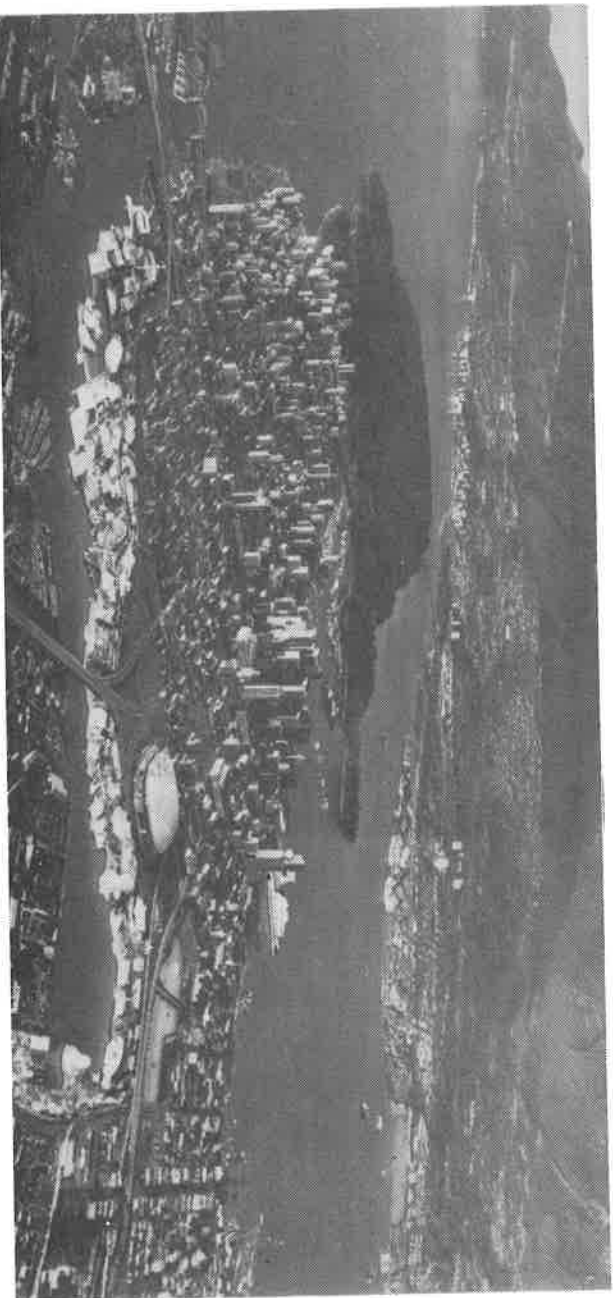


# SMT newsletter

A PUBLICATION OF THE SOCIETY FOR MUSIC THEORY

VOLUME EIGHT  
NUMBER TWO  
AUGUST, 1985



Aerial view of downtown Vancouver with main EXPO 86 site along the north shore of False Creek. (Conference details on page 3)

## A Message From The President-Elect

Our lives are all centrally involved with music, and our lives in music are all centrally involved with music theory. The Society expresses our community in that involvement, extending beyond local geographic and institutional boundaries. No function of the organization is more basic than its expression of our commonality as it provides a forum for interlocking our own interests with the hearing and ideas of our associates.

Attempting to maintain this ideal in the real world requires not only dedicated vision but also time, energy, and elbow grease. We are fortunate in the generosity and talents of members who contribute these necessities. I am thinking particularly of David Beach, Wallace Berry, Richmond Browne, Allen Forte, Douglass Green, Martha Hyde, Marianne Kielan-Gilbert, Joel Lester, Paul Mast, Eugene Namour, Richard Parks, Benito Rivera, Lewis Rowell, Mary Wennerstrom, and Gary Wittlich; each of them has made a special commitment to SMT over the past few years, and many will sustain their services into the future. In addition, William Carlin, John Clough, Marlon Guck, and Jonathan Kramer are making special ongoing and future commitments.

We are fortunate too in the good will and practical support our Society continues to attract more generally. Our membership as a whole shows an interest in our affairs which is impressive and unusual among scholarly organizations. The enthusiastic involvement of student members has been especially welcome and heartwarming. Colleagues in other academic areas and friends from the larger musical community have provided aid, advice, and services at opportune times. The constructive spirit so widely manifested, even—one might say especially—where criticism is offered, is one of our strongest assets.

For there is much to consider about the nature of music theory as a contemporary activity. We are able to contemplate "doing" theory for its own sake; we can even succeed to a remarkable degree in making a socially viable profession out of such doing. Historians are hardly likely to characterize our culture by that feature, but they might find a lot to ponder in an attempt to do so. We all know the seductions and, I hope, the pitfalls of purely theoretical hermeneutics; they have their places, of which SMT is surely one. (After all, we can hardly deny our own society.)

But theory today is also linked, both actually and potentially, with a host of other activities. Composing, performing recent music, performing received repertoires, teaching all sorts of students, studying our own cultural history and our place in it, studying the historical and current expressions of other cultures, investigating aspects of modern literary theory, philosophy, psychology, acoustics, and ideas about communication—let these pursuits stand as representative here. We are exploring our links with some of them a good deal more than others. That is no surprise: opening up new terrain is hard, above all when we demand the same consistent, forceful thinking and discriminating, artistically relevant hearing that we do in well-trodden fields of endeavor. Whatever the future of these explorations, SMT can keep before us an image of broad scope as we survey our enterprise, even while we are concentrating our individual efforts in particular areas.

David Lewin  
Harvard University

### Meetings of Regional Societies Calls for Papers

The Central Gulf Theory Society met on March 15 and 16, 1985 at the New Orleans Baptist Theological Seminary in New Orleans, Louisiana for its second annual meeting. Papers were presented on various topics including pedagogy, analysis, Romantic music, and Twentieth-Century music. The meeting also included two new-music recitals featuring composers from southern Louisiana. The CGTS will hold its third annual conference on March 14-15 at the University of Arkansas in Little Rock. Theorists from six states—Alabama, Arkansas, Louisiana, Mississippi, Oklahoma, and Texas—are invited to submit proposals and suggestions for panels or lecture demonstrations for the conference program. Either a complete paper or an abstract may be submitted. Papers should require no more than forty-five minutes including questions. Please limit abstracts to one page, double-spaced, typed. The approximate time needed should also be indicated. The deadline for proposals is January 25, 1986. Proposals should be sent to: Robert Boury, Theory Coordinator, University of Arkansas at Little Rock, 33rd and University, Little Rock, AR 72204.

The Central Midwest Society of Music Theory met with the Great Plains Chapter of the College Music Society on the campus of the University of Missouri, Kansas City on May 4-5. Three theory sessions included ten papers on diverse topics ranging from Sibelius, Prokofiev and Boulez to Paul McCartney, and from pedagogy and performance practice to jazz improvisation. The next meeting is set for April 12-13, 1986 and will be held in Lincoln, Nebraska. Proposals should be sent to Professor James Michel, 225 Westbrook Music Building, University of Nebraska-Lincoln, NE 68586-0100. The deadline is February 1, 1986.

The Music Theory Society of New York State will hold its next annual meeting at Hunter College, CUNY, October 25-26, 1985. The meeting will feature Fred Lerdahl, University of Michigan, composer and co-author of *A Generative Theory of Tonal Music*, as the keynote speaker. For information contact Professor Mary I. Arlin, School of Music, Ithaca College, Ithaca, NY 14850.

The Texas Society for Music Theory has made tentative plans to meet at North Texas State University in Denton on March 28-29, 1986. Proposals should be sent to Professor Thomas Clark, School of Music, North Texas State University, Denton, Texas 76203. The deadline is January 12, 1986.

### EXECUTIVE BOARD 1984-85

Wallace Berry, *president*, 1985\*  
University of British Columbia

David Lewin, *president-elect*, 1985  
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Richmond Browne, *secretary*, 1985  
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Bloomington IN 47405

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Benito Rivera, 1985  
North Texas State University

Dorothy Payne, 1986  
University of Texas/Austin

John Rothgeb, 1986  
SUNY, Binghamton

David Beach, 1987  
Eastman School of Music

Janet Schmalfeldt, 1987  
McGill University

\*Term ends

Lewis Rowell  
Indiana University  
Editor, *Music Theory Spectrum*

THE SMT NEWSLETTER is published in March and August by the Society for Music Theory. Deadlines are February 1 and June 15. Material should be sent to:

Richard S. Parks, Editor  
SMT Newsletter  
Division of Music  
Meadows School of the Arts  
Southern Methodist University  
Dallas, Texas 75275

### Committee, Board and Annual Business Meetings

The Annual Business Meeting will be held on Friday, November 8 at 5:00 p.m. Executive Board meetings are set for Thursday, November 7, 12:00-2:00 p.m., and Friday, November 8, 12:00-2:00 p.m. The Publications Committee will meet on Thursday, November 7, 9:30-11:30 a.m., and the Committee of Review will meet on Friday at 8:00 a.m. The 1985 and 1986 Program Committees will meet together on Sunday, November 10 at 7:30 a.m. Members should consult the final program for locations.

