and nineteenth centuries can be compared in some ways with the growth of instrumental and vocal music in the West during the same period. Those centuries in both traditions are considered to be the highest artistic periods and their repertoires today are primarily from works composed during that time. The comparison can be taken further. By the early nineteenth century, many patrons of kabuki in Japan and opera and instrumental music in the West took lessons, thus creating new markets for performers and

teachers outside the theater. In turn, composers began to write pieces for performance in private mansions and eventually in new facilities called concert halls. In this way repertoires of orchestral and vocal concert music became firmly established in both Western and Japanese music. In the context of this comparison note that in 1845 Felix Mendelssohn (1809–1849) completed his Violin Concerto and Kineya Rokuzaemon X (1800–1859) composed the equally popular nagauta concert piece, “The Grasses of Autumn” (Aki no irogusa). This study will compare the socio/economics and artistic attitudes of Western concert music with a Japanese genre during a time when neither knew the other equally logical but different tradition existed.

#### MUSIC AND THEATER AMONG THE EUROPEAN IMMIGRANTS IN JAVA DURING THE BRITISH INTERREGNUM, 1811–1816

Raden Franki Suryadarma, University of Wisconsin, Madison

The European community in Java grew steadily from the early 17th century and included Portugese, English, French, Germans, Scots, Flemings and Roumanians in addition to the Dutch. Their interaction with the indigenous people created a unique cultural mixture and the community itself came to be known as the “Indies” society. This culture manifested itself musically in the slave orchestra tradition. In dance and theater it developed the society’s taste toward an appreciation of *ronggeng* (a Sundanese social erotic dance), and *wayang* performance. These three art forms were known as a popular entertainment for the Indies society during the 18th century.

It was against this background that the British—who considered themselves as the bearers of 18th century European gentlemanly values—attempted during its interregnum in Java in 1811–1816 to destroy and implant a pure European culture into the life of the Indies society and the indigenous people of the colony. In this respect, music and theater served as a tool of British cultural policy in pursuing their ideology.

This paper addresses the issues of art (music and theater) in an immigrant community, and bears directly both on art and power relations, and on art as construction of identity.

#### IDENTIFYING WITH GLORIES PAST: TANG DYNASTY MUSIC AS RHETORIC IN NANGUAN MUSIC RESEARCH

Kyle Heide, Indiana University, Bloomington

In this paper, I examine Chinese musicological writings on *nanguan*, a centuries-old chamber music tradition from southeast China now spread throughout Taiwan and several nations in southeast Asia. One central concern of these writings is the origin of *nanguan*, and many authors attempt to link *nanguan* with musical genres of the Tang dynasty (618–907 A.D.), a cosmopolitan period of creative achievements in the arts which established distinctive features of Chinese cultural identity for centuries to come.

The writings selected are from scholarly books and journals, score collections, reference works, program notes, conference papers, and culture-oriented media. Their authors include *nanguan* musicians, music bureaucrats, and musicologists from both mainland China and Taiwan. I will compare the historical and iconographical sources relied upon for evidence, the specific features of *nanguan* instruments and musical pieces highlighted, and the variety of ancient musical forms treated as precursors. My conclusion will discuss probable reasons for the emphasis on finding connections with ancient times.

Through this case study of one subdivision of Chinese musicology, I address issues of interest to all ethnomusicologists: how our research agendas are formed within a matrix of political-economic, cultural, disciplinary and individual interests; how a musical culture may or may not persist over time; how our methods of classification selectively define what is "the same" or "different" when we compare study objects; and how musicologists influence and are influenced by attitudes and events outside of their own discipline.

#### AFRO-AMERICAN IMPACT ON EUROPEAN BAROQUE MUSIC?

Ola Kai Ledang, University of Trondheim, Norway

*Problem: Was J. S. Bach Inoculated with Afro-American Music?*

It is widely recognized that Western music has received significant influences from North and South America for more than one hundred years, a phenomenon sometimes referred to as "the Afro-American wave." But it is almost five centuries since Columbus arrived in the New World, and the earliest colonies were firmly established during the 16th century. Little is known about musical influences from the New World to Europe before the Afro-American wave, and music historians seem to have overlooked the possibilities of significant overseas influences on European music during early colonial times. The purpose of my paper is to start exploring this vast field by posing questions about Afro-American influences on European Baroque music.

*Approach: Historical Musicology and Ethnomusicology in Cooperation*

Since this problematic topic encompasses a long historical process involving cultural interaction between societies separated by an ocean as well as interaction among subcultures within the same society, a cluster of methods and approaches from historical musicology and ethnomusicology is required to address the whole field. Aspects touched upon in this preliminary and contemplative survey include reflections on

- historical evidence of cultural and musical life in Europe and overseas,
- a comparative perspective on musical sources in the colonies and their colonizing societies,
- patterns of diffusion of musical and dance forms from the colonies to Europe,
- musical products of this diffusion process,
- a comparative perspective on musical structure and style (e.g., historical sources of musical forms and the Baroque as compared with African and Afro-American music), and
- a far-flung, comparative perspective on sociocultural and contextual factors (e.g., related to the Baroque *la folia* and 20th-century *blues*).

*Perspective: Sarabanda and Samba Traveling the Same Wave Train...*

As a preliminary conclusion, I propose that the impact of New World traditions on European Baroque music may have been more substantial than hitherto assumed; I would not be surprised if future research should reveal small but playful Afro-American undercurrents in the music of Bach and Handel.

#### FAILED HEROES BECOME MYTHOLOGICAL SAINTS

Thérèse Smith, Bowdoin College

This paper will examine the reinforcement of Irish national identity through transformation in poetry and song of unsuccessful rebels into heroes of mythological and saintly character. After centuries of cultural, political, and economic oppression, and religious discrimination, the Republic of Ireland emerged into the

twentieth century a truncated nation, but with her rebel and Catholic identities interwoven at the center of her consciousness. "While the English do not remember any history, the Irish forget none," (Olover MacDonagh, 1983: 1). The facility with which the Irish elide historical time, the immediacy of the past and its constant relevance for the present, the power of image and myth for the Irish mind, all combine in poetry and song to constantly recreate Irish identity.

From the poetry of Patrick Pearse (*Míonn*, 1912), to the contemporary ballads and popular songs of Christy Moore, Mary Black, and Chris deBurgh, transformational invocation of long-dead heroes is one of the central leitmotifs of Irish poetry and song. In this paper, I will present representative examples from each of the artists mentioned above, modern *filí* (Druidic poet-seers), demonstrating the power of this phenomenon, its centrality to Irish national identity (especially when reinforced by musical detail), but the reiteration of which, especially when allied with Catholic influence on legislation, reinforces separation in a country long divided.

### DECLINING IMPROVISATORY PRACTICES IN WESTERN CLASSICAL MUSIC SINCE 1850: A SOCIOLOGICAL INTERPRETATION OF AESTHETIC CHANGE

Robin Moore, University of California, Santa Barbara

In contrast to many musical styles encountered in the world today, one notices in Western classical performance a conspicuous lack of improvisatory expression. This applies primarily to interpretation of the "pre-modern" traditional repertoire, which continues to delimit a majority of pieces heard in our concert halls, but also characterizes the performance of most 20th century works. Until recently, improvisation was a widely accepted and vital component of Western classical music. The extemporaneous talents of such well known historical figures as Bach, Mozart, Beethoven, and Liszt are common knowledge. Gradual but significant changes in performance aesthetics, which became apparent towards the middle of the 19th century, have resulted in the decline of this tradition and continue to affect our attitudes about music.

I focus initially on improvisation as psychological and musical phenomenon, using the writings of various scholars and performers to determine the nature of and prerequisites to such performance. Next, changes in 19th century social organization and related effects on music are discussed. Specific areas of analysis include: modern trends in the Western academic arts; the new middle class and their interest in music of the aristocracy; music's role as social status marker; increasing disparity between the professional composer's musical environment and his vocational interests; and the effects of notation and institutionalized pedagogy on performance. A final section of the paper discusses inherent differences between modern, conceptually innovative musics and the internalized musical models necessary to improvisation. The listener is invited by this analysis to examine recent developments in Western classical performance practice, to contrast them with those of other folk and classical traditions, and to speculate as to the ultimate social implications of Western musical development.



## HUGO RIEMANN'S CONTRIBUTIONS TO MUSICOLOGY, MUSIC THEORY, AND ETHNOMUSICOLOGY (COMBINED)

Organized by Ivan Waldbauer, Brown University

Ivan Waldbauer, Chair

### ENTWICKLUNGSGESCHICHTE OR ENTDECKUNGSGESCHICHTE? RIEMANN'S HISTORY OF HARMONIC THEORY

Scott Burnham, Princeton University

This paper will examine Hugo Riemann's conceptual assessment of the history of harmonic theory from Zarlino to his own work. By considering Riemann's interpretation of several leading concepts from the harmonic theories of Rameau, Kirnberger, Gottfried Weber and others, I will attempt to characterize Riemann's intellectual enterprise as a historian of theory.

In the last chapter of his *Geschichte der Musiktheorie* Riemann described the historical development of the theory of tonal logic as an evolutionary process which entails the gradual discovery of certain absolute properties of musical logic. These properties correspond with his own theoretical conception of tonality. The relationship in Riemann's work between the evolutionary and revelatory models of the history of music theory will be explored.

### THE CONCEPT OF FUNCTION IN RIEMANN

Brian Hyer, University of Wisconsin, Madison

Riemann inherited from Rameau the idea that the tonic, dominant, and subdominant form a system of relational triads. He found a metaphor for the specifically relational properties of the system in the mathematical function. Riemann, unfortunately, was not terribly self-conscious about the metaphor; he had little or nothing to say about how the mathematical function models the relational properties he meant to describe. In this paper, I will reconstruct the metaphor in Riemann with reference to the then-emerging logical positivism of Frege and other mathematically oriented philosophers, who developed the mathematical function clearly and explicitly, and who realized the importance of the concept. I will then pursue certain (post) structural implications of the metaphor in Riemann and discuss its relevance to tonal theories in general.

### HUGO RIEMANN AND THE SHAPING OF MUSICOLOGY: AN ETHNOMUSICOLOGICAL PERSPECTIVE

Dieter Christensen, Columbia University

Hugo Riemann's life as a music scholar and teacher (ca. 1873–1919) spans the formative period of institutionalized musicology in German-speaking countries. This paper will trace Riemann's role in the process that led to the recognition of music research (*Musikwissenschaft*) as a legitimate discipline in German universities, and to the canonization of its form, scope and content.

A prolific writer, widely known especially through his *Musiklexikon*, Riemann remained nevertheless at the margin of the evolving academic establishment that denied him the coveted position of Ordinarius. Riemann's striving for a universal theory of music, while based on untenable axioms, brought him into the intellectual vicinity of comparative musicologists Carl Stumpf and Erich von Hornbostel. Late in his life, Riemann tested his ideas against non-European and European folk music and concluded that musical systems are not "natural", but rather, conventional (*Folkloristische Tonalitätsstudien*, 1916; cf. Ellis 1884, 1885).

At the time of Riemann's death in 1919, the branches of Musikwissenschaft—"historical" and "systematic" with their various subdivisions—as they had been envisioned by Guido Adler (1885) were firmly established or about to be instituted at major German universities. As I shall show, Riemann's influence on this development was pervasive.

### THE AESTHETICS OF HUGO RIEMANN

Ian Bent, Columbia University

When we read Riemann's formulations in the theory of phrase-structure, forms, or harmony, we pass through technical layers only to find ourselves unable to penetrate beyond technicality. What philosophical or cognitive principles lie behind these formulations?

Riemann's first substantial theoretical work, his dissertation *Über das musikalische Hören*, published as *Musikalische Logik* (1873) concerned itself with "the physiological and psychological bases of our musical system." Three lectures entitled *Wie hören wir Musik?*, first published in 1888, later became his first manual of aesthetics under the two titled *Grundlinien der Musik Ästhetik* and *Katechismus der Musikästhetik* (1890, 3/1911, English translation 1895). Later he published his more systematic and didactic *Die Elemente der Musikalischen Aesthetik*, (1900, French translation 1906); and shorter statements appear in many other works (e.g. in his *Präludien und Studien* of 1895–1901, and *Grundriss der Musikwissenschaft* of 1908).

Nobody would claim, on the basis of these, that Riemann was an original thinker in the field of aesthetics, but rather a pragmatist who aligned himself midway between the formalist school on the one hand and the poetic-expressive school on the other, drawing eclectically on recent writers such as H. Lotze, Arthur Seidl and Friedrich von Hausegger. However, in this area of his writings, we can search for the assumptions that lie behind his primary theoretical constructs, and can set his views against the background of such influential thinkers as Hanslick, Vischer, Helmholtz, and Stumpf.

### JAZZ STUDIES (SEM)

Paul Berliner, Northwestern University, Chair

### "HEY GOOD LOOKIN'": A TIMBRAL INVESTIGATION INTO THE MUSIC OF HANK WILLIAMS

David Brackett, Cornell University

Most music scholars are aware of the numerous pitfalls awaiting those who would apply the same analytic tools to all types of music regardless of historical era or geographical origin. Those who do risk emphasizing elements of music which are irrelevant while excluding elements which are essential. Unlike the highly specialized system of linear and horizontal pitch relationships developed and analyzed by composers, musicians, and musicologists in Western art music, systematic analysis of timbre remained elusive until recently. This has inhibited our understanding of music lying outside the canonized Western repertory.

Robert Cogan (*New Images of Musical Sound*, 1984) proposes an analytic theory of tone color that demonstrates the viability of timbral analysis of music from many different geographical regions and historical epochs. Cogan's analyses use sound spectrum photos taken with a fast Fourier transform instrument that produces a frequency-time-intensity graph and provides visible measure of timbre which can be compared across performances and genres. His analysis of Billie Holiday's "Strange

Fruit" forms the starting point for my analysis of Hank Williams' recorded performance of his composition "Hey Good Lookin'." My analysis demonstrates the role of timbre—especially evident in Williams' characteristic vowel inflections—in creating the singular expressive structure of "Hey Good Lookin'." Timbre gains its power through interacting with other musical aspects; to show this interaction, I correlate timbral analysis with harmonic and text analysis in order to give as full an account as possible of the song.

Simon Frith ("Towards an Aesthetic of Popular Music," in *Music and Society* ed. Leppert and McClary, 1987, p. 144–45) recently asked "how can we explain the intensity of musical experience" in Western popular music of the twentieth century? By including timbral analysis in musical analysis, I propose that we can begin to come closer to understanding that "intensity of musical experience."

#### AN ANALYSIS OF THE INTERNATIONAL CROSS-CULTURAL JAZZ IDIOM

Warren R. Pinckney, Jr., California State University, Chico

By the 1920s, the first American jazz recordings were being sold overseas, inspiring many musicians from outside of the United States to form their own bands. Around the same time, musicians all over the world began blending elements of the American jazz idiom with their native music-cultures. Blending jazz with native music became the hallmark of the contemporary European jazz scene in the 1960s. Little is known about the precedents for this recent development in the history of European jazz.

The purpose of this paper is to explore seminal approaches to the blending of jazz and native music in Oceania, the Caribbean, Latin America, Africa, Europe and Asia from the 1920s to the 1980s. This will provide insight into the origins of contemporary European cross-cultural approaches to jazz, and help to put the achievements of European jazz musicians into perspective. Particular emphasis is given to techniques of blending jazz and native folk music idioms in order to show how and why contemporary European cross-cultural approaches to jazz serve as constructs of identity, *vis à vis* exemplary swing-oriented African-American players such as Charlie Parker, John Coltrane, and Freddie Hubbard of the 1940s and 1950s.

The main findings of this study are that 1) from the 1920s to the 1950s, Johnny Noble of Hawaii, Sam Castendet of Martinique, Oscar Alemán of Argentina, Django Reinhardt of Belgium, and Hugh Masakela of South Africa all helped to set the stage for the contemporary European cross-cultural approaches to jazz, and 2) the musical paradigms introduced by these players have since resulted in a series of reactions and counteractions to the paradigms themselves, thus helping to articulate the structure of the international cross-cultural jazz scene.

#### "JAZZ NEOCLASSICISM" AND THE MASK OF CONSENSUS

Ronald M. Radano, University of Wisconsin-Madison

It is common to read in contemporary critical literature that jazz is now in a period of retrenchment, conservatism, or neoclassicism. The previous tendency for styles to change according to market-driven advances of a new stylist has given way to a new era, in which artists look back to the grand masters of the past for creative assignment. According to this view, jazz has, in effect, come into its own, having gained that historically elusive status of "classical art."

A close reading of the same period suggests, however, that such portrayals are more based on wishful thinking than on a careful interpretation of the recent past.

Jazz neoclassicism, it will be argued, expresses above all an inability for traditional-minded writers to come to terms with the vanguardist oppositions of the 1960s and the aesthetic revolt of rock-based fusion in the 1970s. While some artists have patterned their jazz on the innovations of the past, many others have taken fundamentally different paths that conflict with the classicist agendas of mainstream critics. In this light, "neoclassicism" appears to be a biased and unsubstantiated claim that seeks to impose a historicist vision of jazz onto a conflictive and highly unstable postmodern moment.

#### SPIRITUALITY AND POLITICS IN ORNETTE COLEMAN'S THEORY AND PRACTICE OF IMPROVISATION

Jennifer Rycenga, Pomona College

Since his historic arrival on the jazz scene in 1959, Ornette Coleman's significance as a composer has been increasingly acknowledged. However, his style of improvisation—both as a saxophonist and a group leader—has always had detractors; their numbers only increased after he added violin and trumpet, played in rather unorthodox ways, to his performances in the mid-sixties. Additionally, the connection between his composition and improvisation, especially as this applies to group improvisation, has been ignored in his later work. This is particularly true as regards his current band, Prime Time, wherein he uses a kind of harmonic improvisation and counterpoint, which he calls "harmolodics." This theory has been dismissed by some critics as a naivete based on a faulty understanding of the acoustics of transposing instruments, or a simplistic compositional "device" which produces music rapidly for its inventor. But these critiques stem from a disconnected analytic approach to Ornette's music. In this paper, I propose to examine various statements, interviews, and writings of Ornette's, along with analyses of four pieces from various periods of his work, in order to demonstrate that there is a spiritual reasoning behind his work, which unites theories of composition, improvisation, and performance. Specifically, I will demonstrate that his genuine concern for the materials of music themselves—be they melody, rhythm, or (most recently and most surprisingly) harmony—is related to his respect for individual musicians and their expression. In short, he erases the duality between music/object and musician (composer)/subject. Furthermore, I will show that this establishes an organic continuity between composition and improvisation that is based on principles of, in Ornette's word, love: a political and personal concern with equality.

#### MEDIEVAL TOPICS (AMS)

Sarah Fuller, State University of New York, Stony Brook, Chair

#### THE GOLIARDIC MYTH: INSIGHT FROM THE SOURCES

Bryan Gillingham, Carleton University

Clerks, students, scholars, profligate monks, disenchanting ecclesiastics, or wandering medieval hippies—who were the so-called "Goliards"? Does the term "Goliard" itself have any validity in describing a class of medieval poet-musicians? A mythology, based largely on speculation, inflamed by imaginative authors such as Helen Waddell, and mutated in nationalistic directions by the composer Karl Orff, has become an entrenched feature of our concept of medieval music. Chronicles certainly describe wanderers, students, clerics; the musical poetry itself documents a penchant for drinking, gambling, philandering, and a scandalous disrespect for

the church. While it is tempting to roll all of these facets into a descriptive package of a musical milieu, the tangle links between them are far from evident in the surviving source material.

One of several indicators which casts doubt on the validity of the goliardic mythology is the nature of the manuscripts containing the aesthetic monuments. The most outrageous secular songs are normally to be found in company with fervent religious expressions, in manuscripts which now survive scattered variously in Germany, France, England, Spain, and Italy. Further, songs in some of these sources are apparently the creations, not of vagabond paupers, but individuals of stature such as Philip the Chancellor and Walter of Chatillon. In short, the context in which goliardic song seems to have been created and recorded, appears to be that of the very monastic and regal hierarchies which produced other songs in both sacred Latin and the vernacular.

### PHILIP THE CHANCELLOR AND THE CREATION OF THE MEDIEVAL MOTET

Thomas B. Payne, University of Chicago

The Parisian theologian, homilist, and poet Philip the Chancellor (d. 1236) wrote five "trope" texts to parts of three different organa attributed to the Notre Dame composer Perotin. Philip's fashioning of these organum tropes is identical to the familiar practice of adding a text to a discant clausula, the technique that produced the earliest examples of the medieval motet. Yet several features suggest that Philip's tropes preceded and influenced the creation of the motet. Several scholars have therefore speculated that Philip—the sole author of all the organum tropes, as well as several early motets—played a decisive role in the genesis of the new species.

This paper examines for the first time all the available evidence for Philip's vital role in the motet's origin. Several points receive special emphasis: first, Philip is the only poet with ascribed Latin motets that date from the initial stages of the repertory. Second, many of his motets exhibit traits that belong to the oldest historical layers of the genre. Third, in a manner similar to his troping of organa, he also added words to the final *caudae* of several conductus. Finally, he collaborated extensively with Perotin, whose acknowledged development of the discant clausula was essential to the invention of the motet. This paper argues that Philip the poet and Perotin the musician cooperated in the early stages of the motet's formation, and proposes that Philip was indeed a seminal contributor to the motet repertory, if not the originator of the genre.

### SMELLING A RAT: MOTET ENTÉ IN THE THIRTEENTH CENTURY

Mark Everist, King's College, London

It is becoming increasingly difficult to ignore the marked inconsistency in what is understood by the term *motet enté* by scholars of the thirteenth-century motet. It is thought by some to be a motet in which borrowed *refrains* are used in one or more of the voice parts or, by others, more specifically a single voice-part in which a *refrain* is divided into two, and the two parts placed at the beginning and end of that voice-part. A re-examination of the thirteenth-century uses of the term and the genres to which it was applied suggests radically different meanings for the term than the two in current use, and offers an opportunity for a reappraisal of this sub-genre of the thirteenth-century motet. A *motet enté* may in fact be a work in which a technique of internal musical repetition functions that does not necessarily depend on the use of borrowed material, and therefore represents a musical practice that acts outside the mainstream of the thirteenth-century motet.

## GENRE AND SUBGENRE IN THE EARLY RENAISSANCE MOTET

Julie C. Cumming, Wellesley College

The early 15th century was a period of dramatic change in the genre known as the motet. Exactly what should be called a "motet" in this period is a debated issue—there are few contemporary definitions, and many different kinds of pieces were subsumed under one label. The generic framework proposed by the literary critic Alastair Fowler (*Kinds of Literature*, 1982) can help us approach the problem of the 15th-century motet, since it provides a guide of setting up a system of subgenres that is sensitive to historical change.

In order to remain faithful to 15th-century concepts of genre I concentrate on the contents of clearly defined motet sections of manuscripts such as Bologna Q15 and Modena alpha.X.1.11. Pieces included in these sections were considered by at least one contemporary witness (the scribe or compiler) to be motets. In order to refine our sense of the subgenres of the 15th-century motet, I consider the correlation between text types and musical types. Text types include new versus pre-existent texts, and secular versus various types of sacred texts, such as Marian texts and texts for saints' and other feast days, both liturgical and non-liturgical. Musical types are defined by features such as the number and texting of voices and the use of isorhythm or long-note cantus firmus. When text types are charted against musical types on a grid, clusters emerge that can be considered subgenres of the motet as a whole. Subgenres defined in this way, it turns out, can be traced back to earlier national traditions of motet composition, and forward to the types of the later 15th century.

I will conclude by discussing examples of some of these subgenres, and demonstrate how the appropriate generic expectations can sharpen our analytical appreciation of individual works.

### METHODOLOGY (SMT)

David Lewin, Harvard University, Chair

#### AN ADVANCE ON A THEORY FOR ALL MUSIC: AT-LEAST-AS PREDICATES FOR PITCH, TIME, AND LOUDNESS

Jay Rahn, York University

The present study shows how one can improve on the formulations of my study, *A Theory for All Music*, with regard to parsimony, by taking, as undefined, Nelson Goodman's predicate "overlaps" (*The Structure of Appearance*, pp. 46–56), and, in terms of this predicate, define the identity predicate (=) and nominalistic correlates to certain platonic, set-theoretical predicates and entities (e.g., individuals, parts and wholes as contrasted with elements, members, sets, subsets and so forth). Of more specifically musical import, it is shown that the "overlaps" predicate, in conjunction with what might be termed undefined "at-least-as" predicates, can serve as substitutes for (i.e., replace) not only set-theoretical entities and predicates but also the first specifically musical predicates introduced in *A Theory for All Music*, namely, "is identical, in pitch, with," "is next, in pitch, to," "is higher than," "is simultaneous with," and so forth. In the realms of pitch, time and loudness, such at-least-as predicates comprise "is at least as high as," "is at least as early as," and "is at least as loud as," respectively. It is shown how the psychophysical notion of the difference limen (or just noticeable difference) and the psychological phenomenon of Shepard's tones fit into this framework. As well, indications are provided as to how the referents of at-least-as predicates might be understood in the traditions of behav-

ioral and cognitive science, how the initial portion of the theory might be extended to comprise intervals, and how the overall formulation differs from Boretz's "Sketch of a Musical System" (in *Meta-Variations*).

#### PERFORMANCE, ANALYSIS AND SOUND-IMAGE

Charles Fisk, Wellesley College

Most discussions of the relationship between analysis and performance begin by assuming the possibility, or at least the desirability, of deriving specific performance directives from analytic insights. While some writers admit the complexity, or even the impossibility for performers of directly deriving their inflections from such insights, no one, to my knowledge, has challenged the viability of a path from analytic finding to performance decision as the conceptual basis for these discussions. Specific information about the ways performers actually work, however, might provide them with a different basis. My own experience in preparing music for performance only rarely follows the path from analysis to decision. Moreover, I do not experience interpretive deliberation as the core of my work, but find that core instead in the formation and refinement of a *sound-image* of the music I work on. This image both motivates and is further developed by any technical or analytic work that I undertake. Instead of positing a path from analysis to performance, then, I prefer to think of a two-way path from analysis to hearing, and of another from performative experimentation to hearing. In a discussion of my own preparation of part of Schumann's *Kreisleriana*, I shall explore when and how these two paths intersect.

#### MUSICAL PHENOMENOLOGY:

##### WHAT HAS BEEN AND WHAT MIGHT BE

Craig Weston, University of Washington

The increasing attention paid to phenomenology as it might apply to music is but one symptom of the trend in music theory toward exploring the ideas and methods of other disciplines. This paper examines two aspects of the writings of Husserl (the "father" of phenomenology) which should be of particular interest to any musical application (and which have proven problematic in the extant writings of this nature): time-consciousness and temporal awareness, and the concepts of *epoche* and the phenomenological reduction. In addition to the exploration of these two areas of Husserl's writings, the paper surveys critically the extant attempts at musical phenomenology in the professional literature, with emphasis on problems relating to the concepts of Husserl's writings described above. Finally, the paper poses possible solutions to the problems of musical phenomenology, by describing guidelines toward a productive phenomenological analysis which utilizes a dynamic and retroactive model of perception, and by attempting to draw correlates between perceptually oriented analysis, with its inherent solipsism, and more "traditional" modes of analysis. Particular attention is given to the perception of non-tonal music, and exploring parallels between the perception of tonal and non-tonal music.

#### FUNCTION, EXPLANATION, AND INTERPRETATION

Joseph Dubiel, University of Pittsburgh

In the context of the wide range of music theory's conceivable aims—in particular, as between the (causal-) explanatory and the interpretive—the paper takes up the question (suggested by recent literature) of the appropriate schematization of theory's explanatory efforts. It suggests that attempts to assimilate

music-theoretic explanation to Hempel's "deductive-nomological" explanatory scheme have been misdirected, insofar as they have not acknowledged the specific appropriateness of the form of deductive-nomological explanation that Hempel calls "functional." (Intuitively, the difference is between the effort to represent compositorial decisions as *caused* by the force of some overriding regularity and the efforts to represent them as *motivated* by the desire to secure certain effects.)

This technical point established, the paper returns to the larger suggestion that the preferable aim of analysis is to ascribe meaning to musical events (rather than to show that the occurrence of these events conforms to some regularity)—and, therewith, the suggestion that any ascription of *function* to a musical event is of interest chiefly as a device for articulating a *quality* of that event, and for calling attention to connections in which the attribution of that quality to it might be rewarded. In this sense theory's explanatory endeavors might be understood to serve its interpretive ones.

### PERFORMERS AND PERFORMANCE (AMS)

Philip Brett, University of California, Berkeley, Chair

#### THE PERFORMANCE OF CHANT IN THE RENAISSANCE AND ITS INTERACTIONS WITH POLYPHONY

Richard Sherr, Smith College

It seems beyond doubt that singing Gregorian chant was the major task of all the singers and composer-singers of the Renaissance. Chant was also the first sacred music they learned, they sang it every day from their boyhood on, and it was a basic part of their musical lives. Yet, the performance of chant in the 15th and 16th centuries is not a subject that has inspired much serious scholarly discourse. The arguments about chant melody and rhythm carried on by chant scholars concern the period previous to about the 10th century; developments in performance practice that occurred after the 11th or 12th centuries are generally not considered to be terribly important. Students of polyphony, for their part, treat chant merely as a source of pitches for *cantus firmi*. This paper asks whether we can learn anything significant about the performance of chant in the Renaissance, and will consider one aspect that can illuminate and be illuminated by polyphony: rhythm. It will argue that there was some variety of chant performance practice, that chant notation was not always viewed as being entirely neutral with regard to rhythm, and that certain chants (particularly Credos I and IV of the *Liber Usualis*) were sung in a definite and widely transmitted rhythmic form (now obliterated in modern chant books), not always made explicit in chant sources, but faithfully reproduced in polyphonic settings. Thus, the actual performing tradition of certain chant melodies has been preserved in and can be extracted from Renaissance polyphony. That tradition thereby can be seen to underlie in a basic way many compositions, including numerous Credos and all of Josquin's *Missa Gaudeamus*.

#### INNOVATION IN INSTRUMENTAL MUSIC IN THE FIFTEENTH CENTURY: A CASE FOR COURTLY PATRONAGE

Keith Polk, University of New Hampshire

Instrumental musicians developed profoundly new performance practices in the course of the fifteenth century—practices which music historians have begun to explore more fully only in the last few years. The most subtle changes were those which involved players of soft (*bas*) instruments, especially of lute and organ.



William Prizer, for example, recently observed that sophisticated polyphonic lute playing appears to have been introduced into Italy about 1470, with Conrad Paumann playing a central role in transmitting this practice.

This paper considers the background of Paumann himself, and emphasizes a group of hitherto neglected northern patrons, the most distinguished of which were the houses of Brandenburg and Bavaria, aristocratic houses which appear to have supported and encouraged important developments between about 1440 and 1470. This paper will explore both the network of patrons (which included the Duke of Burgundy and the houses of Ferrara and Milan as well as members of the German nobility), and musical developments which such vigorous support encouraged. The consideration of performance practice will focus on two especially critical aspects, first the changes in the functions of the "tenorist" in the soft ensemble, and second, transformations in the role of the "sopränist", especially as this part became integrated into more equal-voiced polyphony.

#### ALL THE SENSES SATISFIED: THE ROLE OF PUNCTUATION IN EARLY SEVENTEENTH-CENTURY SINGING

Robert Toft, University of Western Ontario

One of the major problems confronting the musician who wishes to recreate the performing practices of earlier cultures is that he must extrapolate from historical documents in an attempt to bridge the gap that exists between those documents and actual performance. This paper shows how we might overcome this problem, using both musical and non-musical sources to reconstruct the role of punctuation in the art of eloquent singing.

Singing well consisted of, amongst other things, heeding commas, colons, periods, exclamations, etc. (that is, inserting pauses of varying lengths into sentences) in order to articulate the structure of the discourse so that the listener could easily comprehend the thoughts and emotions of the poem. By observing punctuation, to quote Francis Clement (1587), "...the breath is relieved, the meaning conceived, the eye directed, the eare delited, and all the senses satisfied." Punctuation was, then, one of the most powerful tools singers had at their disposal for helping them move the affections of their listeners.

The poem's punctuation suggested not only the phrasing a singer should use but also the specific melodic design a composer should invent, and nowhere is this more apparent than in the solo songs of John Dowland (1563-1626), particularly those from the *First Booke of Songes*. Two songs, "Awake sweet love" and "His golden locks," exemplify these functions, and with the aid of treatises which discuss punctuation and relate it to music, one can reconstruct the principles behind the highly articulated style of delivery that singers of the period must have employed in these songs. The treatises contain specific directions for delivering sentences, and the advice ranges from changing the tone and/or volume of the voice to suit the hierarchical importance of each part of a sentence; to varying the speed of delivery for parenthetical remarks; to making the appropriate length of pause at commas, colons, and periods in order to allow the listener time to grasp the sense of the various parts of the sentences.

A comparative study of variants in punctuation found in the five printings of the *First Booke of Songes*, coupled with information from the treatises, provides the basis for recreating an early 17th-century style of delivery for the two songs. The seamless approach to delivery used today is foreign to this repertoire and prevents modern singers from achieving the persuasive eloquence of earlier times.

## C.P.E. BACH AND THE PROCESS OF STRUCTURAL ORNAMENTATION

Leta Miller, University of California, Santa Cruz

In the last chapter of his *Versuch*, C.P.E. Bach instructs the novice keyboard player in the art of improvisation. He suggests first constructing a structural framework from a bass line built from a simple scale, and then interpolating chromatic pitches within it or rearranging the notes out of sequence. The chapter even presents an elaborate fantasia along with the framework upon which it is based.

While Bach's instructions may seem merely like a didactic methodology for improvisation, they may also imply a more profound philosophy of composition, namely, that complex ideas can emerge from the distortion, by means of interpolation or elaboration, of simple ideas.

Analysis of Bach's works reveals just such a process at work. On the local level, circuitous harmonic wanderings can frequently be reduced to simple progressions enlivened by interpolated chromatic chords. On the broader level, the phrase structure may be subjected to the same procedure. Using as examples Bach's 18 sonatas for flute, this paper will show how individual measures or groups of measures—frequently the most dramatic moments in the composition—can literally be excised without disrupting the continuity of the work. The reduced version, though bland and predictable, frequently reveals simple, symmetrical, phrasing patterns that Bach has seemingly distorted by the interpolation of dramatic parentheses, a process we might term "structural ornamentation."

Recognition that certain passages in Bach's works are rhetorical insertions into a simple design leads not only to a clearer understanding of his compositional process, but also to new perceptions regarding performance. Rhythmic and dynamic devices described in the *Versuch* can serve to enhance the process of structural ornamentation.

This paper thus explores Bach's solutions to the conflicting demands of structure and improvisation—solutions which form an essential component of his unique style.

## RHYTHM AND COGNITION (SMT)

Wallace Berry, University of British Columbia, Chair

### THE DYNAMIC FORMATION OF HYPOTHESIS DURING MUSICAL COGNITION

Robert Gjerdingen, State University of New York, Stony Brook

The interaction between a listener's musical knowledge and the information he or she perceives during listening is complex, dynamic, and difficult to document. A listener engaged in the real-time construction of hypotheses about the significance of past, present, and future musical events cannot simultaneously comment on the nature of those hypotheses. And even if such a commentary were feasible, a vocabulary is generally lacking with which to describe one's transient intuitions. It is possible, however, to use computers to model the dynamic formation of hypotheses in response to the simulated real-time experience of music. A computer has no difficulty in recording the moment-to-moment rise and fall of the multiple hypotheses that a musical passage evokes in a neural-network simulation of musical cognition. An examination of the time-course of these hypotheses has relevance for the study of musical implication and closure.

## AS TIME GOES BY: MEMORY AND THE PERCEPTION OF RHYTHM

Candace Brower, University of Cincinnati

Most accepted theories of rhythm and meter are based on the assumption that rhythm and meter are perceived in essentially the same way at various hierarchical levels. This assumption is brought into question by evidence drawn from the field of experimental psychology. Important differences in the processing of temporal information have been found to be associated with the shift from sensory to short-term memory, as well as the shift from short-term to long-term memory. Because memory plays an essential role in our ability to perceive temporal structure, these differences are likely to be a significant factor in our perception of large- and small-scale rhythms.

On the basis of these facts, as well as other evidence drawn from experimental psychology, a division of the rhythmic hierarchy into foreground, middleground, and background levels is hypothesized. It will be shown that rhythmic and metric patterns are perceived differently at each level, and that these differences may be related to differences in the underlying memory processes. It appears that the boundary between foreground and middleground may correspond to the pulse, while the boundary between middleground and background most likely occurs at the phrase level. It also appears that we shift from top-down to bottom-up processing as we move from foreground to background, a phenomenon that could have potentially useful implications for theories of rhythm and meter.

METRICAL DEVELOPMENT AS ARTICULATOR OF FORM  
IN MUSIC OF SCHUMANN AND BRAHMS

Peter Kaminsky, University of California-Santa Barbara

Compositions of Schumann and Brahms frequently begin by establishing a central metrical conflict, whose systematic development throughout the course of the composition helps determine large-scale form. This study will consider metrical conflict as a core compositional gesture capable of development in a way analogous to but not necessarily dependent upon tonal structure.

The notion of what constitutes a central metrical conflict will take as a point of departure Krebs's recent work on metrical dissonance. Metrical dissonance represents a conflict with the notated meter deriving from a) non-congruent grouping levels of a basic pulse (e.g., hemiola); b) displacement of a normal grouping with respect to the barline; or c) a combination of the two factors. This study emphasizes the means by which the development of these conflicts, together with the hyper-metric progression, may shape an entire composition and even clarify the tonal organization.

For Schumann and Brahms, metrical dissonance generally involves a conflict at some level between either juxtaposed or superimposed triple and duple groupings. In works of Schumann, form may be articulated by the juxtaposition and recombination of metrical structures, resulting in large-scale formal symmetry. With the music of Brahms both the metrical conflict itself and the means for its development reach new levels of complexity.

## BALANCED INTERRUPTION AND THE BINARY REPEAT

David Smyth, Louisiana State University

Like many of Schenker's models for tonal structures, interruption operates at various levels, spanning passages of varying length. Schenker's analysis of the "Ode to Joy" theme from Beethoven's *Ninth Symphony*, for example, shows two interruptions at different levels of structure. The first pair of phrases is a simple antecedent/

consequent construction of four plus four bars. The dividing dominant occurs at the half cadence, and the head note is restored at the midpoint of the passage, resulting in what I call "balanced interruption." Schenker also shows a larger-scale interruption spanning the entire theme. The dividing dominant occurs at the half cadence in bar 12. Since the second strain of the theme is repeated, this large-scale interruption is also balanced, for the duration of the whole theme is 24 bars.

The balance and symmetry of certain small forms are quite as obvious as those of the simple antecedent/consequent period. This paper investigates less obvious formal symmetries that are supported by large-scale balanced interruptions, more like that of the second example mentioned above. In particular, we shall investigate a number of examples showing how balanced interruption schemes can be coordinated with sonata forms. In some instances, balanced interruption only occurs when a particular repeat scheme is observed. (This suggests that performance of repeats may not be a matter to be left lightly to the discretion of the player.) While such forms are not extremely common, the examples to be discussed suggest that composers sometimes exploit the powerful hierarchical capabilities of the tonal system with remarkable precision, creating forms which display impressive structural symmetries at multiple architectonic levels.