### Research Roundtable Planned

If you like the idea of participating at the SMT Vancouver Conference in a roundtable discussion of *New Directions In Theoretical Research*, please send a 1 or 2 page informal description of your work to Professor Alexandra Pierce, School of Music, University of Redlands, Redlands, CA 92373 by October 15. The group will be limited to 12 and there will be no audience. Meeting time will be Saturday evening, 7:30-9:30.

### Society for Music Theory

#### 1986 Call For Papers

The ninth annual meeting of the Society will be held in Bloomington, Indiana at Indiana University, November 6-9, 1986. The members of the Program Committee are: William E. Benjamin (1985 Chair), University of British Columbia; Edward Chudacoff, University of Michigan; Anne C. Hall, Wilfred Laurier University; Vernon L. Klawer (Chair), Indiana University; David Lewin (*ex officio*), Harvard University; and Robert Morgan, University of Chicago.

In order to assure well-balanced sessions the Committee hopes to receive, and particularly encourages, proposals representing a wide diversity of theoretical, methodological, and analytical topics of concern to all members of the Society. Those who wish to participate in the conference should send the following material to the 1986 SMT Program Committee:

1. A proposal of at least three, but no greater than five, double-spaced pages. Seven copies of the proposal are required. Each copy should include the title but not the author's name since all proposals are to be reviewed anonymously. Papers given at other national conferences will not be considered.
2. A 200-word abstract of the proposal, suitable for publication.
3. A cover letter listing the author's name, address and telephone number.

Proposals should be sent to: Professor Vernon L. Klawer, School of Music, Indiana University, Bloomington, IN 47405. Phone: (812) 335-1738 or 332-3438. The deadline is February 15, 1986.

### Future Meetings of the Society

The 1986 meeting of the SMT will be held in Bloomington, Indiana, November 6-9. In 1987 the Society will meet in Rochester, New York.

### Travel To Vancouver

*Air travel to Vancouver.* It is believed that in many cases the lowest available fares for flights to Vancouver may be the "ultra-saver" amounts offered by major carriers for travel within the U.S. Members are urged to look into these soon, in view of restricted capacities and the need for advance booking. "Ultra-saver" fares are applicable to flights to such West Coast destinations as Seattle and Portland, from which excursion fares to Vancouver are readily available.

### Vancouver Program and Events

Vancouver, Canada, situated in one of the world's most beautiful locations, will be the venue for the first concurrent annual meetings of the American Musicological Society, the College Music Society, the Society for Ethnomusicology and the Society for Music Theory. The meetings will take place in three adjacent downtown hotels within walking distance of some of the city's main attractions: the Vancouver Art Gallery, the Orpheum Theatre (the city's principal concert hall, Stanley Park (a 1,000-acre metropolitan preserve), Chinatown (North America's second largest), the historic Gastown area, and the Harbour district. The Four Seasons will serve as conference hotel for SMT delegates and activities. The four-Society Book and Instrument Exhibit will be housed at the Hotel Vancouver (site of the AMS sessions) as will an exhibit entitled "The Lives of J.S. Bach, Handel and Schütz," sponsored by the Goethe Institute.

Papers and concerts at the meetings will cover a broad spectrum of Western and World music cultures, and will include a number in celebration of the birth years of major western composers: the centenary anniversary for Alban Berg, the tricentenaries for George Frideric Handel, Johann Sebastian Bach and Domenico Scarlatti, and the quattrocenariary for Heinrich Schütz. The program is vast and varied. Of the approximately 240 papers, 33 will be read at the 12 SMT sessions, one of which will be held jointly with the American Musicological Society. Five sessions will focus on History of Theory, Classic, Romantic and Twentieth-Century Topics (2 sessions). Other sessions will be devoted to pedagogy, cognition and perception, time and rhythm, metaphors in analysis, text and music, and Berg and Schoenberg. There will also be a joint session (with AMS) on 18th-century keyboard music. Special sessions will include "Making a Plan for Women" and "New Directions in Theoretical Research." This year's keynote speaker will be Arnold Whittell who will address the topic: "The Theorist's Sense of History: Concepts of Contemporaneity in Composition and Analysis." Also of interest to SMT members will be three AMS open forums: one on "Publishing in Music and Musicology"; one organized by the Committee on the Status of Women, and one on "Gay and Lesbian Perspectives in Musicology." There will be a SEM open forum on "The Ethnomusicologist vis-à-vis the Fallacies of Contemporary Musical Life." Special panels and sessions plan-

Further, Travel Headquarters (Hillside, Illinois), whose services have been engaged by the Local Arrangements Committee, advises that substantial discounts have been negotiated with Air Canada, the designated conference carrier. For information about these, ultra-saver, and other special fares, members may telephone 800-323-9128 (or, in Illinois and outside the U.S., call 312-449-7077 collect and identify yourself as a Vancouver 1985 registrant).  
*Hotels:* Registration procedure permits individuals to register as members of more than one Society as they may wish.

ed by CMS include: "Music in the Life of Man" (a joint session with AMS), "The Canadian Musician," and "The American Musician Abroad."

The Local Arrangements Committee has been successful in obtaining funds to bring distinguished speakers to the meetings. Among these will be: Winton Dean (England) and Werner Breig (West Germany) who will give featured papers on G.F. Handel and J.S. Bach respectively for the AMS; Barbara Krader (USA) who will deliver the Charles Seeger Memorial Lecture for the Society for Ethnomusicology; and Arnold Whittell (England) who will deliver the SMT keynote address.

On Friday, November 8, the Societies will join for a plenary session entitled "Fact and Value in Contemporary Music Scholarship", at which the four Presidents will be the principal speakers.

A variety of free noon-hour concerts have been scheduled. Of these the AMS will offer three on Friday—a lecture recital by William Kinderman on the *Diabelli Variations*, a fortepiano recital of works by Johann Gottfried Eckard and Johann Gottfried Muthel performed by Preeethi de Silva, and a lecture recital of Sebastian de Albero's music by Linton Powell—and four on Saturday—a concert of Kalkbrenner's music by Bruno Biot, a Domenico Scarlatti concert by Eiji Hashimoto, a concert of 19th-century parlor songs by the University of Washington Collegium, and a performance of the *Art of the Fugue* by organist Adel Heinrich. Tentative plans have also been made for a Berlioz-Onslow concert by the University of California Orchestra and Chorus (Davis), conducted by D. Kern Holoman. The SEM plans three concerts: two on Friday devoted to Hebrew and Yiddish songs and to Euro-Canadian music; one on Saturday devoted to Kwakiutl music and dance. The list of concerts sponsored by the CMS is lengthy and includes six recitals as well as two concerts by *Lontano*, the British new music ensemble.

There will also be several subscription concerts: on Thursday evening Christopher Hogwood and the Academy of Ancient Music Chamber Ensemble will perform works by Handel, Vivaldi and Bach. On Friday evening the Vancouver Cantata Singers and the Vancouver Chamber Orchestra, conducted by James Fankhauser, will offer a cantata program entitled "Bach and Handel: the Formative Years." A concert of Euro-Canadian Folk Music will also take place on Friday night, and two events are scheduled for Saturday evening: a concert of Northwest Coast

with registration fees apportioned accordingly and with registration in any one of the Societies allowing access to the sessions of all four. However, because the provision of free meeting space requires that reserved guest rooms be occupied, it is vital that each registrant take accommodations in the hotel of primary affiliation: for the SMT, *The Four Seasons*, site of SMT sessions. Each Society's preregistration packet includes a reservation card for its headquarters hotel. The conference hotels are separated by a very short distance.

Native music by the Hunt Family/Fort Rupert Singers, and a concert by the Vancouver Symphony Orchestra, conducted by Rudolph Barshai, with pianist Alexis Weissenberg.

A number of social events are planned as well. On Thursday evening, the Government of British Columbia and the Department of Music of the University of British Columbia will welcome delegates at a hosted cocktail party in Vancouver's new glass-topped courthouse. This will be followed by an SEM sponsored dance. On Friday afternoon a Dim Sum (Chinese Buffet) Concert-Luncheon will be held in Chinatown and, following the afternoon's sessions, there will be an AMS No-Host cocktail party for members of all societies. Finally, on Saturday evening all delegates will be invited to dance at the AMS-SMT Ball.

Three tours will also be available for delegates: (1) a half-day tour of the city featuring visits to Stanley Park—to enjoy spectacular views onto the Pacific and the surrounding mountain peaks—, Granville Island with its large general market and numerous theatres and restaurants, Chinatown, historic Gastown, and the University of B.C. with its highly regarded and architecturally striking Anthropology Museum; (2) a half-day tour of the North Shore featuring a ride along a panoramic cornice (rivaling those in the south of France), visits to a salmon hatchery, Howe Sound, Lion's Bay and a sky-ride to the top of Grouse Mountain—a popular ski area which looks down on the city; and, (3) a full-day tour to Vancouver Island and the city of Victoria which includes a breathtakingly beautiful ferry trip through the Gulf Islands and visits to the world renowned Butchart Gardens, the University of Victoria, the Parliament Buildings, the Provincial Museum and the Inner Harbour. The full-day Vancouver Island Victoria tour will be offered the day before and the day following the meetings. The half-day tours will be offered at various times during the meetings.

The vast program of papers, the forums, the four-society plenary session, and the many concerts, social events and tours—all of this in a city whose settings is one of enchanting beauty—will, we believe, combine to make Vancouver 1985 a rich and rewarding experience for each of us.

We hope you will join us; we look forward to welcoming you.

(Adapted from notes by H. Robert Cohen, Co-Chairman, Local Arrangements Committee.)

## Sixth Conference of the International Society for the Study of Time Call For Papers

I call your attention to the next conference of the I.S.S.T. July 4-11, 1986, to be held at Dartington Hall, Totnes (Devon), England, a conference which will celebrate the twentieth anniversary of the founding of the Society. Dartington Hall is a rebuilt fourteenth-century baronial estate which presently serves as a cultural, educational, agricultural, and business research center.

The theme of the Sixth Conference is "Time and Mind." One of the special features of this meeting will be a major paper and discussion session devoted to issues of temporality in music; I have been asked to plan and preside at this session. If you wish to propose a paper, please submit an *informative* abstract (250-300 words) in triplicate to J.T. Fraser, Secretary, I.S.S.T., Box 815, Westport, CT 06881, U.S.A. Your abstract should be independent of any letter, and should contain your name and mailing address. All abstracts received not later than August 24, 1985 will be assured of consideration. The time allowed for the delivery of each paper will be 30 minutes (exclusive of discussion) and this limit will be strictly observed.

All who are considering attending the conference must be aware that the Society has no external sponsorship and no funds of its own for the support of participants. Many of our members have been successful in obtaining travel grants from the A.C.L.S. or from their own institutions, and I am happy to say that living costs during the conference will be modest—as low

as £ 28 per day, which includes all meals. The registration fee will be U.S. \$40.00.

On a less formal note: I have found the I.S.S.T. to be an extremely useful stimulus for my own work, and the triennial conferences are a delight. There are usually between 30-40 presentations, and the total number of persons in attendance is generally less than 100. The opportunity to present one's own work to an audience of distinguished scholars from many diverse fields (often including several Nobel laureates) is a rewarding challenge. The atmosphere is convivial, and the discussions lively!

Lewis Rowell  
Indiana University

### From the Archivist

Even before the Society for Music Theory was brought into existence, it was recognized that a history should be kept. The Society has an Archivist for this purpose, appointed by its first president Allen Forte. As those who have read AMS President Richard Crawford's elegant summary of the first 50 years of the AMS will surely agree, there is value in preserving letters, programs, and other materials which can help us keep an accurate record.

This is a memo to all members of the Society, including officers and committee members: Before you throw away your files of past SMT meetings, correspondence, and programs, please consider returning them to the Society. They are essential to the creation of a coherent history. They also contribute to the research which informs future committees in charge of reviewing and re-

structuring the Society's activities. Despite our best effort at collecting, programs from early Conferences are needed—for instance, the files now contain only *one* program booklet from the 1983 New Haven conference.

All materials should be sent to Richmond Browne, SMT Archivist, School of Music, University of Michigan, Ann Arbor, MI 48109-2085.

### From the Editor

This issue and its attendant congenies of preliminary program, registration materials, election information and ballot threatens to surfeit us all with entitlements and decisions. We can only admire and be grateful for the vast amount of work which has gone into the Vancouver conference towards which most of this newsletter is directed. Special thanks go to William E. Benjamin, Wallace Berry, Richmond Browne, H. Robert Cohen and Kristine Forney for news and assistance.

Members are reminded that John Clough assumes the editorship of *Spectrum* beginning with Volume 8. Manuscripts should be sent to him at the following address: Department of Music, SUNY-Buffalo, NY 14260.

Once again we would like to encourage members to submit reports on research in progress. Reports should be limited to 200 words and should be typed, double-spaced. The deadline for inclusion in the next newsletter is February 1, 1986. Send to Richard S. Parks, Editor, SMT Newsletter, Division of Music, Southern Methodist University, Dallas, TX 75275.

## AMS Announces Dissertation Fellowship -Competition

The American Musicological Society will hold an annual competition for up to five Dissertation-Year Fellowships to encourage what the Society's By-Laws define as the "advancement of research in the various fields of music as a branch of learning and scholarship."

### Eligibility

Anyone is eligible to apply who is registered for a doctorate at a North American university, is in good standing there, and has completed all formal degree requirements except for the dissertation at the time of full application. In no case will an award be made to a candidate who at the time of final decision on the year's awards has not completed all requirements other than the dissertation. AMS awards are not intended for support of early stages of research; it should be expected that a fellowship recipient's dissertation will be completed within the fellowship year. Any submission for a doctoral degree in which the emphasis is on musical scholarship will be eligible. Membership in the AMS is not a requirement for eligibility.

### Competition and Application Procedures

The AMS President, with confirmation by the Board, shall maintain a Fellowship Committee of at least fifteen respected musicologists from whom three judges, through a system of rotation and replacement, will be chosen by the Committee Chairman in any one year. Whereas the membership of the Fellowship Committee will be known (and should be widely representative of fields of study), the individual judges for the competition in any one year will not be identified until after the competition. Judges will serve without honorarium.

Application forms will be available from the Society. Supporting documents are to include a curriculum vitae, certification of enrollment and degree requirements completed, and three supporting letters from faculty members, one of whom is the principal advisor of the dissertation. A detailed dissertation prospectus and a completed chapter (or comparable written work on the dissertation) should accompany the full application.

### Awards

AMS Fellowships will be awarded solely on the basis of academic merit. Winners will receive a twelve-month stipend, to be

set at \$8,000 for 1986. Fellows may elect to accept the award on an honorary or partly honorary basis, thus freeing scarce resources for others. The fellowships are intended for full-time study. An equivalent major award from another source may not normally be held concurrently unless the AMS award is accepted on an honorary basis. Grants are for one year and are not deferrable or renewable. There are no provisions for the payment of tuition; it is hoped that graduate schools will provide tuition fellowships or waivers.

The winners will be selected in the spring, announced in the summer issue of the *AMS Newsletter*, and given formal recognition at the AMS Annual Meeting.

Application forms may be had by writing to the following address: Rena Charin Mueller, Secretary, AMS-50 Dissertation Fellowship Committee, Department of Music, New York University, 268 Waverly Blvd., Washington Square, New York, NY 10003. Statement of application is due to the above address on October 1, 1985. Final application (with letters, supporting documents, prospectus of dissertation, a chapter or its equivalent from the dissertation) is due to the above address on January 15, 1986.

It is anticipated that one award will be made in 1985-86. The winner will be announced in the August 1986 issue of the *AMS Newsletter*.

### **Grant and Fellowship Opportunities John Simon Guggenheim Memorial Foundation**

The Guggenheim Foundation offers Fellowships to further the development of scholars and artists by assisting them to engage in research in any field of knowledge and creation in any of the arts, under the freest possible conditions and irrespective of race, color, or creed.

Fellowships are awarded through two annual competitions: one open to citizens and permanent residents of the United States and Canada, and the other open to citizens and permanent residents of all the other American states, of the Caribbean, of the Philippines, and of the French, Dutch, and British possessions in the Western Hemisphere. The Fellowships will be awarded by the Trustees upon nominations made by a Committee of Selection. Fellowships in music are awarded only to composers of music or to scholars who propose research into the history or theory of music.