### RITORNELLI, CONCERTO, SYMPHONY (AMS)

Laurence Dreyfus, Stanford University, Chair

#### FORM AND TONAL ORGANIZATION IN A SEVENTEENTH-CENTURY RITORNELLO/RIPIENO STRUCTURE

Eva Linfield, Yale University

Praetorius acknowledges the Italian origin of *ritornello* and *ripieno* in his *Syntagma Musicum* III and generates his definition of these concepts by using examples from Monteverdi's music. Although he initially differentiates between the two terms, his discussion eventually blurs the distinction. The two parts of my proposed study are an investigation of the historical background of such related terms as *ritornello*, *ripieno*, *ripresa*, and *refrain*, and then my own definition of *ritornello/ripieno* structure. I will use examples from Schütz's *Symphoniae Sacrae* III and compare them with similar works by Gabrieli and Monteverdi.

A close look at Schütz's Concerto "Es ging ein Sämänn aus" (SWV 408) will focus on this kind of *ritornello/ripieno* structure and will elaborate on how Schütz's deployment of text facilitates the creation of formal organization for a longer composition. Moreover, Schütz's unique technique of *tonal* variation in each of the *ritornello/ripieno* sections distinguishes this work from those of his Italian predecessors, and reflects his sensitivity to preceding narrative sections and their musical settings.

Schütz's compositional practice reveals a link between the instrumental *ritornelli* of the early seventeenth century and those of the eighteenth-century concerto, whose *ritornelli* also serve the double purpose of formal and tonal organization on a large scale.

#### RITORNELLO STRUCTURE AND THE EARLY SYMPHONY

Eugene K. Wolf, University of Pennsylvania

*Ritornello* structure has generally been associated with the aria and with fast movements of solo concertos, in which the regular recurrence of the tutti in various keys is separated by distinct solo sections. Yet the basic principle of *ritornello*

structure, the periodic restatement in one or more new keys of material originally presented in the tonic, characterizes many other Baroque genres that do not depend upon tutti/solo contrast. One example is the fugue, with its recurrent expositions. Another is the so-called ripieno concerto, a composition for string orchestra without soloists that was an important precursor of the symphony proper. Fast movements of ripieno concertos from the late 1690s onward typically feature three to five statements of the opening theme, each connected by transitional material that effects a modulation. The first and usually the last statements are in the tonic, the middle ones in closely related keys. The sections thus created often parallel each other thematically, and elisions between sections are the norm.

Ritornello procedures of the sort just outlined played a significant role within the eighteenth-century symphony, one that for various reasons has generally gone unacknowledged. In the first place, theorists of the period recognize this type of organization as a standard alternative to the better-known binary designs. Second, ritornello structure is in fact common, not only in the ripieno concerto, but in the concert symphony and overture as well—overwhelmingly so in areas such as north Germany. And finally, the influence of ritornello structure appears in several other formal types widely viewed as antithetical to it: the "exposition-recapitulation" form of many opera overtures, the anomalous structure of many Mannheim fast movements, and even rounded-binary and sonata forms.

#### J. S. BACH'S HARPSICHORD CONCERTOS: A QUESTION OF GENRE

Jane R. Stevens, University of California, San Diego

Scholars of Sebastian Bach's music have usually accepted his harpsichord concertos at face value, that is, as early exemplars of a genre that attained special prominence by the end of the 18th century, and that survived throughout the 19th century and even beyond. Yet these pieces are surprisingly difficult to understand in the same terms as only slightly later works, such as those of his two older sons, that bear essentially the same title of *Concerto a Cembalo concertato*. Moreover, the compositional origins of many of these concertos continue to be problematic despite wide acceptance of the theory that they all represent arrangements of pre-existing violin (or oboe) concertos, the solo part having been simply adapted to the harpsichord. A close study of those keyboard concertos for which violin versions have survived has prompted a somewhat different hypothesis of their arrangement history, one with some implications for the generic roots of the new harpsichord concerto. The subgenre of the unaccompanied keyboard concerto, to which Bach's earliest Italianate concertos belong, provides clues to understanding the procedures of his later accompanied harpsichord concertos, in which the string parts exhibit a striking degree of redundancy. In fact, a textural analysis suggests that Bach's harpsichord concertos have their generic roots in this already established subgenre rather than in a totally innovative conception, and that their particular contribution to the history of the keyboard concerto may lie not in their active, obligato keyboard parts but in the importance of the string accompaniment.

#### THE HORN IN EARLY EIGHTEENTH-CENTURY DRESDEN: VIRTUOSITY AND STYLE DEVELOPMENT

Thomas Hiebert, California State University, Fresno

The Dresden *Hofkapelle* in the late Baroque is perhaps best known for the virtuosity of its instrumentalists and the compositions written for them by J.S. Bach

and Telemann. Many of these compositions contain virtuosic horn parts, but there are numerous other works which include horn parts, the extent and nature of which have not been studied in detail.

Working at the Sächsische Landesbibliothek in Dresden, I analyzed approximately 300 unpublished manuscripts which feature the horn in concertos, obbligato parts, and chamber and orchestral works written by composers connected with early 18th-century Dresden. Among these were Heinichen, Zelenka, Hasse, J.F. Fasch, and F. Benda. In my analyses I uncovered experimentation with the use of extended ranges, exceptionally florid melodies, and pitches outside of the harmonic series. These rich manuscripts give evidence for a school of horn playing unlike any other and show that Dresden was the prime locus of the development of horn technique and writing at this time.

### THEORY AS TEXT (SMT)

David Neumeier, Indiana University, Chair

### ANALYTIC FICTIONS

Marion Guck, Washington University, St. Louis

Kendall Walton proposes that involvement with representational artworks such as novels derives from imagining a world to which work and reader together belong. Though nonrepresentational, music too arouses such a sense of involvement. Contemporary aestheticians account for this by proposing that music represents some aspect of human existence. But all of this often seems to be so much speculation: without empirical support and beside the point in any case.

This paper proposes that analytical prose provides evidence of musical fictional worlds and that the existence and nature of such worlds make a great deal of difference to our construals of musical works. Examination of extracts from several analytical texts identify some features of such fictional worlds and suggests the nature of the listener's participation.

Exposed is a distinction between the world of tonal music, frequently represented in terms of the purposeful acts of animate, often conscious beings, and that of post-tonal musical works, represented as artifactual or natural objects. This stark difference demonstrates that analyses are not neutral reports of the structures of particular pieces. They are also stories about what their authors imagine music to be.

### MYTH AND THEORY: STORIES FOR OURSELVES

Robert Snarrenberg, Washington University, St. Louis

Much of our musical discourse is rooted in metaphoric systems that can be fruitfully described as myths. Like so-called primitive myths, such systems assign roles to various actors (composers, listeners, compositions, analysts, readers, and performers) and furnish plots (*mythoi*) in which these actors perform musical activities. Moreover, musical myths are also communal; they are stories we tell to each other and to our students. Two organicist myths which Heinrich Schenker told and retold throughout his forty-year career tell how music is created; Schenker used these myths both to plot relations among composers, Nature, compositions, analysts, and listeners, and to express relations among the key conceptual terms of his theory: the triad, the passing tone, and diminution. As Schenker's theory made the transition to America, a myth centered about the metaphor of musical architecture gradually displaced his tales of musical life, until eventually the vibrant, dynamic

symbol of music—the *Ursatz*—was solidified into a “fundamental structure” devoid of life or motion. This remythologization is shown to have importance consequences for our view of what music does and our relations with it as composers, performers, and theorists.

### SELF-DEPICTION IN WRITING ABOUT MUSIC

Fred E. Maus, University of Virginia

Any writing will carry some sense of an implied author, but many texts of music theory and analysis create a strikingly vivid sense of authorial character. The paper explores this issue in two stages:

First, the paper distinguishes different forms of self-depiction. A writer's decisions always contribute to a self-presentation. Use of first-person pronouns, unobtrusively or in extended autobiographical narrative, provide more explicit means of self-depiction. Curiously, many texts also create a structure in which the music under discussion is shaped into a surrogate for the author. Writings of Forte, Schenker, Tovey, Cone, and others illustrate these possibilities.

Second, the paper suggests, drawing on work of Gilligan, Irigaray, and Cixous, that some writings about music have been concerned to create a distinctively masculine self-image.

### HERMENEUTICS AND MUSICAL ANALYSIS: CAN THEY MIX?

Lawrence Kramer, Fordham University

Recent music criticism has drawn on literary and cultural hermeneutics to situate musical style and structure in their larger contexts. This trend can be extended to theory-based analysis by rethinking certain epistemological questions. Analytic deep structures are thought to be qualitatively neutral, remote from the processes of valuation and representation on which hermeneutics depends. This neutrality tallies with the assumption that deep structures constitute the foundation or hidden truth of foreground processes, independent of what the latter might mean. By questioning this foundational model, we can lift the neutrality of deep structures and make them accessible to interpretation. On a dynamic model, deep structure, surface signification, and cultural context are understood to engage in a running dialogue in which no term is automatically primary. A given deep structure may count chiefly as a response to a foreground meaning, or as a “foreground” elaboration of a cultural deep structure. For deep structures, loss of epistemic authority enables a gain in meaningfulness. Schenker's analysis of the “Chaos” movement from Haydn's *Creation* bears out these arguments. Schenker's hermeneutic efforts are undercut by his use of the foundational model. The dynamic model, however, can connect his analytic results both to Classical and Biblical cosmogony and to the Enlightenment ideology of detached mastery over nature.

## Sessions—Friday afternoon

### ANATOMY OF A SONG: AN EXERCISE IN CRITICAL ANALYSIS (COMBINED)

Organized by John Shepherd, Carleton University, Ottawa

Respondents: Michael Cherlin, University of Minnesota

Steven Feld, University of Texas at Austin

Susan McClary, University of Minnesota

[Ed. note: As formal abstracts are not appropriate for this session, the organizer's description is provided here.]

The purpose of this panel is twofold: firstly, to bring to bear on the analysis of a specific piece of music the different orientations and perspectives of musicologists, music theorists and ethnomusicologists; secondly, to link these orientations and perspectives through a collective piece of work which draws on some of the more critical trajectories to have emerged in recent years in the academic study of music.

Preparation for the panel will be in four stages. In December, 1989 or early January, 1990, the four participants will decide on the piece of music to be analyzed. The decision will be influenced by considerations such as the kind of questions each participant wishes to address through the exercise, and the richness of the piece in terms of the range of issues and problems it itself presents for exploration. The piece of music chosen will most likely be a popular song. A popular song will raise most directly questions relating to social and cultural meanings and their relationship to individual interpretations by listeners, as well as present for analysis a wide range of materials in terms of sounds, visual images and lyrics. Additionally, popular music studies is the area of academic enquiry which has perhaps most forcefully and consistently addressed the vexed question of the relationship of contextual to textual elements in the generation of meaning through music.

From January to April, 1990, each participant will engage in an analysis of the chosen piece in terms of their own interests and critical orientations. The results of these analyses will be mutually communicated in early May. From May until early September, the participants will engage in criticisms of each other's work, and will attempt to integrate their work into a collective analysis. The period from early September until the Conference in November will be spent devising and agreeing upon methods of presenting the findings of this analysis. Considerable emphasis will be placed on the use of audio-visual equipment and hand-outs in making the presentation as accessible and interesting as possible.

The contribution of the four participants will be as follows. John Shepherd will be the coordinator of the project, attempting to ensure that everything stays on track once things are underway in 1990, and taking final responsibility for the production of the joint analysis and its presentation at the conference. His own contribution to the analysis in his position paper will be three-fold: the development of a theoretical framework for the analysis which will encompass the contributions of the other three participants; an analysis of the piece in terms of his own work on harmonic, rhythmic, and timbral structures in music; and the undertaking of fieldwork in terms of which to ground the analysis.

Michael Cherlin will examine questions of continuities and discontinuities in the song's narrative structure. Depending on the song, this examination might include how a story line develops, how musical means express the song's personal or social situation, the use or avoidance of goal oriented syntax toward dramatic means, various kinds of rhythmic structuring and their relations to lyric description or



dramatic action, the development (or blurring) of a time/space in which the narrative takes place. If the song chosen has an accompanying video, then Michael Cherlin will study in addition the integration, disintegration, opposition and complementation of visual to aural dimensions according to similar categories of analysis.

Susan McClary's contribution will be two-fold. Firstly, she will discuss the piece from the point of view of semiotics, tracing the way in which the song produces affective, rhetorical, and associative meanings within the frameworks of the various pop codes it engages. The aim of this part of the analysis will be to demonstrate how **the music itself**, over and above its lyrics or imagery, operates as a signifying practice for both artists and listeners. Secondly, Susan McClary will bring to the discussion some of the concerns and methods of feminist criticism. Recent work in the other humanities has revealed that gender and sexuality—far from being immutable, biological givens—are socially constituted through discourses such as literature, ritual, film, or advertising. In other words, the images constructed and transmitted within the cultural media participate in processes of social formation: they influence the ways in which we shape and even experience ourselves. Popular music today serves as one of the principal arenas in which various models of gender and eroticism explicitly compete. Susan McClary will examine the song's constructions of gender and sexuality within the context of relevant debates.

Steven Feld will contribute additional theoretical and methodological perspectives from the point of view of the ethnographer. His particular concern will be with the linkages between micro- and macro-structures of meaning in the selected song. In this, his analysis will concentrate on the relationship between particular musical associations—that is to say, the social encoding of sonic materials—and particular cultural fields—that is to say, emergent or operative symbols and practices. His analysis will, as a consequence, examine various vectors of textuality; the pretextual, the contextual, the paratextual, the metatextual, the subtextual, the intertextual and the intratextual. This analysis will be situated in an exploration both of the relationship of the song to its interpretive community, and of the position of Steven Feld as a fieldworker in relation to that community.

At the present time there exist both overlaps and gaps between the different orientations and expressed intentions of each participant. The participants are therefore looking forward to the opportunity to identify and explore these gaps, and to engage in a mutual interrogation and criticism of each other's perspectives and work in preparing a collective analysis for the Conference.

#### **APPLIED ETHNOMUSICOLOGY ROUND TABLE (SEM)**

**Organized by Susan Auerbach, Pasadena, California**  
**Susan Auerbach, Chair**

#### **APPLIED ETHNOMUSICOLOGY: ROLES AND DILEMMAS**

**Susan Auerbach, Pasadena, California**

The purpose of this informal session is to provide a forum for networking and discussion among the increasing numbers of ethnomusicologists working in the public sector. Invited speakers will give short five minute presentations reflecting on the roles ethnomusicologists play in their particular type of community-based work, and commenting on at least one professional dilemma they have faced in adapting ethnomusicological training and perspectives to non-academic contexts. Topics addressed will include community aesthetics/control and public programming; Asian classical arts as "folk arts"; teaching applied ethnomusicology; traditionality

and funding, etc. Questions for roundtable discussion will include the following: In what settings can ethnomusicologists best utilize the tools of the field to benefit communities? How can we best serve community needs while maintaining our academic and professional standards? How can ethnomusicology training programs better prepare graduates to face the various professional roles and dilemmas noted at this roundtable? How might SEM better serve the needs of its members working in the public sector and how can those members help prepare the Society for possible expanded activity in this area?

#### COMMODITISING AND COMMUNITISING CAMBODIAN MUSIC, DANCE, AND CULTURE

Amy Catlin, University of California, Los Angeles,  
and California Institute of Technology

The commodification of culture is usually cast in a negative light, especially when it produces "fakelore" for commercial purposes, but there may be ways to create truthful cultural commodities. The applied ethnomusicologist can be seen as parallel to the applied anthropologist, who is "...concerned with the relationships between anthropological knowledge and the uses of that knowledge in the world beyond anthropology" (Chambers, *Applied Anthropology*, 1989), whose research is based on "... assumptions and perceptions of need" (ibid.). An applied ethnomusicologist may perceive a social need of Khmer or other refugees to affirm their cultural identity and to be understood in terms of their artistic heritage. In order to address that need, various strategies have been developed for creating events and less ephemeral commodities using ethnomusicological knowledge (gallery exhibitions, written publications, audio cassettes, promotional pamphlets, bilingual song text booklets, and video samplers). One aspect of the process is commodification for "outreach" into non-Khmer circles, especially in public or educational settings. Another is "inreach," the development of cultural activities or commodities for use within Khmer settings such as annual community festivals. A third process may be called "inside-out reach," in which Khmer musicians and dancers are hosted in private non-Khmer settings, becoming insiders by virtue of being guests in American homes. Such events have proved to be equally educational and meaningful to both Khmer and non-Khmer sides, in a process which has been especially successful in Southern California where "cocooning" and the artistic enhancement of the home as entertainment center have become significant lifestyles. The achievement of *communitas*, or a sense of unity, sharing, and mutual appreciation between Khmer and non-Khmer, is sought through the presenter's role as interpreter of Khmer and Western history, arts, and cultural values. Through selective use of cultural symbols such as the dancing *apsara*/angel, mutual understanding is facilitated, especially when both English and Khmer words are used. Special techniques for presenting Khmer music and dance to Hispanic teenage audiences have been cited as reducing interethnic tensions between the groups. The youth of the dancers (ages 5-15), combined with the maturity of their teachers, accompanying singers, musicians, and elderly costumers, provide a multigenerational display of Khmer refugee society, from the most traditional elders to the more acculturated children. Interaction with such a social group by outsiders is normally a positive experience for both sides, and serves to enhance social attitudes between the groups. The high level of artistic achievement, especially of young children, is a source of pride for the Khmers. It is perhaps even more impressive to non-Khmers, however, who are unaccustomed to witnessing groups of small children pursuing disciplined artistic activity. The paper will present these and other techniques developed during four years of working with the NEA Folk Arts

sponsored project, as well as discussing problems associated with the endeavor. Research findings will help to define conceptual problems facing the field of applied and public sector ethnomusicology today.

Participants: Willie Collins, Los Angeles Cultural Affairs Department  
 David Roche, Local Cultures Program of the Festival at the Lake  
 Roberta Singer, Citylore  
 Richard Keeling, University of California, Los Angeles

**DANCE AND DANCE MUSIC (AMS)**  
**Ingrid Brainard, Newton, Massachusetts, Chair**

**THEATRICAL DANCE IN THE VENETIAN OPERAS OF CAVALLI**  
 Irene Alm, University of California, Los Angeles

Theatrical dance undeniably flourished in the opera houses of Venice during the seventeenth century. Clear and ample evidence of dance exists in the libretti, musical scores, and written accounts of opera productions. Yet the role of ballet in Venetian opera remains largely unexplored and presents a significant gap in our knowledge of Baroque stage production. From the start, dance was an important ingredient in creating spectacle and illusion in Venetian theaters, along with sets, costumes, and machinery. Audiences developed a taste for dance, and indications for "balli" appear in nearly every opera libretto from this era. Although French writers of the seventeenth and eighteenth centuries took delight in penning snide criticisms of Italian dancers, the art of ballet and the rise of the professional dancer owe their origins as much to the theaters of Venice as to the courts of Paris and Versailles.

Cavalli's operas for Venetian theaters provide a convenient body of works for investigating the role of dance during the first decades of public opera. Scores for more than two dozen of these survive, beginning with his 1639 *Le Nozze di Teti e Peleo* choreographed by Giovanni Battista Balbi, "Veneziano Ballarino celebre." This group of operas spans nearly thirty years and includes productions for four different Venetian theaters. An examination of the scores, in conjunction with a careful reading of their libretti, reveals a wealth of music for dance. Based on an analysis of the extant music and other contemporary source materials, this paper reconstructs a portrait of theatrical dance in Venice during the mid-seventeenth century, a time during which Italian ballet took its first steps on the public stage.

**THE PASSACAILLE IN LULLY'S ARMIDE:**  
**PHRASE STRUCTURE IN THE CHOREOGRAPHY AND IN THE MUSIC**  
 Judith Schwartz, Northwestern University

The assumption that phrase symmetry in music of the classic style derives from symmetry in the dance may be traced back at least to de la Cépède's *La poétique de la musique* (1785). Yet 18th-century choreographic sources show such variety in dance phrasing as to suggest that ballet masters—like composers writing for connoisseurs—toyed with conventions of symmetry. Using the rhetoric of dance movement and shape, they deftly played against expectations of symmetry, creating spacial or temporal asymmetry at odds with the symmetrical impulses of the accompanying music, or even by asserting symmetry not implied by the music, or in unexpected rhythmic dimensions. That music and dance were frequently at variance with one another in this regard means that at the very least, the perception

of symmetry in phrasing at a dance performance was a many layered experience, with the counterpoint of movement and sound creating its own special effect upon phrase symmetry.

For several reasons, the Passacaille in Act V, scene 2, of Lully's tragédie lyrique *Armide* provides an intriguing study in phrase structure: (1) The ostinato element in the musical form imposes a certain degree of rigidity upon the musical phrase structure. (2) This challenges both composer and choreographer not merely to create variety, but to superimpose broad structural coherence and rhetorical shape upon what could be an additive form motivated primarily by virtuosic display. (3) The music exists not only in the 1686 published full score to *Armide*, but in an embellished keyboard arrangement by D'Anglebert. (4) Three notated choreographies associated with Lully's melody, dating from 1711 to 1725, include one elaborate solo dance by Pécour, one duo by L'Abbé, and one solo arranged by L'Abbé from the duo setting.

An analysis of the three dances examines the interplay between music and dance with respect to overall rhetorical design and to processes of (a) defining phrases, (b) establishing phrase relationships (such as repetition, contrast, variation, development, graduated climax), (c) developing motives throughout the piece, and (d) altering characteristic phrase length and shape. It considers the rhetorical effect of altering the time frame and tempo in which events take place—the effect upon exposition, development, and closure when dance or musical events undermine metric predictability. An argument will be made for the rhetorical or expressive potential of purely structural events before they are invested with pantomimic content and dramatic context.

THE UNCONVENTIONAL DANCE MENUET:  
MALPIED'S CHOREOGRAPHY OF THE *MENUET D'EXAUDET*

Tilden Russell, Southern Connecticut State University,  
with Elizabeth Aldrich, Court Dance Company of New York

Since the eighteenth century, the dance menuet has been used as a paradigm of conventional formal and metrical procedures in the Classical style. The art menuet, on the other hand, especially as it was developed by Joseph Haydn and other high-Classic composers, has become emblematic of creative modes of departure from whatever is formally closed, stable, predictable, and conventional. This bifurcated view has given rise to a false notion of danceability in the menuet, namely, that the art menuet was undanceable precisely because of its stylistic departures from the dance-menuet paradigm. Correlation of specific menuet choreographies with the music to which they are fitted proves that the dance menuet itself was—when danced—as unpredictable, unstable, and unconventional as the supposedly undanceable art menuet. This will be made dramatically evident in a full performance, by two dancers and a violinist, of Malpied's choreography (1780) of the famous Menuet d'Exaudet. This demonstration, and other facts about the dance menuet, compel us to reexamine the interrelationships between dance and art menuets, and between menuets and the larger-scale compositions believed to be constructed on the same formal principles. The paradigmatic dance menuet represents a far more subtle, complex, and unconventional approach to classical form than has traditionally been suspected.

## ETHNOAESTHETICS (SEM)

Sue Carole de Vale, University of California, Los Angeles, Chair

BROTHER, SISTER, COUSIN, "ANTHRO:"  
RETHINKING THE AESTHETIC OF KINSHIP AMONG  
LONGHOUSE IROQUOIAN SINGING SOCIETIES

Michael Sam Cronk, University of Michigan

Narratives of kinship and other scholarly constructs dominate cultural studies of *Haudenosaunee* (Longhouse Iroquoian) society, as with other First Nations. From the 19th century texts of Lewis Morgan to current publications by Elisabeth Tooker and others, the mechanics and histories of Iroquoian political and ceremonial clan structures have been presented within static anthropological frameworks.

Based on research in cooperation with Iroquoian Singing Societies in Ontario (Canada) and New York state, I wish to reconsider the dynamics of *Haudenosaunee* (kinship) in performance contexts. For these singers, relationships are established not only among individuals and communities but also with surrounding physical and spiritual environments. An ideal of "connectedness"—recognizing both individuality and inter-responsibility—permeates contemporary *Haudenosaunee* cultural discourse, shaping social music repertoires, instrument choice and interaction throughout performance events. Celebrating these many connections is a primary aesthetic of Iroquoian creative expression.

Currently, *Haudenosaunee* are also renegotiating relationships with ethnocultural researchers (generally non-Native outsiders who have developed persistent connections with these frequently "studied" societies). Reconsidering Iroquoian concepts of "connectedness" will thus not only clarify dynamics of musical performance, but will integrate the role of ethnomusicology, addressing challenges now presented to ethnomusicologists to determine cooperatively new relationships with *Haudenosaunee* and other First Nations.

"THE VOICE OF EGYPT:" THE AESTHETICS OF MODERN ARABIC  
SONG AS MANIFEST IN THE REPERTORY OF UMM KULTHUM

Virginia Danielson, Harvard University

In this paper, I examine the principal aspects of vocal aesthetics in Umm Kulthum's repertory in an historical context and locate her musical style as a component of important and widely supported efforts to modernized Egyptian society on the basis of local, culturally authentic principles. With or without the use of directly political lyrics, the singer is viewed as a participant in a major social trend, in this instance asserting the utility of local cultural precedents in the modern world and helping to construct an Egyptian-Arab "self" which is at once modern and authentic.

Umm Kulthum (ca. 1904–1975), probably the most famous and respected singer in the Arab world during the twentieth century, enjoyed a long singing career extending over fifty years. During this time she recorded and performed over three hundred songs, largely disseminated through the mass media. Her great vocal abilities, her commercial success and her long career prompted an unusually large corpus of reportage and criticism, printed and oral, dealing with the essential properties of her style and attempting to account for her extraordinary accomplishments and fame. Her large Egyptian audience claimed her style of singing as fundamentally their own and she became known as the "voice of Egypt."

This identification was dependent to a certain extent on her command of the Arab musical system of *maqamat*, but more so on the properties of vocal timbre, the

delivery of text, and the relationship between voice and instrumental accompaniment. Viewed in historical perspective, these qualities are found to be of central and long-standing importance to the aesthetics of Arabic song. In her cultivation of new songs cast in "authentically" Arab style, Umm Kulthum gave musical expression to the desideratum of modernization founded on the first principles of Egyptian Arab cultural values.

#### RAJINI'S WEDDING:

#### RONA ("WEEPING") AND GALI ("ABUSE") IN KARIMPUR, NORTH INDIA

Helen Myers, Trinity College, Connecticut

"After the marriage these words would cross the body like an arrow," Rajini's brother explained. "But the same *gali* when they are put in song and are sung in the wedding makes cheerful people."

Traditionally, music accompanied every stage of the village wedding in North India. In recent years the wedding ceremony and its music have been abbreviated. The *barat* (procession of the groom's party to the bride's home) has been telescoped with the *gauna* (final departure of the bride); the *nimantranRi* ceremony, the only occasion for men's singing, is generally omitted. Songs commenting on each stage of the wedding are no longer sung, and have been replaced by the "radio," a rented cassette player and public address system used to broadcast popular film songs.

Abiding social values of the village are still expressed in *gali* (songs of sexual abuse sung only by mothers) and *rona* (ritual crying of women and girls at the *vida*, departure of the bride). *Gali* and *rona*, never coincide during the wedding. "*Gali* brings close people in marriage," villagers explain; "*rona* comes because of separation." *Gali* brings *khush* (happiness from the mind), whereas *rona* expressed *dukh-sukh* (sad-happy from the heart and whole body). *Gali* and *rona* may occur in the same performance only at the time of death when the widow may cry, "how could you leave me alone in this world, why didn't you take me with you."

The data from Rajini's wedding reveal vestiges of archaic practices side by side with innovation, and illustrate the essential function of music in ritual.

#### WEN AND WU:

#### APPLYING THE DIALECTICAL AESTHETIC OF CHINESE MUSIC

John Myers, Simon's Rock College

From ancient times, the notion of balance as a moral and aesthetic value has been a central concept in the intellectual and artistic traditions of China. We are fortunate in that Aesthetic value has often been made explicit throughout various stages in China's cultural history. To some extent, the *wenwu* or "civil-military" division in Chinese music is a psychological reflection of the dialectical cosmology inherent in the Daoist concept of *yin* and *yang*, which incorporates the polarities of passive/active, darkness and light, male and female, and so on. In his writings, Mao Zedong tried to use this polarity to claim a Chinese intellectual precedent for dialectical materialism. In terms of the identity of opposites in the natural world, there is a strong similarity between Western and Chinese notions of polarity, but there is a difference of emphasis in the two traditions, and this difference of emphasis demands our attention, particularly if we are trying to understand Chinese music.

Because the expressive arts are so bound together in Chinese tradition, we sometimes find that musical documents are also literary documents. The precedent for this is again very ancient, and derives from the Confucian notion of the proper scholar who is also a calligrapher, painter, poet, and musician. For over 1500 years, the scholar's instrument was the *qin*, a zither so soft it could scarcely be heard.

Gradually, a few of these literati began to use the *pipa*, a Chinese fretted lute with a much greater dynamic range more suited to expressing the "military" side of the musical aesthetic. The Hua Collection, which was the first (1818) mass-produced edition of solo music for the *pipa*, helped to establish the legitimacy of solo performance and self-cultivation on instruments other than the venerable *qin* zither. Because the collection is rich in both aesthetic allusions and musical notation, the study of the Hua collection can serve as a window into the possible relationships between aesthetic categories and compositional structure.

One window then opens to others; this aesthetic model is consistent with a more comprehensive means of approaching and describing all of the music we encounter. Jacques Attali has shown the importance of sound in a "new" view of history in which the conventional socio-economic dialectic is actually dependent upon a psychological dialectic grounded in the need for music. The consistency of musical structure and psychological theme in Chinese music may support such assertions.

### HISTORICAL CONSCIOUSNESS (AMS)

Gary Tomlinson, University of Pennsylvania, Chair

#### THE 1558 EDITION OF *HAM*? THE BERG AND NEUBER MOTET PRINTS

Susan Jackson, City University of New York, Staten Island College

The motet prints of Berg and Neuber (Nuremberg, 1541–1563) have (perhaps erroneously) been the target of much musicological criticism. Frequently maligned because of their conflicting attributions and "spurious" Josquin motets, the most puzzling question about two of these very large, enigmatic volumes concerns their purpose. The specific collections to be discussed are *Novum et insigne opus musicum* I-III, 224 motets a 4–6 [RISM 1558 4, 1559 1–2] and *Thesaurus musicus* I-V, 229 motets a 4–8 [RISM 1564 1–5]. Between them the two collections contain 453 fifteenth- and sixteenth-century motets, representing virtually every major composer of the time (and any number of minor ones).

These volumes—and their editor-printer Johann vom Berg—give rise to some seemingly irreconcilable dichotomies and pose a number of very interesting questions: Why did an avowedly Protestant printer in Reformation Nuremberg publish 450 Catholic, even Marian, motets in two enormous collections? Why are the works of composers from generations as disparate as those of Ockeghem and Lassus included? Who was the intended audience? From where and from whom did the printer acquire the "spurious" Josquin motets? And why did Johann vom Berg, otherwise known to his contemporaries as a conscientious and careful editor, produce prints with the errors and conflicting attributions that have troubled so many scholars of Renaissance music?

By examining archival documents concerning Berg and Neuber, their firm, their business contacts and other acquaintances, and music education and musical life in Nuremberg; and by careful examination of the prints and collations of individual pieces, certain possible answers emerge. My paper will present these possibilities and hypotheses, attempt to reconcile some of the dichotomies, and show that the large collections of Franco-Flemish motets published by Berg and Neuber—intended for merchants, lawyers, doctors, and theologians (upper-middle class Protestants and Catholics), and used and annotated by their owners—were quite possibly the first intentionally designed and printed "historical anthologies" of the genre.

THE ARTUSI-MONTEVERDI CONTROVERSY REVISITED:  
PRINT CULTURE AND THE *SECONDA PRATTICA*

Tim Carter, Royal Holloway and Bedford New College, University of London

The assault on Monteverdi in Giovanni Maria Artusi's *L'Artusi, ovvero Delle imperfettioni della moderna musica* (1600) is well known, as is the bitter "pamphlet war" that ensued between Artusi, Monteverdi and several other figures with an interest in attacking or defending the modernist stance. That this pamphlet war took place via print is a clear example of the role of printing in provoking and disseminating musical debate in the late Renaissance and early Baroque periods. But other aspects of the controversy also owe an evident, if less obvious, debt to what might be called a "print culture". First, Monteverdi's response to Artusi—the subtlety of which may have surprised the Bolognese theorist—hinges on the composer's clear sense of his place within the musical traditions of the sixteenth century; arguably, Monteverdi was one of the first composers to historicize himself in precisely this way, and this historicism was, of course, possible only by virtue of the efforts of music-printers over the preceding half century or more. Second, one sub-text, as it were, of the controversy is the formulation of a critical vocabulary more amenable to fostering a poetics of music than traditional music theory. Again, this search for critical tools is demonstrably a result of printing's effect on the composition, dissemination, and reception of musical repertoires. Monteverdi's attempt to articulate his musical poetics had only partial success—he never finished his long-planned treatise on *Melodia, ovvero Seconda pratica musicale*—for reasons that merit exploration in this new light. But the Artusi-Monteverdi controversy and its various ramifications provide an intriguing indication of the power of print to change the way in which composers viewed their place in the musical world.

J.S. BACH AND THE ALTBACHISCHES ARCHIV

Daniel R. Melamed, Yale University

It has long been recognized that J.S. Bach had strong interests both in music of the past and in the history of his illustrious family. These interests intersect vividly in the family music collection known as the Altbachisches Archiv (ABA) that was once in Bach's possession. The loss of the known ABA sources from the Berlin Sing-Akademie during the Second World War has hampered research, but recently discovered photographs allow a substantial reconstruction. A survey of other sources of older Bach family music makes it clear that the ABA must have extended well beyond the Berlin sources, which represent only those materials that passed to C.P.E. Bach.

The new photographs and research into lost portions of the ABA allow a reconsideration of its compilation and of J.S. Bach's contact with it. Contrary to much-repeated statements, Bach did not merely inherit the collection, but appears to have been responsible for its assembly. In addition, evidence suggests that Bach acquired most of the material in the ABA only late in his life; this calls into question the frequent citations of ABA works as direct influences on Bach's own compositions.

The ABA sources themselves make it clear that J.S. Bach's contact went well beyond collection and preservation: in the last years of his life, Bach performed several works from the collection, almost all motets. His interest in the older motet style is further documented by his previously unknown performing material for a motet by Sebastian Knüpfer, a Leipzig predecessor. The ABA and related material cast new light on the stylistic context and performance practice of Bach's own vocal



music, on the kind of repertoire with which the young Bach grew up, and on the mature Bach's broad-ranging historical interests.

## HISTORY OF AMERICAN THEORY (SMT)

Chair: to be announced

### AT THE CUTTING EDGE: MUSIC THEORY IN THE UNITED STATES AT THE END OF THE NINETEENTH CENTURY

Carol K. Baron, State University of New York, Stony Brook

From roughly the time of Wagner's death in 1883 through the second decade of the twentieth century, theoretical studies responded to the challenges of contemporary developments in musical practice, particularly the crisis presented by Wagnerian and post-Wagnerian chromaticism and the ensuing "breakdown of tonality." Three music-theoretical documents produced in the United States during the last two decades of the nineteenth century by Bernhard Ziehn, Julius Klauer, and George Ives share critical views of existing theory—questioning conventional assumptions; drew their conclusions from direct observation of contemporary compositional practice; and predate European theory in accounting for progressive trends in musical composition.

The three works, collectively, open the following—sometimes conflicting—issues to criticism: staff notation, interval nomenclature, the analytical practice of pluri-significance, altered tones, theoretical support for just intonation, thorough bass, four-part harmony, acoustical explanations for tonal relationships, and fundamental bass theories, among others. Inherent contradictions in these studies, individually, embody the confrontation of two paradigms—the tonal system and yet-to-be-developed atonal procedures and concepts—and a phase in the process of shifting to the new one.

### CHARLES SEEGER'S *TRADITION AND EXPERIMENT IN THE NEW MUSIC*: COMPOSITIONAL REGIMEN OR ANALYTICAL METHOD?

Taylor Greer, Pennsylvania State University

Charles L. Seeger (1886–1979) occupied a central position in the American musical community, from his avant-garde compositions before World War I to his ideal vision of musical speculation which recurred throughout his many writings. As a composer, he aspired toward a musical language which cultivated sharp dissonance, polyrhythm and heterophonous layering of sound. Yet Seeger's theories about this new musical language may well be of greater interest to historians than his experiments with it.

Between 1930 and 1932 he wrote a treatise entitled *Tradition and Experiment in the New Music* which serves as a microcosm of the enormous breadth of the author's musical and intellectual curiosity. Since the treatise was never published, its significance in relation to other theoretical writings of the early 20th century has never been assessed. My paper has three aims: (1) to explore the close relationship between Seeger's regimen of dissonant counterpoint and his analytical method; (2) to summarize briefly the ethnomusicological and philosophical aspects of the treatise; and (3) to begin interpreting the work's significance in relation to other methods of composition and analysis written during this period, including works by Cowell and Schillinger.

## MUSIC IN IMMIGRANT COMMUNITIES I. (SEM)

Organized by Anne Rasmussen, University of California, Los Angeles  
Anne Rasmussen, Chair

### THE ELECTRONIC VILLAGE: MEDIA AND THE CONSTRUCTION OF IDENTITY AMONG PRESPA ALBANIAN IMMIGRANTS

Jane C. Sugarman, State University of New York, Stony Brook

Prespa Albanians living in the US and Canada saturate their home environment with mediated sounds: from radio and television broadcasts, from commercial audio and video cassettes released in Yugoslavia and Albania, and from the recordings that they themselves make of performances within their community. Indeed, the ready availability of electronic means of recording is one of the principal factors that distinguishes their experience as recent immigrants from that of prior generations. In this paper I analyze not the production of the electronic equipment and commercial forms of mediated music that are available to Prespare but rather, the uses that they make of these consumer products in the ongoing formulation of their notions of collective identity.

Prespare turn to commercial recordings as a rich source of repertoire for their singing occasions, often transforming this new material substantially to fit their local performance style. Through extensive use of home playback equipment, they balance the homogenizing effect of the mainstream North American media with aural and visual images that they associate with their home culture. For the last two decades families have made audio and video recordings not only of community events, but also of personalized performances of songs to send to relatives living overseas. In the process they have created, in effect, a new performance genre whose existence is premised upon the use of media.

By means of the widespread circulation of commercial and homemade recordings within and between their various overseas locales, Prespare are able to expand their sense of themselves as Albanians and Yugoslavs, while at the same time reconstituting their dispersed community on a global, electronic basis. What emerges from an examination of their encounter with technology is not the passive bombardment of a small community by a hegemonic media, but rather a community's resourceful appropriation of technology toward its own expressive ends.