Appointments are ordinarily made for one year, but in no instance for less than six consecutive months. The amount of each grant will be adjusted to the needs of the Fellows, considering their other resources and the purpose and scope of their studies. Members of the teaching profession receiving sabbatical leave on full or part salary are eligible for appointment, as are holders of appointments under the Fulbright program, but Guggenheim Fellowships may not be held concurrently with other fellowships.

Applications for Fellowships must be made in writing on or before October 1, 1985, by the candidates themselves in the form prescribed, addressed to the John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, N.Y. 10016. Final selection of Fellows for 1986-87 will be made in March 1986. Application forms will be mailed on request.

### **Mellon Fellowships in the Humanities**

The Andrew W. Mellon Foundation offers fellowships for any college senior or recent graduate who is a U.S. or Canadian citizen, can present evidence of outstanding academic promise, and wishes to begin graduate work in preparation for a career of teaching and scholarship in a humanistic field of study. Individuals who have been candidates in a previous year, however, are normally *not* eligible. Candidacy must be initiated by a nomination from a faculty member addressed to the program's appropriate Regional Chairman, or to the National Office if the nominee is overseas or expects to be there in early 1985.

Nominations must reach Regional Chairmen by November 4, 1985. Applications must reach Regional Chairmen by December 9, 1985.

The stipend for Mellon Fellows entering graduate school in the fall of 1985 will be \$8,500 plus payment of tuition and stan-

dard fees to their graduate schools. Fellowships will be renewed for a second year on recommendation of the graduate school concerned. In that year, the graduate school is expected to cover one-third of tuition and fees; the Mellon Fellowships will cover the remainder. In addition, Fellows who have performed with distinction and who are ready to complete their Ph.D. dissertations not later than the fifth year of graduate study will be eligible for stipends in the final year of dissertation work; tuition and fees will be the responsibility of the Fellow and his or her institution in this final year.

Fields eligible are the traditional humanities disciplines, including music theory and history, but not the creative and performing arts.

For information contact: Dr. Robert F. Goheen, Director, Mellon Fellowships in the Humanities, Woodrow Wilson National Fellowship Foundation, P.O. Box 288 (16 John Street), Princeton, NJ 08542, (609) 924-4713.

### **Kosciuszko Foundation**

The Kosciuszko Foundation sponsors three programs which may be of interest to music theorists.

**Grants for research and study at institutions of higher learning in Poland** include support for living and miscellaneous expenses, housing and tuition, with higher benefits for faculty. United States or Canadian citizens who are graduate students (ABD) or university faculty are eligible. The deadline is November 15.

**Tuition scholarships** for students of Polish background (for any field of study), and research grants for persons of any ethnic background pursuing studies in Polish history or culture are available for up to \$1,000 yearly. The application deadline is January 15.

**Summer study programs in Poland** for courses in Polish language, history and culture at various Polish universities, including specialized courses in the arts and other fields, are available to college-bound high school graduates. Courses run for 4 to 6 weeks with major costs paid by participants. Some aid is available. The application deadline is February 15.

For information about any of the foregoing, write to: Kosciuszko Foundation, 15 E. 65th St., New York, NY 10021.

### **American Council of Learned Societies**

The ACLS administers several programs for which SMT members may be eligible. All require the Ph.D. or equivalent. Most are available to U.S. and Canadian citizens and some to non-U.S. citizens who are permanent residents.

**The Fellowship Program** provides support for up to \$15,000 for 6-12 months to allow free time for research in the humanities and in the social sciences. Applicants must have the Ph.D. or equivalent awarded before January 1983 and must not be more than 51 years old. The application deadline is September 24.

**Grants for Research in Chinese Civilization and Mellon Fellowships for Chinese Studies** provide support up to \$25,000 (depending on length of tenure) to facilitate postdoctoral research and further specialization in the area of Chinese civilization. The application deadline is December 2.

**Grants in Aid** provide funds up to \$3,000 to support humanistic research. The application deadline is December 15.

**Research Fellowships for Recent Recipients of the Ph.D.** provide support for humanities research up to \$8,500 to scholars whose Ph.D. degrees were awarded since January 1, 1983. The application deadline is September 30.

**Research Grants for East European Studies** provide up to \$25,000 to support studies in the humanities relating to East European countries. The program particularly invites comparative research on social institutions and processes. The application deadline is December 2.

**Travel Grants for Humanists** enable scholars to participate in international meetings held outside North America. Grants cover partial airfare. Application deadlines are November 1 for meetings scheduled March through June, and July 1 for meetings scheduled November through February, and March 1 for meetings July-October.

For information about any of the foregoing, members should request the brochure: *Aids to Individual Scholars*. The address is: ACLS, 228 East 45th Street, New York, NY 10017.

### **Theoria Contents Set**

The first annual issue of *Theoria: Historical Aspects of Music Theory* will be ready this September. Produced by graduate students at North Texas State University under the direction of Benito Rivera, it includes articles by Floyd Grave ("Metrical Displacement and the Compound Measure in 18th-Century Theory and Practice"), Mindy Horowitz ("The Question of the Tono"), Mark McCune ("Hugo Riemann's 'Ueber Tonaltät': A Translation"), Russell Murray ("The Influence of the Cantus Firmus on Modal Structure in the Masses of Antoine Brumel"), and Daniel Werts ("The Musical Circle of Johannes Matheson"). To subscribe please contact: Editor, *Theoria*, School of Music, N.T.S.U., Denton, TX 76203. Submissions for the second issue are invited.

### Schenker Symposium Rich and Diverse

On March 15-17, 1985, a symposium was held at the Mannes College of Music in commemoration of the fiftieth anniversary of the death of Heinrich Schenker. Mannes, for many years the sole center for Schenkerian work in the United States, provided a warm and appropriate setting for the first symposium devoted exclusively to Schenker's now widely studied ideas. Papers were given by James Baker, David Beach, Charles Burkhardt, Allen Cadwallader, Kay Dreyfus, Jonathan Dunsby, Roger Kamien, Harald Krebs, Larry

Laskowski, Edward Laufer, David Loeb, Patrick McCreless, Saul Novack, William A. Pastille, John Rottingeb, William Rohsteln, Carl Schachter, Irene Schreier, Hedi Siegel, David Stern, Roy Travis, and Eric Wen. Topics included mainstream Schenkerian analytical and theoretical studies, lesser known aspects of Schenker's thought, pre- and post-Schenkerian repertory, and personal reports on the state of Schenkerian work both here and abroad. A discussion of archival material included a report by Susan T. Sommer on the contents and condition of the Oster collection at the New York

Public Library. A concert featured little-known compositions by Heinrich Schenker. The symposium provided a unique opportunity to experience directly the diversity, vitality, and cohesion of the Schenkerian community, to assess the development and spread of Schenker's approach, and to think about and discuss ideas for the future development of the field.

Larry Laskowski  
Mannes College of Music

# AMS/CMS/SEM/SMT Vancouver Annual Meetings

7-10 November 1985  
Preliminary Program

## Wednesday, 6 November

4:00-6:00—AMS Board Meeting

## Thursday, 7 November

9:00-12:00—AMS Board Meeting

9:30-11:30—SMT Publications Committee Meeting

12:00-2:00—SMT Executive Board Meeting

1:30-6:00—Exhibits

2:00-5:00—AMS PAPERS

### Aspects of Antiquity

Calvin Bower (University of Notre Dame), Chair

Martha Maas (Ohio State University): "The Evolution of the Greek Kithara"

Thomas J. Mathiesen (Brigham Young University): "The Ancient Greek Aulos: Literature and Reconstruction"

André Barbera (University of Notre Dame): "Who Wrote *Secio canoris?*"

Linda Austern (Cornell University): "Marston's *Sophonisba* and the English Renaissance View of Ancient Music"

### Northern Renaissance

Leeman Perkins (Columbia University), Chair

Louise Litterick (Mount Holyoke College): "Fixed Form in Perspective: A Reappraisal"

Honey Meconi (Harvard University): "Chansons Attributed to La Rue in French Prints: A Change of Style?"