### KEF-TIME: THE ROLE OF A *LA TURKA* MUSIC IN THE PRESERVATION OF ARMENIAN CULTURE

Sosi Setian, Columbia University

The aim of this paper is to examine the relationship between music and ethnic politics in the Armenian diaspora. A prohibited style of Armenian music called "a la Turka" is celebrated by thousands of Armenians at a semi-annual music event called KEF TIME — roughly "FUN" TIME — a phenomenon unique to American Armenians. In the context of conventional thinking about cultural assimilation, KEF-TIME involves something of a paradox and therein lies its significance.

In the aftermath of the massacres and near genocide of the Armenians in Ottoman Turkey in 1915, all elements of Armenian culture reminiscent of the oppressor, including "a la Turka" music, were pronounced detrimental to the preservation of the nation in the diaspora. Armenian political organizations, based in Beirut, Lebanon, issued a prohibition of this music through Armenian newspapers circulated world-wide. Although at first Armenians generally accepted the ban, those born in the United States, conditioned by the spirit of independence typical of this country, refused to obey the orders denying them the right to enjoy a style of

music that they considered their own. This resistance manifested itself in the creation of KEF-TIME as a three-day event organized by individuals from the community. Contrary to all expectations "a la Turka" music has become an important force in the preservation of the cultural identity of American Armenians.

Drawing on three years of research in the Armenian community in the United States, I will demonstrate with the help of videotaped interviews of both the organizers and performers, that KEF-TIME has helped to forge a unique American Armenian identity by emphasizing the Anatolian element of Armenian culture while at the same time celebrating the secular nature of American culture. The style and repertoire of the performances of KEF-TIME will be contrasted to that of events organized by political and religious Armenian organizations with the help of videotaped segments of music events.

THE MIDDLE EASTERN NIGHTCLUB:  
RESURRECTING ORIENTALISM FOR AMERICA  
Anne Rasmussen, University of California, Los Angeles

During the 1960s the dynamic musical life of the Arab immigrant community was overshadowed by an emergent nightclub culture which established new canons of musical taste and style, as well as new contexts for music making. Orientalism was vivaciously resurrected by Arabs and non-Arabs alike and served to popularize the nightclub environment. Exotic, Middle Eastern sounds accompanied by the animated eroticism of the belly dancer were combined with the performance aesthetics of popular American dance band music and Jazz for a new cosmopolitan audience. Complete with images of camels, harems, hashish, and sexy women, Orientalism became an ideological blueprint for a polyethnic, Middle Eastern music.

Orientalism, a belief system that originally served as a rationale for European imperialism, has also generated a complex of ideas, images, and illusions. First, it lumped Asians, North Africans, and people from the Eastern Mediterranean into a homogeneous population. Second, in support of the European doctrine of biological determinism, Orientalism characterized the so-called "Oriental races" as uncivilized, disorganized, and untrustworthy. Third, the Orientalist framework includes a family of ideas which played upon tantalizing and fantastical accounts of the exotic, sensual, and mysterious aspects of an antiquated, far-away land.

Here, I study the emblems of this reconstructed European belief-system within the nightclub. Specifically I consider the way in which Orientalism resonates musically, as well as its cognitive implications. In addition to relevant recordings and literature, the work draws upon three years of fieldwork among Arab Americans. While the aspects of Orientalism embraced within the context of the nightclub were primarily aesthetic, the prejudice and segregation encouraged by these same Orientalist images for preceding generations and for recent immigrants cannot be underestimated. The paper highlights one way in which this influential ideology has been chosen as a construct of collective identity and provides insight into the way historical frameworks are restructured for practical, popular, and musical purposes.

Discussant for the session: Mark Slobin, Wesleyan University

**NON-VERBAL COMMUNICATION (SEM)**  
**Judith Becker, University of Michigan, Chair**

**MEDIEVAL DISCUSSIONS OF LITERACY VS. REVELATION AND THEIR  
 APPLICATIONS TO MUSIC NOTATION**

Nancy Van Deusen, California State University, Northridge

The concept of *figura* had seminal importance throughout the Middle Ages. As one of the many translations of the comprehensive Greek term *schema*, the term *figura* was synonymous with *rhythmus*, *diagram*, and *character*. One source of the importance of the term was sixth-century Cassiodorus' commentaries on the Psalms, in which the writer refers constantly to the concept, with examples of figures, or varied figures, forming the expository substance of his lengthy and influential work. We notice, however, that Cassiodorus' figures are *written* figures of speech, within a *literate* context, and that an extended thought process is required in order to apprehend their meanings. For example, in the case of groups of *figurae*, constructed within the outline of a perceived totality—a medieval *symbolum*—both a written context and an organized, informed process of thought are required before a complex group of particulars become significant. Meaning is obtained only through literacy, that is, reading and a step-by-step cognitive process.

This paper focuses on the early medieval background of theories of cognition, then on a revolutionary change which occurred during the course of the late twelfth century. Contrasting with verbal literate cognition, attained through reading, is the significant, ideal, composite, revelatory moment, which, as Alain de Lille writes, is similar to the spontaneous vision of God enjoyed by angels, since they are actually in God's presence. Intense discussions and comparisons of these two cognitive processes revolutionize musical notation as well. This is seen by the abrupt change from contextual early medieval notation to the complete instantaneous articulation of the total musical moment, which included simultaneously both pitch and rhythmic parameters.

**FALSE FRONT AND REALITY IN SOUTH AUSTRALIAN ABORIGINAL  
 SONG BEHAVIOR**

Catherine Ellis, University of New England, New South Wales

In the repertoire of Aboriginal communities there is an important differentiation between the open performances that are intended for the whole community and which form part of the training of the children, and the secret performances which are the power-laden events known by, and presented in the presence only of those who have gained knowledge of the significance of these important songs and associated ceremonial. The same songs are presented in both situations, with a few key items withheld in the open performances. The false front explained to the children, and to uninformed outsiders, has many features in common with the secret versions.

In forms of ceremonial activity (and the associated songs) are differentiated between the false front that the uninformed receive, and the "real" version understood by the knowledgeable. There are sets of ambiguous structures—in text, rhythms, melody and intervals—some of which are spoken about as "turned over" forms, while others can be shown analytically but are never discussed. For example, two performances of the one text may use the same melodic structure, and the same distribution of short and long notes. In the second consecutive performance, however, the long notes are half the duration of the previous long notes. This changes the overall form and function of that song. The dual interpretations of

apparently unambiguous presentations constitute the structural mechanisms for informational decoding by knowledgeable performers. The "false front" form of these is accepted by the novice as the only structure present. Progressively, the young student learns the alternative layers of structure and meaning through usually two consecutive performances of any item, in the second of which only one structural element is changed.

#### THE BODY IN THE MUSIC: EPISTEMOLOGICAL CHALLENGES FOR ETHNOMUSICAL SEMIOTICS

Robert Walser, University of Minnesota

In *Metaphors We Live By* (in collaboration with George Lakoff) and in his new book, *The Body in the Mind*, philosopher Mark Johnson proposes a new epistemology of great import for ethnomusicologists concerned with the study of musical meanings. Johnson, taking to task the entrenched Western split of mind and body, argues that meanings of all sorts, even the ones that seem most abstract and mental, are grounded in bodily experience. While Johnson's own analyses of artworks are rather simplistic, his theory would seem to have great utility for ethnomusicological semiotics. For as Johnson is aware, experiences of the body differ with place, time, and culture; musical meaning can be situated in bodily experience not in any essentialist way, then, but as a reciprocal element in a "web of culture" in which real human bodies are ensnared and supported. Taking into account Christopher Small's injunction to study "musicking" rather than musical objects, even when doing semiotics, I will use this paper to explore some theoretical perspectives on mind, body, and culture, playing and discussing examples from recent North American popular music.

#### SOME THOUGHTS ON "NON-VERBAL" COMMUNICATION

Judith Becker, University of Michigan

In this paper, I wish to explore the use of the term "non-verbal communication" as it is used to refer to a kind of activity that circumvents or transcends language. While not denying that such activities are possible, I wish to explore the degree to which our hearing is influenced by what we have been told, or what we have read about a particular genre or piece. The inner monologue, the unceasing silent language we speak only to ourselves is a part of our ordinary experiencing of music and dance. When hearing or playing music, we are generally not entirely free of accompanying evaluative or associative mental images that are shaped and stored in memory, in part, by language. If we use the term "non-verbal" as meaning or implying "non-language" we tend to perpetuate a kind of thinking about artistic perception that isolates the faculties. While it may be that there are kinds of perception and cognition that only involve one sense organ and not language activity, what might be called "visual-thinking" or "musical-thinking" or "body-thinking," I believe that most perception and cognition and most music listening or dancing is a more complex and integrating activity of which inner language is a part. This paper is intended as a beginning exploration and will integrate the material presented in the papers by Catherine Ellis and Nancy van Deusen.

**PHILOSOPHICAL RECONSIDERATIONS (SMT)**  
**Marianne Kielian-Gilbert, Indiana University, Chair**

**SCHENKER'S SOCIOLOGY OF TONES**

Gary Don, University of Washington

In "Der Geist der Musikalischen Technik" (1895), Schenker states that "musical content is never organic, for it lacks any principle of causation." In *Counterpoint* (1910), he finds "in the dissonant syncope a means of establishing a purely musical causality." The reason for this reversal lies in Schenker's choice of analogy for musical causality—that is, social laws (*Gesellschaftsgesetze*).

Schenker's objection to causality in *Geist* stems from his feeling that causal models are too determinate to describe compositional process. By treating tones as living beings, rather than inanimate objects, Schenker is able to describe their interactions in behavioral, as opposed to mechanical, terms. Throughout *Counterpoint* he portrays tones as having wills and a "tonal life." The composer learns their behavior through the study of counterpoint. Free composition is a "prolongation [[derivation]] of the basic forms" of strict counterpoint. The composer can temporarily subvert tonal tendencies for the purposes of expressive delay, but must only do so with an eye towards the eventual resolution. This model effectively separates the will of the tones from the will of the composer, and provides the basis for the notions of "artistic postponement" and "interruption" found in Schenker's later works.

**ON THE CRITICAL VALUE OF CIRCUMSTANTIAL DATA IN ANALYSIS**

James Bennighof, Baylor University

This paper examines some ways that information that is circumstantial to a piece of music, while still relating specifically and significantly to the conception of that piece, can inform analysis to provide an essential critical perspective on the piece. The paper focuses on musical examples that might appear problematic or nondescript when approached with more traditional or general analytical strategies; these include (a) Western concert music that incorporates folk or popular elements, (b) recent music that seems to require a critical perspective larger than an examination of the events within the piece, and (c) nineteenth-century compositions that incorporate rhetorical or discursive processes into their musical structure. In general, the data that are applied to these examples reveal assumptions, preconceptions, or cultural predispositions that are essential to the composer's understanding of communication with his audience.

Criteria for the critical value of circumstantial data include the applicability of the data to significant elements of musical structure, as well as the clarification of profitable aural approaches to the piece. Ways in which this kind of approach can and should be integrated with more general analytical strategies (even within less "problematic" pieces) are discussed, and the approach is related to recent musicological trends toward culturally informed criticism.

**PROPORTION (AMS)**  
**Philip Gossett, University of Chicago, Chair**

**COMMERCIAL ARITHMETIC AND MENSURAL PRACTICE**

Anna Maria Busse Berger, University of California, Davis

Musicologists investigating the ways in which mathematics influenced the development of mensural music commonly concentrate on the most advanced mathematical thought of the late Middle Ages and overlook the more humble arithmetic used in everyday trading and banking practices and known to all numerate people in the fourteenth and fifteenth centuries. In this paper, I shall discuss the impact of the commercial arithmetic on two areas of mensural practice.

First, I shall show that the mensuration signs introduced in the fourteenth century derive from Roman fraction signs which were used in Europe throughout the Middle Ages. (Hindu-Arabic numerals became common only in the late fifteenth century.) Mensuration signs and Roman fraction signs are not only graphically, but also conceptually similar: both involve a central value which is divisible into two, three, or six parts.

Second, I would like to suggest the appropriate cultural context for the well-known but little understood fascination which proportions held for late fifteenth-century theorists. The study of ratios, in particular the Golden Rule or Rule of Three, played the central role in the commercial arithmetic of the period. While artists like Piero de la Francesca and Leonardo da Vinci were applying these rules to their studies of perspective, music theorists revised and expanded the system of rhythmic proportions so that it would conform to the rules of the commercial arithmetic.

**PHRASE STRUCTURE, TENOR MANIPULATION, AND NUMERICAL  
 PROPORTION IN *ARS ANTIQUA* MOTETS**

Alejandro Planchart, University of California, Santa Barbara

The use of numerical proportions in shaping the formal structure of a composition is generally associated with the isorhythmic motet of the *ars nova* and its eventual derivatives, where such proportions were achieved either through the kinds of tenor manipulation made possible by the system of mensurations or by the use of diminution (which could be expressed through mensuration signs or through canon).

Apparently early on, the use of such numerical proportions became invested by some composers with symbolic meaning that was not always made explicit in any other way in the composition, and this tradition was passed on to Renaissance composers who made use of it even after the use of isorhythm *per se* had been abandoned.

A pre-history of this tradition may be observed in a number of *clausulae*, *clausulae*-derived motets, and independently composed motets of the *ars antiqua*, where composers sought to organize the interaction of phrasing in the different voices according to numerical ratios, and ultimately also sought to shape the entire composition in such a way through the use of tenor manipulation. Franconian notation did not have the flexibility that allowed *ars nova* composers to use notational convention to arrive at proportions involving numbers that were not a multiple of three, but this problem is neatly worked around in several motets of the *ars antiqua* through tenor manipulation that involves an interplay between several of the traditional rhythmic modes.

## THE TEETH OF THE DRAGON: ASTRONOMY AND MUSIC IN THE LATER MIDDLE AGES

Michael Long, State University of New York, Buffalo

A chief concern of late medieval astronomers was the accurate prediction and interpretation of particular points and events in the precession of the moon. Of greatest significance were equinoxes and eclipses, the former providing the basis for the calculation of Easter, the latter serving a variety of prognosticative functions. This study examines some points of intersection between late medieval trends in astronomical technology and speculation, and musical practice and theory.

The tenor in the Kyrie of the apparent progenitor of the fifteenth-century tradition of *Missae Caput* is identified in the Lucca Codex as *Caput draconis*. The incipit has been attributed to invention or confusion on the part of the scribe. This paper argues that both the reference to the dragon, and the numerical profile of several layers of the musical structure of the work reflect key features of the great astronomical clock at St. Alban's, an institution of considerable significance for fifteenth-century English polyphony. The conceptual link between the Mass and the clock is further supported by liturgical considerations.

The dragon rears its head once more in the decoration surrounding the opening of Ockeghem's Mass on the same tenor as transmitted in the Chigi Codex. Again, the mathematical structure of the work, as well as the marginal illuminations, may be interpreted in astronomical terms.

These and other cases of astronomical elements in musical structures will be considered against the background of contacts between representatives of the fields of astronomical and musical science, and of the evolution of a "cross-disciplinary" vocabulary of proportions in the late medieval period.

## ROMANTIC AESTHETICS (AMS)

Leon Plantinga, Yale University, Chair

### CHRISTIAN GOTTFRIED KÖRNER AND THE AESTHETICS OF INSTRUMENTAL MUSIC IN THE LATE EIGHTEENTH CENTURY

Robert Riggs, University of Mississippi

The formulation of a definitive historically based aesthetic theory of classical instrumental music has proven to be an elusive topic. Problems include: the transitional state of aesthetic attitudes in the late 18th century; and the lack of a strong correlation between the north German academics, who did most of the writing about music, and the major composers, who were active in southern Germany and Austria.

This paper examines the writings of Christian Gottfried Körner (1756–1831) and proposes that they offer a valuable approach to this problem. Körner applied the aesthetic ideas of his close friend, Schiller, to music. He demonstrated that abstract instrumental music is a fully viable medium for the realization of the *Spieltrieb*—Schiller's term for the urge for free aesthetic activity. Körner's argument is based on the premise that the object of musical representation is not the passions or affects (which are transient), but rather human character (which ideally is constant).

Körner does not object to instrumental music's inability to define precisely its content (i.e., character), because—according to Kant and following him, Schiller—art should release the free play of fantasy. This results in active contemplation of the object, which has only been suggested. Thus, unlike Kant, he concludes that instrumental music's lack of a definite and verbally translatable content is not a



deficiency, but rather a necessary and positive attribute.

The validity of Körner's concept of "character" vis-à-vis aesthetic statements by Haydn, Mozart, and Beethoven will also be examined.

### E.T.A. HOFFMANN'S ALLEGORY OF ROMANTIC OPERA

John Daverio, Boston University

In his celebrated yet fanciful dialogue/commentary on the relationship between operatic poetry and music, *Der Dichter und der Komponist* (1831), E.T.A. Hoffmann states that in a "genuine," i.e., romantic, opera, "the music arises directly from the poetry as its necessary offspring," thus realizing his claim that "the secret of work and tone is one and the same." While usually interpreted as components of a utopian theory of romantic opera wherein sound and sense, music and text, achieve a perfect union, these statements and others like them will be shown to be part of the narrative fabric of an allegory of opera that in fact makes a diametrically opposing claim. Read as an allegory, Hoffmann's dialogue tells of Music (in the person of the composer Ludwig) and Poetry (represented by the soldier/poet Ferdinand), who were once united (via Ludwig and Ferdinand's friendship), will briefly come together (for the spirited interchange of the dialogue), only to part forever (with Ferdinand's leavetaking); the allegorical pattern of the dialogue, therefore, asserts the ultimate incommensurability of music and poetry, not their harmonious congruence. Hoffmann's views can then be placed in the context of similarly paradoxical appraisals of the word/tone relationship, beginning with the writings of Jean-Jacques Rousseau and extending through Schopenhauer's *Die Welt als Wille und Vorstellung* (1819), Hegel's *Aesthetik* (posth. publ. 1842), and Nietzsche's fragment, "Über Musik und Wort" (ca. 1871). Drawing my examples from Carl Maria von Weber's troubled masterpiece, his *Grosse romantische Oper, Euryanthe* (1822–23), I will put forward a view of romantic opera as that in which relationships between word and tone, poetic structure and musical form, are intentionally problematized.

### THE OTHER SEA IN EDWARD MACDOWELL'S SEA PIECES

Dolores Pesce, Washington University

Speaking of the *Sea Pieces*, Edward MacDowell's biographer Lawrence Gilman stated: "This music is full of the glamour, the awe, the mystery, of the sea; of its sinister and terrible beauty, but also of its tonic charm, its secret allurements." Although such a portrayal of the sea seems unremarkable to us today, it was relatively unusual in the musical tradition up to the point when MacDowell composed his work in 1898. Earlier treatments had particularly emphasized sea-crossings, with their potential doom and triumphant return to land, perhaps best exemplified in Mendelssohn's *Calm Sea and Prosperous Voyage*. The sea was interpreted as an ominous force, a necessary hurdle in man's journey through life. Yet the Romantic imagination had begun to cultivate another view of the vast and powerful sea as a positive force and of the sea voyage as a path to self-realization. For Byron, in *Childe Harold's Pilgrimage*, the sea symbolized a power that eclipsed man and his earthly concerns: it became "the image of Eternity."

In MacDowell's *Sea Pieces*, the two framing pieces and one inner one suggest this Byronic view of the sea, both through the character of their music and by their titles and epigraphs. Starting from an examination of the extant manuscripts and the composer's letters, this paper explores how MacDowell achieved this musical "suggestion": how he could project not only a sense of the sea's physical reality, as many others did, including Mendelssohn and Wagner before him and Debussy after

him, but also of the metaphysical dimension which poets had attributed to it. Although rhythmic and textural features play a part in the expressive portrayal, MacDowell's control of melodic line is the crucial factor. Significantly, the three "Byronic" pieces evolve as different transformations of the same melodic line, and thus contribute to the melodic coherence of the work as a whole.

### THREE AMERICANS (AMS)

William Austin, Cornell University, Chair

#### THE BITTER MUSIC OF HARRY PARTCH

Richard Kassel, City College and the Graduate Center, City University of New York

Born in Oakland, Harry Partch (1901–74) grew up in the Southwest, returning to California in 1919. After a decade spent primarily in his home state, he began leading a nomadic existence, eventually traveling to Europe in 1934–35. Back in the United States, Partch received encouragement neither for his research into just intonation nor for his compositions using it (e.g., *17 Lyrics of Li Po*, 1930–33).

Returning to the West Coast, the composer resumed an itinerant life-style, at first residing in work camps for transients set up by the Roosevelt administration. Partch began to write a journal which described his experiences in the camps, noting down the rhythms and inflections of the speech that he heard; he also sketched locales and his fellow hobos. By late 1935, the camps were closed; Partch eventually settled in Los Angeles, where he organized the journal's components into *Bitter Music*, in some cases adding piano accompaniment to the speech notations.

After unsuccessful attempts to publish his journal, Partch laid it aside, and later believed the manuscript lost. After his death, *Bitter Music* was rediscovered on a microfilm given to the University of Illinois, and is now scheduled for publication. This paper discusses the contents of this fascinating work, with special attention to Partch's different approaches to presenting his "speech-music" material. But *Bitter Music* is more than an exemplar of one composer's search for a truly American art music; it documents the harsh social and economic realities, as well as the sensibilities of a gay artist, in the 1930s.

#### THE TUDOR FACTOR

John Holzaepfel, The Graduate Center, City University of New York

David Tudor's role in the music of the post-war avant garde has as long been acknowledged as it has gone unexamined. Direct work with Tudor's collection of scores, realizations, correspondence, and programs has enabled the author to undertake the first critical and analytical study of a career unique in 20th-century musical performance.

It was Tudor's practice to prepare performance versions—realizations in the truest sense—of works in which some degree of indeterminacy is a compositional principle; virtually all of the materials pertaining to these performance versions have been retained in the collection. As a result, it is possible to trace the steps taken by Tudor and the order in which he took them, in preparing a score for performance. The paper examines two realizations, from the preparatory stages to the final performance versions. John Cage's short *For Paul Taylor and Anita Dencks* (1957) illustrates Tudor's approach in a comparatively straightforward manner. For Earle Brown's *Four Systems* (1954), Tudor's voluminous work notes—pages of

measurements, calculations, conversion tables—document a process of preparation culminating in a conventionally notated score for use in performance.

The paper concludes with some considerations of three issues: 1) the continuity of identity—identity of the composer, of the performer, and hence of the musical work, 2) the kinds of virtuosity made available to the field of performance by Tudor's written and recorded examples, and 3) the study of Tudor's realizations as a means by which to clarify the extent to which David Tudor was responsible for the dissemination, reception, and even composition of new music between ca. 1950 and 1965.

### MUSIC AND IMAGE IN VARÈSE'S *POÈME ÉLECTRONIQUE*

Roberta Lukes, Harvard University

For the Philips pavilion at the 1958 Brussels International Exposition, Le Corbusier and Varèse created the *Poème électronique*, a multi-media spectacle in which colored lights and projected images were accompanied by an electronic score. In his published account of *Poème*, Le Corbusier claimed that his visual effects and Varèse's music were composed separately and were meant to co-exist without relation to one another. An analysis of Varèse's music with the aid of newly-discovered sketches confirms that the piece is indeed formally independent of Le Corbusier's scenario, and that it even contradicts Le Corbusier's narrative in several instances.

But letters between Varèse and Le Corbusier reveal that their original intention was to coordinate sight and sound in *Poème*, having the music accompany the sequence of images and mirror its narrative. The decision to compose the music and the scenario independently resulted from the technical and artistic difficulty of coordinating elements of a complex spectacle.

Varèse's choice of sounds for the raw material of *Poème* reflects the original concept of the work. The sounds correspond in content to Le Corbusier's images and were chosen with these images in mind. But Varèse manipulated the raw sounds to produce a work that was to be complete in itself. The musical language of *Poème* is, in fact, a translation of Varèse's instrumental writing into a new medium.

## Sessions—Saturday morning

### TEACHING WORLD MUSICS (SEM)

Organized by Patricia Shehan Campbell, University of Washington  
Patricia Shehan Campbell, Chair

#### MUSICAL LITERACY FOR AN ORAL TRADITION

Vida Chenoweth, Wheaton College, Illinois

When leaders from an oral tradition request a course in music writing, several questions arise: is it necessary to creativity and retention? Should they be taught notation in terms of a music system foreign to them? If not, then what materials are available to the teacher, and how does one introduce the concept of sound by means of symbol?

It has been statistically proven (Princeton report) that a people learns to read and write language more efficiently when taught first in their own language. It seems reasonable to expect that literacy in music also attains the highest degree of comprehension and expediency when learning takes place within one's own vernacular tradition.

Two experimental programs, in the Eastern Highlands of New Guinea and in the North Solomons, attest to this. Weighing the advantages along with the possible disadvantages in becoming literate, the author acted upon the request for musical literacy at a time when the only option presenting itself was that of becoming literate in a foreign music system. The alternative, that of learning within one's own tradition, demanded careful analysis of the local musics prior to designing a music primer based on those musics. In both experiments the pupils, all adults, were taught rhythm before pitches and were composing simple melodies on paper in two weeks' time.

#### MUSIC EDUCATION AS A CONSTRUCT OF SOCIAL IDENTITY IN KAZAKHSTAN

Anna Czekanowska, University of Warsaw

A study in the changes in social consciousness of the people of Kazakhstan as they are reflected and manifested in the programs in music education was undertaken in 1980 and continued through 1989. Research centered on programs in elementary schools, music schools, and the conservatory in Alma-Ata, the capital of Kazakhstan. Investigations concentrated on those parts of the curricula in which discovery of musical concepts and relationships are important. The most prestigious national genres, styles, and their creators, both poets and musicians, received special critical attention. The roles of musical institutions in contemporary life are analyzed. Concerts of folk music and competitions for folk music performers are considered as very important aspects of Kazakhstan's national musical and social identities. In conclusion, the paper identifies changes in musical consciousness in the period of study and discusses the attitude of self-criticism of leading proponents of national tradition.

#### FIRST EXPERIENCES IN THE MUSIC OF SUB-SAHARAN AFRICA

Barbara Reeder Lundquist, University of Washington

A sampling of vocal and instrumental experiences in the music of Sub-Saharan Africa will be presented for use in K-12 classrooms and in collegiate courses of

music in general studies. Musical components, including polyrhythm, polyphony, ostinato, and interlocking parts, will be illustrated through performance and listening experiences. Emphasis will be given to the integration of music in culture, and implications for classroom instruction will be offered.

### PANPIPES OF PERU AND BOLIVIA

Dale Olsen, Florida State University

Performance and listening experiences will be provided for the instruction of K-12 classroom teachers and college teachers of music to the panpipes (*siku*) of the Peruvian and Bolivian highlands. The principle of interlocking musical parts—a technique in which two musicians play alternate notes of a single melody on a pair of panpipes—will be demonstrated, and opportunities for performance will be provided. Listening lessons will be recommended to illustrate the prominence of syncopation in the tradition.

### FROM RICE PADDIES TO THE CLASSROOM: VIETNAMESE TRADITIONAL MUSICS

Patricia Shehan Campbell, University of Washington,  
and Phong Nguyen, Kent State University

A single lesson on Vietnamese traditional music will be presented for replication by K-12 classroom teachers and college teachers of music in general studies. Aspects of culture will be briefly discussed, followed by presentation of several traditional songs with instrumental accompaniment. Emphasis will be given to the stylistic components of Vietnamese music, to the cultural context of the songs, and to the instructional processes for elementary, secondary, and collegiate level students.

### APPROACHES TO TEACHING WORLD MUSICS

Edward O'Connor, University of Connecticut,  
and Anthony Palmer, University of California, Los Angeles

Specific approaches to teaching world musics will be described and illustrated, with attention given to the developmental levels and musical experiences of students in elementary, secondary and collegiate classes. Potential units or courses in the teaching of world musics will be reviewed, including the following: geographical areas; elements of music; cultural context; world-wide survey; comparative studies; in-depth study of selected cultures.

### TWELVE-TONE MUSIC (SMT)

John Clough, State University of New York, Buffalo, Chair

### SIX OF ONE AND HALF A DOZEN OF THE OTHER: PARTITIONS AND MILTON BABBITT'S *SEXTETS*

Brian Alegant, Eastman School of Music, University of Rochester

This paper has two aims. First, it extends the work of Andrew Mead and Robert Morris and Brian Alegant and presents a general theory of partitions that is able to model the "all-partition works" of Milton Babbitt and other composers. Second, it illustrates the scope of the theory with an analysis of Babbitt's *Sextets* (1966) that shows that a partitional approach can reveal much about the hierarchical organization of this rich and multi-faceted work.

The paper is divided into three parts. Part I enumerates and classifies the number of mosaics for each of the seventy-seven partition classes of the aggregate, and examines some relations and similarities among and between them. Part II discusses some of the salient characteristics of the array and the large-scale design of *Sextets*. Part III presents an analysis of the *Sextets* that considers, among other things, (1) the ways in which hexachords are partitioned and placed within the array, (2) the partitional schemes of the hexachordal posets that are realized on the surface of the music, and (3) set-class and pitch-class correspondences between aggregate partitions and the lines of the basic array.

## FORM, DRAMA, AND THE TWELVE-TONE SYSTEM

Andrew Mead, University of Michigan

The most abstract aspects of pitch-class relations underlying a composition can have a profound effect upon its most immediate dramatic strategies, by determining the nature of the relational world through which the piece will venture. The paper presents ways specific choices of materials within the twelve-tone system can affect the formal and dramatic strategies of a composition, drawing examples from the music of Arnold Schoenberg and Milton Babbitt, among others, and contrasts the opportunities provided by the twelve-tone world with those of tonality.

In tonal music, the hierarchies within and among diatonic collections provide a powerful means for creating form and drama by establishing a clear terrain with recognizable distances and directions over which a composition may venture. Likewise, the abstract pitch-class relations underlying the twelve-tone system have a profound influence on the formal and dramatic strategies of twelve-tone music. The maps of the total chromatic that a row class or its equivalent can provide will vary considerably depending on the structure of the row, and different row classes can offer widely different sorts of formal and dramatic possibilities.

The paper illustrates a number of examples of the ways particular choices of abstract pitch-class relations embodied in compositions' row classes affect formal and dramatic strategies in twelve-tone music. The works of Milton Babbitt based on trichordal arrays provide a particularly striking series of examples. While variety within and amongst compositions using trichordal arrays can be achieved simply by changing their arrays' instrumental interpretation, redistributing the internal disposition of their aggregates, or sheerly by the different intervallic "flavors" of the various trichords used to construct their arrays, even more profound differences can be engendered by the abstract relational possibilities inherent amongst trichord- and hexachord-types. Babbitt's works each exploit a different unique set of abstract possibilities within the more general context of the trichordal array, yielding a wealth of different formal and dramatic pathways through his compositions.

The paper illustrates how a given abstract possibility can provide more than one opportunity for dramatic exploitation, but also suggests ways that closely related abstract structures can inspire very different sorts of formal and dramatic strategies, based on subtle differences between the structures themselves. This suggests that the diversity and expressive range of twelve-tone music do not arise simply from surface manipulations, but have their roots in the most fundamental level of structure, the relations among the twelve tones.

**AFFECT, MEANING, AND CULTURAL CODE (COMBINED)**

Organized by **Ellen Rosand, Rutgers University**  
**Ellen Rosand, Chair**

**EMOTION AND DRAMA IN INSTRUMENTAL MUSIC**

Fred E. Maus, University of Virginia

Hanslick argued that music could not depict emotions, partly on the grounds that emotions are individuated with reference to other psychological states, including beliefs about the objects of the emotions. In order to depict fear, in Hanslick's view, a piece would also have to depict a belief about an object of fear. Hanslick's argument is easy to rebut, but the claim about a link between emotions and other psychological states remains important. Philosophical discussions of emotion have explored the connection: as contemporary philosophy of mind has become increasingly holistic, it has become obvious that emotions cannot be understood in isolation from beliefs, desires, and other components of "the intentional stance."

Musical scholars have begun to explore a variety of "humanizing" interpretations of instrumental music that do not depend primarily on the attribution of emotion. In light of work on drama, narrative, and agency by Cone, Newcomb, Treitler, Webster, and others, it is implausible that emotion provides the main link between sheerly musical structures and nonmusical concerns; the more interesting question is what role emotions can play within a general dramatic or narrative approach to instrumental music. Similar questions can arise from writings by earlier critics, such as Tovey.

The paper surveys the role of emotion in some of these more comprehensive approaches, and then turns to a particularly pertinent philosophical account of emotion. The philosopher Ronald de Sousa has emphasized the dependence of emotions on "paradigm scenarios," plot structures that determine the appropriateness of various emotions, and his account shows, in general, how musical emotions might interact with the actions, beliefs, moods, and plot structures of musical drama. Analysis of several passages from works by Mozart and Beethoven will provide detailed musical application of de Sousa's views.

**LOVE, LOSS, AND LONGING: A TEMIAR DOCTRINE OF AFFECTIONS**

Marina Roseman, University of Pennsylvania

In this paper, I will examine the codification of emotional affect in musical performance among the Temiar, a small scale society of hunters and horticulturalists living in the rainforests of Malaysia. I will examine the structure of sounds in Temiar singing ceremonies and solo musical forms, the concepts that inform those sounds, and the culture of the people who perform those sounds to determine how music is packed with emotional meanings for a particular society. The Temiar "Doctrine of Affections" links the duple rhythms of bamboo-tube percussion with the beating of the human heart and a theory of emotional dynamics that cross-cuts dimensions of courtship, trance, spirit-mediumship, and healing. Solo instruments can signal affection or clear the heart of longing; ceremonial singing and percussions intensify longing while redirecting its focus upon the spirit world to effect momentary fulfillment and relief. The paper traces the manner in which sounds and selves, spirits and sentiments are intertwined in Temiar culture.

MUSIC AND ECSTATIC TRANCE:  
CROSS-CULTURAL PERSPECTIVES ON THE RENAISSANCE

Gary A. Tomlinson, University of Pennsylvania

Among the many shortcomings of Gilbert Rouget's recent attempt to formulate "a theory of the relations between music and possession," surely the most surprising is his blinkered and ethnocentric view of trance-music in the Renaissance. He variously dismisses some of the central musical beliefs of the period as "naive," "ludicrous," and "pure bunkum," and he grievously confuses historical analysis with his polemical critique of other scholars (*Music and Trance*, chap. 6). His view of the relations of music and trance in Renaissance culture needs rethinking; such reassessment might well call into question the structural distinction that Rouget insists upon between trance and ecstasy (chap 1).

This talk will aim to begin this reassessment by surveying views from Italian and French writers of the Renaissance on ecstasy, trance, poetic frenzy, and their relations to music and theories of musical affect. The writers involved will include most prominently Marsilio Ficino, Cornelius Agrippa, and Pontus de Tyard. Their ideas will be viewed against the background of their sources in ancient and early Islamic writings. In addition to primary sources, the most important secondary sources will be consulted to include writings of the classicists Boyancé and Burkert, the Islamicists Farmer and Bürgel, the historians Coulano and D.P. Walker, the anthropologists Bastide and I.M. Lewis, and various ethnomusicologists, including my colleague Roseman, who have dealt in modern settings with the relations of music and trance.

EIGHTEENTH-CENTURY OPERA (AMS)

John Roberts, University of California, Berkeley, Chair

ROUSSEAU'S RECITATIVE TYPES:  
THE SIGNIFICANCE OF FRENCH AND ITALIAN MODELS

Charles Dill, University of Wisconsin, Madison

In his 1930 biography of Rameau, Masson organized his discussion of the composer's recitative style into a series of categories—simple recitative, measured recitative, accompanied recitative—and separated them from his discussion of the air, which was treated in a different chapter. Implicit in his presentation was the assumption that these categories were based on eighteenth-century French conceptions of recitative and that they should provide a substantive basis for modern discussions of musical style. Since that time, scholars have frequently applied Masson's categories to French recitative scenes as early as those of Lully, always with the implicit, and sometimes explicit, assumption of their historical basis. Nevertheless, in doing so, they have often noted the resistance of the musical texts to this kind of treatment.

Through a close reading of possible eighteenth-century sources for this tradition—principally Rousseau, but also Chastellux and d'Alembert—it will become apparent that these categories were introduced relatively late into discussions of opera and always as a polemical device by advocates of Italian opera. The categories do not reflect French attitudes toward recitative. A close reading of another source, Estève's *L'Esprit des beaux-arts*, suggests a view of recitative more consistent with other contemporary discussions of French opera. A model of French recitative based on Estève's description allows us to develop a more accurate cultural view of French opera and a keener set of critical tools for discussing its music.



HISTORY AND BIOGRAPHY IN HANDEL'S *ALESSANDRO*

Richard King, Stanford University

To date, the study of 18th-century reception of Handel's operas has taken two main forms. The first may be termed the "great singers" approach: Handel's audience attended the operas primarily to hear stars perform feats of vocal wizardry. The second proposes that the operas would have been understood as political or social commentary, that is, the operas were seen as metaphors for contemporary events. Regardless of which of these theories they subscribe to, many scholars agree on one thing at least: Handel's operas have little to do with history.

In this paper I will challenge that assumption by exploring contexts for one of Handel's operas, *Alessandro* (1726). An examination of the historical sources (e.g., Plutarch's *Lives*), literature and art which Handel and his contemporaries likely knew, reveals a number of important themes in the Alexander story. For centuries men have been fascinated with aspects of his character (his courage, magnanimity, uncontrollable anger, etc.) and with certain events in his life (the murder of his faithful friend Cleitus, Alexander's claim to divine descent, his single-handed assault on the Mallians, etc.). An analysis of Handel's portrayal of the character of Alexander, as it emerges through the course of the opera, shows a striking correspondence with views common to much of the extensive Alexander literature and art. I shall explore some of these sources, paying particular attention to works known and often discussed in England in the decades immediately preceding and following 1726.

In the 18th century (indeed in the *first* century) history was, to a large extent, biographical and didactic (even ethical) in nature. By studying the actions of the great, men learned how to conduct themselves. Handel's *Alessandro* is part of that historical tradition which includes Lebrun's Alexander paintings and queen Christina's essay on Alexander, and it is certainly possible that Handel's audience viewed it the same way. This knowledge, in turn, has implications for *our* understanding (reception) of the opera, and for the performance of *Alessandro*.

FRANCESCA CUZZONI, FAUSTINA BORDONI,  
AND THE CREATION OF HANDEL'S *ALESSANDRO* (1726)

C. Steven LaRue, University of Chicago

The rivalry between the two internationally famous virtuosas Francesca Cuzzoni and Faustina Bordoni during their association with the Royal Academy of Music in London has often been cited as having a significant influence on the composition of Handel's last five Royal Academy operas. Certainly Handel was conscious of the need to choose subjects that would allow him to create two equally significant female roles, but in addition, the differences between the two singers affected the adaptation of the librettos chosen and Handel's composition of these operas as well. A comparison of the source librettos to their adaptations and an examination of Handel's autograph manuscripts reveal that the equality of the parts created for the two prima donnas was primarily in terms of the number of arias given to them, whereas the types of parts they played and consequently the arias composed for them were determined by their very different musico-dramatic talents.

From the evidence of alterations and recomposition found in Cuzzoni's and Bordoni's parts in Handel's autograph manuscripts, it is possible to evaluate the extent to which their differences as well as their similarities influenced the creation of Handel's last five Royal Academy operas. My investigation into *Alessandro* and its sources, the opera in which Cuzzoni and Bordoni first sang together on the London stage, reveals that Handel and his librettist Paolo Rolli extensively altered the source

text to allow for different characterizations of the two rival princesses, characterizations which Handel set based on the individual musical and dramatic abilities of the two singers.

WHEN MOZART REVISES:  
THE CASE OF GUGLIELMO IN *COSÌ FAN TUTTE*  
Daniel Heartz, University of California, Berkeley

Unlike Beethoven, Mozart rarely recomposed pieces, except when making adjustments for a voice different from the one for which he first wrote. The role of Guglielmo in *Così fan tutte*, written for Francesco Benucci, provides an exception. In the bellicose third trio of the opera (No. 3) Mozart and Da Ponte established Guglielmo's character as rather frivolous and hedonistic, in comparison with that of Ferrando, Mozart by using hints of his "Turkish music." Guglielmo's big aria in the first act (No. 15A) had to be completely recomposed to a new and shorter text for a number of reasons, both musical and dramatic, that need exploration. Its miniature replacement (No. 15B) left Mozart free to exploit some of the rich material in the discarded aria when composing Guglielmo's second-act aria (No. 26). The single surviving sketch for No. 26 shows that there was drastic textual-musical revision required before the aria reached its final form. Only a few measures in length, the sketch, for all its brevity, allows us to hear how Mozart went back to No. 3 as well as No. 15A when beginning to compose Guglielmo's last aria. Another inference that can be derived from this instance supports a general law that can be posited on the basis of many such sketches: with Mozart, the verbal text was not fixed until he had the musical composition just the way he wanted it.

**THE INSTITUTIONALIZATION OF JAZZ SCHOLARSHIP (COMBINED)**  
Organized by Lawrence Gushee, University of Illinois at Urbana-Champaign  
Lawrence Gushee, Chair

ELEMENTS OF JAZZ HISTORIOGRAPHY  
Richard Crawford, University of Michigan

Among the traits of jazz that have shaped the writing of its history, two of the most important are its improvisatory character and its social origins and milieu. Because of the first, a work of jazz exists only as an individual performance and survives only if it is recorded. Because of the second—Afro-Americans originated jazz at a time when U.S. laws excluded them from rights and privileges enjoyed by other citizens, and the music grew up within the world of commercial entertainment—jazz has lacked cultural prestige. Neither of these factors has prevented the growth of a lively, sometimes perceptive literature about jazz. They have, however, slowed its acceptance into academic musical scholarship. Now that jazz is gaining legitimacy in scholarly circles, a look at the field's historiography seems in order, both for the light it may shed on our image of the music's past and to suggest guidelines for the future.

In introducing *The Story of Jazz*, (New York, 1956), Marshall Stearns, professor of English at New York City's Hunter College, wrote:

"For the last thirty years...I have been trying to read all the writings on jazz, listen to all the recordings of jazz, and talk to all the musicians who play jazz that I could possibly discover. This history, then, is a synthesis."

Stearns's sketch of the jazz historian's tasks—reading, listening, interviewing, synthesizing—outlines the field's methods. The meanings these terms carry for jazz

historians help to reveal how their field resembles and differs from those of other musical scholars. "Reading" includes a knowledge not only of "the standard literature" but also of two other fundamental, through mostly uncontrolled, bibliographical forms: record liner notes and periodical articles. "Listening" of the kind demanded by historical writing depends on discographical research and the availability of recordings (a chancy matter, considering the vagaries of the commercial market and traditions of collecting in academic libraries). "Interviewing" presupposes both geographical proximity and a personality that balances empathetic and critical traits. (The mention of personal contact may also suggest why "amateurs"—those who, though lacking musicological training, love jazz and understand its power—have written most of jazz's history.) As for "synthesizing," historians of jazz, like those of other subjects, write their narratives to build upon, extend, modify, or contradict earlier historians.

My paper will provide a glimpse of the evolution of jazz historiography by examining three important works in the field, each written with a difference image of the music in mind, and noting how the image has shaped the approach and content. In Ramsey and Smith's *Jazzmen* (1939), based on interviews and containing excellent photographs, the emphasis is on jazz as an ecstatic music made by a remarkable group of folk-artists. *The Art Of Jazz* (1959) edited by Williams, displays a profound aesthetic respect for jazz in a collection of elegant critical essays on the music and its spirit. Schuller's *Early Jazz* (1968) is the work of a musician who has listened long, hard, and well, explaining the wonderful workings of that music to other music lovers.

The paper will conclude with an examination of the methodology behind James Lincoln Collier's essay on the history of jazz in *The New Grove Dictionary of Jazz* (1988), evaluating it as a synthesis of present knowledge.

#### THE POSITION OF JAZZ AND ROCK STUDIES WITHIN MUSICOLOGY

Thomas Turino, University of Illinois at Urbana-Champaign

The ambiguous status of jazz and rock within ethnomusicology and historical musicology helps focus attention on problems with the traditional definitions and underlying assumptions of these fields. That is, it sheds fresh light on how academic traditions, and pragmatic professional constraints, frame the sometimes hidden nature of scholarly choice regarding the types of music studied and the ways in which it is handled. In this light, I want to rethink the status of both jazz and rock as complexes of social and musical styles that were, until recently, destined to fall in between the cracks because of their special aesthetic, ethnic/class, age-set, and geographical circumstances.

Increasingly over the last two decades, however, intellectual currents have led both historical musicologists and ethnomusicologists to broaden their conception of legitimacy to include North American urban-popular musics —although the style of treatment frequently remains bounded by the dominant discourse of the given subdiscipline. In this presentation, I want to suggest that the specific intellectual and aesthetic problems raised by rock and jazz could serve as a useful springboard to help us reconsider the concerns and style of our own academic activities, toward the goal of making them more relevant to, or at least consistent with, the worlds of music that we attempt to describe.

JAZZ IN THE GROVES OF ACADEME:  
AN ETHNOMUSICOLOGIST'S VIEW

Christopher A. Waterman, University of Washington

It is an ethnomusicological truism that music is a species of culture pattern, learned and realized through social interaction. Every musical style is grounded in choices made by human actors within the horizons imposed by world view and historical consciousness. This suggests that an adequate study of the life of jazz in mainstream educational institutions must take into account patterns of ideology, social identity, and power as well as particularities of style and technique.

Traditions grounded in an ideological opposition to hegemonic musical values may in fact play a role in reproducing *social* values that underlie the distribution of power and money in large educational institutions. Thus "new" or avant garde musics are ideal (because covert) sites for the reproduction of institutionalized ideologies (e.g., maintenance of the boundary between the experts and the unwashed; emphasis on verbalized theory and the canonization of composers and performers). Has jazz been similarly co-opted by its introduction into time-space containers such as classrooms, auditoriums, and band contests?

In this brief position paper I would like to suggest some basic questions for a critical ethnography of jazz in the academy.

1) How are the processes of hierarchical evaluation and canonization that form the ideological *raison d'être* of most music schools negotiated by jazz musicians, teachers, and scholars? What sorts of equivalences are forged between jazz and classical music hierarchies? How do new performers/composers secure entrance into the canons presented in historical and pedagogical textbooks on jazz?

2) How do jazz specialists triangulate their social position within the academy vis-à-vis other musical traditions (e.g. rock music, "ethnic" musics)? What are the hegemonic implications of claims that jazz is a black classical music (as opposed to, let us say, rhythm & blues or funk)? What ideological and economic factors influence jazz pedagogy (e.g., the development of a standardized repertoire for the big bands that form the backbone of most jazz programs)?

3) How do the jazz professoriat and proletariat interact in university settings? How, if at all, does social distance between academics and player-teachers influence feedback between jazz scholarship and musical practice?

JANÁČEK, DEBUSSY, STRAUSS, AND SPELLING (SMT)

Peter Bergquist, University of Oregon, Chair

SPELLING IN EARLY NINETEENTH-CENTURY PIANO MUSIC:  
A GUIDE TO PERFORMANCE

Raphael Atlas, Smith College

In the piano music of the early nineteenth century, spelling was regulated by at least four conventions that were sometimes necessarily at odds. Various composers (/notators) exploited the tension between the different conventions of musical spelling in order to convey their instructions for performance more effectively and articulately. By selecting a particular spelling over others, a composer could characterize its context, and thereby inform the pianist's performance.

Two general strains of argument to the contrary have been advanced. The older maintains that some choices by composers are simply incorrect; the newer maintains that choice is for the most part simply a question of convenience. As the questions of "correctness" and "convenience" are explored, two different functions of notation—denotation and connotation—are recognized and examined. The four

conventions governing spelling are identified and their bearing on performance at the keyboard in excerpts from pieces by Liszt, Schubert and Schumann.

### TONALITY AS MANNERISM: STRUCTURE AND SYNTAX IN A LATE WORK OF RICHARD STRAUSS

Richard Kaplan, Louisiana State University

If "mannerism" in music consists of any compositional habit or style that is carried to an extraordinary degree of refinement, Richard Strauss' orchestral song "Frühling," composed in 1948 and published posthumously as the first of the *Vier letzte Lieder*, is a "mannerist" composition in that it represents the culmination of a process of refinement that spans almost forty years. In this song, tonality takes a remarkable form in which virtually all chords are conventional triads and seventh chords, but in which the tonal-syntactic functions that are usually associated with these chords are largely absent, being reserved almost exclusively for cadences and other moments of structural significance. Tonality has itself, in a sense, become mannerism.

In the absence of these syntactic functions, harmonic continuity is governed by three interrelated elements: large-scale tonal motion, voice leading, and motivic structure. The treatment of each of these elements reflects the way the three stanzas of Hesse's poem relate to one another—the second stanza complementing the first, and the third synthesizing the implications of the first two. Local harmonic connection and large-scale syntactic strategies are examined, as are the implications of Strauss' decision to remain committed to the use of primarily triadic structures.

### THE INTERVAL CYCLES IN THE MUSIC OF CLAUDE DEBUSSY

Gary Karpinsky, University of Oregon

A number of books and articles have discussed a special property of pitch-class sets found in the music of some twentieth-century composers, especially that of Berg, Stravinsky, and, most notably, Bartók. A pc set possesses this special property if it consists of at least one repetition of an interval series. Such sets have been referred to as "cyclic," are said to exhibit "total pitch-class invariance under transposition," and have been viewed as the product of a process dubbed "transpositional combination (TC)." Common examples of such sets include the whole-tone collection (set 6-35; a six-fold repetition of interval 2), the octatonic collection (set 8-28; a four-fold repetition of the interval series [1-2]), and "cell Z" (set 4-9; a single repetition of interval series [1-5]). In all, there are 137 set classes which exhibit this property. Particularly important are those sets which entirely divide the octave into equal partitions; indeed, the terms "cyclic" and "total invariance" refer to only those sets, whereas "transpositional combination" is a more general term that refers to "any pitch- or pc-set... if it may be disunited into two or more transpositionally related subsets."

Much has been written concerning the presence of one cyclic collection—the whole-tone set (6-35:[0,2,4,6,8,10])—in the music of Claude Debussy. This paper contends that, in Debussy's music, the whole-tone collection is merely a specific case of a much more general practice involving transpositionally invariant sets—those generated by one or more of the interval cycles. The paper investigates the types of cyclic collections which Debussy used and it examines the various compositional contexts in which they occur.

MOTIVIC DETAIL AS A COMPOSITIONAL DETERMINANT  
IN TWO MOVEMENTS FROM JANÁČEK'S *MLÁDÍ*

Zdenek Skoumal, McGill University

Despite the unusual and fascinating nature of Janáček's musical language, his works have rarely been examined from a theoretical point of view. In the few analyses that do exist writers focus on surface features, such as motivic variants, modal inflections, and rhythmic patterns. Large-scale issues are generally avoided on the grounds that overall organization is mostly "instinctive." In this paper I discuss two contrasting movements from Janáček's wind sextet *Mládí* (1924) to show that frequently his "instinct" for long-range design is dependent upon the choice of surface motivic patterns; that is, foreground motives expand to serve as the basis of deeper-level organization. In both movements we see a close relationship to the principal motive; however, since the motives are strikingly dissimilar the movements display differing structural designs.

Janáček was a composer living at the crossroads of the tonal and atonal idioms. These analyses show that his treatment of "motivic parallelisms" is quite distinct from those encountered either in traditionally tonal works or in the atonal repertoire. In preserving a tonal basis but giving his motives an almost unprecedented priority he forged a personal solution to the problem of large-scale coherence.

MEDIEVAL NOTATION (AMS)

Miloš Velimirović, University of Virginia, Chair

THE *RHETORICA AD HERENNIVM*

AND THE NOTATION OF WESTERN CHANT

Isobel P. Woods (University of Newcastle Upon Tyne)

Much has been written recently about the origins of Western neumatic notations, concentrating the debate on possible developments prior to the period of the earliest surviving manuscripts. Two important questions arise, however, concerned with the period from which such manuscripts begin to survive: (1) Why is there a sudden proliferation of surviving manuscripts containing music from the mid-ninth century onwards, while only text sources survive from before this? (2) Why are Western neumatic notations basically graphic?

Some change in thinking must have occurred in the ninth century to account for the new interest in notated music.

This paper proposes that the change may have been occasioned by the rediscovery by the learned community of the *Rhetorica ad Herennium* treatise, containing a section describing an artificial memory system based on pictorial representation. The literary influence of this work seems to have disappeared from the time of Martianus Capella in the fifth century until the *De arte rhetorica* of Notker Labeo (ca. 950–1022). Curiosity about it awakened more than a century before Notker, however: the earliest medieval reference to the work is in a letter of Servatus Lupus of Ferrières to Einhard in 829/30 asking for a copy of it, and several ninth-century manuscripts of it do indeed exist. A survey of extant medieval library catalogues shows that in later times copies of this treatise were widely disseminated, indicating that there must have been considerable interest in it.

## THE SHADOW OF SOUND: MUSIC IN A MANUSCRIPT CULTURE

Andrew Tomasello, The Graduate School and Baruch College,  
City University of New York

Despite an ever increasing emphasis on writing, late medieval Europe maintained a strong residually oral component in its scribal culture. A reliance on memory and dialogue reflected not only general (discipleship) and specific (dialectic) ways in which late medieval education was conducted but also ways in which the art of writing was propagated by the ecclesiastic and secular bureaucracies. These institutions, unlike the earlier monastic scriptoria, stressed an oral-aural path (hearing) rather than a scribal-visual one (seeing) in the writing process. Readers were to acquire full meaning, not from the page, but either from application of their previous knowledge (memory) or from clarification and elaboration in oral contexts (dialogue). Likewise, manuscripts of sacred polyphony were never intended to delineate all pitch, rhythm, text, and performance practice considerations familiar to the scribe. They were to represent in abbreviated fashion what only could have been realized through recall and through performance.

Those 14th-century singer-scribes who copied sacred polyphony represented in various forms either what they heard or what they recalled from their own auditory memories and not always what they saw written on a page. Works that seem awkwardly copied represent compositions that were imperfectly known or edited (in the mind) for which there were no exemplars available. This paper calls into question many of the applications of text-critical methods to late Medieval sacred polyphony. Because of the incomplete nature of the text and the reliance on memory and dialogue for full expression of the written tradition, in most cases we can never be certain if a singer-scribe had a copy of a work before him when he set down his version of the work.

## THE BYZANTINE LEGACY OF RESPONSORIAL HYMNODY IN THE CATHEDRALS OF MEDIEVAL RUS'

Gregory Myers, University of British Columbia

With the wholesale reception of Byzantine Christianity and its elaborate rituals, Medieval Rus' inherited a rich musical tradition of chants and texts which were translated, adapted, and quickly assimilated. Church musicians of Rus' also acquired the Byzantine manner of musical performance: the antiphonal interchange of two bodies of chanters or the responsorial alternation of a soloist with a chorus supplying refrains.

The following discussion is concerned with the performance of the Great Troparia for the feasts of Christmas and Epiphany as celebrated in the cathedrals of Byzantium and Kievan Rus' during the 11th to 13th centuries. The Troparia and their verses are found in a small number of Italo-Greek choir books or *Asmatika*, as well as in two Paleoslavonic codices, the *Blagoveshehensky* and *Uspensky Kondakars*. All date from the 12th and 13th centuries. Transcription and comparative analyses of the Greek choral settings can be used to throw light on those in the Paleoslavonic kondakar, whose melodic style is closely akin to that of the *Asmatikon* but whose chants are written in a notational system that defies accurate transcription.

The aim of this study will be to show that for a given example, through a process of "counterpart transcription," the *Asmatikon* can be used to determine the liturgical and musical practices of Medieval Rus'.

## QUESTIONS OF CONTINUITY IN SLAVIC CHANT NOTATION

Natalka M. Pavlovsky, Princeton University

When the Slavs accepted Christianity from the Byzantine world, they assimilated the Greek liturgico-musical culture as well. Our earliest notated Slavic manuscripts date from the end of the eleventh century, thus following the conversion at roughly a century's remove. The notation of these earliest sources, with regard to Byzantine counterparts, corresponds most closely to Paleo-Byzantine notation of the "Coislin" type.

The fourteenth century represents the greatest obstacle to a clear understanding of the development of later Slavic notation. The Tartar invasions and occupation resulted in a manuscript gap of considerable consequence, for the notation which appears in fifteenth century sources appears to be based on a different set of premises than that which had gone before. Specifically, from this point onward and through the development of Stolp notation, the system of neumes is pitch-specific, whereas the earlier notation had been referential. Nevertheless, points of similarity exist among these seemingly disparate notations, raising the possibility of insight into the largely unexamined process of this historical change.

The stichera for Easter constitute a neat cross-section of the notational systems outlined above. In the twelfth century, both Byzantine and Slavic sources transmit the same set of thirteen notated texts. Later manuscripts reflect the state of flux in which the repertoire found itself, and, by the seventeenth century, Slavic sources settle on the group of four texts still in use in both Greek and Slavic practice today. These various configurations, charted over the course of the twelfth to eighteenth centuries, link the diverse notations which succeeded one another, and offer the possibility of recognizing underlying similarities among them.

## MUSIC AND POLITICS (SEM)

Peter Manuel, Columbia University, Chair

### SALSA: WHOSE MUSIC IS IT?

Marisol Berrios-Miranda, University of California, Berkeley

During the mid-1960s and early 1970s the term "salsa" became popular to describe a certain type of Latin popular music in New York with strong Afro-Caribbean influence. Like many new popular musical terms, e.g., blues, bebop, jazz, soul, funk, rap, etc., "salsa" encountered both acceptance and rejection. Ultimately, acceptance prevailed and salsa is still the term used to describe this type of music.

In this paper I shall examine the question of why so many people from different Latin American countries regard salsa as their own even when most evidence suggests that salsa is basically music of Afro-Cuban origin. Using definitions and opinions collected from the literate and from personal interviews with musicians and the general public, I explore the variety of ideas about the origins and cultural significance of salsa. My own historical and musical analysis of the various styles that comprise salsa will serve to illustrate or call into question some of these opinions, and the paper will discuss how the identity and cultural understanding of the Latin-American people are reflected in their attitudes towards salsa. The presentation will include recorded examples of the music.



THE "FOLKLORIZATION" OF MUSIC IN CUBA:  
 AMBIGUITIES AND CONTRADICTIONS

Katherine Hagedorn, Brown University

"While extolling the independence and heroic resistance of its black population, the [Cuban communist] party has been forced to condemn the religious forms in which this protest has been carried out. Afro-Cuban religion, although the primary vehicle of Afro-Cuban culture, has been officially relegated to museums [and theatres]..." (Joseph Murphy, *Santería*, 1988, p. 35).

This paper examines one aspect of the complex relationship between the Cuban government and Afro-Cuban music in the years following the 1959 Revolution. The paper focuses on the performance of music that the government calls "folkloric", and is based largely on fieldwork done in the summer of 1989.

Fidel Castro's Cuba, after thirty years of fighting the class system in its many forms—financial, religious, racial—is full of contradictions. Almost four centuries of slavery has left a majority of black people, few of whom seem satisfied with the results of Fidel's repeated assertions that he has "eradicated racism." A central tenet of communism—atheism—does not seem to have deterred this black majority from continuing to practice a combination of African and Spanish-Catholic traditions. Of the many traditions practiced by the descendants of the more than 100 African tribes identified by Cuban ethnologist Fernando Ortiz, three African traditions remain widely practiced in Cuba today (in varying degrees and combinations): *lucumi* (commonly known as *santería*—"the way of the saints"—from the Yoruba people of Nigeria), *palomonte* (from the Congolese people of present-day Angola), and *regla-arara* (from the Ewe-Fon people of Ghana, Benin, and Dahomey Republic).

Instead of attempting to ban these religious practices, the Cuban government seems to encourage them by establishing groups that celebrate these African-based traditions through the recreation of songs, dances, and rituals. However, these ensembles—Conjunto Folclórico (c. 1962) and Grupo AfroCuba (c. 1977) are two of the most famous—are called "folklore groups," and are promoted as entertainment. Cubans and foreigners pay \$3 and \$4 USD to see visually and aurally stunning shows, and the performers are regarded as local "stars." Continuing its search for hard currency, the Cuban government also has arranged for tourists to pay to attend the ceremonies of some of the head priests of the African-based religions (the prices range from \$5 to \$10 USD, depending on the ceremony).

This paper will explore the folklorization process by asking the following questions: 1) What are possible motivations for the folklorization of these African-based traditions? 2) Does the process of folklorization (and commercialization) change the practitioners' perceptions of their own traditions, and consequently change future context, performance, and meaning? 3) How does the tourist (at once courted and resented) influence this process?

SYMBOLISM IN NILAGARU TRADITION:

FOLK KATHA PERFORMANCE OF KARNATAKA, SOUTH INDIA

Gayathri Rajapur Kassebaum, University of Washington

The organization of folk society of Karnataka (South India) incorporates its myths, local legends, history and art including music. Nilagaru harijan caste jangama (mendicant) performers of katha (story), transmit oral folk culture to the non-literate audience through their musical performance. Folk legends of Madesha and Manteswamy are performed in different stories and performers are rewarded by folk communities. Why are the stories narrated and supported by the audience?

The stories are the construct of identity of the harijan community who subscribe to the performances, and understand the elements of the stories as symbols for an underlying theme.

The data consists of observations, video and audio recordings, interviews in Kannada, collected during fourteen months of field-work in 1987-88. Methodology applied is semiotics and symbology which seeks to understand how "signs" and "symbols" convey meaning in context of the performance. The paper will discuss Nilagaru katha tradition and analyze "signs" and "symbols" in the story and the song performance.

The study of the Nilagaru musical tradition will reveal the relation between musical practices and symbolic representation as presented in a dialect of Kannada.

## CONTEXT AND MEANING IN THE MATACHINES DANCES OF NEW MEXICO

Brenda Romero-Hymer, University of Colorado

When New Mexico Hispanic villages and Indian pueblos perform *Matachines* dances accompanied by old Spanish violin and guitar music, a common heritage of Catholic folk religion makes many elements of their rituals outwardly and even inwardly the same. Through the application of the symbolic approaches of Victor Turner and Clifford Geertz, however, several kinds of evidence suggest that the Pueblo dances function also to resist outside influences, limit cultural change, and resolve the tensions of having to interact with an alien group. These include symbolically loaded additions to ritual costumes, systematic limitations on Hispanic musicians' powers to effect performance changes, and the incorporation of the dance itself into a cycle of rituals imported from other non-Pueblo cultures. This suggests that what appears to be the process of syncretism may actually be part of an on-going traditional way of doing things. Equally important, it highlights a context wherein music is central in the resolution of conflict between cultures.

## JAVANESE GAMELAN MUSIC AND POLITICS IN POST-COLONIAL INDONESIA

R. Anderson Sutton, University of Wisconsin-Madison

In much of the contemporary world, decisions made by government officials play a substantial role in supporting certain kinds of artistic expression and suppressing others. The nature and extent of this kind of control varies tremendously, reflecting particular historical and cultural circumstances. In Java, the arts have long been understood by rulers and commoners alike to have important intrinsic powers that require the close attention of any effective ruler. Those in positions of power have involved themselves not merely as arts "patrons," but often as active determiners of style. Since independence (1949), policy makers at all levels of government have sought to nurture a variety of indigenous performing arts, albeit in accord with an evolving and often ambivalent conception of Indonesian national culture.

This paper addresses issues of government involvement in shaping musical practice and concept through an examination of government policy statements and instances of their implementation in formal education and in public contests. Several major axes of tension are evident in recent policy and programs and serve as a basis for discussion in the paper: (1) between preservation and creativity, and (2) between regional focus and supra-regional or national focus. Citing government publications, conversations, and observations from fieldwork in central and east Java in the 1970s and 1980s, I argue that, in the case of Java, the tension has

prevented any clear and consistent policy from being articulated and that the practice of gamelan music and concepts about it reflect this condition in the tendency both to crystallize and to experiment and combine.

#### THE RISE OF PRO-DEMOCRACY POPULAR MUSIC IN HONG KONG IN RESPONSE TO THE CHINESE STUDENT MOVEMENT 1989

Joanna Lee, Columbia University

Cantopop (Cantonese popular music) is Hong Kong's version of commercial urban youth music. Formerly a purely entertainment genre, it has assumed a political motive since the events in China in May-June 1989. An unprecedentedly large number of Hong Kong citizens participated in four day-long pro-democracy rallies between May 20 and May 28, 1989. The third of these rallies was a "Concert for Democracy in China," organized in a similar vein to Live-Aid. More than 150 local stars performed in this politically-charged musical celebration, while 200,000 fans emotionally sang along, waving yellow ribbons. The concert formalized a new genre. Many of these newly-composed songs became overnight chart-toppers. Their lyrics are blatant political commentaries, or pledges to "free" China; e.g., "All for Freedom," a Cantopop variation on "We are the World," is unique for its juxtaposition of Putonghua in the refrain. It was broadcasted in Tienanmen Square in late May. The hunger-strikers' banners inspired "Mamma, I've Done Nothing Wrong," while the massacre of June 4 set a darker tone to others. This paper traces the genre's development, measures its "billboard" popularity, and examines its socio-political implications in a British colony that will become Chinese in 1997.

#### MUSIC AS CONSTRUCT OF IDENTITY (SEM)

Victoria Lindsay Levine, Colorado College, Chair

#### THE MARIMBA DE ARCO IN "LA CUNA DEL FOLKLORE NICARAGUENSE": THE CONSTRUCTION OF IDENTITY IN POST-REVOLUTIONARY NICARAGUA

T. M. Scruggs, University of Texas at Austin

The musical tradition of the *marimba de arco* remains a key element in the complex of cultural expressions that have helped maintain the distinct ethnic identity of Monimbó, an indigenous enclave on Nicaragua's populous Pacific Coast. The mestizo population in neighboring Masaya gradually appropriated one of these traditions, folk dances accompanied by *marimba*. This process eventually propelled the concept of a greater Masaya, which incorporates Monimbó, to the national plane as the "cradle of Nicaraguan folklore." Monimbó's symbolic stature became charged with expressly political meaning after a partially successful insurrection there in 1978 anticipated the eventual triumph of the Sandinista Revolution a year later. This paper discusses ways in which the *marimba* musical tradition interfaces with local social forces and the national polity. Issues of economic control and aesthetic production intertwine in instances where meaning and identity are negotiated. This paper critically considers recent local governmental attempts to heighten the profile of the *marimba de arco*. These efforts should be seen as a cultural component of general Sandinista policy of empowerment of the lowest classes. I argue that this type of cultural intervention must be examined within the historical perspective of the growth of mestizo hegemony over symbolic resources of Monimbó.

IMPROVISATION AND IDENTITY:  
THE AŞIK AS IDEAL IN ERZURUM PROVINCE, TURKEY

Daniel W. Papuga, University of Oslo

Performances of Aşık music in Eastern Anatolia are characterized by their high degree of poetic improvisation. This is particularly true for the form of verbal dueling known as *atışma*. The most famous Aşiks from the late 19th and early 20th century were considered to be directly inspired by god, and their poems to bring revelation upon listeners. Using data collected during anthropological fieldwork in Erzurum Province in 1988–89, it will be shown that improvisation among present-day Aşiks serves both as a symbol of regional identity, and a way of expressing social values in performances. By way of impression management, present-day Aşiks re-voke an air of revelation in performances, and influence listeners in interpreting their everyday world. The Aşik becomes seen as an ideal model, who stands as a spokesman for traditional values.

THE CHANGING RELATIONSHIP BETWEEN YAMADA-RYU  
AND IKUTA-RYU SOKYOKU IN A CHANGING URBAN ENVIRONMENT

Chris Vincent, University of Washington

The *Ikuta-ryu* and the *Yamada-ryu*, two styles or schools of Japanese *koto* music, originated as regional styles, the former in southern cities such as Kyoto and Osaka, the latter in the Tokyo area. In the last century their regional associations blurred as the *Ikuta* school became the dominant style of *koto* music, particularly in the capital. It seems odd, given the role of Tokyo as the chief political, economic, and cultural center of Japan, that the *Yamada* school, a product of the city's own traditional heritage, has not had the success experienced by the *Ikuta* school. This study attempts to explain this by pointing out certain social and cultural forces that have shaped processes of urbanization in Tokyo and, by extension, national identity expressed in traditional music.

Using information from historical sources and fieldwork conducted in Tokyo between 1984 and 1988 I describe the immigration of *Ikuta* musicians to Tokyo in the nineteenth century and the adaptive strategies they employed to survive in a new urban environment. This migration was a part of a great internal demographic shift which brought a steady stream of newcomers to the city who tended to settle in the area west of the Imperial Palace (*Yamanote*). The *Ikuta* school came to represent this immigrant group's social solidarity, while the *Yamada* school represented the native-born population concentrated in the east part of the city (*Shitamachi*). The disruptions of the Great Kanto Earthquake of 1923 and the Allied bombing raids during World War II restructured the city, erasing many lines of neighborhood affiliation.

The ascendancy of the *Ikuta* school over the *Yamada* school was a part of a shift in residential identity in the capital. The *Yamada* school represented the local culture of those born in Tokyo, who were increasingly outnumbered by the migrants. Twentieth century Tokyo was a city of immigrants from all areas of Japan whose cultural horizons were more national than regional. Tokyo became an important locus of Japanese national identity and political power, and a center for cultural innovation. I would argue that the historical experience of *Ikuta* musicians better prepared them to deal with the social and economic transformations of post-war Japan.

Research in Japanese music has tended to concentrate on interpretation of historical sources, description of style and performance practice, and aesthetics. I

believe that the analysis of change in musical style and values cannot be accomplished without considering changes in patterns of social identity and demographics.

**NARRATIVE AND TROPE (SMT)**  
Carolyn Abbate, Princeton University, Chair

THE PROPER ROLE OF METAPHOR  
IN A THEORY OF MUSICAL EXPRESSIVE MEANING  
Robert Hatten, Pennsylvania State University

A review of recent theories in philosophy of language and literary theory reveals the primacy of metaphorical over literal meaning, semantic networks over strictly logical hierarchies, and natural kinds over defined sets. Music theories of expressive meaning can profit from these less referential or objective construals of meaning in language and literature, but not without careful consideration of the analogy.

Although expressive states have long been considered "extra" musical, and thus natural candidates for explanation in terms of metaphor (e.g., Nelson Goodman), I argue that such a conception is as problematic as earlier attempts to construe musical meaning in too literal a fashion (e.g., Deryck Cooke). I demonstrate that another, more stable level of meaning must be present to provide a grounding for musical metaphorical activity, even if one accepts the contribution of metaphor to the formation of that more stable level. I then demonstrate how both levels—stable, recognizable, stylistic *correlation*; and unstable, creative, strategic *troping*—contribute to the richness of musical discourse in Beethoven.

MUSICAL IMAGINATION AND OTHER FICTIONS:  
LITERARY TROPE AS MUSICAL PROCESS

Michael Cherlin, University of Minnesota

My working thesis is that the creative force behind literary trope, such as irony or metaphor, and musical invention is to a significant degree one and the same. This is not to say that one art form copies the procedures of another, but rather to say that closely related types of creative urge inform both. The creative thought underlying literary trope intensifies or even more forcefully *forms* relationships among the things and actions that fill our worlds. In shaping relationships, tropes also condition or, more strongly, *create* that which comprises things and actions. A similar kind of creativity also affects musical imagination. Musical compositions are never understood as simple successions of musical events, for our understanding of any musical event is conditioned by the ways we correlate it or associate it with other events. Moreover, as in other aspects of world formation, the relationships among musical events inform our sense of what those events mean in any formal or dramatic interpretation.

My paper will include a preparatory discussion of literary trope, and then discussions of musical works based on discovering how those tropes, or the creative force that informs them, work in musical situations.

THE MIND'S CHRONOLOGY: NARRATIVE TIMES  
AND TONAL DISRUPTION IN POST-ROMANTIC MUSIC

Christopher Lewis, University of Alberta

Tonal harmonic progression and literary narrative are both founded on a temporal ordering of events. The sense of succession is so strong in tonal music that,

as Jonathan Kramer says, we tend to "listen for, and even project onto the music, implication and progression." Literature often deliberately avoids the appearance of unfolding in a straight line, and forces the reader continually to fit fragments together and keep many allusions in mind until they can be linked to their complements.

Much late nineteenth-century music can be heard as "tonal narrative," the disruptions of which are precisely analogous to the techniques of non-linear narration. "Retrospective time" folds a narrative time-line back upon itself, and focuses either on two juxtaposed states of being, or on the changes which are evident as a character looks back; "barrier time" breaks off fragments of the narrative and rearranges the order; and "polytemporal time" completely destroys the sense of direct causality, or before-and-after connections. In the post-Romantic syntax, what Gerald Abraham called "tonal parentheses" in the music of Chopin are linked functionally as well as dramatically.

The harmonic techniques relate not only to literature, but also to the topological distortions of contemporaneous visual art, which arose from the artists' obsession with the relationship between spatial and temporal representations, and from their speculations about a fourth spatial dimension. These "subtle variations of the mind's chronology" were an essential step in the development of the non-tonal, non-order-dependent musical syntax of the motivic ["atonal"] repertory.

#### SCHOENBERG'S *ERWARTUNG*: ART AS THE "REPRESENTATION OF INNER EVENTS"

Lewis Wickes, Berlin

Schoenberg referred (in 1928) to those musical works of his own usually termed "expressionistic" as works concerned with "the representation of inner events." The paper considers Schoenberg's *Erwartung* from such a perspective, relating the contemporary state of language theory in 1910 to a contemporary psychoanalytical understanding of the hysterical condition.

Among the prominent symptoms of the latter state is the loss of a "command of grammar and syntax" (Freud/Breuer, *Studies on Hysteria*, 1895). The "loss" or partial disintegration of a feeling for the syntactical structuring of language in expressions of speech in the hysterical state may be seen to bear an important resemblance to Schoenberg's specific utilization and treatment of features of "musical language" in his composition of *Erwartung*. It will be shown that *Erwartung*—not just in its dramaturgical conception but also in its (so-called "athematic") syntactic and semantic structure—is a conscious expression of this psychological state. Analyses of selected sections illustrate the (negative) functioning of "musical language"—that is, the semantic functioning of altered or disrupted forms of conventional musical syntax—as a means of expression of the world experienced by the heroine (the "representation of inner events").

Finally, the significance of aspects of contemporary theory of language for the Freudian understanding of artistic creativity is discussed in relation to Schoenberg's own thinking in the years around 1910, again in relation to *Erwartung*.

## POPULAR MUSIC (SEM)

Roderic Knight, Oberlin College, Chair

## A PART OF OUR WORLD: MUSIC FOR NETWORK NEWS

Claudia Gorbman, Indiana University, Bloomington

The musical signatures for the three major networks' early-evening half-hour news broadcasts can be viewed as a model for many forms of music in the media, exhibiting the most concentrated distillation of their rhetorical functions. Like opening-credit music for films, news music's task is to announce the text, characterize the genre, and provide punctuation and continuity at key moments (i.e., commercial breaks). Also like much film and other TV music, news music consists of a theme and variations. News music is consonant with, and important to, the ideological functioning of the news broadcast; the notion of music as myth—as regulating and mediating contradiction—is crucial in understanding the networks' extraordinary investment in their musical signature themes.

My investigation takes off from three facts. John Williams, one of Hollywood's most expensive (and romantic) composers, was hired by NBC to compose the "NBC Nightly News" theme; two years ago, the "CBS Evening News" changed from its rhythmic, nonmelodic theme (imitating the sound of a teletype machine) to an orchestral fanfare uncannily similar to the Copland-esque ones of ABC and NBC; and in 1989, a new convention arose whereby the anchor usually announces the three top headlines even before the "opening" music starts. What messages are conveyed by the form and style of these themes, which we may say carry connotations of "pomp and warmth"? Where do the connotations come from, musically speaking, and what is the relation of each theme to the primary "image" of each program, its anchorman?

Through phone interviews with associate producers and composers associated with each program, I will report on the decision-making behind the news music, keeping in mind, of course, the ratings competition and the network's concern for the broadcast's image. I will also contribute to the analysis of the trend of TV news toward *melodrama*—drama accompanied by music—as an effective marketing strategy on one hand, and as a disturbing reminder on the other hand that television's priority is not so much information about reality, but selling its audience through the production of myth.

## POPULAR MUSIC AND CONTEMPORARY GENRES IN MODERN GHANA

Andrew L. Kaye, Columbia University

Popular music is a complex phenomenon. There are many variables in analysis, since popularity of musical genres may divide both along and across different social and regional boundaries. During my Fulbright-sponsored fieldwork in Ghana in 1988–89, I devoted attention to the problem of relative value or popularity of contemporary musical genres, which could be measured either by statistical analyses of music found on the radio or in record stores, record and cassette sales, musical preference questionnaires, or by simple enumeration of musical performances.

Ghana, like other West African countries, is quite fragmented linguistically and ethnically, with, according to a recent count, "about one hundred ethnic groups" within a total population of some fourteen million (D. Pellow and N. Chazan, *Ghana: Coping with Uncertainty*, 1986, p. 100).

Ethnic and other social variables, including religious and occupational groupings, as well as education, may affect musical habits or preferences. In spite of these

many differences, and the obvious difficulties of analysis, we can nonetheless see a certain pattern in the organization of music and popular taste.

I will discuss the range of musical genres currently performed or listened to in Ghana and situate them in terms of popularity and patronage. These genres include modernistic or *avant garde* art music cultivated by certain university-trained Ghanaian composers, "serious" or classic jazz music in private record collections and special clubs, Gilbert and Sullivan operettas performed by secondary school students, *adowa* drum, dance and choral music performed by government-sponsored and privately-organized groups, *hologo* or *gonje*-accompanied song genres performed at *pitou* drinking bars in the northern part of the country, Christian hymns, and Indian film music. In the urban centers, record and cassette kiosks habitually offer a selection of the following genres: "middle of the road" or "fusion" jazz instrumental styles (known simply as "jazz" in Ghana) of Bob James, Grover Washington, Earl Klug, and Kenny G, and the pop/Country ("countryside music" in Ghana) songs of Kenny Rogers, Don Williams, Jim Reeves and Dolly Parton, and the modern Ghanaian, Caribbean and Western dance- or lyrics-oriented idioms such as highlife, gospel-highlife, reggae, and largely black-American styles of pop and dance music.