Kristine K. Forney (California State University, Long Beach):

"The Music-Book Trade in Sixteenth-Century Antwerp"

William F. Pitzer (University of California, Santa Barbara):

"The Order of the Golden Fleece and Music"

### Eighteenth-Century Keyboard Music

(Joint Session, AMS/SMT)

Frederick Hammond (University of California, Los Angeles), Chair

Linton Powell (University of Texas, Arlington): "The Keyboard Music of Sebastián de Albero: An Astonishing Literature from the Orbit of Scarlatti"

Bruce Gustafson (Franklin and Marshall College): "Madame Brillon and the Transition from Harpsichord to Piano in France"

Mark Lindley (Regensburg, W. Germany): "J. S. Bach's Tuning"

### Schubert and Chopin

Rufus Hallmark (City University of New York, Queens College), Chair

Richard Kramer (State University of New York, Stony Brook):

"Schubert's Goethe: Of Fragments, Cycles, and the Organic"

Ann Fehn and Jürgen Thyrm (University of Rochester/Eastman School of Music): "The Influence of Poetic Structure on German *Lieder*: The Ghazal and Its Musical Settings"

Ivan F. Waldbauer (Brown University): "Ostinato Technique and Sonata Form in Schubert, Piano Sonata in A, D. 956"

Charles J. Smith (University of Connecticut): "A Study of Connections: Chopin's Last-Minute Revisions in the Autograph of Op. 10/3"

### Debussy

Jann Pasler (University of California, San Diego), Chair

Marie Rolf (Eastman School of Music): "The Emergence of the Symbolist Aesthetic in 'En sourdine'"

Michael Nort (Eastman School of Music): "A Comparative Analysis of Versions of 'Fantoche'"

Douglas Green (University of Texas, Austin): "'Clair de lune': An Analytical Study of Its Various Versions"

William J. Peterson (Pomona College): "Debussy in 1914: The Composing of *Six Epigraphes antiques*"

2:00-5:00—SEM SESSIONS

### Improvisation and the Performer-Composer in Courts, Temples, and Brothels

(Chair to be announced)

Suzanne Meyers Sawa (University of Toronto): "Women Musicians in Medieval Arabo-Islamic Courts"

Joseph Lam (Harvard University): "Imperial Sacrificial Songs in the Ming Dynasty, China (1368-1644 A.D.)."  
Margaret J. Kartomi (Monash University): "Social Dance Music in Malay Villages and Courts: Its Performance, Its History, and Its Sexuality"

Peter Jeffery (University of Delaware): "Ethnomusicological Issues in Research on Gregorian Chant"

Anton Kolstee (University of British Columbia): "Musical Style and Ritual Structure in Central Northwest Coast Indian Winter Ceremonies"

Nguyen, Phong Th. (Kent State University): "Polyrhythm in Vietnamese Buddhist Chant of Praise: A Brief Analysis of Its Percussion Accompaniments"

Terry E. Miller (Kent State University): "The Survival of Archaic British Isles Hymnody in the Caribbean"

Peter Manuel (Brown University): "Thumri and the Decline of the Courtesans"

#### **Musical Diversities #1**

Mark Slobin (Wesleyan University), Chair

Geoffrey Miller (New York University): "Amateur Music Making in Antebellum America"

Kay Kaufman Shelemay (New York University): "The Transmission and Performance of *Pizmonim* Among Syrian Jews in Brooklyn, New York"

Benjamin Brinner (University of California, Berkeley): "Through Time in Lines and Circles: Linear Progression and Cyclical Structure in Solonese Gamelan"

J. E. Cunningham (San Diego State University): "Mandailing Music Traditions of Northern Sumatra"

Philip Yampolsky (University of Washington): "Codification of Improvisation in Central Javanese Gamelan Music"

Robert Wittner (York University): "Harmonic Families and Rhythm Families in Popular Music: The Case of Reggae 'Riddims' "

Milton L. Stewart (University of Washington): "Stylistic Environment and the Scar-Singing Style of Ella Fitzgerald and Sarah Vaughn"

#### **Round-Table Discussion: From Composer to Audience: The Production of "Serious" Music in Canada**

Regula Quershi, Michael I. Asch (University of Alberta), Co-Chairs

#### **PARTICIPANTS**

Barry Truax (Simon Fraser University)

Alfred Fisher (University of Alberta)

Gilles Tremblay (Conservatoire de Montréal)

George Proctor (University of Toronto)

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#### **2:00-5:00—SMT SESSIONS**

##### **History of Theory**

Jan Herlinger (Louisiana State University), Chair

Harold S. Powers (Princeton University): "Is Mode Real? The Arguments from Aaron"

Pamela Poulin (State University of New York, College at Cortland): "Niedt's 'Registerlein': An Early Eighteenth-Century Musical Dictionary"

Severine Neff (Barnard College, Columbia University): "Precursors of Atonal Theory: Bernhard Ziehn and Ernst Bacon"

##### **Twentieth Century I**

Alan Chapman (Occidental College), Chair

Christopher Hasty (Yale University): "Problems of Temporal Succession and Linearity in Twentieth-Century Music"

James Benninghof (Baylor University): "Harmonic Focus as a Formal Device in Elliott Carter's *Symphony of Three Orchestras*"

Jonathan Bernard (Yale University): "Messiaen and Synaesthesia: The Correspondence between Color and Sound Structure in His Music"

#### **Eighteenth-Century Keyboard Music (Joint Session, AMS/SMT)**

Frederick Hammond (University of California, Los Angeles), Chair

Linton Powell (University of Texas, Arlington): "The Keyboard Music of Sebastián de Albero: An Astonishing Literature from the Orbit of Scarlatti"

Bruce Gustafson (Franklin and Marshall College): "Madame Brillon and the Transition from Harpsichord to Piano in France"

Mark Lindley (Regensburg, W. Germany): "J. S. Bach's Tuning"

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**5:00-7:00—All-Society Cocktail Reception**, hosted by UBC Music Department and the Province of British Columbia

**8:00-9:00—SEM Current Issues Committee, Open Forum: The Ethnomusicologist vis-à-vis the Fallacies of Contemporary Musical Life**, Steve Blum (York University), Moderator

**8:30—AMS 50 Campaign Committee Meeting**

**9:00—CMS Concert: The Montana Consort** (Montana State University)

**9:30-11:30—SEM Dance**, Music by Die Stadtpfeifer Fünfe

**10:30—AMS 1986 Program Committee Meeting**

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## **Friday, 8 November**

### **All Day—Exhibits**

**7:45—Meeting of Four Societies' Presidents and Program Chairs**

**8:00—AMS Chapter Officers Breakfast Meeting**

**8:00-9:00—SMT Committee of Review Meeting**

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#### **8:30-10:00—CMS SESSIONS**

##### **Teaching Music History**

Louise Lierick (Mount Holyoke College), Chair

Linda M. Fidler and Richard S. James (Bowling Green State University): "Library User Education and the Undergraduate Music History Sequence"

Bonny Hough (Armstrong State University): "Magazine Music by Women Composers"

Isador Saslav (Peabody Conservatory of Music): "Latest Discoveries in the String Quartets of Joseph Haydn"

##### **A New Partnership in Music Teacher Education**

Gerald B. Olson (University of Wisconsin), Presenter

**RESPONDENTS:** Carol Rogel Scott (Seattle Pacific University), Larry Starr (University of Washington), Roy Cummings (University of Washington)

**Panel: The American Musician Abroad**, Kate Waring (Bonn, West Germany) (other panelists to be announced)

**Local Traditions in Medieval Monophony**

Eugene Leahy (University of Notre Dame), Chair

David Hiley (Royal Holloway College, University of London):

"English Antiphoners and Their Continental Relatives"

Michael L. Norton (Annandale, VA): "The Type II *Visitatio**Spulchr*"

Paul Merkle (Harvard University): "Conflicting Assignments

in Italian Tonaries ca. 1000-1200"

Margot Fassler (Yale University): "The Sources for the Study of Music and Liturgy in Medieval Chartres"

**Chanson and Madrigal**

Howard M. Brown (University of Chicago), Chair

Christopher Reynolds (McGill University): "*Une mesme chose*:"Josquin's Elaboration of Lemaire's *retoriquer* Conceits in *Plus n'ailz regretz*"

Martha Feldman (University of Pennsylvania): "Music as

Rhetoric in the Madrigals of Willert's *Musica Nova*"

James Haar (University of North Carolina, Chapel Hill): "The

Later Madrigals of Arcadelt"

H. Colin Slim (University of California, Irvine): "Arcadelt's

First Love in an Anonymous Allegorical Painting"

**Eighteenth-Century Opera**

Gordana Lazarevich (University of Victoria), Chair

Jean E. Graham (Harvard University): "Handel and Metastasio"