#### MBARAKA MWINSHEHE MWARUKA: AN ANALYSIS OF HIS MUSICAL STYLE AND SOCIAL SIGNIFICANCE IN TANZANIAN POPULAR MUSIC

Stephen H. Martin, University of Alabama

Mbaraka Mwinshehe Mwaruka was one of the most significant musicians in Tanzanian popular music history. A composer and guitarist of the 1960s and 1970s, Mwaruka was the leader of the famous Super Volcanoes Jazz Band, originally from the town of Morogoro, west of the port city of Dar es Salaam.

This paper will examine both the musical and social significance of this musician, exploring the style traits of his music which catapulted him to national fame, as well as his social and political impact on the young independent East African nation state of Tanzania.

Mwaruka was noted for having developed a national musical style, one which reflected the pan-ethnic demography of his country. By analyzing the structural principles which appear to be an integral part of this "Tanzanian style" of urban popular music, the paper will speculate on the influences of other national styles absorbed by Mwaruka, such as those of South Africa, Zaire, and even the West.

The peculiar nature of Tanzania's political philosophy will also be examined, especially as it pertains to Mwinshehe's expression and popularization of it through his music. Based on the political philosophy of Julius Nyerere, Tanzania's concepts of *ujamaa* and *uhuru* were widely disseminated by Mwaruka's music.

The paper will, in conclusion, comment on the unique role of the African urban popular musician as contemporary *griot* and spokesman for modern African culture.

#### CULTURAL STEREOTYPES AND THE JAZZ BOSSA: AN ANALYSIS OF STYLISTIC ELEMENTS AS SIGN VEHICLE IN AN AMERICAN POPULAR MUSIC FORM

Paul Klemperer, University of Texas at Austin

Jazz musicians have a long history of borrowing musical ideas from other traditions, such as the popular music of Cuba, Jamaica and Brazil. They have also functioned as a musical subculture within the dominant Euro-American culture, introducing new ideas and foreign styles into American popular music. Since many



listeners have had no other experience but jazz and pop as their introduction to foreign idioms, the musical product, involving a recycling of a foreign idiom, comes to represent that idiom in the listener's mind. The question of authenticity thus becomes problematic. Cultural associations tacked onto a recycled international style may have little or nothing to do with the original cultural context of the borrowed idiom. The musical product is molded by the idiosyncrasies of the artist, the marketing techniques of the music industry, and romantic notions of foreign cultures which linger in the residue of colonialism.

In this paper I examine the incorporation of Brazilian popular music into the jazz repertoire, with particular emphasis on the bossa nova. I trace the association of the jazz bossa with aspects of American leisure culture, which resulted in the perception of the style as both "cocktail" music and "cosmopolitan" music. I then show how pop music performers have absorbed stylistic elements of jazz bossa, maintaining and developing the aforementioned cultural connotations. In the work of artists such as Stan Getz, Grover Washington, David Sanborn, Spiro Gyra, and Sade, I show how stylistic elements based in jazz bossa function as sign vehicles which convey particular cultural messages about the music and the popular image of the performer.

**THE SECOND VIENNESE SCHOOL (AMS)**  
**Reinhold Brinkmann, Harvard University, Chair**

**THE EVOLUTION OF WEBERN'S OPUS 8**  
 Felix Meyer, Paul Sacher Foundation, and  
 Robert W. Wasson, Eastman School of Music, University of Rochester

Of all of Webern's early works, the *Rilke Lieder*, Op. 8, have probably the longest and most complex compositional history—a history that it is only possible to write now that the vital manuscripts have at last become available to scholars at the Paul Sacher Foundation. A study of these sources radically revises our view of this work: three "versions" (designated as such by Webern) precede the Op. 8 that we have known. Moreover, the manuscript of each version contains corrections which suggest further intervening stages of revision, and other ancillary manuscripts throw additional light on the work's evolution. In sum, a piece which we have assumed that Webern wrote in 1910 is really the final stage of a process that *began* in 1910; the printed version actually dates from 1925/26, and differs significantly from the previous versions.

The present paper, a collaborative effort by a historical musicologist and a theorist, begins by an assessment of the documentary sources. It then proceeds to a discussion of the process of revision, which affected virtually all aspects of the composition (including choice of pitch-class). The paper places the revisions in the context of Webern's changing approach to composition, suggesting as well important structural ramifications of a number of the changes.

**FROM WORDS TO IDEAS:**  
**THE VOCAL ORIGINS OF WEBERN'S TWELVE-TONE COMPOSITION**  
 Anne C. Shreffler, University of Chicago

It is a truism that the roots of Webern's twelve-tone composition lie in the vocal works, Op. 12 through Op. 18, composed in the decade preceding his adoption of the twelve-tone method. Yet the nature of these connections has not been satisfactorily explained. Instead of focusing on aspects of pitch and motivic structure in the

atonal repertoire that seem to foreshadow twelve-tone principles, this paper turns the perspective around by demonstrating how Webern's earliest twelve-tone attempts are inextricably bound up with the vocal expression of a poetic text. For Webern, the connection between poetic idea and musical idea was never entirely dissolved. Even when creating that most abstract of instrumental works, the Concerto, Op. 24, Webern turned to a brief vocal setting based on the same row as the Concerto to overcome a compositional impasse.

Sketches for *Five Sacred Songs*, Op. 15, which feature twelve-tone rows two years before Webern's first completed compositions employing the technique, show that his first rows grew directly out of sketches for vocal lines. In sketches for Op. 15, No. 4 ("Mein Weg geht jetzt vorüber"), only after repeatedly drafting the opening vocal line does Webern arrive at the resulting row and its transformations. Though he then sketched various continuations using the row material, he abandoned his efforts and freely composed the rest of the piece. Webern's hesitation in fully adopting the twelve-tone method stemmed from the clash between two fundamentally different modes of musical thought. Whereas previously he had used a text to generate the musical idea for a piece, now he had to alter that way of working to accommodate the row, a musical idea that has abstract properties of its own. The vocal origins of Webern's twelve-tone writing could partly account for the widely differing character between his compositions with rows and those of Schoenberg or Berg.

#### BERG'S KAMMERKONZERT AND WERFEL'S SPIEGELMENSCH

David Schroeder, Dalhousie University

In his open letter to Schoenberg on the *Kammerkonzert*, Berg made the following tantalizing remark: "If it became known how much friendship, love, and a world of human and spiritual references I have smuggled into these three movements, the adherents of programme music—should there be any left—would go mad with joy." He leads us to believe that this concerns Schoenberg, but that appears only to camouflage something more complex.

The parallels between the *Kammerkonzert* (1923–25) and the play *Spiegelmann* (1920) by Berg's very close friend Franz Werfel are nothing short of stunning. Berg remarked shortly after the appearance of this play that Werfel had written his "Faust" and that he was one of the rising literary giants. His relationship with Werfel (Alma Mahler's third husband) was exceedingly close, and he and Werfel frequently engaged in long discussions of music and Werfel's writing.

The structures of these two works are as similar as musical and literary works can possibly be, including not only the treatment and placement of dance, but also the use of rhythmic organization. This is the first work in which Berg uses a large and structurally significant palindrome, and through Werfel's "mirror man", one gains a striking sense of how Berg intended his musical mirror to be interpreted. It clearly provides much more than a unifying structure, becoming a focal point for opposing forces.

#### THE CONSERVATIVE REVOLUTIONARY AT WORK: SCHOENBERG'S CRITIQUE OF MODERNISM IN *VON HEUTE AUF MORGEN*

Mark Benson, Auburn University at Montgomery

Arnold Schoenberg's one-act opera *Von heute auf morgen* premiered in Frankfurt-am-Main on 1 February 1930, but despite a respectable performance, public reaction to the work was cold, resulting in a run of only four evenings. Since that time, *Von heute auf morgen* has remained a curiosity, an experimental work in which

Schoenberg tried (and failed) to demonstrate the usefulness of his twelve-tone method in the realm of musical theater.

The libretto satirizes the faddish nature of "modern" social and moral values, which appear to change "overnight." For Schoenberg, this loosening of traditional moral values in society was mirrored in the adoption of popular musical styles by Germany's most talented, young composers. His essays from the 1920s show clearly his disappointment and frustration with the music of Paul Hindemith, Kurt Weill, and especially Ernst Krenek, whose popular *Jonny spielt auf* of 1926 signalled the arrival of *Zeitoper*.

*Zeitoper*, with its musical emphasis on popular song and dance music, and its dramatic themes centering on the overthrow of old values by the new, was particularly exasperating for Schoenberg. *Von heute auf morgen* both belongs to, and criticizes, this short-lived genre. The score contains allusions to popular music, yet maintains a twelve-tone rigor that proclaims the composer's opposition to the genre.

In this paper, I analyze the critical content of the music and the libretto, and place these elements in the context of Schoenberg's other music and writings from the 1920s. Viewed from this perspective, *Von heute auf morgen* emerges not only as a sophisticated critique of music and society in Weimar Germany, but as an important aesthetic document which complements *Die glückliche Hand* and *Moses und Aron*, Schoenberg's other operatic attempts to define the role of the artist in modern society.

#### SIXTEENTH CENTURY HARMONY (AMS) Don Randel, Cornell University, Chair

#### CONTINENTAL ROOTS FOR BYRD'S CANONIC PRACTICE Peter Urquhart, University of New Hampshire

William Byrd appeared to indulge in canonic writing primarily in his youth, especially in the composition of canons at the fourth and fifth. As pointed out by J. Kerman (1981), the influence of Alfonso Ferrabosco is likely, for the canonic structures found in Byrd's two motets, "O salutaris hostia" and "O lux beata Trinitas" are related to those found in Ferrabosco's motets. What has not been noted is that the canons by Byrd and Ferrabosco at the fourth and fifth all involve intervallically exact canons, of the sort most common in 15th-century Franco-Flemish music.

Exact canon became far less common in the 16th century, when it was largely superseded by "diatonic" canon, in which the *comes* shares the same key signature or palette of pitches as the *dux*. Examples of diatonic canon proliferate in the 16th century in the canonic works of French composers following Ockeghem, and Italian composers following Costanzo Festa. The exact canon technique explored by Byrd and Ferrabosco is surprising in this context, and their music is especially interesting because of the explicit accidentals used to insure the exactness of the imitation. It is possible to trace the roots of Byrd's practice, possibly through Lassus, to motets by Willaert, Jachet of Mantua, and Josquin. Unfortunately, editorial accidental policy, both modern and ancient, has frequently obscured the operation of exact canons in modern editions of these works. With Byrd's explicitly notated canons as a model, it is possible to restore the probable intent of the earlier composers in their canonic works, to reveal a surprisingly specific compositional plan (Jachet's *Plorabant sacerdotes* and Josquin's *Inviolata* will be investigated). The specificity of this plan, with its elaborate juxtaposition and control of pitches such as B-natural and B-flat, E-natural and E-flat, or F and F-sharp, directly confutes commonly held assump-

tions about the operation of "musica ficta" during this period, and at the same time suggest unsuspected continental roots to compositional pedagogy in England in the 16th century.

#### MODAL TYPES AND *UT, RE, MI* MODALITIES: A THEORY OF TONAL COHERENCE IN SACRED VOCAL POLYPHONY FROM ABOUT 1500

Cristle Collins Judd, Fresno, California

In an early 16th-century discussion of "mode in polyphony", Pietro Aron commented that the topic was "troublesome." His observation is as relevant today as when it was first written; music from around 1500 has been analyzed with wide-ranging assumptions and variable results. Modal categories, derived from the writings of theorists like Aron, are often invoked and Powers' "tonal types" provide the means (in a later repertory) of further refining modal representation. But in the music of the Josquin generation, modal categories and tonal types are of limited scope and applicability. This paper proposes a theory for music from about 1500 based on melodic-contrapuntal paradigms called "Modal Types."

Whether this repertory is viewed as "consciously modal" or not, tonal coherence may be elucidated by referring to the technical vocabulary of modal theory coupled with the exigencies of a musical tradition rooted in plainchant, hexachordal manipulation and counterpoint. Modal types, musical units which define and create tonal coherence, are identifiable in a variety of structural guises, from simple note-against-note contexts to more abstract frameworks. Three main tonal categories are defined in this theory and identified by hexachordal function of final as *Ut*, *Re*, and *Mi* tonalities. Examples from Josquin's motets and works cited in Aron's *Trattato* (1525) illustrate procedural similarities in works belonging to different modal categories and structural distinctions within the same category. In addition, the theory demonstrates why diverse analytical approaches have seemed successful with certain works but inappropriate to others.

#### MODAL STRUCTURE IN SIXTEENTH-CENTURY SPANISH INSTRUMENTAL MUSIC: THEORY AND PRACTICE IN ANTONIO DE CABEZÓN AND TOMÁS DE SANTA MARÍA

Miguel A. Roig-Franco, Ithaca College

The present paper is an exposition of modal structure in the organ *tientos* of Antonio de Cabezón. The point of departure for the analytical methodology is Tomás de Santa María's modal presentation in his treatise, *Arte de tañer fantasia* (1565). The study shows the existence of a consistent set of criteria and modal elements which define each of the eight modes, and suggests that Santa María and Cabezón thought of mode as a precompositional entity which provided a frame for their compositions.

Thus the modes furnish not only the principles that rule pitch organization in this music, but also formal paradigms around which the compositions are organized. Modal structure is defined by the characteristic single-pitch modal functions and the species at the melodic level, and by imitation patterns and cadential schemes at the formal level. The modes are further established by such elements as subject structure and use of the *seculariums* and Magnificats as literal quotations or as sources for thematic material. Variety within the paradigms is provided by alteration of the imitative or cadential schemes, by use of accidentals that do not affect the structure of the mode, and, most of all, by a skillful handling of modal commixture.

## PALESTRINA'S "HARMONIC INSTITUTIONS"

Wolfgang Freis, University of Chicago

For the past twenty-five years, scholars have maintained that a conflict between tonality and modality is fundamental to the music of the sixteenth century. Carl Dahlhaus and Bernhard Meier established the basic tenets of discussion: Dahlhaus stressed the decline of authentic and plagal distinctions in polyphony and the emergence of major/minor tonality; Meier underscored the significance of a structure of independent voices and suggested the theory of the church modes as the sole basis of all Renaissance music. The present paper argues that modality and tonality coexist in sixteenth-century composition, while maintaining that tonal and modal procedures remain essentially independent aspects of composition.

At the example of motet *Magnum haereditatis mysterium*, this paper suggests that Palestrina's compositions structurally resemble the compositional principles outlined by Zarlino in *Le Istitutione harmoniche*. The striking modality of the piece can be understood only on the background of modal theories like that of Zarlino. Yet, the composition also shows procedures of establishing tonal focus points that have not been described by Zarlino or other Renaissance theorists. Their recurrent use by Palestrina suggests, however, that they were part of his compositional thinking just as was modality—thus, this kind of tonality was one of Palestrina's "harmonic institutions."

**INTERDISCIPLINARY ROUNDTABLE: TOWARD A THEORETICAL  
FRAMEWORK FOR THE STUDY OF GENDER AND MUSIC (COMBINED)**

**Organized by Ellen Koskoff, Eastman School of Music,  
University of Rochester**

**Ellen Koskoff, and Ruth Solie, Smith College, Co-chairs**

[Ed. note: Since this session contains no formal papers, the organizer's prospectus is provided here.]

The past decade has seen an explosion of literature addressing the relationship between socially constructed notions of gender and the creation and performance of music. Recent literature has explored, among other issues, women and men as separate social classes, the role of power in inter-gender relations, how music structure reflects social structure, how concepts of women and men are encoded in music sound, and, more generally, how gender ideologies underlie and provide a framework for appropriate musical behaviors for men and women in a variety of historical and contemporary social contexts.

What we propose here is a roundtable discussion that brings together scholars in three separate music disciplines: historical musicology, ethnomusicology, and music theory to examine, first, what each discipline offers in the way of theory, method, and analytical interpretation to the study of gender and music, and second, to discover ways to formulate questions and answers that combine the perspectives of these fields. The roundtable format, where all participants contribute equally, provides a rich opportunity for the true sharing of ideas and approaches. We will need two and a half hours for our session.

No formal papers will be presented. Each participant will have 15 minutes to discuss his/her work in an informal way, and outline some of the more general problems from his/her disciplinary approach. Judith Tick will address the issue of women as a distinct class, and will refer to her current work on Ruth Crawford Seeger; Judith Lochhead will discuss her recent analysis of Berg's *Lulu* from a feminist perspective; Timothy Rice will discuss the role of gender relations on men's and women's musical repertoires in Bulgaria; Ruth Solie will refer to her theoretical

work on the meanings and effects of "difference;" and Carol Robertson will examine the relationship between gender and music performance among the Hawaiians of Polynesia. Discussion within the panel will ensue, to be followed by open discussion.

Discussants: Judith Tick, Northeastern University;

Judith Lochhead, State University of New York, Stony Brook

Timothy Rice, University of California, Los Angeles

Ralph P. Locke, Eastman School of Music, University of Rochester

Carol E. Robertson, University of Maryland, College Park

## Sessions—Saturday afternoon

### NEW TECHNOLOGIES AND FIELD METHODS (SEM)

Nazir Ali Jairazbhoy, University of California, Los Angeles, Chair

#### A SYNTHESIZER IN THE AFRICAN BUSH:

#### A METHOD OF INTERACTIVE EXPLORATION IN MUSICAL SCALES

Simha Arom, Centre National de la Recherche Scientifique, Paris

The musical traditions of Central Africa all fall into the category of anhemitonic pentatonic systems. The structure of these systems, which are not equal-tempered, is problematic and lends itself to differing interpretations.

The main questions posed are the following:

1) Are these interval-based systems, based on complementarity of registers, that is ignoring the concept of an octave, or are they instead scales of the "classical" type which recognize the octave but allow a considerable latitude for each of its constituent degrees?

2) If the latter hypothesis is correct, is the latitude of each degree random or is it predetermined?

To answer these questions, the Ethnomusicology Department of the LACITO conceived and developed an innovative method of investigation based on the use in the field of a synthesizer—the Yamaha DX 7 II FD—which allowed each degree of each scale to be tuned with extreme precision, approaching the hundredth of a half-tone.

This new method was first used in February-March 1989 in a series of experiments carried out by four researchers of the LACITO with members of seven different ethnic groups. The experiments concerned both music for xylophone and xylophone ensemble of various ethnic groups and vocal polyphony of the Aka pygmies.

The purpose of these experiments was to determine the pertinent features of the system of intervals underlying the music of these ethnic groups, and, most importantly, to obtain confirmation of the analysis from members of each group.

Where traditional methods of investigation rely heavily on the African musicians' metamusical verbalizations, which are always somewhat approximate in the absence of technical terminology in the vernaculars, the use of the synthesizer made it possible to base the study on an interactive principle. This interactive principle turned out to be highly effective: on the basis of pre-programmed series of timbres and theoretical models of scales, the 12 xylophonists collaborating in the study were able, after each had determined the timbre which best approximated that of his own instrument, to accept or to reject the proposed models of scales and, finally, each one was able, using the micro-tuning of the synthesizer, to replicate the tuning of his own instrument with extreme precision, far surpassing that of the traditional empirical norms current in the region.

The vocal polyphony of the Aka pygmies, sung a capella, required a different experimental technique, namely the use of a *sequencer* to drive the synthesizer. Using this technique it was possible to simulate, for each polyphonic piece, ten different scale versions and to present them to the pygmies; modifying the system of intervals at each hearing.

These experiments, all of which were videotaped in their entirety in real time, open up new avenues of research in cognitive science, in particular in the areas of the psychology of perception, learning techniques, the gap between what are conventionally termed "competence" and "performance," biology, and neurophys-

ology. The research is thus seen to have wide relevance beyond the domain of Central African music. Indeed, music appears as a means of revealing kinds of knowledge which, by nature, cannot be verbalized.

The paper covers the theoretical problems posed by these systems of intervals, the hypotheses which guided the research, the development and the application of the method, and the exploitation of the data. It will be illustrated by a videotape.

THE IMPACT OF NEW TECHNOLOGY ON ETHNOMUSICOLOGY:  
SOLVING SOME OLD PROBLEMS AND STARTING SOME NEW ONES

Anthony Seeger, Smithsonian Institution

This paper describes how new developments in technology, especially videotape and the digital recording, storage, and transformation of sounds have resolved certain vexing problems that have haunted ethnomusicology for decades and started us out on a whole new group of problems that will no doubt vex us for some time to come. The increasing prevalence of video recording enables us to correct the distressing separation of music and movement imposed on ethnomusicologists by Nineteenth century technology. The rapid advances in digital technology have fundamentally altered the way we should talk about sounds, make transcriptions of them, compare performances, and establish archives. The paper will follow the process of an ethnomusicological investigation to point up the changes made possible by the emerging technologies: field recording, analysis (transcription), comparison, and preservation. It will be argued that while ethnomusicologists can now bridge some of the dichotomies reified in one hundred years of ethnomusicological research (sound and movement, sound and its [human] transcription, and perfect transfer), they face some new issues that the technology will amplify. It argues that we should look to new technology not only for the resolution of existing issues, but also for the challenge of new problems to be resolved. If we only look for solutions we will be sorely disappointed.

APPROACHES TO ANALYSIS II. (SMT)

Richard Parks, University of Western Ontario, Chair

SCHENKERIAN THEORY AND THE LIMITS OF TONALITY:  
THE PROBLEM OF #IV

Dave Headlam and Matthew Brown,  
Eastman School of Music, University of Rochester

One of the more interesting problems in tonal theory is that of understanding chromatic harmonies. In Schenkerian theory, chromaticisms arise by mixture and tonicization. While chromaticisms are often local inflections, they may also be discrete harmonic states or *Stufen*. *Stufen* are triadic harmonies that may be prolonged in various ways; once prolonged, they may even appear as secondary key. While *Stufen* are often referred to only in their diatonic forms, almost the entire spectrum of chromatic *Stufen* can be derived directly from the tonic.

This paper focuses on the one chromatic *Stufe* that does not behave like other chromaticisms: #IV (or bV). Part 1 begins by considering the theoretical reasons why Schenker excluded #IV from his lists of chromatic *Stufen*. Next, we examine some graphs from *Der freie Satz* that include #IV, a label which we find problematic. Finally we present analyses of pieces that confirm Schenker's views on #IV. In Part 2, we outline some implications of the restrictions on #IV. Among other things, we offer an alternative to Felix Salzer's analysis of Chopin's *Etude* Opus 25 no. 3 in F



major, and we explain pieces with symmetrical progressions of minor thirds. Finally, we present analyses of extracts from several transitional works in an effort to establish the limits of Schenkerian theory.

MAHLER'S MOTIVICALLY EXPANDED TONALITY:  
 FOREGROUND TRICHORDAL MOTIVIC ASSOCIATIONS  
 IN THE ADAGIO OF THE TENTH SYMPHONY

Steven Bruns, University of Colorado, Boulder

The Adagio movement of Mahler's unfinished Tenth Symphony has attracted considerable attention from scholars. The published analyses offer insights into the pitch organization of the Adagio, but none adequately explains the complex foreground. One is left with the mistaken impression that the foreground details obey no consistent plan, that they are incidental aberrations superimposed upon a relatively conventional middleground.

Tonal coherence in Mahler's late style is, to a significant degree, achieved through a complex and subtle web of motivic associations. This paper focuses on two motivic trichords, 025 and 026, which occur very frequently throughout the Adagio. Considered from a traditional tonal perspective, these trichords might be described as incomplete dominant seventh chords, a description that is not always appropriate. Motivic associations complement or sometimes supersede the associations implied by traditional tonal syntax. Even where a conventional tonal interpretation seems viable, there is a coincident motivic "layer" linking the passage with others where tonal implications are less clear. In this way, Mahler expands tonality motivically: coherence is guaranteed by the "inner" musical language defined contextually.

Issues raised by the published analyses of the Adagio movement will be summarized. Three principal thematic ideas will be considered, along with other passages. An examination of the sketches reveals Mahler's concern that motivic details be projected as clearly as possible. This analysis demonstrates that to dismiss the many foreground "aberrations" in the Adagio as unimportant detail is to overlook an interesting and indeed essential aspect of the pitch structure.

HARMONIC AND TEXTURAL RECIPROCITY  
 IN TWO BEETHOVEN PIANO SONATAS

John Crotty, West Virginia University

Whether they be independent pieces or single movements within a larger work, it is generally recognized that Beethoven designed his sets of variations around two basic procedures: a Baroque model of rhythmic diminutions in which contrast between adjacent variations is minimized, and a Classical model in which variations of differing textures are juxtaposed thereby maximizing contrast. What is not generally recognized is the fact that Beethoven applies similar textural relationships to his sonata practice, developing procedures which provide coherence not only to individual movements but also to the entire multi-movement construction. This paper will first demonstrate how in these contexts these procedures worked out in two Piano Sonatas, Op. 14, No. 1 and Op. 110.

However, this study raises questions which go to the heart of the most characteristic aspect of the Classical style, that is, the connection and the *coordination* between tonal organization and the rhythmic/textural heterogeneity of Classical phrase structure. It suggests that these aspects cannot be understood in isolation from each other; that the tonal structure of a piece is not intelligible apart from its actual realization throughout *all* levels of a composition. Texture and harmony are

inseparable and function as reciprocals, neither having priority over the other. Therefore, the second purpose of this paper is to illuminate this tonal-textural relationship by demonstrating how the ordering of textures goes hand in hand with the harmonic organization.

The discussion draws upon the work of Koch and Kollmann, late-eighteenth century theorists who describe the relationship between Classical periodicity and harmonic organization. The analysis reveals Beethoven ordering textures either to effect a systematic change from monody to chordal homophony (or *vice versa*) or to create a contrast between different textures. In addition these textural relationships realize harmonic relationships which define sections, movements and entire multi-movement constructions. Op. 110, for example, is shown to be organized around a descending chain of thirds. That it can be identified at all is attributable in large measure to an analytical approach that takes a full account of the impact that rhythmic and textural realizations of pitch content have on the intelligibility of relationships in a pitch structure.

#### OCTATONICISM AND LARGE-SCALE STRUCTURE IN THE SOLO PIANO MUSIC OF TORU TAKEMITSU

Timothy Koozin, University of North Dakota

In works for solo piano by the preeminent Japanese composer, Toru Takemitsu, an increasing reliance on octatonicism as a global force for pitch organization parallels the stylistic changes in texture and rhythmic structure which characterize his later music. This analysis considers excerpts which span more than thirty years of the composer's development, including Takemitsu's *Les yeux clos II* for solo piano, premiered in 1989. The paper also documents a recent interview, in which Takemitsu discusses his use of octatonic pitch materials and acknowledges the influence of Olivier Messiaen in his music. These comments shed new light on Takemitsu's compositional practice while supporting a new theory of pitch relations in Takemitsu's music, in which local and large-scale structures derive from a fundamentally octatonic context.

Moving toward total chromatic saturation from an octatonic-referential base, Takemitsu creates in the solo piano works a subtle and original pitch structure which is free and yet true to a contextually defined, internal logic. In the analysis, graphs are employed to represent octatonic relations at higher levels of structure, showing how global projection of octatonic reference is linked to a large-scale linear framework.

#### BARTÓK STUDIES (COMBINED)

Organized by Elliott Antokoletz, University of Texas, Austin

#### THE GENESIS OF BARTÓK'S MUSICAL LANGUAGE: ART MUSIC AND FOLK MUSIC SOURCES, 1900-1910

Benjamin Suchoff, Palm Beach, Florida

When Béla Bartók entered the Budapest Academy of Music at the turn of the century, Hungary was in the throes of a new national movement for independence from Austria. He therefore decided that his contribution to the cause would be the creation of a specifically Hungarian style of composition, and he sought inspiration in the gypsy-disseminated Hungarian popular art music which was then considered to be indigenous Hungarian folk music.

In 1902 Bartók heard the first Budapest performance of Strauss' *Also Sprach Zarathustra* and *Ein Heldenleben*. His study of these scores provided him with an introduction to the new harmonic possibilities of unresolved dissonance and a contrapuntal approach to polytonal chromaticism. A more important outcome was his perception of Liszt's influence in terms of tonal language and thematic metamorphosis. He therefore extended his studies to Liszt's symphonic works, and in 1903 composed the symphonic poem *Kossuth*.

During the summer of 1904 another fortuitous hearing—the singing of a Hungarian peasant girl from a remote Transylvanian village—served Bartók as an introduction to a hitherto unknown rural song repertory, including pentatonic specimens and modally-transformed popular art songs. He resolved to investigate further, and in 1905 he met with Zoltan Kodály for advice on methods of collecting folk music material. Later that year, during the preparation of Liszt's Piano Sonata in B Minor for a recital, Bartók arrived at a deeper understanding of Liszt's innovative tonal language, where the transformation of thematic material is based on pentatonic, modal, diatonic, and non-diatonic pitch collection.

The next year Bartók and Kodály began their collaboration for the collection of folk music in the rural areas of then Greater Hungary, including Slovakian villages in the north. Bartók extended his field trips to Transylvania in 1907, beginning with Hungarian villages and, in 1908, in Rumanian areas. His transcription and comparative analysis of the collected materials disclosed unique structural characteristics which became foundational attributes of his musical language.

During this period, and at Kodály's instigation, he studied Debussy's music and found striking similarities to Liszt with regard to tonal language, atmosphere, and expression. Of greater impact, however, was Debussy's innovative use of non-functional harmony, which Bartók adapted as a solution to the homophonic treatment of monodic folk music.

Bartók's compositions for piano, from the *First Elegy* (1908), to the *Three Burlesques* (1910–1911), illustrate his fusion of national styles—that is, the methodical articulation of Hungarian peasant music with that of the national minority peoples in the Slovak and Rumanian linguistic areas—under the fertilizing effect of Liszt and Debussy.

#### METHODS OF TRANSLATION IN BARTÓK'S TWENTY HUNGARIAN FOLKSONGS

Ingrid Arauco, University of North Carolina, Chapel Hill

A study of Bartók's folksong arrangements for voice and piano reveals various compositional approaches to the blending of different musical traditions. Bartók wished to display authentic folk melodies, yet he sought to present work intelligible to Western concert audiences used to another, specific tradition of song. Bartók reconciled this seeming opposition in part by re-defining and creating substitutes for both the folk milieu and for certain typical melodic and harmonic gestures of art song. The ways in which a peasant melody was prepared for the concert hall suggests a process akin to the translation of a text. It is these methods of translation, as they relate to idiom, form, and genre, that I would like to explore in Bartók's final set of arrangements for voice and piano, the *Twenty Hungarian Folksongs* of 1929.

The *Folksongs* are divided into four groups: old-style *parlando* songs of lament (1–4), dance songs (5–8), "mixed" songs (9–15), and "new" songs (16–20). This grouping, which reflects Bartók's stylistic classification of Hungarian folksong, suggests a possible link between the type of melody and the methods of translation Bartók chose to employ. I will discuss these methods principally as they affect the individual peasant melody, in examples from each group of songs. To be consid-

ered are the effect of melodic and rhythmic changes made in the original tune, the textural evocation of certain types of art music, and the shaping of strophic forms by harmony, dynamics, and tempo.

## PERFECT AND MISTUNED STRUCTURES IN BARTÓK'S MUSIC

János Kárpáti, Liszt Ferenc Academy, Budapest

In this paper I shall present a compact and definitive form of my revised theory, which was first formulated more than twenty years ago. For specialists of Bartók's music, the central role of the semitone in the structurization of chords and melodies is well known. The present theory attempts to establish a unified system of seemingly diverse phenomena and, at the same time, to reveal the logical connection between Bartók's folk-music models and 20th century compositional technique.

It is a frequent phenomenon in Bartók's music that perfect-fifth and third structures are made particular by accumulation of chromatic adjacent tones. On this path we can explain the well-known Bartókian "interval models" or "cells" in a more natural way than to some significant Bartók scholars such as Perle, Antokoletz, or Lendvai.

In one case, the semitone confrontation is a chordal or melodic reality, for the two chromatic adjacent tones have equivalent structural positions (e.g., minor/major third, perfect/diminished fifth). Another, more typical phenomenon is the substitution of the perfect form by its augmented or diminished form. By this interpretation, we can give a plausible explanation for Bartók's chordal dualism: one of the two basic types is the traditional major chord with major third, perfect fifth and major seventh, , while the other is its converted or "mistuned" variant with minor third, diminished and augmented fifth, and diminished octave.

In the melodic sense, this "substitution" technique is equivalent to that of "distortion" (compression, expansion) or "mistuning." By this procedure, i.e., by a plus/minus semitone alteration, the perfect octave/fifth structures become more particular, more individual, and are integrated more perfectly into the twelve-tone system.

The plus/minus semitone alteration of the octave and fifth moves into the whole sound structure in the form of tonally shifted strata or counterpointed voices. Bartók, however, does not reject the perfect structures for the sake of mistuned ones. In polyphonic sections, he combines both: if the subject itself is based on the perfect structure, the distance of the voices is mistunes, and vice versa.

The interval relations that are mistuned by the semitone play a role in the formal construction, too, since they can determine the tonal relation of the individual sections. This is extremely important in Bartók's music, in which the tonality is more or less defined by final or central tones. According to this explanation, the tonality of a middle section that is transposed by a diminished fifth (or augmented fourth) represents a "quasi-dominant" (Bartókian dominant).

## FUNCTION AND PITCH HIERARCHY IN MOVEMENT II OF BARTÓK'S FIFTH QUARTET

Paul Wilson, University of Miami

This analysis of a movement from Bartók's Fifth Quartet provides a convenient example of a general approach to the study of hierarchical pitch organization in Bartók's music. The approach proposes two general requirements for the presence of such an organization: a differentiation of structural weight among the events within a given context and the presence of a design which orders those events through more than one span of time in the context. The primary basis of structural

differentiation is the contextually defined functions of pitch classes or pitch-class sets. The available organizing designs include projected sets or intervals, privileged patterns of transposition, stepwise motion, and a general model of departure and return.

Using these tools we can discern in the Quartet movement a variety of hierarchical structures, which organize the events of the movement over a number of different time spans. Three functions are crucial here as means to assess structural weight: those of initiating event, of goal event, and of local dominant, which in this movement includes a form of Lendvai's "Bartókian dominant." The most important organizing designs are the projected set, the stepwise line, and the model of departure and return. These interact with increasing intricacy as the movement proceeds and the reversed reprise (measures 46–56) presents the greatest degree of such intricacy. None of the hierarchical structures, however, is to be considered prolongational, unlike those posited by Felix Salzer in his analysis of the movement's opening.

The paper will begin with brief definitions and justifications of the general elements of this approach. We will then turn to the Quartet movement, outlining its form, describing its cadential events, and then treating several passages, including the reversed reprise, in greater detail.

#### CLUES FOR THE ANALYST AND THE PERFORMER IN BARTÓK'S CORRESPONDENCE

Malcolm Gillies, University of Melbourne, Australia

Although approximately five thousand of Bartók's letters survive, only a small percentage of that correspondence provides any substantial insight into his own compositions or his ideas about their interpretation. The single English-language volume of Bartók's letters (ed. Janos Demeny, Faber & Faber, 1971), in reflection of Bartók's reticence for self-revelation, includes barely a dozen letters in which he addressed such precise issues as formal constructions, tempos, articulation, durations, or the precise influence on specific compositions of art or folk music.

The second, forthcoming English-language volume, *Bartók Letters: On Music* (ed. Malcolm Gillies and Adrienne Gombocz, Oxford University Press), focusses specifically on those letters which have most to say about Bartók's own music, the music of his contemporaries, and the folk music of his acquaintances. Nearly half of these letters have not been published previously in any language, notably a wide selection of Bartók's correspondence with the music publishers Universal Edition (Vienna), Boosey & Hawkes (London and New York), and Breitkopf & Härtel (Leipzig), and a number of Bartók's letters to Paul Sacher (Basle), who commissioned and premiered several of Bartók's masterworks of the 1930s.

Drawing on the content of that new volume, this paper presents a number of short case studies which highlight issues of significance to the analyst and the performer of Bartók's music:

- the idiosyncratic notation of selected pitch and rhythmic patterns in some of Bartók's later works, in particular his *Concerto for Orchestra* and *Mikrokosmos*;
- the formal analysis of works of the later 1930s;
- parallel text setting in Hungarian, German, and English, and its relation to rhythmic variants in the score;
- vocal and instrumental articulation, and its representation in Universal Edition scores of the 1920s and 1930s;
- playing techniques on stringed instruments, with particular reference to *Music for Strings*, *Percussion and Celesta*;

—the notational representation and execution in performance of folk-derived features.

### BORROWINGS (AMS)

Louise Litterick, Mount Holyoke College, Chair

#### STORYTELLING IN LATE MEDIEVAL SACRED MUSIC:

##### MULTIPLE CANTUS FIRMUS MASSES

M. Jennifer Bloxam, Williams College

Composers of the late Middle Ages delighted in arcane compositional techniques, none more intriguing or widely used than the recondite manipulation of *cantus firmi* cultivated during the fifteenth and early sixteenth centuries. Among the most remarkable *cantus firmus* compositions of this period are a distinctive corpus of masses, motets, and chansons based not on just one preexistent melody, but on two or more *cantus prius facti* and their texts. From this substantial body of music only the combinative chansons have to date enjoyed attention; the sacred works employing multiple *cantus firmi* have yet to be singled out for study.

A discrete group of seventeen Masses that weave together several plainsong melodies and their texts thus provides the starting point for this paper. The development of the technique of multiple *cantus firmus* Mass composition is briefly outlined, including discussion of works by Power, Dufay, Regis, Obrecht, and La Rue, and attributions for two anonymous Masses are proposed. Most of the presentation is devoted to exploring the function of multiple quotations within the polyphonic Mass, with particular attention paid to the storytelling content in polytextual, multiple *cantus firmus* Masses by Flemish composers such as Pipelare (*Missa de Sancto Livino*), Obrecht (*Missa de Sancto Martino*), and Champion (*Missa supra Maria Magdalena*). These compositions relate events from the life of a saint by means of the consecutive quotation of as many as twenty chants, thereby evincing a didactic function and narrative procedure with hitherto unremarked parallels in contemporaneous Flemish religious art and sacred Latin literature. By considering these exceptional narrative structures in sacred polyphonic music against the backdrop of analogous techniques in coeval art and literature, this unusual recycling of plainsong texts and tunes emerges as a particularly erudite expression of humankind's need to celebrate and preserve the tales of its heroes.

#### A NEW CLUSTER OF UNIQUE PARODY CHANSONS: A VENETIAN CONNECTION?

JoAnn Taricani, University of Washington

Several years ago, Howard Mayer Brown issued a call for further investigation regarding the use of *imitatio*, or parody technique, in various genres of Renaissance music, in order to enhance our understanding of compositional process and technique in that period. To date, the most systematic studies of parody technique have focussed upon the relationship of mass and motet in the sixteenth century, although growing evidence indicates that the technique was applied to a significant number of secular works as well.

A newly discovered cluster of unique parody chansons, the largest known such cluster, offers an admirable opportunity to view the process of *imitatio* and adaptation of polyphonic models in the mid-sixteenth century; moreover, this new

group of parody chansons appears to be related to the only other identified cluster of parody chansons, which had been detected by Professor Brown over twenty years ago.

This new group of twelve *unica* (for five and six voices) is located in the manuscript Munich 1508, a chansonnier apparently compiled in Augsburg, ca. 1542–43. The composers of these parody chansons include Jacquet de Berchem, Jacques Buus, Johannes Lupi, and one or more anonymous authors. Because the four-voice models for the parody works represent a range of stylistic characteristics, it is possible to observe the distinctive compositional approaches taken by the composers of the parody chansons, which range from fairly straightforward adaptations to complex parodies of two or three earlier chansons.

An intriguing aspect of this new group of parody chansons is its connection to another cluster of eight parody chansons written by Jacques Buus and published in Venice in 1543. Buus and Berchem both were active in Venice in the early 1540s, and there were numerous Venetian connections (musical and financial) with Augsburg throughout the sixteenth century. Might it be possible that these unique pieces copied into the Augsburg chansonnier had been previously published in Venice, in a publication that no longer survives, and a particular milieu encouraged the production of parody chansons in Venice in the early 1540s? Documentary and stylistic evidence will be offered to support this thesis.

#### DEATH OR MERCY FROM THE LAMB OF GOD: ALLUSIVE QUOTATIONS OF CHANSONS IN THE CONTRAPUNTAL VOICES OF FIFTEENTH-CENTURY MASSES

Christopher Reynolds, University of California, Davis

The quotation of chanson melodies in other voices than the tenor may have been a practice as common as the use of a secular tenor in Masses and motets, and yet it is a practice that has yet to be recognized. Unlike the technique associated with parody Masses, the melodies quoted were not from the chanson present in the tenor. I will argue that composers used melodic quotations of chanson incipits to create rhetorically appropriate textual allusions: the quoted notes were understood to allude to the unquoted chanson text, which text would then serve as a commentary on the Mass text being sung. Thus in Caron's *Missa L'homme armé*, the beginning counterpoint of the Agnus II recalls the opening phrase of Joye's *Mercy, mon duel*. The textual parallel between the sacred and secular pleas for mercy has rhetorical significance.

I will focus on extended examples of allusive quotations in 1) a Mass that quotes multiple phrases of a single chanson, and 2) a group of five Masses from the 1460s that cite two voices from the same two textually and musically related chansons.

Because this practice has a strong connection to rhetorical theories popular in Italy, it contradicts the notion that northern composers were unaffected by the writings of Italian humanists. Lorenzo Valla, Giovanni Pontano, and others articulated the theoretical basis for speaking of sacred things in secular ways, and for mixing the traditions of scholastic philosophy and humanist rhetoric.

#### DOES *IMITATIO* EXIST?

Honey Meconi, University of Pennsylvania

In recent years the idea of *imitatio* has been linked with Renaissance music. Scholars such as Howard Mayer Brown, Leeman Perkins, and J. Peter Burkholder have claimed that fifteenth-century composers drew on rhetorical concepts of

imitation (*imitatio*) as bases for certain types of compositions. The term has quickly gained currency in discussions of compositions based on borrowed models.

Despite its ready acceptance among musicologists, the term has not been rigorously examined. Such an examination is the purpose of this paper, which will show that no clear-cut definition exists today and that none existed in musical circles at that time. After a review of the contemporary theoretical discussions of *imitatio*, a significantly different interpretation of the famous Tinctoris quote will be provided. An examination of the rhetorical training of composers will lead to a questioning of the correspondence between examples of *imitatio* and such training. Discussion will also focus on the serious chronological problems posed by the historical study of rhetoric, the cult of literary *imitatio*, the rise of humanism, and the history of musical borrowing. The considerable differences between literary and musical *imitatio* will be surveyed. Finally, the paper will close by proposing a radically altered view of musical *imitatio*, based on Tinctoris, Frosch, and other Renaissance theorists, and by outlining a series of alternative reasons for the rise of polyphonic borrowing.

Respondent for this paper: Howard Mayer Brown, University of Chicago

#### HYMNODY AS AN EXPRESSION OF CULTURE (COMBINED)

Organized by Nicholas Temperley, University of Illinois at Urbana-Champaign  
 Nicholas Temperley, Chair and Respondent

#### SECULAR MELODIES AS HYMN TUNES IN THE SIXTEENTH CENTURY

Robin A. Leaver, Westminster Choir College

An investigation of secular sources of English psalm and hymn tunes, set against the general background of the German hymnody of Luther and his Wittenberg circle, modelled on the secular *Hofweise*, and the Dutch use of folksong melodies in the *Souterliedekens* (Antwerp, 1540). The presentation will include specific examples, such as:

- 1) The "Tolner" (or "Toller") melody employed by Hans Sachs in Nuremberg in 1525, which Coverdale used with his translation of Sachs' text, and which reappears as the Dutch folk song melody, "In Oostland wil ik varen", for Psalm 82 in *Souterliedekens* (1540).
- 2) The wide circulated secular melody, in Dutch known as "Een aerdich trommelaerken sonder ducht", which had currency in Denmark as a hymn tune in at least the early 1530s, where, presumably, Coverdale encountered it, and employed it for his Psalm 128.
- 3) The melody, "Blow thy horn hunter", sung at the court of Henry VIII in a setting by William Cornish, which was adapted for Psalm 8 in Lumley part-books.
- 4) A French chanson melody, printed by Attaignant (Paris, 1530), which was adapted for Psalm 138 in a French metrical psalter (Lyon, 1547), and further altered into Double Common measure for Psalm 82 in the Anglo-Genevan Psalter of 1556.

Other examples will be drawn with some general conclusions on the employment of secular melodies on psalm and hymn tunes of the sixteenth century.



## CHANGES IN GERMAN HYMN TUNES: DEVELOPMENTS AWAY FROM AND BACK TO THEIR ORIGINAL FORMS

Emily R. Brink, Christian Reformed Church Publications

Continental European hymn tunes of the 16th century, composed as unison melodies for unaccompanied congregational singing, were remarkably diverse in rhythmic and pitch structures. Several factors contributed to a "flattening out" process; by the 18th century many of these melodies had been altered to a metrically regular shape with a loss of many modal characteristics as well. This was true both for German Lutheran chorales (which were still sung unaccompanied in the 18th century) as well as the Dutch Genevan Psalter (which began using organ accompaniment for congregational singing in the 17th century). Changes in the tunes in different editions of German and Dutch hymnals reflect the influence of the tonal system and changing styles of singing (especially in tempo). The wealth of choral and organ literature on these hymn tunes also traced and probably contributed to some of the rhythmic and pitch changes. In the 20th century, many of these 16th century melodies, often in eclipse for two centuries, are returning to contemporary hymnals, sometimes completely restored to their original form. That in itself is interesting. However, certain tonal and rhythmic features are less likely to be restored than others. I will 1) trace the changes in several tunes through different editions and compositions based on those tunes; 2) explore reasons that some of these tunes are more likely than others to be restored in 20th century hymnals; 3) demonstrate which types of alterations have resisted restoration.

## THE "OLD WAY OF SINGING:" ITS MANIFESTATIONS IN TAHITI

Amy K. Stillman, Harvard University

English hymnody introduced in Tahiti and environs in the early 19th century beginning in the 1810s are the basis for the present-day genre called *himene ru'au* (literally "old hymns"). While the introduced hymnody has supplanted many Tahitian musical practices, the English hymn tunes have themselves been changed and transformed. The oral transmission of English tunes over 150 years of relatively free indigenization, in a genre Tahitians themselves call an "old way" of singing, or more precisely, "old-style singing by old people." Musical analysis using graphic reductions (partially derived from Schenkerian analysis) reveals the structural derivation of present day *himene ru'au* tunes from 18th- and early 19th-century English hymn tunes. Because the probability of establishing many direct links between specific tunes is low, an attempt will be made instead to explore stylistic features in the English repertory that may have contributed to a perception by Tahitians of similarity, a hypothesis supported by the quasi-formulaic nature of the repertory in the present.

## RECENT DEVELOPMENTS IN EAST AFRICAN HYMNODY

Mary K. Oyer, Associated Mennonite Biblical Seminaries

The hymns of Western missionaries dominated Kenyan and Tanzanian church music for several generations of the twentieth century. During the past twenty years, however, traditional musical values have emerged in Western hymns as well as in new compositions. Both mission churches and indigenous groups are reclaiming and perpetuating local rhythmic characteristics, improvisation, traditional instruments, and African patterns of repetition and structure. These characteristics reveal underlying attitudes toward such concepts as time and space, movement of the body, and human interactions. The paper will draw on the writings of and

interviews with two Kenyan ethnomusicologists—Luzili Mulindi King and Jean Kidula—as well as on field work in East Africa projected for the summer of 1990.

### LITURGICAL MUSIC (AMS)

Frank D'Accone, University of California, Los Angeles, Chair

#### PURGATORY, LADY CHAPELS, AND MUSIC FOR MARY IN LATE MEDIEVAL ENGLAND

Peter M. Lefferts, University of Nebraska

The dramatically increased veneration of the Blessed Virgin in Western Europe beginning in the late 12th century was sparked by a growing fear of death and a belief that a soul's suffering in Purgatory could be mitigated through intercessory prayer to Mary by the living. This new devotional fervor found significantly different means of expression in England and France, with important consequences for the development of Gothic art and architecture, liturgy, and music. The provision of an outsized Lady Chapel was one of the most distinctive features of English Gothic church architecture and speaks more clearly than any other surviving evidence for the functional pressure upon floorplan design of a new Marian liturgy performed with increasing frequency and ostentation. This liturgy, performed outside of the high choir, included a daily morning Lady mass at Prime and an evening devotion after Compline, celebrated both for the monks or canons and for the lay populace. Music for these services included a wide range of new monophonic and polyphonic compositions and genres, of which the most important in the long run was the tradition of setting the Ordinary of the Mass and Marian antiphons in polyphony. This paper will introduce the English Lady Chapel architecturally, liturgically, and with respect to musical repertoire and personnel. It will discuss not only the significance of Marian devotions for the history of music in England, but also the influence of the insular tradition upon Northern France and the Low Countries in the 13th and 14th centuries.

#### POLYPHONIC TROPES FOR THE MASS IN FOURTEENTH-CENTURY ENGLAND: SOME REPERTORIAL, POLITICAL, AND ECCLESIASTICAL CONSIDERATIONS

William John Summers, Dartmouth College

Troped settings for the Mass Ordinary in 14th-century England occupy an important place in the production of English sacred music, and have never received a systematic study. This paper identifies all of the extant settings and provides a listing of sources, musical examples as well as selected inventories of the polyphonic trope settings for the Mass from Italy and France. Though the number of English settings is small (27 compositions out of a sacred corpus of 300 pieces), their composition, use, distribution, and diverse texts provide important keys to understanding the role of polyphony in the principal musical establishments of the century, the cappella of the greater monastic cathedrals and churches. Their absence from the secular cathedrals, collegiate and royal household chapels is a telling indicator of the place polyphony occupied in these institutions. Their importance as conveyors of tradition and innovation is described and illustrated with a number of musical examples.

Settings for the trope *Spiritus et alme* and its farsed versions predominate, and their use suggests that music for the votive liturgy in honor of the Virgin, The Mary Mass, was a strong impetus for the composition of unusual and sometimes unique

polyphonic compositions. These works in honor of the Virgin were more widely distributed among various establishments than any other category of sacred music. The pattern of their distribution raises many questions concerning the lines of transmission which connected these disparate centers.

Tropes for the Kyrie and the Sanctus also survive, the latter group having only one textual insertion *Marie filius*. Unlike the sources preserving Kyrie and Gloria tropes, this group is identified exclusively with manuscripts produced late in the century. These sources also seem to have a strong relationship to the Old Hall Manuscript (British Library, Ms. Add. 57950), and to manuscripts associated provisionally with St. Alban's Cathedral.

When this body of polyphonic settings is compared with those from France and Italy, it becomes clear that England produced an independent repertoire for the Mass. These three regional corpora differ in virtually every respect, including the choice of trope texts, use of *cantus prius factus*, compositional techniques, and performance practice. Collectively they are a testament to the continuing influence of tropes in sacred polyphonic music, and singular witnesses to the independence of the liturgical and compositional traditions they represent.

### THE POLITICS OF AUSTERITY AND MUSICAL STYLE IN PHILIP II'S ESCORIAL

Michael Noone, University of Sydney

In 1984 Mr. Carl Manns, through a study of scribal hands and repertory concordances, established that seven manuscript polyphonic choirbooks (NYorkH 253a, NYorkH 278, NYorkH 288, NYorkH 861, NYorkH 869, NYorkH 870 and NYorkH 871) now preserved at the Hispanic Society of America, New York, belong to a larger complex of MSS which were copied at the Escorial early in the 17th century. As a result of the first systematic study of those archival and economic records relating to the composition and performance of music at the Escorial during the reigns of Philip II and Philip III, the present paper places the music preserved in this complex of MSS within the context of the institution in which it was copied and for which much of it was composed.

The first stone of the Escorial was laid in 1563, the same year in which the Council of Trent completed its deliberations, and its purpose as much as its functions are clearly linked with the Counter-Reformation. Despite the fact that Philip II prohibited polyphony at the Escorial in his letter of foundation (1567) there is unequivocal evidence not only of the performance of polyphony in the King's presence, but also at his specific instigation. Documentary evidence of about 1584 which defined the polyphony which was performed at the Escorial as the addition of counterpoint above a plainsong in such a way that the integrity of the plainsong is preserved without damage, together with the body of extant music preserved in the New York MSS, suggests that polyphony of a severe kind arose at the Escorial in response to the royal proscription of anything more elaborate. This body of music is characterized by the presence of a tenor voice which quotes a *cantus firmus* in notes of equal duration, it is mostly scored for four voices, it is usually intended for *alternatim* performance, and imitation is carefully controlled. The principal exponent of this style was Martín de Villanueva (d. 1605) who seems to have developed it in response to Philip II's stated policies.

DISEMBODIED VOICES: MUSICAL LIFE IN THE CONVENTS OF  
BOLOGNA IN THE AFTERMATH OF THE COUNTER-REFORMATION

Craig Monson, Washington University

The enforcement of *clausura* by post-Tridentine church fathers not only confined nuns more strictly within their convents but also made the convents impregnable. The nuns within their cloisters were turned into a largely invisible presence; to the world without the wall the nun became a disembodied voice, heard, but not seen, through a grill.

This paper, based upon the study of some 400 volumes of documents from Bolognese convent archives and from the Sacred Congregation of Bishops and Regulars in the Vatican, examines the struggle to enforce musical *clausura* in Bologna, and suggests that the restrictions may in fact have served to make nuns' singing the most intense manifestation of this invisible presence. Attempts to minimize nuns' music-making only increased the mysterious allure of their singing.

There is some truth in commonly received views of Counter-Reformation restrictions on the creativity of nun musicians. But within the cloister nuns frequently received artistic encouragement in the form of reduced doweries, exemptions from housekeeping tasks, honoraria, and on rare occasions even permission to keep a personal servant. This may partly explain why rivalries for the position of organist became quite intense, even leading to blows and sword wounds.

After an initial twenty-five years of support from the Sacred Congregation, the Bolognese reformers, Gabriele and Alfonso Paleotti, had to face the first of the Congregation's swings in the liberal direction. Among the nuns, various modes and styles of performance were then established that would remain more or less in force throughout the *seicento*. In the light of growing preoccupations with monody in the outside world, Bolognese nuns' somewhat enforced adoption of solo singing with organ accompaniment from roughly 1580 onward represented a rather happy accident, which ultimately made a virtue of musical necessity.

**REPRESENTATIONS OF WOMEN (AMS)**

Judith Tick, Northeastern University, Chair

SCHUMANN'S *FRAUENBILD*:

AN ESSAY IN COMPARATIVE STYLISTIC ANALYSIS

Rufus Hallmark, City University of New York

A recent, eloquent paper by Ruth Solie on *Frauenliebe und -Leben* has at long last initiated scholarly discussion of Chamisso's poems and of Schumann's songs from a feminist point of view. Demonstrating that the poems are a representation of how early 19th-century German men liked to believe women regarded them, Solie proceeds to argue that Schumann's music reinforces and even enlarges upon this stereotyped male point of view.

While not taking issue with some of Solie's points, this paper will suggest that the ideological burden of Schumann's songs cannot be fairly interpreted without recourse to other composers' settings of the poems. Comparisons will be drawn from the cycles by Karl Loewe and Franz Kugler and from the individual settings of poems by Ferdinand Hiller, Franz Lachner, Carl Reissiger, and others. The intent will not be a purely aesthetic evaluation, but an attempt to assess to what extent the composers "bought into" the image of women projected from the *Frauenliebe* poems. It will be argued that Schumann resisted a stereotypical portrayal and gave the female persona (and the male opposite her) more psychological verisimilitude than the sentimental settings of other composers.

A corollary of the argument is that Chamisso's *Frauenliebe* poems, like Schumann's songs, cannot be judged in a vacuum and should be seen side by side with his other portraits of women.

#### GENRE AND GENDER: THE NOCTURNE AND WOMEN'S HISTORY

Jeffrey Kallberg, University of Pennsylvania

What did it mean—culturally, historically, and musically—that reactions to the genre of the piano nocturne in the nineteenth century were persistently couched in feminine imagery? A simple appeal to demography—women were the primary consumers of piano music in the nineteenth century—ignores more complex cultural constraints that helped reinforce the characterization of the nocturne as a feminine genre. Chief among these was the abiding alignment of the idea of detail with the feminine, a connection generally used to deprecate “surface” effects and elevate “background” structure. Thus in 1835, the critic August Kahlert disparaged the nocturne (and other brief “genre” pieces) as “coquettish small designs” whose surface “finery” might “corrupt their meaning.” This link between detail and femininity quickly attained the status of an unchallenged “fact,” figuring almost obsessively in the generally negative reception of the nocturne in the second half of the century.

That the nocturne (in an association deriving from its vocal roots) could also be understood as the song of a male suitor to his beloved confirmed, rather than contradicted, the feminine topos. By simultaneously portraying the genre as a woman's “entire life” (as did a reviewer of Chopin's Nocturnes, op. 15), but a life somehow oriented toward being courted by a man, the message of the genre reinforced a widespread *male* ideological stance. The verbal and musical responses of *women* to this asymmetrical ideology were often ambiguous: an examination of Clara Wieck's “Notturmo” reveals fascinating strategies of capitulation and resistance to the prevailing generic codes.

#### MUSICAL CHARACTERIZATIONS OF WOMEN IN *LULU*:

##### A FEMINIST DECONSTRUCTION

Karen Pegley, University of Toronto

In her recently translated study *Opera, or the Undoing of Women*, French feminist Catherine Clément attempted to expose operatic women's types exclusively through analysis of libretti. The present research furthers Clément's literary critique of opera by deconstructing female musical characterization in Alban Berg's *Lulu*. In particular, my analysis of serial and non-serial techniques shows that, like textual modes of representation, musical “codes” are used to create Lulu's femme fatale type.

The femme fatale topos, favored in fin-de-siècle Vienna, featured extreme feminine sexuality and ambiguity which threatened both male self-control and control over the female. The musical representation of the opera's male characters suggests stability, logic, and reason. In contrast, Lulu's femme fatale image is emphasized by the use of tonally “ambiguous” music thus enhancing her pluralistic characterization. The analysis will examine Lulu's “ambiguous” music as manifested in tone row structure as well as other compositional techniques.

Because of the threat posed by Lulu's music, she can be firmly placed within an operatic tradition which perpetuates women's oppression. Ultimately, she steps over what Clément calls “[opera's] vigorous invisible line” (p. 59) at which point her death is necessitated in order to maintain societal balance.

"I CAN STAND MORE TROUBLE THAN ANY LITTLE WOMAN MY SIZE:"  
 IMAGES OF WOMEN AND GENDER RELATIONS IN "THE BLUES"  
 OF ESTELLE ("MAMA") YANCEY  
 Jane Bowers, University of Wisconsin, Madison

Although Mama Yancey (1896–1986) performed in public and recorded only sporadically, her blues improvisations charmed and deeply touched her audiences. Along with her striking imagery, the conviction with which she told her stories, and her imaginative vocal timbres and timings, audiences were attracted by the various female personas she created. One of her favorite stanzas created a tough, self-reliant woman—"I've been down in the Delta and I've done been tried/I can stand more trouble than any little woman my size." Her lyrics generally seem to have been intended to set herself up as a role model for other women and to teach them how to cope ingeniously with life, death, and deprivation.

While none of Mama Yancey's messages was highly original, to some extent they differed, as did her on-stage demeanor and appearance, from those of vaudeville "blues queens" such as Bessie Smith, who frequently sang songs written by male song writers and for whom commercial considerations influenced choices of themes and personas. Yet, did Mama Yancey speak with a more authentic black woman's voice?

Besides her blues lyrics, Mama Yancey invented stories that she told about herself. Using these stories as well as other life lore collected from acquaintances and musical collaborators, I shall attempt to show how her songs related to her own life experience, and to compare her themes and messages with those of vaudeville blues women, taking into account the different contexts in which they worked.

ROMANTIC MUSIC (AMS)

Joseph Kerman, University of California, Berkeley, Chair

GILDA SEDUCED: A TALE UNTOLD

Elizabeth Hudson, Cornell University

Narrative theory seems to be in vogue among an increasing number of musicologists, particularly those who specialize in nineteenth-century instrumental music. Operatic studies, on the other hand, have had only a limited impact on current discussions, and have focused, perhaps inevitably, on Wagnerian narratives; the investigation of discrete narrative texts in mid-century Italian opera has been largely neglected. However, examination of these texts may raise questions central to our understanding of how words and music interact to create the "drama" of Italian opera.

I propose to address this issue by discussing three narrative episodes in Act Two of Verdi's *Rigoletto*. Verdi was forced, by censorship constraints, to make these episodes stand in place of an important, even crucial, dramatic event—the Duke's seduction of Gilda. Each episode demonstrates a different form of operatic narrative: recitative (the Duke's "Ella mi fu rapita"), chorus ("Scorrendo uniti remota via"), and strophic aria (Gilda's "Tutte le feste al tempo"); and each illustrates a different point of view: seducer, conspirators, seduced. Most important, however, each episode reiterates inessential information—details of Gilda's abduction, which took place before our eyes at the end of Act One—and ultimately evades the narrative of her seduction (the "untold tale" of my title). Yet these insistent narratives of abduction, the absence of a seduction tale, eventually point us to Verdi's ingenious solution, and show how the opera's "tale" resides not in its verbal or musical systems alone, but in the often elusive field of their interactions.

## SCHUBERT'S LAST FINALES

Charles Fisk, Wellesley College

The literature on Schubert's instrumental music only rarely explores interrelationships between the different movements of a large-scale work. Sometimes it even suggests that the movements bear very little relationship to one another, as when Arthur Godel writes that the finales of the last three piano sonatas "virtually abandon their context and, entering the scene from outside, hazard a new start." Studies arguing that Schubert modelled individual movements on similar movements by Beethoven, though not logically excluding the possibility that these movements also reflect compositional determinants within their own contexts, tend to support a view like Godel's. For example, readers of Edward T. Cone's well-known article "Schubert's Beethoven" are not likely to look beyond the many parallels between the finales of the A-major and Bb-major Sonatas and those of Beethoven's Opus 31, No. 1, and Opus 130 in order to understand Schubert's compositional choices in these movements. But in fact these last sonatas give rich evidence not only of the superficial resemblances to Beethoven "models" that Cone, Charles Rosen and, more recently, Ivan Waldbauer point out, but also of a much deeper resemblance: the linking of separate movements through a single web of thematic elements and subordinate tonal regions controlling the unfolding of an entire work. This paper will focus on the ways the finales of these last three sonatas complete the tonal and motivic processes begun and developed in the earlier movements of these works. All the principal and subordinate themes of these finales recall and reinterpret motives, themes, harmonic complexes, and tonal regions explored earlier, and often repeatedly, in the preceding movements. They suggest that in his last works Schubert returned in more subtle and complex ways to the kind of cyclic procedures he had audaciously and explicitly developed in the "Wanderer" Fantasy.

ALLUSIVE WEBS, GENERIC RESONANCE,  
AND THE SYNTHESIS OF TRADITION IN BRAHMS'S SYMPHONIES

Raymond Knapp, University of California, Los Angeles

Although the frequency with which Brahms "borrowed" from the music of other composers is generally acknowledged, the significance of his borrowings remains elusive, primarily because most inquiries remain too narrowly focused on the relationship between a specific allusion and its source. By looking beyond the allusion to its supporting rationale, it is possible to discern a richly textured background for Brahms's allusions, an allusive web that establishes a larger context for the allusion within the music itself, serving as a metaphor, almost, for the still larger context of music history.

Drawing on an extended study of more than seventy allusive passages in Brahms's symphonies, and using characteristic examples from that study, the author delineates the nature and functions of Brahms's allusive webs, placing particular emphasis on their role in helping Brahms first to achieve resonance with the generic traditions of the symphony, and then to merge those traditions with both older traditions and post-Beethoven compositional imperatives. Specific examples include the openings of all four symphonies, the trombone chorale from the finale of the First Symphony, the "new" theme in the development section of the first movement of the First Symphony, the ostinato finale of the Fourth Symphony, and various "mergers" of traditions: of heroic and pastoral traditions in the first movement of the Second Symphony, of slow movement and pastorale in the second movement of the First Symphony, and of scherzo and slow movement in the third

movement of the Third Symphony. The investigation concludes by considering Brahms's need to integrate his allusions into their musical contexts, to create an inner necessity for musical gestures determined to a large extent from without.

### MAHLER AND THE "POWER OF GENRE"

Vera Micznik, University of British Columbia

In her book *The Power of Genre* Adena Rosmarin aptly remarks that most literary critics regard genre as a "schema," as a "given hypothesis," which they use as a means to achieve a "probable stab at the truth." This is often the case with music criticism too. Such an approach is problematic, first, because it cannot deal with works lacking normative definition or generic commitment; and second, because it fails to recognize that confusion or shift of generic conventions may in itself generate new sources of meaning. These sources—in Jauss' words, the "poetic effects" resulting from the tension between our "horizon of expectations" and its gradual refutation—need yet to be explored.

Examples from Mahler's First, Fifth and Seventh Symphonies will show that non-commitment to a single genre, and moreover, setting generic conventions against one another, are among his main methods of creating new meanings. These methods reach the most refined stage in the Ninth Symphony. Evidence from extant autographs and an analytical re-evaluation of the relationship among genre, tempo, and thematic materials lead to a new view of the two middle movements as related through a generic opposition. The second movement thus appears as a mixture of several intertextual generic allusions, as a *perpetuum mobile* of four unordered dance-types, which defy the archetypal "schema" of a scherzo. In contrast, the third movement draws exhaustively on a single generic allusion—Mahler's own vision of the generic concept of "burlesque" for which no codified musical genre exists. Yet, the middle movements are bound by the satirical intention intrinsic in the two kinds of generic parodies they represent. Mahler's reliance on familiar allusions allows him to use the daring language that brings his music closer to the modernist artistic *Zeitgeist* of the turn of the century.

### TWENTIETH-CENTURY MUSIC (SMT)

Ian Bent, Columbia University, Chair

#### A COMPARISON OF METHODS OF SPATIAL PROPORTIONS IN THE MUSIC OF EDGARD VARÈSE AND STEFAN WOLPE

Austin Clarkson, York University

Jonathan Bernard has shown that the music of Edgard Varèse is organized by means of a coherent method of spatial proportions. He develops a comprehensive method for describing the vertical ordering of pitch elements and incorporates the concepts into illuminating analyses of selected works. Stefan Wolpe pursued similar investigations into the vertical ordering of pitch structures during the late forties and fifties, and although he maintained a friendship with the senior composer during that period, appears to have developed his ideas on spatial proportions independently. The two composers shared many experiences and interests. Both had studied with Busoni, had an affinity for cubist art, were absorbed by images of space and by musical analogies to physical processes, and sought to create an open, non-objective musical space on the order of cubist imagery in visual art and spoke of sound in terms of masses, volumes, planes, and constellations. And yet they differed greatly in their creative temperament. Where Varèse was opposed to the



analysis of music, Wolpe taught analysis to his students; where Varèse was reluctant to articulate his musical ideas in theoretical terms, Wolpe maintained a constant dialectic between theory and compositional practice and wrote a series of lectures between 1951 and 1961 in which he presented his ideas to colleagues on both sides of the Atlantic. The music of these two composers thus repays close comparison. This paper takes up two topics: a comparison of the theory and practice of spatial processes in the music of Varèse and Wolpe; the adaptation of Bernard's method for graphing and analyzing spatial processes to selected examples from the music of Wolpe.

Wolpe's theory of proportions is based on the notion that a central function of pitch is the segmentation of space, and his practice shows many points of similarity with Varèse in the creation of symmetrical and asymmetrical structures and the processes of projection, rotation, expansion and contraction as defined by Bernard. The differences with Varèse emerge in the fact that Wolpe's musical language was nurtured in Schoenbergian atonality, developed into the free twelve-tone idiom he cultivated in the late twenties in Berlin, and continued to change after studies with Webern in 1933 and the development of the style of free harmonic serialism he developed in the forties.

#### THE "SHAPES" OF BOULEZ'S *SONATINA* FOR FLUTE AND PIANO (1946)

Paul Laprade, Eastman School of Music, University of Rochester

The *Sonatina* for flute and piano occupies a unique position within Boulez's oeuvre. According to Boulez, it is his first attempt at composition with a twelve-tone row, and it reveals the influences which characterized his early pre-serial period: the *Sonatina* contains passages based upon Messiaen's technique of rhythmic transformation, and reflects the "thematic" and formal design of Schoenberg's *Kammersymphonie*, particularly in its adoption of a one-movement sonata (cycle) form.

How did Boulez treat sonata form in this early work? Although numerous studies have described the formal divisions of this work (introduction, sonata-allegro movement, slow movement, scherzo and trio, finale/recapitulation, and coda) and have cited Boulez's comments regarding rhythmic development in the scherzo (*Propositions*, 1948), none have pursued Boulez's admission to "working with shapes" in the *Sonatina*.

This study examines Boulez's approach to this sonata form by examining the roles played by articulation-types, pitch-sets, and especially contour-pitches and chordal spacings. Articulation types and pitch sets are used to project row statements over entire sections and to define formal junctures and motives. Contour, as described in recent writings by Friedman and Marvin/Laprade, plays a significant role in shaping the macro-sonata structure of the work. Chordal shapes or spacings, following Morris (1987), underscore and become associated with the smaller sections of the *Sonatina*. Boulez's "shapes," contour-pitch sets or pitch-(chord-spacing) sets combined with rhythmic cells, act as the primary means of clarifying the formal role of thematic statements built on identical or similar rows.

#### HARRY PARTCH'S "MONOPHONY": A SYSTEM OF JUST INTONATION

Richard Kassel, City University of New York

Harry Partch (1901-1974), a native of Oakland, was a self-taught musician with an unusually eclectic background. He found equal temperament acoustically unsatisfactory; inspired by Helmholtz, he turned to just intonation as an alternative. Over a period of fifty years, Partch experimented, theorized, built instruments, and composed a body of work using this system. His lively treatise, *Genesis of a Music*

(completed 1947), expounds on the history of musical aesthetics, methods of tuning, and the theoretical basis for his system of just intonation, called Monophony, in which all scales are rationally derived from a fundamental, 1/1.

While Partch's treatise has been summarized elsewhere, study of the evolution of the Monophonic system has been hampered by a lack of evidence. The rediscovery of a 1933 draft of his treatise (called *Exposition of Monophony*) now makes it possible to examine how Partch developed his system of ratios, the principal subject of this paper.

Partch's early focus was on "correct" diatonic scales, exemplified by his first instrument, a viola adapted for playing in just intonation. Gradually, his interest in harmony led to the expansion of consonance, from the triad to a hexad, by allowing higher odd numbers in Monophonic ratios; this development was embodied in a theoretical construct, the Expanded Tonality Diamond. The number and choice of pitches in the Monophonic scale varied considerably; by the 1940s, the 43-note scale of *Genesis of a Music* had stabilized.

As composer, Partch explored Monophony's potential for precision and subtlety; a lecture from late in his career discussed the realization of his ideas. My own analysis of a passage from *Barstow* (1941; 1968) will demonstrate how Partch exploits the chromaticism inherent in Monophony as a means of prolongation in a diatonic context.

#### CHORD STRUCTURES IN IVES

J. Philip Lambert, City University of New York, Baruch College

The stylistic diversity of the music of Charles Ives can disguise basic similarities of harmonic structure. This paper examines pervasive harmonic principles as a contribution to a broader theory of Ives's compositional language.

Chords from various contexts are formed by a method of "stacking" complementary units. The stacking units may be Tn/I-equivalent, or they may be closely related, as in stacks of triads of non-equivalent qualities, or they might be sets that are relatively "similar" by some measurement, or sets that display common origins in a distinctive parent collection such as a whole-tone scale. Tn/I-equivalent stacking units establish regular intervallic patterns that may be modelled by combinations of interval cycles, suggesting systematic origins for harmonic structures.

In view of the prominent role played by interval cycles in Ives's compositional thinking, the association of cyclic structures with harmonic principles has useful implications for understanding his music. Cyclic stackings represent origins of chords of various types, including those without obvious cyclic derivations and those that recur as unordered pitch-class sets. These principles also influence broader structural determinations, as where a unit's intervallic structure projects its transposition levels.

## Sessions—Sunday morning

### CONTOUR (SMT)

Michael Friedmann, Yale University, Chair

#### A GENERALIZATION OF CONTOUR THEORY TO DIVERSE MUSICAL SPACES

Elizabeth W. Marvin, Eastman School of Music, University of Rochester

Recently, music theorists have begun to discuss an aspect of musical structure that has long been a concern of composers and ethnomusicologists: musical contour. It is in Robert Morris's work that the most general definition of contour may be found, one which may be applied not only to pitch spaces, but to articulation, rhythmic, timbral, dynamic, and other spaces. This paper takes Morris's definition as a point of departure for a generalized theory of contour, posits additional musical spaces, then demonstrates the utility of this generalization in analysis of compositions by Stockhausen, Dallapiccola, and other composers writing in the second half of the twentieth century.

By Morris's definition, a contour is "a set of points in one sequential dimension ordered by any other sequential dimension," for example, noise content ordered by loudness, or envelope ordered by vowel color. As these dimensions suggest, contour-based methodology seems a promising vehicle for analysis of electronic music, and analytical applications are demonstrated. The second half of the paper posits musical spaces consisting of spans, rather than points, and the analytical usefulness of pitch-span contours are illustrated in Dallapiccola's *Accenti*.

#### POSSIBLE AND IMPOSSIBLE MELODY: SOME FORMAL ASPECTS OF CONTOUR

Larry Polansky, Mills College

This paper examines formal ideas in a general theory of contour description. Drawing upon literature in experimental psychology and music theory, a distinction between *linear* and *combinatorial contour* is made. Justifications are made for the importance of considering the notion of combinatorial contour in musical situations. A simple mathematical terminology is developed for the listing of all possible ternary combinatorial contours for a given set of values: those in which there are three possible ordering relationships (greater than, less than, or equal to). Using this terminology, a definition of "possible" and "impossible" contours is made, utilizing the fact that certain logical situations resulting from simple contour descriptions may not in fact be possible in real situations. Based upon this idea, a mathematical and numerical description of possible contours for a given number of elements is developed. Mathematical and musical extensions to these ideas are suggested, including: an extension of the theory to "N-ary" contours, applications in musical set theory, melodic, formal, and tuning analysis, and applications in algorithmic music composition and musical artificial intelligence.

## CHANT (AMS)

Anne Walters Robertson, University of Chicago, Chair

## THE EIGHTH-CENTURY ROMAN COMMUNION CYCLE

James W. McKinnon, University of North Carolina, Chapel Hill

Musical and liturgical historians are familiar with the carefully planned cycle of Lenten Communion antiphons, the most prominent feature of which is the numerical weekday series derived from Psalms 1–26. What is less known is that the Communion texts for the entire *temporale* reveal similarly contrived patterns. The cycle begins with a richly evocative group for Advent and the day of Christmas derived from the Prophets, and continues after Christmas with a series of vignettes drawn from the Gospels of the day, providing a history in miniature of Jesus' childhood. The potential for narrative is not so great for Paschaltide, but there is no less symmetry in the disposition of its Communions, virtually all of which are taken from either the Gospels or—another innovation—the Epistles. Finally the post-Pentecostal season, despite its more irregular history, boasts a late summer concentration of texts unified by the related themes of harvest, sacrifice, and communion, a poetic gesture recalling the Advent and Christmas group.

The cycle as a whole is replete with internal evidence, suggesting at least three layers of revision. There are broad circumstances, involving liturgy, music, and the historical background, that locate this activity in the Roman *schola cantorum* of the later seventh and earlier eighth centuries. More precise chronological indications, in turn, place much of it before our one firm date, the establishment of the Thursdays in Lent under Gregory II (715–31), while the last layer, the Gospel Communions, might very well follow after that date.

CAROLINGIAN POLITICS, ROYAL GIFTS,  
AND THE ORIGIN OF THE *MISSA GRAECA*

Charles M. Atkinson, Ohio State University

In his 1987 essay "Charlemagne's Archetype of Gregorian Chant," Kenneth Levy raised anew the question of the date and place of origin of the "Missa graeca"—Greek-texted versions of the Gloria, Credo, Sanctus, and Agnus Dei of the Roman mass that appear in Western manuscripts from the ninth through the eleventh centuries. For Levy, the date at which the *Missa graeca* was compiled is important because it offers an index *à silentio* of an early (ca. 800) neumed archetype of Gregorian chant, an archetype that in his view made its way to Benevento before ca. 838. (Levy had earlier posited a date of 797–814, under Charlemagne, for the origins of the Greek mass.) Since the items of the *Missa graeca* are not found in Beneventan manuscripts, Levy hypothesizes that the Frankish recension "left the north before the elements of the Pentecost Greek Mass were annexed to the Gradual and Troper, hence at the latest by 827–835, and perhaps during the reign of Charlemagne."

Running counter to Levy's dating for the *Missa graeca* is that postulated in 1980 by Walter Berschin, who feels that the origins of the *Missa graeca* should be connected with St. Amand and the remarkable series of sacramentaries copied there at the behest of Charles the Bald and given as gifts to various religious institutions in his kingdom. Berschin's theory would thus place the date of origin of the *Missa graeca* between 840 and 877.

The present paper tests both of these theories by examining them in light of evidence provided by various documents from the courts of Charlemagne, Louis the Pious, and Charles the Bald. Among the documents considered are the *Libri*

*Carolini* (after 787), the *Ordinatio imperii* of 817, and the texts of the *Missa graeca* itself as they appear in the series of decorated sacramentaries copied at St. Amand under Charles the Bald. This evidence suggests strongly that the origins of the *Missa graeca* should be sought during the reign of Louis the Pious—specifically between 827–35—in close connection with the activities of one of his chief advisors, Hilduin of St. Denis.