Marita P. McClymonds (University of Virginia): "Verazi's

Contraversal Operatic Innovations and Their Influence on

Italian Opera Seria in the Late Eighteenth Century"

M. Elizabeth C. Bartlet (Duke University): "Marie-Antoinette

and Grétry: The Court Version of *La rosière de Salency* as

Compliment for the Dauphine"

Thomas Bauman (Stanford University): "Mozart and the Role

of the Romanze in German Opera"

**C. P. E. Bach and Mid-Eighteenth-Century Style**

Eugene Helm (University of Maryland, College Park), Chair

Michelle Fililton (Mills College): "C. P. E. Bach and the Trio

Old and New"

Darell M. Berg (St. Louis Conservatory of Music): "Revision

in C. P. E. Bach's Keyboard Sonatas"

Howard Serwer (University of Maryland, College Park):

"C. P. E. Bach, J. C. F. Rellstab, and the Sonatas with Varied

Reprises"

Bertli H. van Boer, Jr. (Brigham Young University): "*Sturm und**Dramg*: A Reappraisal of Its Musical and Literary Roots"**Wagner and His Influence**

John Deathridge (King's College, Cambridge), Chair

Martha Calhoun (State University of New York, Stony Brook):

"Wagner's Beethoven in France: The Translation of an

Aesthetic"

Adeleyn Peck (Princeton University): "The Kleinmeister's *Ring*:"The Influence of Liszt and Wagner on Heinrich Dorn's *Die**Nibelungen*"

Carolyn Abbate (Princeton University): "Wagner's 'Über

Modulation' and *Tristan* as 'Opera as Symphony'"

Robert Bailey (Eastman School of Music): "Tonal Language and

Formal Models in Mahler's Fourth Symphony"

**9:00-12:00—SEM SESSIONS****Music Values and the Study of Music.** Robert Cogan

RESPONDENT: Ricardo Trimillos (University of Hawaii)

**The Perception of Music**

Dane Harwood, Chair

Moisala, Pirkko (Helsinki, Finland): "The Change of Gurning

Music Culture in 1975-1985, (Nepal)"

Norman Stanfield (Vancouver, B.C.): "Two Perceptions of

Music Compared: The Meian and Kinko Schools of Sacred

Solo Shakuhachi Music"

Scott L. Marcus (University of California, Los Angeles): "You

Can't Get There From Here: The Interrelationship of the

Arab *maqamat*"

Giovanni Giurattì (University of Maryland, Baltimore County):

"Basic Research on the SEMPOD: A Sonic Study of Double

Reeds"

Pauline Haslebacher (York University): "Primary and

Secondary Communities in the Steel Band Movement"

Beverly A. Cavanagh (Queen's University, Kingston,

Ontario): "Algonkian Indian Hymnody: Conflicts in

Valuation as Determinants of a Tradition"

Craig Woodson (Venice, CA): "Perception of Music in the

Global Context: On the Feasibility of Introducing a World

Music Ensemble into Schools"

Hewitt Pantaleoni (State University of New York, College at

Oneonta): "Dakota Songs and Western Fars: A Desk Study

of Rhythmic Perception"

**Panel Discussion: Ethnomusicological Approaches to Western Art Music**

Stephen Blum (York University): "Charles Ives and American

Ethnomusicology"

John Rahn (University of Washington): "A Native Reflection"

Barbara Reeder Lundquist (University of Washington):

"Ethnomusicology and Western Art Music: Paradoxes and

Problems"

Philip V. Bohlman (University of Pittsburgh): "Of *Yekkes* and

Chamber Music: The Ethnic Boundaries of Western Art

Music in Israel"

Malena Kuss (North Texas State University): "Traditional

Elements in Nineteenth- and Twentieth-Century Operas

From Latin America and the Caribbean"

Daniel M. Neuman (University of Washington) and Bruno

Nettl (University of Illinois): "Now and Then, Here and

There: Two Case Studies and Four Approaches"

**9:00-12:00—SMT SESSIONS****Pedagogy**

John White (University of Florida), Chair

Charles Lord and Allen Goodwin (University of Kentucky):

"Sight-singing at the Computer: An Important Step Forward"

Paul Dworak (North Texas State University): "A

Representation that Facilitates the Computer Notation of

Keyboard and Sight-singing Performance"

Robert Gauldin (Eastman School of Music): "A Pedagogical

Approach to Chromaticism in Sixteenth- and

Eighteenth-Century Counterpoint," read by Robert Morris.

**Cognition and Perception**

David Butler (Ohio State University), Chair

Helen Brown (Columbus, OH): "Tonal Hierarchies and

Perceptual Context: An Experimental Study of Musical

Behavior"

Diana Deutsch (University of California, San Diego):

"Nontransferable Music"

J. Timothy Kolosick (University of Arizona): "A Computer

Representation of Pitch Relationships: Toward a Music

Expert System"

**Classical Period**

Janet M. Levy (New York, NY), Chair



John Hanmaker (University of Iowa): "Tutti as a Timbre Referent in the Classical Symphony"  
Edwin Hantz (Eastman School of Music): "Haydn's Keyboard Rondos: Problems in Structural Coherence"  
Robert Gerdinger (Carleton College): "The Formation and Deformation of Classic/Romantic Phrase Schemata: A Theoretical Model and Historical Study"

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10:00-10:45—CMS Concert: Works by CMS Composers, *Lontano*, British New Music Ensemble

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10:15-11:45—CMS SESSIONS

Nineteenth- and Twentieth-Century Studies

R. Larry Todd (Duke University), Chair

Elaire Brody (New York University): "The Legacy of Ida Rubinstein (1885-1960): Maria Hart of the Ballets Russes"

Lawrence Starr (University of Washington): "Yves, Gershwin, and Copland: Reflections on the Strange History of American Art Song"

S. Timothy Maloney (Stetson University): "Canadian Wind Ensemble Music"

Analytical Topics

Edward Chudacoff (University of Michigan), Chair

Mary Bante Knight (Lewis University): "Beethoven's Early Symphonic Scherzo: In Search of the New Minute"

Leo Kraft (City University of New York, Queens College): "Three Ocarina Pieces from Bartok's *Mikrokosmos*"

Donald Chittum (Philadelphia College of the Performing Arts): "Stravinsky's Cubist Orchestration"

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11:00-11:45—CMS Concert: Works of Canadian and U. S. Composers, *Lontano*, British New Music Ensemble

12:00-1:00—AMS Committee on the Status of Women: Open Forum, Marcia J. Citron (Rice University), Chair

12:00—JAMS Editorial Board Luncheon Meeting

12:00-1:00—AMS Concert: Works for Fortepiano by J. G. Eckard and J. G. Mithel, Preethi de Silva, Fortepiano.

12:00-1:00—SEM/CMS Concert: Hebrew and Yiddish Songs

12:00-1:30—AMS Lecture-Recital: Beethoven's "Diabelli" Variations, Op. 120, William Kinderman, Piano

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12:00-2:00—AMS Panel Discussion: Publishing on Music and Musicology

Susan Sommer (New York Public Library, Lincoln Center), Chair

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

12:00-2:00—SMT Executive Board Meeting

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12:30-2:00—CMS SESSIONS

A Century of Musicology

Alexander Ringer (University of Illinois):

"Musicology—Scholarly and Academic: Some Centennial Reflections"

William Poland (Ohio State University): "A Theorist's Review of a Century of Musicology"

RESPONDENT: Leonard Meyer (University of Pennsylvania)

Developing Basic Academic Skills in General Education Courses

Donald Funes (Northern Illinois University), Chair  
Robert Greenlee (Bowdoin College), David Willoughby, (Eastern New Mexico University), Participants

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1:00-2:00—AMS Graduate Students' Meeting, Ruth Solie (Smith College), Chair

1:00-2:00—AMS Concert: The Keyboard Music of Sebastián de Albero, Linton Powell, Harpsichord

1:00-2:00—SEM Council Meeting

1:15-2:00—CMS Concert: Contemporary American Music, Adam Wodnicki, Piano

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2:15-5:15—AMS/CMS/SEM/SMT Plenary Session

Fact and Value in Contemporary Musical Scholarship

Bruno Neel (University of Illinois, Urbana-Champaign), Chair

PRINCIPAL SPEAKERS

Margaret Bent (Princeton University), AMS

Phillip Rhodes (Carleton College), CMS

Carol Robertson (University of Maryland), SEM

Wallace Berry (University of British Columbia), SMT

RESPONDENTS

Leo Treitler (State University of New York, Stony Brook), AMS

Robert J. Werner (University of Cincinnati), CMS

Bonnie Wade (University of California, Berkeley), SEM

Anne C. Hall (Wilfrid Laurier University), SMT

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6:00-7:30—AMS No-Host Cocktail Reception (All Societies Welcome)

6:30-8:00—SEM Body Meets the Board

7:30-9:00—SMT Informal Session: Making a Place for Women, Judy Lochead (State University of New York, Stony Brook), Coordinator

8:00—SEM/CMS Concert: Euro-Canadian Folk Music

8:30—AMS 50 Fellowship Committee Meeting

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## Saturday, 9 November

All-Day—Exhibits

7:30—AMS Publications Committee Breakfast Meeting

7:30—AMS 1985 and 1986 Local Arrangements Committees Breakfast Meeting

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8:30-10:00—CMS SESSIONS

American Studies

(Chair to be announced)

Nancy R. Ping-Robbins (Shaw University): "The Music and Early Career of Gustave Blesner in America"

Craig B. Parker (Manhattan State University): "Herbert L.