## THE "FORM AND TYPE" OF AMBROSIAN ANTIPHONS

Paul Merkley, University of Ottawa

The repertoire of the Ambrosian office antiphons is smaller and thematically more cohesive than the Gregorian, both in number of melodic families (only 17) and in cohesion within the families. The division of the entire repertoire into melodic families and liturgical-textual layers demonstrates that antiphons whose texts are drawn from the psalms with which they are sung exhibit a simple, direct relationship between psalm-intonation, antiphon melody, and termination (*seculorum amen* formula). Further liturgical evidence, especially the late addition of pieces for Roman feasts, suggests that this is the earliest layer, and that later antiphons depart from this simple arrangement with extensive melodic prefixes and texts taken from other Biblical or extra-scriptural passages. The earliest Ambrosian practice of antiphons consisted of the trinity of psalm, antiphon, and termination, in which the antiphon melody comprised the psalm intonation, recitation with meagre ornamentation, and the termination formula.

This early layer provides the key to the long-sought relationship between antiphon and termination, and between antiphon and psalm; it reveals the "form and type" of ancient psalmody. The relationship of the Ambrosian repertoire to the Gregorian and Old-Beneventan is apparent in the textual and melodic correspondences, such as "Nos qui vivimus." The relationship between the Ambrosian rite and the practice of Ancient Rome may be inferred from the words of Ambrose himself. In his treatise on the sacraments, the saint wrote that "in all things we follow the Roman usage in form and type."

The melodic families of the Ambrosian antiphons also show the development of the repertoire following the principle of thrift, or economy. In addition to the many explicit "duplex" antiphons, in which the melody is repeated entirely to accommodate a long text, there are implicit duplex antiphons and pieces with partial repetition of the melody. In layers of increasing liturgical-textual indirection (e.g. antiphons with texts taken from psalms other than those with which they are sung) melodic prefixes are developed and recitation is increased. The melodic economy of the repertoire may be the reason that it was written down only centuries after the Gregorian.

In the earliest layer, there is a preponderant textual subject within each melodic family, and most of the differences between melodies in a family can be accounted for by length of texts. The orderly arrangement, thematic cohesion, and simple structure of this early layer, with its close connections between text and music, are stylistically consistent with what may have been the earliest practice of chant in the Western church. The melodic taxonomy of the repertoire and the liturgical evidence raise and suggest the tantalizing possibility that this was indeed the case.

## EVIDENCE FOR THE OWNERSHIP AND USE OF LITURGICAL BOOKS AT CAMBRAI CATHEDRAL.

Barbara Haggh, University of Maryland, Baltimore County

Recent studies have underscored the value to music history of identifying liturgical practices unique to individual churches. Liturgical books provide the primary evidence for these practices where they contain (or are thought to contain) the rite of a single church or diocese.

Yet the notion of a local rite is imprecise by comparison with archival evidence. We know that services held in the choir were distinct from those held in side chapels. We also know that liturgical books were used by the canons and vicars in the choir as well as by the chaplains. It should be possible to separate liturgical books used for the *opus Dei* from others used for endowed services and to discover the intended use of the chant they contain.

I will consider three kinds of evidence with reference to the late-Medieval liturgical books from a Cambrai Cathedral: significant melodic variants in the Office of the Dead, an Office celebrated in the choir *and* side chapels, as it is found in twenty manuscripts; endowed services described in obituaries and charters and the copying of their chant; and finally, marginalia as indications of ownership and physical aspects of the manuscripts. From this evidence and spot comparisons, I conclude that manuscripts used for the *opus Dei* and not endowed services generally contain uniform versions of the chant. The manuscripts for the chapels or for personal use are idiosyncratic in the selection and content of their rituals. These idiosyncrasies lead the way to a better understanding of votive and "paraliturgical" chant as it was sung in a single church.

### COMPOSERS AND SEXUALITY:

#### ISSUES OF CREATIVITY AND CRITICISM (AMS)

Organized by Malcolm H. Brown, Indiana University, Bloomington  
Elizabeth Wood, Barnard College, Chair

#### WAS GEORGE FRIDERIC HANDEL GAY?— AND WHY THE QUESTION MATTERS Gary C. Thomas, University of Minnesota

"I have no time for anything but music" was Handel's reply to King George II's question about his "love of women." But the composer's sovereign was neither the first nor the only of Handel's contemporary admirers and associates to wonder about his sexuality. Scarcely twenty pages into his narrative, Handel's first biographer, Christopher Mainwaring, feels obliged to address the same question: "In the sequel of his life he refused the...highest favours from the fairest of the sex, only because he would not be cramped or confined by particular attachments." Later biographers, from Chrysander (1858-67) to Hogwood (1984) have either ignored the question of Handel's homosexuality or chosen to explain it away. The most striking example of the latter is provided by Paul Henry Lang (1966), who after recognizing Handel's sexuality to be a "problem" which has "puzzled his biographers for the last two hundred years" is able to assure us, virtually without evidence, that the composer, although lacking "time for serious engagement with women," was a man of "normal masculine constitution."

In this paper I should like to reopen the question of Handel's sexual orientation. My primary purpose will not be to establish him as a "Gay composer"—even if, as I will try to show, the weight of evidence makes such a conclusion all but inevitable—but rather to pose a series of questions about the relation of music and the

discourses about music to issues of sexuality, class, gender, and power. The paper will begin with a reexamination of the evidence of Handel's life, with a view to locating his sexuality within the spectrum of male homosocial relations, including the likelihood of homosexuality, since one thing is clear at the outset: the composer appears to have spent virtually all of his private time in the company of other men. Who were these men? What was their social class and what were the social institutions and loci around which their lives were centered? How do the circumstances of their lives intersect with our knowledge of the larger patterns of sexuality, class, social privilege, and power in 18th-century Britain? Though it may not yet be possible to determine Handel's sexuality with complete certainty, the preponderance of the evidence makes the presumption of homosexuality both logical and compelling. Why has such evidence been ignored, why has the logic which flows from it not prevailed? And why has the possibility of Handel's homosexuality remained unspeakable, if not unthinkable? To answer these questions we need to understand the ideological mechanisms through which Western composers and their music have been mythified and mystified. I will attempt a preliminary analysis of the politics of the discourse in which Handel's music and his personal life, including his "problematic" sexuality, have been situated, with a special focus on the heterosexual presumption and imperative which has informed it. The history of "Handel" as mythic icon of religious and political power, in which British nationalism—or simply "Britishness"—is commingled with romantic notions of divinity and genius, commences almost immediately upon his death in 1759 and reaches its height in late 19th-century Victorian England, contemporaneously with that of British imperialism. Nostalgic vestiges of it remain in current discourse about Handel, in, e.g., recent biography and program and recording notes. The power of this myth and its function to replicate a nostalgic history and a bogus musical theology are inextricable from the male-heterosexual presumption and the "homophobia of empire" (E.K. Sedgwick) which we find inscribed within it.

Finally, I should like to suggest that what is at stake here is nothing less than the recovery and reconstruction of a history missing, erased, or buried beneath puritanical disingenuousness and ideological prevarication: the history of Gay men in the shaping of musical culture in the West. What is the scope and meaning of this history? How does it, or will it, affect our understanding of music and the socio-political conditions of its development? Owing to the politically contested nature of Gay men as a class, now and in history, these questions inevitably become political as well. The fact that a disproportionate number of composers, performers, and critics has emerged from this class is reason enough to raise them. Asking the question of Handel's homosexuality matters precisely because musicology has shown itself so determined not to ask it. It matters because "unknowing" itself constitutes not only a form of legitimated lying and denial of history—in this case the history of a denigrated and marginalized class of persons—but a form of political privilege as well.

#### THE LANGUAGE OF CRITICAL DISCOURSE ABOUT TCHAIKOVSKY'S MUSIC

Malcolm Hamrick Brown, Indiana University, Bloomington

I am still in the early stages of research on the project and am unable to predict what will eventually turn up or how my findings will be organized. But allow me to explain my interest in the subject and the direction of my thinking at this point.

Both the tone and content of critical commentary about Tchaikovsky and his music have sometimes suggested less dispassion and objectivity than might ideally be expected of even-handed criticism. The excerpts that follow demonstrate the point:

"But after 'Onegin' and the Fourth Symphony—that is, after the fatal marriage with its consequent crisis—subjective emotion begins to force its way rather hysterically into the very stuff of [Tchaikovsky's]... music. The essential material of Tchaikovsky's musical mind remained the same, of course, but it was now brutally forced into a sort of expressiveness which it did not really possess." (Gerald Abraham, *Masters of Russian Music*, 1936, p. 333.)

"...such passages...[in] the Fifth Symphony do more than move the heart (as indeed they are meant to do) but also affect the nerves like an exhibition of hysteria (with which they are very possibly related)."

"...in the last movement of the Sixth Symphony...the perpetually repeated descending phrase...is raised to a hysterical pitch of emotion.... There is something quite unbalanced and, in the last resort, ugly, in this dropping of all restraint. This man is ill, we feel: must we be shown all his sores without exception? Will he insist on our not merely witnessing, but sharing, one of his nervous attacks?"

"[In Mozart's music] he saw...the emotional reserve and serenity which were in such complete contrast to his own tortured and twisted feelings." (Martin Cooper, "The Symphonies," in *Tchaikovsky: A Symposium*, 1945, pp. 34, 38)

"It remained for Tchaikovsky to bring frenzied or hysterical writing to its highest pitch—mingled with the emotions evoked by melancholy or sentimental melodies...."

"But no matter how weak the structural element in Tchaikovsky's music, a worse feature is the vulgarity and coarseness of what he substituted for thematic manipulation." (Homer Ulrich, *Symphonic Music*, 1952, pp. 236, 239)

I have wondered if such severe judgments, such unabashed equating of the composer and his music, might have been prompted, perhaps unconsciously, by the critics' distaste for Tchaikovsky's homosexuality, rumors of which had circulated even before the composer's death. I propose for my study a kind of *Rezeptionsgeschichte*—a chronological sampling of critical response to Tchaikovsky and his music, synchronized in so far as possible with what I can discover about the spread of information concerning his sexual preference. I propose as well to examine the critical discourse itself, with particular attention to descriptive language, word choice, and rhetorical tone. The context of Tchaikovsky criticism will have to be established, of course, by comparing it with criticism by the same writers of other composers of the time. This should help to determine whether or not the character of critical discourse about Tchaikovsky differs in kind from that about his Romantic contemporaries who also strove to create music imbued with expressive intensity.

#### MUSICALITY: INNATE GIFT OR SOCIAL CONTRACT?

Philip Brett, University of California, Berkeley

The recent debate on "essentialism" in feminist and gay writing suggests a different approach to the question of musicality. It may be useful to ask to what extent the skills and sensibilities of those who are thought to be "musical" are attributable to a natural predisposition and to what extent the whole idea of musicality is a social construction governed by rules hardly recognized by those who are musical. The word "musical" has at various times been a euphemism for "gay," and all branches of the musical profession are liberally populated with gay people. It is surprising, therefore, that there has been little attempt to identify a gay sensibility in music, and that within musicology (in contrast to other scholarly disciplines such as history, literature, and sociology) no gay discourse has yet emerged. The paper examines the possible reasons for this by exploring the nature



of the prevailing modes of musical scholarship and by examining the possibility that by accepting the benefits of a "musical" status, gay musicologists have unconsciously undertaken to preserve the status quo.

MAKING A DIFFERENCE IN THE MUSIC:  
THE RELEVANCE OF SEXUALITY TO COMPOSITIONS  
BY LAURIE ANDERSON AND SCHUBERT  
Susan McClary, University of Minnesota

Recent work in feminist, gay, and gender studies has begun to address questions of how differences in sexual identity and orientation might be relevant to literary or artistic production. The methodological problems surrounding such questions are very thorny. Some gay and feminist artists or critics are hostile to the entire enterprise, for if homosexuals and women have historically been reduced to their sexualities, then this line of questioning seems to repeat the pattern of reductive oppression. Shouldn't gay and women artists be regarded simply as artists? But other artists and critics argue that *not* to create new images of erotic pleasure or gender identity is to leave unchanged the cultural discourses that traditionally have been dominated by patriarchal representations. They claim that it is only by insisting on differences that discourses themselves may be altered. Both positions are political, both are extremely important. They define the terms of one of the central debates in cultural theory at the present moment.

Thus far musicology has avoided debates such as this. This is in part because music has long been regarded as nonrepresentational. If music is indeed an autonomous practice, then the sexual identity or orientation of the composer will have no impact on the artwork itself. But recent work in semiotics and criticism have begun to redefine music as a social discourse. As such, it is open to questions such as the ones being raised about sexuality in the other arts. Posing these questions is not easy, however, for we do not have a ready vocabulary for talking about desire or gender in music. The "norms" from which women or homosexual composers might be said to diverge are not at all clear. Yet there are some composers—both gays and women—who want to make a difference in their music.

In this paper I want to examine the methodological difficulties involved either in creating new models or in trying to argue critically that a composer has formulated such models in his or her music. I will begin with women, for if the sexual orientation of composers is difficult to ascertain, at least the identity of women composers as female is usually undeniable. Yet discerning a "feminine trace" in music by women composers in history is highly problematic: what kind of feminine "essence" would one look for? Ought we only to search for difference where it seems likely that difference is intended? I will explore these complex issues and then discuss a song by a contemporary woman composer that explicitly presents images of female erotic pleasure: Laurie Anderson's *Langue d'Amour*.

These problems become exponentially more daunting when we approach the work of composers who are or may be homosexual. We usually have only inconclusive evidence concerning a composer's sexuality. Moreover, it is not clear how something as complex as homosexuality would be manifested in music. And some attempts at reading music with the composer's sexuality in mind have relied heavily on negative stereotypes as they search for signs of effeminacy, hysterical excess, or tragic disposition. Such studies seem deeply flawed, and their example makes one hesitate to pose any questions at all concerning sexuality. But there are a few composers who have been located within gay subcultures who have been interested in exploring alternative models and narratives. At the 1988 AMS meeting Maynard Solomon presented evidence of Schubert's affiliation with such a subcul-

ture, although he argued that this would not have affected Schubert's music. I will close this paper by considering how we might interpret Schubert's piano impromptus if we were to imagine that he designed some of his strategies in ways that would have been understood as "making a difference" within that subculture.

### CONCEPTS OF HARMONY AND SYSTEM (COMBINED)

Organized by Albrecht Riethmüller, Johann Wolfgang Goethe University, Frankfurt, and Stephen Blum, Graduate School, City University of New York  
Stephen Blum, Chair

#### "HARMONÍA" AND "SYSTEMA": ON THEIR FOUNDATION IN ANCIENT GREEK MUSIC THEORY Albrecht Riethmüller, Johann Wolfgang Goethe University, Frankfurt

A terminological survey of the relationship between the two terms or categories of music that constituted the system of tones in Ancient Greek Music Theory will be provided. In spite of how the terms have been variously understood and how their relationship has changed, both categories are still in discussion today, and they continue to shape our perception of the cosmos of musical sounds, its elements and its whole.

Possessing an accumulated tradition of at least two and a half millennia, the concept of harmony in music seems to have become too complicated or too vague for a historical overview. As with the related term symmetry, harmony was originally an overall concept, and music was an important part of it, if not its paradigm. To the earliest conceptions belong several philosophical considerations, such as Heraclitus's theory of opposites (where harmony is regarded as a reconciliation of opposites) or Plato's and Aristotle's controversial questions about whether or not the soul is harmony.

On the one hand, music theory has been unable to exist without emphasizing "harmony;" conversely, "harmony" has been neglected, not only in twentieth-century music theory, but also in the past: ancient Skeptical philosophy pointed out that "harmony" did not exist at all, while René Descartes ignored "harmony" altogether in his *Compendium musicae*, an unthinkable omission for Pythagorean treatises on music.

However changeable and dominating the concept of harmony has been in the course of time (from the Greek "harmonikoi" to the modern theorists of "harmony"), ancient Greek music theory gave "harmonía" several restrictive meanings. Beyond "tuning", three technical definitions of the term occur, all of which may be understood without the broader, more psychological connotations of the term "harmony":

- i) "harmonía," referring to the enharmonic genus ("génos enharmónion") as opposed to the chromatic and diatonic;
- ii) "harmonía," more or less synonymous to "tónos", (meaning scale or mode) and
- iii) octave.

In particular, the second and third meanings of "harmonía" approximate, or even converge with the term "systema", as can be seen, for example, in Plato. At first glance, our common usage of the term "harmonic system" would have been pleonastic for the Greeks. At least two or three consecutive tones (being limited by a certain interval) form a "systema." If the interval is a fourth, the system is called tetrachord; the interval may be smaller, or (mainly) larger than a fourth. The octave, however, was regarded as the most perfect system, resulting from the octave

phenomenon and the emphasis upon its heptatonic structure. "Systema" is the central concept standing between all theoretical elements (such as single tones and intervals) and the overall structure of the entire system of tones. Its most distinctive specimen appears, then, to have been the octave, not as a mere repertoire of tones, but as a fundamental yet flexible structure. Thus, "harmonía" itself seems to be the formal principle of music.

ETHNOMUSICOLOGICAL STUDIES OF "HARMONY" AND "SYSTEM:"  
THEIR IMPLICATIONS FOR A GENERAL MUSICOLOGY  
Stephen Blum, Graduate School, City University of New York

Referring to the concepts presented by Professor Riethmüller, this paper considers some of the questions raised by recent ethnomusicological studies of musical terminologies and practices. In the past two decades, ethnomusicologists have become more familiar with the terms applied in non-European languages (and in local dialects of the modern European languages) to the actions of performers and/or to their intended results. Many of these overlap significantly with familiar meanings of *harmony*, including (among those mentioned by Riethmüller) "reconciliation of opposites," "a state of the soul," "tuning," and "system" (as "fundamental yet flexible structure"). Whereas Riethmüller argues that technical definitions of Greek *harmonía* "may be understood without the broader, more psychological connotations of the term harmony," many ethnomusicologists would resist making similar statements about such terms as Zulu *isigubudu*, Shona *kutengezana*, T'boli *setang*, Mapuche *nortunu*, Navajo *hózhó*, and the like.

This paper outlines an approach to classification and terms for (1) the categories of action through which complementarity and reciprocity are established, sustained, or renewed; and (2) the totalities that are presupposed and/or reproduced through actions in these categories.

HARMONIC PROCEDURES IN NORTHERN EWE SONG  
V. Kofi Agawu, Cornell University

The aim of this paper is to describe the harmonic principles of Northern Ewe song. Although its emphasis is on the specific techniques used by Ewe singers, the paper begins by assembling both verbal and musical ideas of simultaneity in Northern Ewe discourse. From this it emerges that a central communicative strategy is what might be called communal narration, that is, narration in which a leader's voice, although that of an individual, is conceptualized as a group voice, so that reinforcements and corrections may be freely interpolated in the course of the narration. This practice is "translated" into music in several ways, one of the most interesting of which is the use of multiple soloists by certain Ewe groups, whereby the Call of a Call-Response pattern is given simultaneously by several solo singers. This in turn implies an awareness of a larger harmonic space that defines the limits of each singer's improvisation. Harmonic thinking, then, is characteristic of both the Call and the Response parts of songs. Although there appears to be considerable freedom in the movement of individual lines of a song, Northern Ewe singers do not on the whole relinquish a regulating vertical dimension. It is this dynamic tendency towards undermining certain traditional polarities (between "harmony" and "counterpoint" or between a "principal voice" and an "added" one) that most aptly characterizes the Northern Ewe practice.

*FIN DE SIÈCLE HARMONY—MYTHS AND RATIONALIZATIONS*

Alexander L. Ringer, University of Illinois at Urbana-Champaign

Myth and scientific rationalization were twin pillars of romantic culture from the very outset. In the wake of the Enlightenment a Novalis eagerly looked for a time when the wedding of "myth and poem" to "numbers and figures" would augur a new day in human creativity. And music, he believed, was the ideal medium to achieve this lofty goal. The common denominator, of course, was nature, the favorite realm of myth as well as scientific investigation. Thus, while Wagner spoke of harmony as a sea into which man dives for a thorough spiritual cleansing, Helmholtz explored its scientific ramifications. This apparent dichotomy was to have far-reaching consequences for both musical practice and theory toward the end of the century, when the gradual recovery and appreciation of older and/or alien musical systems East and West opened up any number of unsuspected vistas. The proposed paper represents an attempt to elucidate changing concepts of harmony in light of these and related cultural developments.

Respondent for the entire session: Andreas Ballstaedt, Johann Wolfgang, Goethe University, Frankfurt

**CULTURAL INTERACTIONS AND REACTIONS  
IN THE WORLD OF COMPOSITION (COMBINED)**

Organized by Michael Tenzer, Yale University  
Carol Oja, The Graduate School and Brooklyn College,  
City University of New York, Chair

**JAZZ AND BLUES AS MEANS FOR ACCESSING  
THE TIMBRAL RESOURCES OF OTHER VOCAL/ORAL MUSICS**

David Mott, York University

The work of many 20th century composers in North America and Europe has included the acculturation of numerous stylistic materials from both nonclassical western and nonwestern musics. This acculturation has varied greatly from superficial sonic parodies to the development of remarkable new and meaningful stylistic transformations. Nevertheless the impressive ease with which this confluence of styles has taken place, merits some thought about the adaptability of composers who, so naturally, employ musical materials from culturally removed musics. Is there a genuine accessibility factor for composers which leads them to this acculturation beyond their tireless search for new and sometimes exotic modes of expression?

The musics of all eras and cultures are presently available through the medium of both recordings and performances. These have been the overwhelming primary source of exotic sonic material for western composers, rather than the much more thorough experience of study and/or geographical and cultural indoctrination. For many North Americans, the aesthetic accessibility of those musics has come from our long established exposure to such vernacular musics as jazz and blues. The unfamiliarity of styles and musical aesthetics of nonwestern musics has been quickly overcome, as composers have noted similarities of expressiveness through the commonality of vocal and timbral resources in many musics around the world.

Furthermore, increasing numbers of composers often have some performance experience in playing jazz which has provided a variety of insights and empathy for the performance of other vocal/oral tradition musics.

This paper will examine the experiences of this composer as a possible model for the ways in which other North American composers have both developed an interest in, and have borrowed from, nonwestern musics.

#### TOWARDS AN UNDERSTANDING OF COMPOSERS AND NEW MUSIC IN CONTEMPORARY BALI

Michael Tenzer, Yale University

The proposed presentation will offer an in-depth analysis of a recent work for Balinese gamelan, the *Gegitaan Wilet Mayura* composed in 1982 by I Wayan Sinti (with I Nyoman Rembang) and winner of that year's Bali-wide composition competition. Analytic techniques employed will progress from an examination of culture-specific, idiomatic aspects of Balinese music to more speculative approaches based on concepts of diminution and long-range melodic hearing that may serve to illuminate non-specific theoretical underpinnings of formally sophisticated art musics. In addition the work will be viewed in its context as a part of the remarkably fertile new-music scene in Bali in the 1980s.

Technical explication will begin with a brief summary of the instruments of the gamelan and their functions, and techniques for creating *kotekan* (Balinese interlocking ornamentation). *Gegitaan Wilet Mayura* will then be examined for its employment of these features. As the work's form unfolds, fore, mid, and background relations will become apparent, concisely connecting the large scale "harmonic" functions of the gongs and the pitches with which they coincide to the busy sixteenth note level at which the *kotekan* resides. Ways in which intensity and direction are increased at cadential points, techniques of variation through augmentation and diminution, shifting temporal expectations, and the formation of anacrusis and metacrusis will all be examined in an effort to demonstrate the unity of this hierarchically structured work.

In contemporary Bali dozens of different gamelan styles exist side by side, preserved either for their sacred function, popularity with the public, or as the result of scholarly research carried out by the impressive array of current Balinese and Western musicologists. Television and recording technology have removed the problem of inaccessibility; one need not travel to remote villages to hear rare styles of music any longer. The contemporary Balinese composer finds him/herself exposed to a great variety of music both from within and without Indonesia. It is an entirely different place than the one Colin McPhee knew when he prepared his monograph *Music in Bali* (Yale Univ. Press, 1966) during the 1930s.

In addition to having absorbed the diverse influences of his native Bali's culture, composer I Wayan Sinti has spent many years in America pursuing advanced degrees in music. His situation typifies that of many young, scholarly Asian musicians who have been able to interact with Western musicians as a result of exchange programs and the growing interest in Asian music worldwide. He is in the challenging position of seeking to both maintain and expand the traditional musical values of his culture; his music illustrates these constraining and liberating aspects in a variety of fascinating ways. He is the archetypal neoclassicist: deeply committed to the old and incessantly seeking the new. My presentation would seek to explicate the musical, social and ethnographic implications of the contemporary Balinese composer's circumstances through close musical analysis. And, by profiling Sinti as a representative composer attempting to absorb new influences while maintaining the integrity and many of the surface characteristics of the traditions he has inherited and mastered, I will be able to draw many comparisons between new music in Bali and the West.

ASPECTS OF CONFLUENCE IN WESTERN ART MUSIC COMPOSITION  
AND ETHNOMUSICOLOGY

Robert D. Morris, Eastman School of Music, University of Rochester

Diversity is one of the most significant features of today's contemporary music. The simple and familiar musical distinctions between high and low, traditional versus modern, folk and classical, Western and non-Western, and so forth, no longer capture the almost unmitigated proliferation of sub-genres and the mutual influences and borrowings from one musical culture to another.

Such diversity has been most keenly felt in music scholarship. For decades ethnomusicologists have been studying the cultural dynamics of music in both the small and the large. Detailed studies of music in and/or as culture documented by years of fieldwork and transcription form the basis for inquiry into the putative "universals" of "world music." Even so, such inquiry and its formidable results have had little direct impact on the practice of Western art music with one exception: the composition of new music. The exception, however, is only apparent since, until relatively recently, there has been little direct contact between ethnomusicologists and composers beyond a nodding acquaintance.

How have composers arrived independently at an "ethnomusicological" perspective? A review of the writings of John Cage, Pauline Oliveros, Karlheinz Stockhausen, Elliott Carter, Steve Reich, George Rochberg and many other composers provides some of the answers. First of all, the issues of nationalism and "neo-classicism" are part and parcel of the Western music heritage and can be generalized to embrace all of the world's music. This, with advances in musical recording and transmission, allows the composer to refer to—and reflect upon—the musics of all peoples and times. Second, the limited acceptance of contemporary music by the general audience has led thoughtful composers to consider the nature of the new music vis-a-vis its heritage: to address, on one hand, the distinction between the desires and necessities of the audience, and on the other, to find new audiences more suitably disposed to the new music. The concomitant fact that new music is usually a "second language" has made composers sensitive to the syntactic and semantic features of and relations among different musical practices. Such concerns flow effortlessly into the domain of poly-musicality and the issues of musical reference and translation.

Beyond these rather general considerations, the often "experimental" stance of many innovative composers parallels ethnomusicological research. Some examples: when one attempts to "construct" a "new" music, one implicitly hypothesizes about musical universals; those composers who wish to mix diverse musics (such as jazz and "classical") into one must confront the *etic/emic* (insider/outsider) distinction: the development of new social roles for music involves speculation as to the place of music in culture. Other parallels include the role of notation in music making and transmission, the balance between theory and practice, the varieties of musical specialization, and the locus of value in music cultures.

Respondent for the session: Jane Sugarman, State University of New York, Stony Brook

## ETHNOMUSICOLOGICAL THEORY (SEM)

Daniel M. Neuman, University of Washington, Chair

## MYTHS OF MEANING:

## AN ARCHETYPAL PERSPECTIVE ON ETHNOMUSICOLOGY PARADIGMS

Austin Clarkson, York University

Historians of science have demonstrated that the various paradigms for science are not merely evolutionary steps from myth to modern Western European thought but have their own integrity as methodologies and systems of knowledge. Thomas Kuhn argues that a modern scientist is engaged in discovering and formulating knowledge in much the same way that Aristotle did (1962:2). He proposes that science proceeds by a series of revolutionary changes of paradigm each of which manifests a particular world view, and that the history of science is a succession of "normal scientific paradigms" (1962:165). Kuhn's theory has itself had great success, and its influence can be felt in the ongoing debate on methodology in the field of ethnomusicology. Rice (1987) adopts Kuhn's premise and proposes a super-paradigm that conflates a number of existing paradigms. Many, though by no means all, of his respondents accept Kuhn's premise that there should be a normal, dominant ethnomusicological paradigm, although they differ on its construction (Rice et alia, 1987).

This paper argues that the Kuhn model of scientific paradigms serves well to illuminate the long processes of history, but that it drastically oversimplifies the situation on a closer synchronic view and is an inappropriate guide for the contemporaneous methodological debate. Understanding the paradigm used by a single contemporary scholar is not a simple task as some scholars may shift methodologies in the course of their careers. Instead, we propose a poly-paradigmatic model which supposes a variety of co-existent, complementary and equally valuable paradigms of meaning, each of which has a particular role to play in the overall economy of the discipline.

The problem is illustrated by an analysis of the panel discussion on "Music in universal perspective" convened twenty years ago at the 1970 Annual Meeting of the SEM. David McAllester, Klaus Wachsmann and Charles Seeger interpreted the topic in the light of their personal paradigms for musicological meaning and came up with three different notions of what are universals. Do we evaluate their contributions as important or trivial with respect to the normal paradigm of the discipline circa 1970? And would such a comparison bring us closer to understanding the intrinsic worth of the approach of each of these founding fathers of the discipline to the topic at hand? A poly-paradigmatic model of the field would permit us instead to identify the contribution that each paradigm of meaning makes to that topic, and, in turn, to the ethnomusicological project as a whole.

The paper then proceeds to develop a typology of paradigms of meaning by personifying them in terms of archetypal dominants. Following Hillman (1975), personifying presents to the modern intellect a way of knowing through understanding (*Verstehen*) rather than through explaining (*Erklären*). Various characterological systems might serve the purpose, but the figures of the Greek and Roman pantheon are widely known in Western European cultures and can be used to characterize the various configurations of the psyche that underlie different creative attitudes and their paradigms of meaning. The Zeusian, Apollinian, Dionysian, Athenian, Hestian, Artemisian, and other paradigms of meaning are defined and applied to understanding the creative attitudes of the three panelists and of other scholars. Identifying a scholar's myth of meaning in these terms may help us to experience more fully our own creative attitudes and the varying dynamics of the

discourse between our own and similar or contrasting attitudes. Those who seek to bridge the gaps between opposing attitudes may see more clearly how to proceed in light of an analysis which sets the issues against an objective archetypal background of human experience.

ETHNOMUSICOLOGY VS. MUSIC SOCIOLOGY:  
THE CASE OF EXTREMADURA, SPAIN

James Porter, University of California, Los Angeles

Some ethnomusicologists have recently proposed that the direction of ethnomusicology should be towards a "comparative sociology of musics." The historical connotation of the terms "ethnomusicology" and "sociology of music" or "music sociology" is, however, largely determined by the assumptions, methods and goals of the two fields, and a comparison of approaches is useful in demonstrating similarities and differences in the conceptualization of music in a given culture. The province of Extremadura, Spain, will serve as the basis for such a comparison of goals and methods here. A juxtaposition of aims by both Spanish and non-Spanish researchers alike reveals that ethnomusicology and the sociology of music have a long way to go before any kind of "musicological identity" in concepts, theory and analytical method is possible.

CULTURAL GEOGRAPHY, AMERICAN MUSIC,  
AND THE ETHNOMUSICOLOGIST

Kip Lornell, Smithsonian Institution

Ethnomusicology is interdisciplinary by virtue of its development in relationship to historical musicology, anthropology, linguistics, folklore, and other fields. This kinship is manifested in the curricula of our graduate programs, which are almost always spiced by courses cross-listed with other departments. The open-mindedness of articles appearing in *Ethnomusicology* and the variety of Ph.D. dissertations further attest to the hybrid nature of the field.

Cultural geography, however, remains one of the closely related disciplines that we too often overlook. Some early ethnomusicologists, including George Herzog, sometimes incorporated diffusion studies as part of their work. Modern scholars such as Bruno Nettl have advocated a geographic approach to the study of our musical world. And as early as 1958 Paul Collaer's "Cartography and Ethnomusicology" (*Ethnomusicology* 2:66-68) focused on the problem of mapping the distribution of pentatonic scales.

Despite the undisputed relationship between these two fields, I am not aware of any graduate programs in ethnomusicology that formally acquaint their students with cultural geography. Moreover, most ethnomusicologists remain unaware of the research accomplished by cultural geographers in their studies of music. In this presentation I wish to give a quick overview of the work published in American vernacular musical geography. I will also discuss three of the standard approaches used by cultural geographers in these studies—spatial diffusion, performance migration, geographic themes.

BEIJING DRUMSONG AND TIANJIN POPULAR TUNES:  
A STUDY IN LANGUAGE-MUSIC RELATIONSHIPS

Francesca Rebollo-Sborgi, Berkeley, California

One of the constituent linguistic features of Chinese is tone, or the relative height and movement of the fundamental pitch of the voice. Syllables that are



identical in all parameters except tone are, with few exceptions, etymologically unrelated. The fact that syllables differing only in speech tone can communicate radically different meanings poses unique musical problems for the composer and performer in accommodating and communicating word tone accurately yet artistically in a vocal line.

The relationship between music and text in the various narrative arts (or *shuo chang*) genres performed in the city of Tianjin offer examples from a wide spectrum of music-language dualisms. These Northern Chinese narrative styles are often characterized as both "singing while speaking" (because of the inherent "melodic" character of a given line or phrase) and "speaking while singing" (because of the manner in which the tonemic contour of the line of text tends to dictate the melodic line).

The purpose of this paper is to explore the ways in which a balance is achieved between preserving linguistic comprehension and creating a melodically beautiful line in two of the most popular genres in Tianjin: Beijing Drumsong (*Jingyun Dagu*) and Tianjin Popular Tunes (*Tianjin Shidiao*). Each of these two styles exhibits a distinctive relationship between text and tune because of a number of factors, including the literary style of the text, the use of either Mandarin and/or Tianjin dialects, the nature of the different musical processes used in text setting, the idiosyncracies of the vocalists, the expectations of consumers, and other factors related to the socio-cultural setting of *shuo chang* performances in Tianjin.

#### LANGUAGE AND MUSIC

##### IN FOLK SONGS OF JIANGSU PROVINCE, CHINA

Antoinet Schimmelpenninck, Leiden University, Netherlands

As a result of fieldwork in the province of Jiangsu, China in 1986–1990, over three hundred folk songs of local peasants were recorded and analyzed as to their melodic and textual contents. They probably are among the very few European recordings of Chinese folk song in the field since the early recordings of J. van Oost in 1910, which have now gone lost. In a small part of the songs, belonging to specific dialect areas, relations between language and music are now being studied. Chinese scholars generally support the view that there is a clear and direct relation between the speech tones of the Chinese language and the tunes of Chinese folk songs. This relation is even considered so evident that few Chinese scholars have felt tempted to study it in detail. The author developed a new method to investigate the relation between speech tones and pitch and tonal direction in folk melodies with the help of advanced computer analysis. The results so far show that, at least where the Jiangsu songs are concerned, the relation between speech tones and music is not nearly so evident as Chinese experts on folk song would have it. Computer analysis of the kind used in this project may serve to provide a more reliable picture of the complexity of speech and music relationships in general. It may also invoke a critical re-evaluation of the results of earlier studies in this field.

## MUSIC AND POWER RELATIONS (SEM)

Chair: Henry Kingsbury, Somerville, Mass.

### SECRECY AND AUTHORITY IN THE CLASSICAL RITUAL MUSIC OF THAILAND

Deborah Wong, University of Michigan

This presentation will address the epistemology of musical secrecy and the boundaries it creates between Thai classical musicians.

The Thai belief that knowledge is power is reflected in the limited number of male master musicians who have access to esoteric knowledge about the sacred repertoire. Thai musicians and dancers who perform the ritual repertoire for Hindu-Buddhist ceremonies must first be initiated by a master teacher because they actualize the sacred with their bodies, producing sound and movement that manifest the divine in the human realm. Many of the master teachers who perform the initiation ceremony are employed by the Fine Arts Department, the government institution that replaced the old court system of musicians and dancers. The power of the master musicians will be discussed as ritual and social hegemony: these men are conduits between the sacred and human realms, as well as leaders of contemporary state institutions for music and dance.

This paper will propose a theory of secrecy, sound, and the sacred for central Thailand, and will explore the ways that esoteric knowledge has helped Thai classical music endure in the face of changing patronage.

### MUSIC IN THE EBB AND FLOW OF POLITICAL CHANGE: THE *YELLOW RIVER CONCERTO*

L. JaFran Jones, Bowling Green State University

In 1949 China renounced outside influence and adopted a Marxist system of government lead by Mao Zedong. The impact of this political change also extended to music. Many traditional folk songs were altered to praise Mao and the new socialist system. Official policy endeavored to supplant regional folk repertoires with the revised songs, and to incorporate them into Chinese art music as well.

The new Maoist government established a "team" of composers to create a concerto eulogizing Mao and the People's Republic. The product, praised for its application of the "collective" principle to music, drew on the new "folk" repertoire. Its title, "*Yellow River Piano Concerto*," reflects a debt to Shan Xing-hai's panegyric *Yellow River Cantata* of the 1940s. Of the original composers, Liu Zhuang is the only one still living in China. In 1989 she was officially requested to remove the Mao tunes from the concerto.

This paper will discuss how "communal effort" functioned in composing this concerto. Political, social and musical aspects of its creation will be examined. Finally, events that have prompted the request to remove Mao materials will be outlined and their artistic implications discussed, particularly in light of Liu Zhuang's personal account of the matter and the tensions between social commitment and artistic integrity that she perceives.

### A REEXAMINATION OF *PEJI WACI*

Tara Browner, University of Michigan

Peji Waci (Grass Dancing) is a popular form of dancing at modern intertribal pow-wows. The dance and its accompanying music are performed throughout the continental United States and Canada. The origin and diffusion of the dance was

extensively documented by Clark Wissler between 1912–16. Wissler's work is accepted by most current ethnomusicologists and anthropologists.

While living in the Denver area in the summer of 1989, I discovered that the research of Wissler and the oral traditions of the Oglala Lakota people with whom I spoke were in conflict. After reviewing the research of Wissler, Frances Densmore and others of the period 1890–1920, I determined that Wissler's account of the origin of Peji Waci and its songs was of questionable validity.

My own experience as a member of the Native American community leads me to give as much value to oral tradition as is given to written research. Research from the period of Wissler needs to be reexamined; the oral traditions of Native American people should be recognized as the basis of scholarship about their music and dance.

### THE ROLE OF ARCHAIC GAMELAN IN ROYAL POWER DISPLAY IN MODERN JAVA

Ernst Heins, University of Amsterdam

Banned to the periphery of the great secular gamelan traditions of modern Java that grew out of them, the ancient ritual two-, three- and four-tone ensembles *Munggang*, *Kodhok Ngorèk*, and *Carabalen*, collectively called *gamelan pakurmatan* or honorific gamelan, have tended to become a neglected facet of musical life in Central Java. These small, sacred ensembles with their booming sounds, their single-row gong chimes and their one-tune repertoire have regularly been mentioned in musicological literature in the past. However, empirical research has hardly been carried out since the 'thirties, due to their gradual disappearance from the musical scene. Their eclipse may be due to various social and musical factors. In present times they are rarely taken out of the palace storage rooms because the ritual occasions for which they were required have become rare themselves and because some of their functions can easily be taken over by regular gamelan anyway, in spite of large differences in sonority. In such instances, both ritual and theatrical, they are merely referred to with other means.

Recently (1987, 1988), feudal Java was in ritual turmoil because of the death of two of its kings, Mangkunegoro VIII of Solo and Sultan Hamengkubuwono IX of Yogyakarta. For their funeral rites and the subsequent coronation rites of their respective successors the original ritual ensembles, almost "unheard," were carried out into open space and played publicly. Even more than secular gamelan these archaic ensembles carry in their sacredness the auditive symbols of the dynasty. Especially two-tone *Kodhok Ngorèk* ("Croaking Frog") and *Munggang*, the three-tone gong chime reminiscent of a war-like past, signify a legitimization of cosmic Power of the ruler. However perfunctorily these ensembles are played at times, their sounds rank equally to royal banners, weapons and other regalia and can therefore not be dispensed with by Java's kings even in modern, post-feudal (neo-feudal?) times.

That similar ritual ensembles do still exist and are played in places far removed from the court cities is hardly known at all outside the district boundaries. The *Gong Senèn* of Japara is a case in point.

In my paper I propose an empirical reconsideration of these much discussed but relatively unknown power-reinforcing gamelan ensembles.

THE TEACHING OF MUSIC VERSUS THE MUSIC OF TEACHING:  
POWER AND PEDAGOGY IN A JEWISH RELIGIOUS SCHOOL

Lionel A. Wolberger, Wesleyan University

When two cultures meet, their power relationships are reflected in their musical choices, practices, and performance. The particular issues are heightened when musical traditions are to be transmitted to the young. Schools are caught in the middle of these forces, and they explicitly document the pressures involved. The Ashkenazic Jewish people have always been a minority wherever they have dwelled. They have accumulated much experience in coping with these forces, and the more recent centuries of American settlement reflect their latest problems and solutions. I present a case study of one school where I was music teacher and field worker for three years. The school is Orthodox Jewish, located in an East Coast American suburb. Issues of ethnic identity, pedagogical strategies, and individual tactics are interwoven with consideration of Western and native theories of music. I will show that the most highly valued music, such as the tune of study (*lêmen nigun*), is kept separate from the dominant structure of Western music and pedagogy.

MUSIC IN IMMIGRANT COMMUNITIES II. (SEM)

J. Richard Haefer, Arizona State University, Chair

FROM TRINIDAD TO TORONTO:  
CALYPSO IN THE CARIBBEAN DIASPORA

Annemarie Gallagher, York University

Originating in the Caribbean and claimed by Trinidad as its national music, calypso has been relocated to various urban centers throughout what is now being referred to as "the Caribbean diaspora".

This paper examines the relocation of calypso to one such center, Toronto, Canada, which currently hosts Canada's largest Caribbean immigrant population.

Drawing from the typology of transplanted music bearers proposed by Reyes-Schramm (1989 SEM Conference), the paper first identifies who is involved in the process of relocation. Features related to both departure from the native environment and resettlement in the new environment are discussed. Then, various effects that these features of departure and resettlement have had on the reformulation of calypso and calypso music culture in the new environment are observed.

These observations are used to demonstrate that not only is it important, as Reyes-Schramm has suggested, that ethnomusicology differentiate between types of transplanted musics as they move from a place of origin to a new environment, but that it also make further differentiation within the new environment itself.

FROM BOAT PEOPLE TO NEW AMERICANS:  
TRANSPLANTING VIETNAMESE MUSIC TO AMERICA

Phong Nguyen, Kent State University

The events of April 1975 caused the departure of more than a million Vietnamese fleeing from the communist regime newly installed in South Vietnam. Most of them, first known as "refugees" or "boat people," were resettled in the United States, France, Australia and other Western countries. In the United States more than 800,000 Vietnamese are in the process of becoming American citizens and are now living in California, Texas, and Washington states. The major concentration is in Orange County, California with more than 200,000 people. Within this population there exists a significant number of musicians, singers,

actors, actresses, composers, ritualists (in dance and music), priests, and monks who are contributing, quite differently from other Asian immigrants, to the multi-cultural composition of American society.

A great variety of musical genres are performed: folk songs, chamber music, theatre, Buddhist chant, possession chant, Catholic mass, Western dance, popular songs, and video performance media. These are presented in traditional native festivals or directly integrated into American "Folk life" festivals. But, in certain circumstances, performances occur secretly for a restricted audience.

While their musical activities should not be oversimplified as an attempt to reproduce their past heritage, Vietnamese-American communities struggle with major issues of change, adaptation and innovation. This paper, based on essential parts of the author's collection presently preserved at the Library of Congress and in the Ethnomusicology Archive of Kent State University, analyzes the transplanted music and, by extension, discusses about a transplanted way of life.

### A CHINESE IMMIGRANT MUSIC GROUP IN NEW YORK: SOFT BOUNDARIES AND SITUATIONAL STRATEGIES

Su de San Zheng, New York University

The rapid expansion of Chinese immigration to the U.S., especially since 1965, has brought about a significant development of musical activities among Chinese immigrants. The members of these music-making groups have in turn established various adaptive strategies influenced by their own cultural heritage, dynamic interaction with the larger society, and their physical locations in the urban area.

This paper focuses on one such Chinese immigrant music group from New York City, "the Chinese Music Ensemble of New York". Drawing evidence from the pre-migratory cultural tradition and the history of the group as it integrated within the urban environment, it argues that Chinese immigrant music-making is not merely a closed system within pre-existing ethnic and cultural boundaries; rather, in situations where there seems to be a continuity of content in musical repertory or musical style, significant changes are still generated by the dynamic interaction between the immigrant musical culture and the host culture. The result of this interaction will, under such circumstances, appear in several areas: changes in the concept of music-making and transformation of the function of music, adaptive strategies in musical performances, and modified musical behavior beneath the seemingly unchanged musical sound system. In this study, music, musicians and the environment are viewed as dynamically interrelated. The study highlights the fact that the immigrant music-cultural structure and the immigrant concept of music-making are sensitive to different social, cultural, environmental and performance contexts, and are transformative in nature.

Data for this paper were collected from field work with the music group, carried out by the author during the last two years in New York. It is hoped that this paper will both provide insight into the musical behavior of Chinese immigrants, and on a broader level, will reveal some patterns of adaptation relevant to immigrant music in general.

### "YOU SHAKE YOUR HIPS TOO MUCH:" PUERTO RICAN MUSIC IN HAWAII

Theodore Solis, Arizona State University

This paper, based on a study of Puerto Rican musical activity in Hawaii in the 1980s, considers marginal retentions within a musical tradition relatively isolated

from its original sources. Puerto Ricans, who were imported to Hawaii for plantation labor beginning in 1900, now number an estimated 12,000 (about 1

of Hawaii's population). Little in any scholarly field has been written about this important subgroup of the "Puerto Rican Diaspora".

The relative isolation of Hawaii Puerto Rican culture has ensured that it develop in certain ways different from those of Caribbean and U.S. mainland Puerto Ricans. Its basic values are of the highland *jibaro* (peasants primarily of hispanic "white" or near-white appearance). My research indicates there is resistance on the part of Hawaii Puerto Ricans to overt Africanisms in music and dance. This resistance is demonstrable both implicitly (e.g., in the selective adoption of certain Afro-Latin instruments and music and dance performance practices) and explicitly (as expressed verbally by performers and consumers). I believe that the resistance to musical Africanisms may parallel what I perceive to be a general reluctance (whether conscious or unconscious) by Hawaii Puerto Ricans to acknowledge that part of their racial and cultural background which is African. This study, then, contributes primarily to the body of ethnomusicological research examining music and dance as litmus of social attitudes.

### MUSIC IN SOCIETY (AMS)

Jane Fulcher, Indiana University, Bloomington, Chair

#### GENDER-RELATED CHANGES IN FRENCH CHAMBER MUSIC, CA. 1700-1750

Robert Green, Northern Illinois University

Musical roles in seventeenth-century French aristocratic circles were defined by the differences between amateur and professional, rather than by those of gender. Both men and women amateurs played a variety of musical instruments, the harpsichord, lute, and viol being the most common. Amateurs of neither gender played orchestral instruments, e.g., members of the violin family or woodwinds; these were the province of the professional. The eighteenth century witnessed the sweeping away of such seventeenth-century conventions, replacing them, however, with distinctions of its own. Aristocratic males began to play orchestral instruments, such as the violin, flute, oboe, and later, bassoon and cello. Further, it became fashionable to play the role of the virtuoso, to rival the professional musician on his own ground. This trend was fed by the new passion for the Italian sonata, and later, the concerto, which was in turn fed by the musical instruments of fashion. These changes in attitude are amply documented in social commentaries and iconography.

It was not, however, fashionable for women to play such orchestral instruments. Some continued to play the harpsichord, particularly for the purpose of accompanying male acquaintances, but others, unlike their male counterparts, devoted their musical activities to instruments exclusively the province of the amateur, notably the *pardessus de viole* and the *vielle* (hurdy-gurdy). Hence composers were stimulated to approach so-called "amateur" instruments in a virtuoso manner, because by the 1730s, the standards of playing among both men and women were exceptionally high; it was socially unacceptable to play badly. As a result, amateur instruments made their own contributions to the development of musical style in France in the period 1730-1750.

THE RECEPTION OF CAMPRA'S *TANCRÈDE*  
AS REVEALED BY DRAMATIC PARODY

Antonia Banducci, Washington University

By regarding the numerous eighteenth-century dramatic parodies of *tragédies lyriques* either as mere historical curiosities, as evidence of the public's negative attitude towards the genre, or as systematic attacks on the conventions and the spirit of the genre, modern scholars have underestimated an important aspect of such works. In fact, a dramatic parody (typically composed of newly-written text set to popular tunes, original music from the parodied opera, spoken dialogue, and stock comic action) can provide a significant source of information on the reception of the parodied opera itself.

Using *Arlequin Tancredi* (Comédie Italienne, 1729) and *Pierrot Tancredi* (Opéra-Comique, 1729) as examples, this paper will demonstrate not only that these works, which premiered during *Tancredi's* third revival, serve as one measure of the opera's success, but that they also provide a detailed and judicious contemporary critique of the opera. Those aspects of *Tancredi* that are criticized or praised in the parodies will be compared with the critical commentary on the opera that occurs in other eighteenth-century sources in order to establish that the parodies mirror contemporary response to the work. Furthermore, this paper will show that the parodies clarify as well as supplement the commentary found in the more serious critiques. Recorded excerpts from the opera juxtaposed with songs from the two parodies will be used to illustrate various aspects of the discussion.

NOWHERE DID THE ARISTOCRACY COME TUMBLING DOWN:  
MISCONCEPTIONS CONCERNING ECONOMICS AND MUSIC IN VIENNA,  
1780–1830

Julia Moore, Syracuse University

In nearly every study of 18th- or 19th-century music, in nearly all biographies of Haydn, Mozart, Beethoven, or Schubert, and in most general histories of Western music is found a similar explanation of the changeover from aristocratic patronage of music to modern public concert life. The ingredients remain invariable, with somewhat greater or lesser emphasis placed on one or another element by individual scholars: Enlightenment ideas, the French Revolution, the industrial revolution, the decline and even bankruptcy of the aristocracy, the disbanding of private aristocratic musical establishments (*Kapellen*), the "rise" of the middle class, the appearance of free-lance composers and performers, the development of public concerts, of music printing, of larger symphonic and sonata forms, and a new aesthetic of purely instrumental, "high art" music. The most fundamental of these forces for change—the ones which tended to drive the others—have usually been identified as economic upheavals which caused a dramatic financial decline of the aristocracy and simultaneous rise of a larger, wealthier middle class, who took over patronage of music when the aristocracy could no longer afford to support its *Kapellen*. But modern concert life did not evolve in this manner, since (as economic historians are well aware) there occurred no financial decline of the aristocracy and no increase in size or wealth of the middle class during the later 18th or early 19th century. Identification of nearly one hundred 18th-century *Kapellen*, and the dates and reasons for their founding and disbanding, reveals an entirely new view of the transition to public concert life, led by a financially stable aristocracy, whose reasons for desiring a more public musical life and a new aesthetic of "high art" music were altogether logical, if somewhat surprising. The present study represents an extension of previous research into the personal finances of the most illustrious

composers of this period. Its sources are primarily archival but also include secondary discussions (chiefly economic histories).

Respondent for this session: William Weber, California State University, Long Beach

### PERSPECTIVES ON MUSIC IN FILM

Organized by David Neumeyer, Indiana University, Bloomington

David Neumeyer, Chair

#### THE RECONSTRUCTION OF D.W. GRIFFITH'S FILM *INTOLERANCE* (1916) USING JOSEPH CARL BREIL'S SCORE

Gillian Anderson, Library of Congress

The purpose of this presentation will be to describe the part Joseph Carl Breil's score played in the reconstruction of D.W. Griffith's landmark film, *Intolerance* (1916). D.W. Griffith was a pioneer of the American film industry. In *Intolerance* he attempted to keep four separate stories from four chronologically separated periods going simultaneously for three and one half hours. Unfortunately, confusion over the unifying theme was one of its many flaws, and within a year Griffith had deleted over an hour of the film, added new footage, and reorganized many of the remaining sections. Either this shortened version or the original was studied in minute detail by Russian filmmakers and led directly to their development of the Russian collage technique of filmmaking which in turn influenced American filmmakers of the thirties and forties.

Joseph Carl Breil's accompaniment to *Intolerance* was a pasticcio that mixed his own compositions with excerpts from Beethoven, Tchaikovsky, Verdi's *Aida*, Delibes's ballets, a French art song—"Le Nil"—and "My Wild Irish Rose," to give a few examples. The score changed tempo with every change of scene and often several times within each scene (over 350 tempo changes in three and one half hours). Thus, it was crafted to fit the film closely. The score was also marked with metronome markings and cues (either visual or intertitles) which enabled the conductor to remain in sync with the film. These clues outlined the organization and duration of the original version of the film.

The existing score was made shortly after the premiere of the film, and it does not always match the newspaper accounts of the premiere nor the only other existing source for the film, the copyright deposit—1,800 thumbnail-sized frames, representing every new shot, stapled into a scrapbook—made two months before the premiere. Using videotaped examples, the reconstruction process will be described and related to the broader issues of what is the first or best original edition of a dramatic work.

#### *THE CITY AND THE CUMMINGTON STORY:* DOCUMENTARY FILM SCORES OF AARON COPLAND

Alfred W. Cochran, Kansas State University

Few composers of music for the concert hall have been successful in writing music for films. Copland is a noteworthy exception. His music for *The City* (1939) was his first cinema score and it gave him the opportunity to demonstrate his ability to work effectively in the medium of motion pictures. Prior to scoring this documentary film, Copland had tried without success to secure work in Hollywood



as a composer. With this superlative score in hand, he received offers quickly to score two major commercial films—*Of Mice and Men* and *Our Town*. Thus his music for *The City* was singularly important.

*The Cummington Story* (1944) followed the first two Hollywood assignments during World War II. Although the film has been available for viewing and study since its creation, Copland's written score has not been accessible, having been misplaced in Copland's personal library for some years. Recently, the score was found; this paper represents the first analytic examination and study of its contents.

In this paper, the two film scores are discussed in terms of their stylistic characteristics, the relationship that exists between the music and the visual images and story line, the significance and quality of the music they contain, and the similarities and differences of the film scores as compared to contemporaneous music by Copland that was intended for the recital hall or concert stage.

### ERICH WOLFGANG KORNGOLD AND THE CLASSICAL FILM SCORE

Kathryn Kalinak, Rhode Island College

The classical Hollywood film score can best be understood not as a rigid structural or stylistic manifesto but rather as a set of conventions formulated to sustain and heighten the fictive reality of the classical narrative film. Although its practice was so pervasive as to necessitate some recognition of its conventions on the part of composers working in Hollywood, the classical film score was not so inflexible that it excluded experimentation. In fact it absorbed numerous innovations in an ever-changing process which both responded to and shaped audience tastes. Although the classical film score was certainly influenced by the internal structure of the Hollywood studio system, it was the ideology of that system that determined its form. In classical Hollywood narrative the signs of cinematic production which marked a film as produced rather than reflected reality were erased, creating a seamless discourse in which the cinematic apparatus was rendered as invisible as possible. The non-diegetic presence of music threatened this model and composers faced the perception that "good" film music should be "inaudible." Yet the classical score developed around this very paradox. Its form was based on a set of conventions which sustained narrative continuity. These included the use of music as structural unity; music as illustration of narrative content and intent; a high degree of direct synchronization between action and music; and the privileging of dialogue on the soundtrack. The medium of the classical score was largely symphonic; its idiom Romantic; and its formal unity typically derived from the leit-motif.

In this paper I analyze the conventions of the classical film score through a representative example, Erich Wolfgang Korngold's *Captain Blood*, in order to demonstrate how music responds to a film's narrative demands, illustrating the interdependence of image and music in the classical text.

### CROSS-CULTURAL REFERENCES IN HAYASAKA'S MUSIC FOR *RASHOMON*: THEIR CONTRIBUTION TO A UNIQUE NARRATIVE SYSTEM

David Neumeyer, Indiana University

This paper considers cross-cultural issues in Kurosawa's film *Rashomon* (1951), focussing on its musical score. Fumio Hayasaka's music is based on the well-established, stereotyped Hollywood film-scoring methods represented by composers such as Max Steiner; occasional mistranslations of style and genre are overshadowed by Hayasaka's skillful, cinematically correct use of music. Steiner's

compositional manner was essentially dramatic and "psychological," but Hayasaka adds to that the iconic; that is, a quality that allows for greater distancing of the music from the imagetrack or story, making it easier for the music to act as a "third" narrator.

The technique is illustrated by the problematic "bolero" music accompanying the wife's account of the events leading to her husband's death. Hayasaka's solution for these scenes was constrained in an unfortunate manner by the wishes of the director and was by no means perfect, but, considered for its role within the film's narrative system, it is nevertheless successful and appropriate. The insistent, repetitious music underlines the wife's hysteria (feigned or true) and strongly defines her account as a separate formal division of the film. Since music, according to Claudia Gorbman, is often used in classic narrative films to signify the irrational, intensified emotion, or femaleness, the very stylistic inappropriateness of the bolero adds to doubts about the wife's story, misleading the viewer into accepting the subsequent account of the woodcutter as the truth, since it is the story of a male and is in the "real world" (without musical accompaniment).

Respondent for this session: Martin Marks, Massachusetts Institute of Technology

### TRANSFORMATIONS (AMS)

Richard Crawford, University of Michigan, Chair

#### "OH! SUSANNA"—THE BIRTH OF A FOLK SONG

John Spitzer, Peabody Conservatory

Stephen Foster composed "Oh! Susanna" sometime in the fall of 1847; the first edition appeared in February, 1848. By 1850 at least 20 editions had appeared. They present strikingly divergent readings—of the tune, the words, the accompaniment, and the harmonies. The variants seem to result from a combination of oral and written transmission of "Oh! Susanna" among minstrel performers and publishers. By analyzing the variants, we can postulate a stemma, in which some sources are written, some oral, and some partly written, partly oral.

Changes that occurred in "Oh! Susanna" as a result of oral transmission may be typical of oral transmission in general: rhythms are regularized; cadences become stereotyped; skips are filled in. We see these same changes in other 19th-century American songs that enjoyed extensive oral transmission. The transformation of "Oh! Susanna" can perhaps be considered a model for what happens to a song as it becomes a "folk song."

#### HIGH CHURCH AND HUMBLE PEOPLE: THE ANGLICAN LITURGY IN THE FOLK BAPTIST CHURCHES OF THE ENGLISH WEST INDIES

Terry E. Miller, Kent State University

In the United States folk churches—small denominations and independent congregations outside the mainstream which maintain age-old practices—have tended to leave the rituals and paraphernalia of established liturgical churches as far behind as possible, preferring instead a plain and direct order of worship. The opposite has been true of comparable churches in the English-speaking West Indies where congregations consisting of people from the lowest strata of society have sought to emulate the practices of the "high churches," especially the Anglicans. These practices are seen in architecture, a highly decorated altar, the vestments worn, the order of worship, and especially in the singing of canticles, hymns, and the chanting of prayers. But while a visitor familiar with Anglican ritual may feel at

home with certain isolated parts, he/she would find the context as a whole to involve significant changes in style and the addition of performance practices from outside the tradition.

The singing of canticles, for example, only differs from the usual practice in their being unaccompanied and expressive of untrained singers, but their presence at the Lord's Supper illustrates one of the changes. While hymns may be sung unaccompanied from the word edition of the Anglican hymnal, *Hymns Ancient and Modern*, the practices of lining out (called "tracking" in Jamaica) and ecstatic states ("groaning" in Jamaica, "doption" in Trinidad and St. Vincent) are either archaic or adaptations from other traditions, African tradition in this case.

This paper is based on extensive field work done in Jamaica, Trinidad, and St. Vincent during the summer of 1985 and additional research in West Indian churches in London and New York during subsequent years. Included in the presentation will be photographic and taped evidence.

### BURLEIGH, BROWN, JOHNSON, AND THE BLACK AESTHETIC

Jean E. Snyder, University of Pittsburgh

On April 19, 1925, Paul Robeson, with his accompanist Lawrence Brown, presented a concert at the Greenwich Village Theatre which was hailed in the New York press as the first solo concert by a black artist devoted entirely to Spirituals and African-American secular songs. One group of songs consisted of arrangements by the well-established African-American art song composer, singer, and music editor, Harry T. Burleigh, whose art song arrangements of Spirituals had become classics of the recital stage since 1917 when tenor Oscar Seagle initiated the practice of closing a recital with a group of Spirituals. Most of the songs, however, were Brown's own arrangements, based on his field work in the South.

In the six months following the concert five books on Spirituals appeared, most notable among them J. Rosamond and James Weldon Johnson's *The Book of American Negro Spirituals*. An October 9, 1925, Carl Van Vechten letter reports Burleigh's sharp criticism of Brown and Rosamond Johnson, charging them with ignorance of the Spirituals and of music, stating that their harmonizations showed a lack of understanding of Brahms and Debussy. This paper compares Burleigh's early published Spiritual arrangements with those of Brown and Johnson, and examines the relevance of this controversy to the emergence of an articulated Black Aesthetic among African-American artists in the 1920s.

### JAZZ—UTTERANCE AND TRADITION: FINDING "THE TUNE" IN "ROUND MIDNIGHT"

José Bowen, Stanford University

Using a framework inspired by Roman Ingarden, Barbara Herrnstein Smith and M.M. Bakhtin, this paper investigates the relationship between the musical work and its performances.

For Bakhtin, language is stratified into linguistically defined dialects and sub-languages of speech particular to certain professions, classes, or generations. He proposes two opposing forces in language: one toward unity, so we can all understand each other, and the other toward the specific, responding to the desire to express our uniqueness. Bakhtin focuses on the particular and the way each person speaks in his own personal blend of languages. Bakhtin argues that meaning is conveyed in individual "utterances" and that "general language" is only a postulated concept. Every example of "general language" is just that, an example, and therefore a unique utterance.

A lead sheet in jazz (or any score) is written in Bakhtin's general language: no one actually plays it this way. Every performance is unique and therefore the relationship between performance and musical work is analogous to Bakhtin's relationship between individual language and general language. The musical work, however, is not an essential Structuralist "*fabula*," but rather a set of flexible, evolving boundaries, defined anew with each performance. The way you play the tune changes the tune itself.

As an example of this, I will trace the life of Thelonious Monk's '*Round Midnight*'. As with any jazz composition, its history is a set of melodic variations over several generations. Even the theme, however, is a variation of itself; the original recording is already the first variation. Since there is no score, the tune only exists as the sum of all its performances as they are remembered in the performer's tradition. Over time, specific notes from the original recording become traditional or canonical (i.e. part of the composition) while the other notes are considered embellishment. Any embellishment from any performance can later be reinterpreted as essential. I have chosen '*Round Midnight*' for this study because its notes, tempo, rhythmic structure, and even form are still changing. The method for studying this process is similar to that used in studying chant recension or folklore. By analyzing the melodic presentation in various performances, I will demonstrate how the composition (the musical work) itself exists only conceptually, and yet changes over time as a reflection of its performances.

#### AESTHETICS AND EXPERIMENTAL MUSIC (SMT)

Jean-Jacques Nattiez, University of Montreal, Chair

#### THE MINIMALIST AESTHETIC IN THE VISUAL ARTS AND IN MUSIC

Jonathan Bernard, University of Washington

*Minimalism*, as a characterization of music composed by La Monte Young, Steve Reich, Terry Riley, and Philip Glass, among others, has been criticized for its inaccurate and misleading connotations. But with some adjustments, the language developed by art critics, who coined the term to describe recent American sculpture and painting, serves as a useful basis for discussion and evaluation of minimalism in music. This paper outlines the parallels and analogies that may be drawn between visual and aural art of the sixties and seventies, including: the nature of immediate predecessors (art and music of the fifties); the suppression of chance-based methods; an emphasis upon surface through simplification of means; an interest in promoting clarity and accessibility through concentration upon the whole rather than the parts of a work; and the importance of process and modular/serial structuring. The criticism leveled at minimal art for its literalist and nonintrinsic qualities is also shown to be applicable, at least to a certain extent, to minimal music.

#### PIANO AS...TEXT

David Loberg Code, Hobart and William Smith Colleges

A cultural icon, the Piano carries with it a most imposing artistic-social tradition. The aesthetics of postmodern music, however, has transcended both the musical and social elements associated with the Piano. Nevertheless, the impact of the piano on contemporary music continues unabated, its literature grows; leaving us with a paradox that admits itself only as an oxymoron: in postmodern music, the physical piano remains as the ghost of a concept which has been destroyed. This paper examines three contemporary compositions which illustrate this paradox by their

simultaneous rejection of and dependence on the traditional Piano: *Knocking Piece* by Ben Johnston, *Be Prepared* by the New Percussion Quartet, and *For Pianist* by Christian Wolff.

Drawing upon contemporary literary criticism, I intend to illustrate the function of the piano as a text-object, and in so doing, place the above works within the context of the postmodern arts in general. In each of these compositions, the use of the piano generates a meta-discourse which addresses critical issues about the piano in general and the piece in particular. *Knocking Piece*, for example, is an attack on the piano which is not only informed by the issue of temperament, but appropriates this issue as subject matter. *Be Prepared*, on the other hand, addresses the problematics of the Author (Composer) and the Book (Score) which occupy much of postmodern literature. Finally, *For Pianist* is concerned with the issues of performance and indeterminacy, two of the most immanent features which unify the postmodern arts.

### INDIA AND CHINA (SEM)

Edward O. Henry, San Diego State University, Chair

### WHAT'S IN A NAME CA. 1990: PERCEPTIONS OF ETHNOMUSICOLOGY AND MUSICOLOGY IN MADRAS

Matthew Allen, Wesleyan University

Upon arrival in Madras in October 1989, the author was confronted with the fact that the term Ethnomusicology sparks a variety of responses from the community of Indian music scholars, not all of them charitable. In this paper the author's reflections on musical scholarship in India vis-a-vis the United States will be presented along with a report of the perceptions of several Indian scholars, some of them at least partially trained in Ethnomusicology in the U.S.A. Forms of musical and cultural baggage which adhere to terms such as Musicology, Ethnomusicology and Comparative Musicology too will be ferreted out. The fact that Madras is the center of one of the most, if not *the* most, self-consciously "classical" music and dance traditions in the world, will be brought into play in order to contextualize the discussion and, hopefully, to make the paper's observations intelligible and relevant to scholars unfamiliar with Indian music. The question, finally, of whether Ethnomusicology is a discipline whose time is coming, here, gone, or never came, in India, will be tackled.

### THE IMPACT OF URBANIZATION AND THE RIVALRY IN PERIYA MELAM MUSIC OF SOUTH INDIA

Yoshitaka M. Terada, University of Washington

It is well-known that the decline in royal patronage in the last century caused a complete shift of the center in musical activity from rural courts to the urban center of Madras where classical music acquired a new form of patronage. In contrast, the stronghold of the *periyā melam* music tradition remained in rural areas in central Tamil Nadu state since its most important performing context was connected to temple rituals and festivals and the mass migration of musicians to Madras did not occur as it did for classical music.

Nevertheless, the centralization of economic and cultural activities in Madras promoted the increasing prominence of musicians belonging to a caste group (*ambattan*) which began to threaten the previously uncontested status of the other (*icai velalar*) based in central Tamil Nadu, allegedly the originators and legitimate

carriers of the *periya melam* tradition. The present paper seeks to delineate the nature of the subtle yet deep-seated rivalry between these two groups of musicians, focusing upon the way in which increasing urbanization propelled and shaped their conflict. In the process, the validity of Milton Singer's theory of primary and secondary urbanization in south Indian musical culture will be examined.

#### THE BIRTH OF A FOLK TUNE IN JIANGSU PROVINCE, CHINA

Frank Kouwenhoven, Leiden, Netherlands

Extensive field research in southern Jiangsu province in China, from 1989 to 1990, provided the author with insights in the intriguing musical features of the peasant folk songs of that region. In many of the villages of the so-called Wu area there is only one tune to which most of the local song texts are sung, regardless of their contents: love songs, erotic songs, political songs, dirges, wedding songs, jokes and riddles, all are performed to the same melody. Every singer will have his own characteristic version, and every new performance of the same text will sound different. Nevertheless, the range of melodic and rhythmical freedom does not affect the overall unity of the music: each village adheres to its own melody. Upon first hearing, the tunes of different villages have little in common, but closer study of their basic outlines reveals a strong kinship. Thus arises the impression of a curiously non-thematic culture, in which the music cannot mirror the emotions of the texts because it never really changes. It was considered a suitable playground for some fundamental research into the nature of melodic and musical creation. In one of the author's experiments, the singers were confronted with a familiar fragment of text sung to unfamiliar music (in fact music borrowed from remote villages within the same region). The singers were invited to continue the text where the fragment broke off. The results shed some light on the meaning and extent of musicality in a local folk song culture where, on first acquaintance, the texts appear to be of far greater importance than the music.

#### "LOST IN TIME:" EARLY TWENTIETH-CENTURY *DIZI* MUSIC

Frederick Lau, University of Illinois at Urbana-Champaign

The notion that post-1949 solo *dizi* (flute) music is grounded in a tradition that has existed for centuries is widely held by both the Chinese public and performers alike. Interestingly, despite the claim to historical legitimacy derived through this presumed lineage, present-day *dizi* music is found to have been based largely on a number of regional ensemble musical styles and not on the *dizi* music of earlier times. Interviews with informants have revealed little information concerning *dizi* music prior to 1950. In this paper, I hope to shed further light on the history and development of the *dizi* repertory through an examination of music from the first portion of the 20th century.

From the limited number of available sources, eight collections of *dizi* music dating from the first half of the 20th century have been chosen for my analysis. I will focus on the content of these collections, the context in which they emerged, and finally, the characteristics of the music. Textual and ethnographic data is used to suggest reasons why this early music has been excluded from the formation of the present repertory. An understanding of the older music is a necessary background to any discussion of the processes of change occurring in present-day *dizi* repertory.

## Study Sessions: Selected Abstracts and Descriptions

### AMS STUDY SESSION: COMPUTER DATABASES I.

#### BROWSING THROUGH RENAISSANCE LITURGICAL IMPRINTS

David Crawford, University of Michigan

It is widely held that the understanding of Renaissance sacred polyphony may be enhanced by studying liturgies that are related, both temporally and geographically, to the provenance of the polyphony. Many thousands of liturgical books from the period survive, but they are hard to locate: no comprehensive bibliographic catalog helps us find the books, and many of those books may now come to the surface in locales distant from the region of their original use. The first part of this paper will describe briefly the design of a bibliographic database for Renaissance liturgical imprints, explaining editorial policies and searching capabilities. The project is still growing, thanks to support from the National Endowment for the Humanities, and we now have information on over 5,000 titles printed before 1601. This information derives from published catalogs and bibliographies as well as study in selected libraries in the U.S. and Europe.

In order to go beyond the details of bibliographic methods and to demonstrate the usefulness of the project, the second portion of the paper will illustrate browsing with particular books, pointing out a few of special interest for studying certain repertoires, musicians, and musicians' patrons. Finally, one of the major issues of the period was the cultivation of vernacular liturgies. Browsing through vernacular liturgical books identifies various titles predating Luther's *Deutsche Messe* (1526), and it shows that some practices associated with the early Lutheran church actually developed in Germany during the preceding century. The computer enables us to analyze the information in widely varied ways, so we can easily trace the geographic distribution of vernacular liturgical books. It emerges that, even before 1526, some major liturgical works in German-speaking areas differed from the kinds of vernacular worship books produced in other West European regions.

#### PLIEGOS SUELTOS OF VILLANCICOS: A DATABASE

Paul R. Laird, State University of New York, Binghamton,  
and David Martínez, University of Michigan

From the sixteenth through the nineteenth centuries, villancicos were performed in matins of Christmas, Epiphany, and for other special feasts in Hispanic religious institutions. Text booklets, or *pliegos sueltos*, frequently were printed for these services. More than three thousand of the sources survive in European countries and in the Americas. The study of villancico texts is analogous to the study of libretti of operas and oratorios; our knowledge of the contents of the pliegos must advance with the study of music manuscripts. The pliegos have been cataloged in most libraries, but the texts found in them are almost entirely unknown. A catalog of first lines of villancicos in booklets at the Biblioteca Nacional in Madrid is in progress, but incipits of each section of a villancico are necessary to determine textual concordances. A computer database of villancico texts will make possible several important lines of inquiry, including the identification of textual concordances and the pairing of texts with music manuscripts.

Such a project has been begun by us in the International Inventory of Villancico Texts, a computer database at SUNY-Binghamton. In this presentation the value of the pliegos as Hispanic music sources will be documented, the database will be

described, and its applications demonstrated. Representative textual concordances and settings of popular texts will be considered, as well as examples of the dissemination of specific texts. Villancicos of ethnic and dialectal origin, such as *negros*, also will be examined.

#### AMS STUDY SESSION: RECORDINGS AND PERFORMANCE PRACTICE

##### "WE HAVE NO IDEA OF THE LIBERTY WITH WHICH FRANCK PLAYED HIS OWN PIECES:" EARLY FRENCH RECORDINGS OF CÉSAR FRANCK'S A-MINOR CHORALE AND THE QUESTION OF AUTHENTICITY

Lawrence Archbold, Carleton College

The celebrated remark quoted above, attributed to Adolphe Marty, a student of Franck's, has formed the foundation of an entire interpretive tradition of Franck's organ music. Two widely divergent early recordings of Franck's last important work, the A-minor Chorale (1890), by leading French organists, not only provide essential guidance to the two rival schools of interpretation of Franck's organ music in France between 1890 and World War II, but also raise intriguing questions concerning the authenticity attributed to them not only by players but also by scholars, most particularly by Rollin Smith in *Toward an Authentic Interpretation of the Organ Works of César Franck* (1983). The celebrated recordings by Charles Tournemire (1970–1939) made in 1930 and the recordings by Marcel Dupré (1886–1971) made ca. 1933—players who epitomized these rival schools of interpretation—will be heard in their entirety and evaluated not only against the backdrop of these opposing French approaches to the interpretation of Franck's organ music but also in view of the dichotomy of "vitalist" and "geometric" performance discussed by Richard Taruskin (1988), of which these two recordings make a persuasive example. The proper place of these two recordings in the history of Franck interpretation is a function of their "authenticity," broadly defined. How should that authenticity, a far richer and more complicated thing than that envisioned by Smith, be understood when Tournemire, Franck's own student and artistic heir, offered acclaimed performances of the A-minor Chorale which were reported on various occasions to be "absolutely unique?"

##### PLAYING Scriabin: PERFORMANCE VERSUS NOTATION

Anatole Leikin, University of California, Santa Cruz

The difficulty of playing Scriabin's piano compositions does not lie so much in their stylistic complexity, harmonic novelty, or supreme virtuosity. Rather, the problem is in the gap between the notation and the actual sound of his music. His compositions are often censured for seemingly square phrasing, lack of melodic spontaneity, and mechanical sequential repeats. And yet, Scriabin's performances of his own works electrified and entranced his audiences. He and his music were literally idolized by innumerable admirers. Apparently, when we now judge Scriabin's music only by its score, we actually misjudge it.

Some contemporary musicians attended Scriabin's recitals with printed scores. They were surprised to learn that the composer did not adhere to the score: he altered tempo, dynamics, rhythms, even notes. Moreover, these changes were not made on the spur of the moment. His interpretations were consistent from one recital to another—and they were consistently different from the published scores.

Scriabin had several of his compositions recorded on the Welte-Mignon piano. Unlike other player pianos in the early 1900s, the Welte-Mignon could reproduce



nearly all performing nuances. In 1910, Scriabin recorded his Poem Op. 32, No. 1, a full transcription of which was later deciphered directly from the Welte-Mignon piano roll by the Soviet musician Pavel Lobanov. I will analyze both this transcription and the musical score, as well as contemporary descriptions of Scriabin's playing. From this analysis, an interpretive model of Scriabin's piano music will be drawn, accompanied by a live performance-demonstrations.

### **AMS STUDY SESSION. THESAURUS MUSICARUM LATINARUM: COMPUTER DATABASES II.**

**Organized by Thomas J. Mathiesen, Indiana University, Bloomington.**

#### **Organizer's description:**

The *Thesaurus Musicarum Latinarum* is a database that will eventually contain the entire corpus of Latin music theory written during the Middle Ages and the early Renaissance. The TML will make it possible to locate quickly every occurrence of a particular term, phrase, passage, or group of terms in close proximity in all previously published editions and in every manuscript source, thereby facilitating the study of terminology, the identification of parallel passages or unattributed quotations, and the preparation of new critical editions. This will assist scholars in developing the comprehensive view of Latin music theory that has until now been largely elusive.

The ASCII files of the TML will be accessible to users through Indiana University's mainframe computers running a Listserver, which will automatically send new files added to the TML list. When transferred to the user's local system, the files can be downloaded to a personal computer (files may also be obtained in compressed format on a set of floppy disks) and searched using a number of programs.

The Study Session will introduce TML, explain its workings and the ways in which information will be made available to scholars anywhere in the world, and—most of all—invite comments, suggestions, and participation. Members of the TML Project Committee, representing both the technical and the editorial sides of the project, will be present at the session. A full descriptive booklet on the TML may be obtained at the registration desk in advance of the Study Session.

### **SEM ROUNDTABLE: WHAT IS THE RESPONSIBILITY OF THE PRESS TOWARD ETHNIC MUSIC?**

**Robert D. Schick, West Chester University, Chair**

#### **Chair's description:**

Although performances of ethnic music are increasing in number in this country, their coverage in the daily press is often unsatisfactory. The panel will consider which this is so, along with ways of improving conditions, so that the press can help ethnomusicology. There will be no formal papers. After opening with a five-minute talk by each participant, the panel will debate the issues, followed by questions from the floor. The topics to be discussed will include the following:

- 1) the role of the press in educating the public about ethnic music, including the space given to reviews, previews, and essays;
- 2) the selections and training of critics for this job. Should ethnomusicologists also be reviewers?
- 3) what a review should include;
- 4) the problems faced by critics when reviewing a performance;
- 5) how the profession of ethnomusicology can help the press do a better job.

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