Clarke and *The Bride of the Waves*"

William John Summers (Dartmouth College): "New and Little-Known Sources of Eighteenth- and Nineteenth-Century Music from Hispanic California"

### Music and Cognition I

Richmond Browne (University of Michigan), Chair

Bernard Rose (Odessa College): "The Effect of Rhythm on Melodic Expectancy"

Frank B. Christopherson (University of Washington): "Tonality and the Dynamics of Melody: Tonal Comprehension and Expectation"

Bernice Laden (University of Washington): "The Effect of Rhythm upon the Perception of Tonality"

**8:30-10:30—CMS/SEM Special Session: Music in the Life of Man**, Barry S. Brook, Chair

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### 9:00-12:00—AMS PAPERS

#### Liturgical Chant: *Traditio et Interpretatio*

Ruth Steiner (Catholic University), Chair

James W. McKinnon (State University of New York, Buffalo):

"The Fourth-Century Origin of the Gradual"

John G. Johnstone (Columbus, OH): "In Search of a Musical Grammar: Musical Inflection at St. Gall"

Joseph A. Diamond (Ohio State University): "Reconstruction Reconsidered: The Nature of Variance in Local Traditions of Tropes"

David G. Hughes (Harvard University): "Evidence for the Traditional View of the History of Gregorian Chant"

#### Local Traditions in Renaissance Polyphony

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

Jennifer Bloxam (Yale University): "The Influence of Local Liturgical Tradition on Polyphony: The *Missaefloruit egrégius* by Pipelare and La Rue"

Jeremy Noble (State University of New York, Buffalo): "The Genealogies of Christ and Their Musical Settings"

Lynn Elise Halpern (University of Illinois, Urbana-Champaign): "The Milanese *Motet* Cycles: A Reappraisal"

Reinhard Strohm (Yale University): "Polyphonic Music in Fifteenth-Century Austria"

#### Baroque Music and Rhetoric

George Buelow (Indiana University), Chair

Paul Walker (State University of New York, Buffalo): "From Renaissance *Fugata* to Baroque Figure: The Role of the 'Sweelinck Theory Manuscripts'"

Robert Strizich (Wellesley College): "Styles of Thorough-Bass Accompaniment on Baroque Guitar"

Dietrich Bartel (Canadian Mennonite Bible College): "The Concept of the Musical-Rhetorical Figures: A Study in Terminology and the Evolution of Musical Thought"

David Schulenberg (Delmar, NY): "Musical Expression and Musical Rhetoric in the Harpsichord Works of J. S. Bach"

#### Nineteenth-Century Opera

Philip Gossett (University of Chicago), Chair

Richard L. Wilson (University of Southern California): "The Aesthetics of E. T. A. Hoffmann as Reflected in His Opera *Undine*"

David M. Kilroy (Harvard University): "Oberon vs. *Oberon*"

Warren Darcy (Oberlin Conservatory of Music): "Hagen's Rallying Cry—A Study in Non-Functional Harmony"

#### Russian Music

Richard Taruskin (Columbia University), Chair

Claudia R. Jensen (Princeton University): "An Early Circle of Fifths: Nikolai Diletskii's *Grammatika musikiskago penia* (A Grammar of Musical Song)"

Carol Bailey Hughes (University of North Carolina, Chapel Hill): "*Minin i Pozharskii*: The First Russian Patriotic Oratorio (1811)"

Gordon D. McQuee (Baylor University): "The Development of Music Theory in Russia: Sergei Tanev"

Margarita Mazo (Ohio State University): "Russian Wedding Ritual in Folk Tradition and Stravinsky's *Les noces*"

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### SEM SESSIONS

**9:00-10:00—Bi-Musicality and Musicianship**

Paul Berliner (Northwestern University), Chair

James K. Leger (University of Texas, Austin): "Bilingualism, Biculturalism, and Bi-Musicality: Musical Communication Within a Multi-Ethnic Setting"

Sandra Smith (Arizona State University): "Kuna Multimusicality: A Form of Pre-Columbian Musicianship"

**9:00-12:00—Culture-Specific Theoretical Systems**, Harold S. Powers (Princeton University)

AMS RESPONDENT: Ruth Solie (Smith College)

**9:30-12:00—Dance as a Determinant of Music**

Judy Mitoma (University of California, Los Angeles), Chair

Carol M. Babiracki (University of Illinois): "The Interaction of Dance and Song in Nagpuri Music"

Anne Lederman (York University): "Fiddling in Western Manitoba"

Selwyn Ahyoung (Florida State University): "Jump-Up, Las' Lap, Fete, and the Soca Fever: Dance as a Musico-Cultural Determinant in the Trinidad Carnival"

Hazel Chung (Baltimore, MD): "The Baris Dancer: Conductor of the Balinese Gamelan"

Janet Susan Reineck (University of California, Berkeley):

"Dance as a Determinant of Music Among the Albanians of Kosovo, Yugoslavia"

Anne Dhu Shapiro (Harvard University): "The Mescalero

Apache Girls' Puberty Ceremony: A Consideration of the Role of Music in Structuring Ritual Time and Transformation"

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### 9:00-12:00—SMT SESSIONS

**Twentieth-Century II**

Richard Swift (University of California, Davis), Chair

David Mancini (Southern Methodist University): "Twelve-Tone Polarity in the Late Works of Luigi Dallapiccola"

Joseph Dubiel (Princeton University): "The Animation of Lists in the Music of Milton Babbitt"

Andrew Mead (University of Michigan): "Pitch Strategies in the Music of Elliott Carter"

#### Time and Rhythm

Peter Westergaard (Princeton University), Chair

Leslie David Blasius (Princeton, NJ): "Thoughts on Performance as Analysis"

Joel Lester (City University of New York, City College and Graduate Center): "Accent in Tonal Music"

Peter Brezinauer (University of Notre Dame): "Diminutional Rhythm and Motive in the Music of Bach and Brahms"

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### 10:15-11:45—CMS SESSION

CMS Plenary Session: Principles of Performance

Studies—The Release from Tension and Anxiety Applied to Teaching, Karó Havas (Oxford, England)

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12:00-1:00—AMS Council Meeting

12:00-1:00—AMS Concert: Keyboard Sonatas by Kalkbrenner, Bruno Biot, Piano

12:00-1:30—AMS Concert: Sonatas by Domenico Scarlatti, Eiji Hashimoto, Harpsichord

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12:00-1:30—CMS SESSIONS

**Nineteenth-Century Studies**

Nancy Reich (Hastings-On-Hudson, NY), Chair

Marilyn J. Smiley (State University of New York, College at Oswego): "Touring Artists and Local Performers: A

Microcosm of Nineteenth-Century American Musical Life"  
Adrienne Fried Block (New York, NY): "Seven Visiting Virtuosas and Their Impact on American Musical Life, 1850-1900"

Karin Pendle (University of Cincinnati): "A Night at the Opera: Women Performers in Paris, 1830-1850"

**Current Theory Research**

James M. Baker (Brown University), Chair

Judith Shatin Allen (University of Virginia): "Minimal Music: Transition as Exposition"

Richard S. Parks (Southern Methodist University): "Music Analysis as a Practical Aid for the Performer"

John Reible (College for the Recording Arts, San Francisco): "The 1913 Schenker Erläuterungsausgabe of Op. 109 by Beethoven"

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12:30-2:00—SEM/CMS Dim Sum Luncheon and Concert of Cantonese Music

1:00-2:00—AMS Concert: **American Parlor Songs**, University of Washington Collegium Musicum; JoAnn Taricani, Director

1:00-2:00—AMS Concert: **Bach's Die Kunst der Fugue**, Adel Heinrich, Organ, Christ Church Cathedral

1:00-2:00—AMS Open Forum: **Gay and Lesbian Perspectives in Musicology**, Philip Brett (University of California, Berkeley), Chair

1:00-2:00—AMS Committee on the Status of Women Meeting

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1:00-2:15—SMT Keynote Address

Arnold Whittall (King's College, University of London): "The Theorist's Sense of History: Concepts of Contemporaneity in Composition and Analysis"

1:45-2:15—CMS Concert: **Music by Amy Marcy Cheney Beach**, Davis Brooks, Violin; Lois Svard, Piano

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CMS SESSIONS

1:45-2:45—Danish Music

Mina Miller (University of Kentucky): "The Piano Music of Carl Nielsen"

William H. Reynolds (University of California, Riverside) and Paul Rosenbaum (Copenhagen, Denmark): "Danish Music from 1950 to the Present"

1:45-3:15—New Courses in the General Education Area  
Christopher Wilkenson (West Virginia University), Chair

S. Kay Hoke (Butler University), Anthony T. Rauche  
(University of Hartford), Margaret Rose (University of California, San Diego), Participants

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2:00-5:00—AMS PAPERS

**Medieval Polyphony**

Andrew Hughes (University of Toronto), Chair

Jean Widaman (Brandeis University): "*Missa Verbum Incarnatum* by Arnold de Lantins: A Study of Transmission in Early Fifteenth-Century Sources"

Virginia Neves (Brandeis University): "*Chace, Caccia, Fuga: The Convergence of French and Italian Traditions*"

Mary E. Wolinski (Brandeis University): "The Transmission of Tenors in Thirteenth-Century French Motets"

Ernest H. Sanders (Columbia University): "Conductus and Modal Rhythm"

**Festivals and Philosophers**

Maria Rika Maniates (University of Toronto), Chair

Cyrella Barr (Catholic University): "Medici Patronage of Music and Spectacle in Quattrocento Florence: An Entertainment for the Duke of Milan in 1471"

Robert M. Lindell (Austrian Academy of Sciences): "Music at Imperial Court Festivals 1550-1600"

Clara Marvin (Yale University): "Pietro Pontò on Style and Musical Criticism"

Gary Tomlinson (University of Pennsylvania): "Ficino's Musical Magic in the Sixteenth Century"

**Bach**

Christoph Wolf (Harvard University), Chair

Gregory G. Butler (University of British Columbia): "The Engraving and Printing of J. S. Bach's Six Partitas"

Robert Marshall (Brandeis University): "Organ or 'Klavier'? Instrumental Prescriptions in the Early Sources of Bach's Keyboard Music"

Werner Breig (Universität Wuppertal, W. Germany): "On the Development of Bach's Four-Part Chorales" (Professor Breig's participation has been made possible through the assistance of the Goethe-Institute of Vancouver.)

**Nineteenth-Century Symphonic Music**

D. Kern Holoman (University of California, Davis), Chair

Robert G. Hopkins (Hamilton College): "When a Coda Is More Than a Coda: Reflections on Beethoven's Eighth Symphony Finale and Other Works"

Jon W. Finson (University of North Carolina, Chapel Hill): "The Sketches for the Fourth Movement of Schumann's Second Symphony, Op. 61"

Dolores Pesce (Washington University, St. Louis): "New Light on the Programmatic Aesthetic of MacDowell's Symphonic Poems"

Thomas S. Grey (University of California, Berkeley): "Wagner and the Overture: An Essay in the Aesthetics of Musical Form"

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Twentieth-Century Topics

Mark DeVoto (Tufts University), Chair

Judy Lochhead (State University of New York, Stony Brook): "The Character of Lulu: A Misunderstanding"

Robert W. Wason (Eastman School of Music): "Tonality and Atonality in Frederic Rzewski's *Variations on 'The People United Will Never Be Defeated'*"

Austin Clarkson (York University): "Spatial Proportions, Pitch Complexes, and Organic Modes in the Later Music of Stefan Wolpe (1902-1972)"

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**2:30-3:00—CMS Concert: Works of George Perle,** Michael Boriskin, Piano

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**2:30-3:30—SEM Charles Seeger Memorial Lecture**

Barbara Krader, "Slavic Folk Music: Forms of Singing and Self-Identity"

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**2:30-4:30—SMT SESSIONS**

**Metaphors in Analysis**

Marion Guck (Temple University), Chair

Lewis Rowell (Indiana University): "The Logic of Musical

Beginnings"

Judy Lochhead (State University of New York, Stony Brook):

"The Metaphor of Musical Motion: Is There an Alternative?"

**Romantic Period**

Sherman van Solkema (City University of New York, Brooklyn

College and Graduate Center), Chair

Robert Morgan (University of Chicago): "Evolutionary Form in

Chopin's F Minor Piano Fantasia"

Howard Cinnamon (University of Michigan): "Successive Third

Relations and Tonal Evolution in the Music of Franz Liszt"

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**CMS SESSIONS**

**3:00-4:00—Afro-American Music**

Samuel A. Floyd (Center for Black Music Research), Chair

Willis Patterson (University of Michigan): "Black American Art

Songs"

Lee Cloud (Northern Illinois University): "Hidden Meanings in

Afro-American Children's Playsongs"

**3:30-5:00—Music and Cognition II**

James C. Carlsen (University of Washington), Chair

Helen Brown (Columbus, OH): "Temporal Considerations in

Perceptual Models of Tonality"

David Butler (Ohio State University): "Tonality as a Perceptual

Transaction"

Richmond Browne (University of Michigan): "The Perils of

Polling: What Do the Responses Mean?"

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**3:45-5:45—SEM Business Meeting**

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**4:15-5:15—CMS Panel: The Canadian Musician,** Timothy J.

McGee (University of Toronto) (other panelists to be announced)

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**5:00-6:00—SMT Business Meeting**

**5:15-6:30—AMS Business Meeting**

**5:30-6:15—CMS Business Meeting**

**7:30-8:30—AMS Concert: Works by Berlioz and Onslow**

**for Orchestra and Chorus, University of California at Davis Ensembles,** D. Kern Holoman, Director (subject to

confirmation)

**7:30-9:00—SMT Round Table Forum: New Directions in**

**Theoretical Research,** Alexandra Pierce (University of Redlands), Coordinator

**8:00-9:30—SEM Concert: Kwakiutl Music and Dance**

**9:30—AMS/SMT Ball (All Societies Welcome)**

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## Sunday, 10 November

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**7:30—SMT Joint Meeting of 1985 and 1986 Program Committees**

**8:00—AMS Board Meeting**

**8:00-9:00—SEM Council Meeting**

**9:00-12:00—Exhibits**

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**8:30-10:00—CMS SESSIONS**

**Medieval and Renaissance Studies**

Jeremy Noble (State University of New York, Buffalo), Chair

Jan Herlinger (Louisiana State University): "What Trecento

Music Theory Tells Us"

Donald Colton (University of Evansville): "Other Facets of

Heinrich Glarean"

Daniel Taddie (Bethel College): "The Emergence of Scala as a

Musical Term ca. 1500"

**Music and Cognition III**

Carol Rogel Scott (Seattle Pacific University), Chair

Marlene Thal (University of Oregon): "Overcoming

Performance Anxiety"

Sang Hie Lee (University of Alabama): "Biomechanics in Piano

Performance"

Julia Schnebly-Black (University of Washington): "Effects of

Labels on Cognitive Processing in Early Learning:

Comparison of Mod 12 and Diatonic Terminology"

**Composition**

Michael K. Daugherty (Princeton University): "New

Techniques in Composing Computer Music Using Home

Computers, Synthesizers, and Music Software"

Lothar Klein (University of Toronto): "Music of the Past for the

Future: The Historical Collage"

Marshall Bialosky (California State University, Dominguez

Hills): "The American Composer as Author"

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**9:00-12:00—AMS PAPERS**

**Renaissance Musical Institutions and Patrons**

Edmond Strainchamps (State University of New York, Buffalo), Chair

Barbara H. Haggñ (University of Illinois, Urbana-Champaign):

"Music, Religion, and Royalty in Fifteenth-Century

Brussels"

Richard Sherr (Smith College): "Some Remarks on Papal

Patronage, Singers, and Music in the Papal Chapel in the

Early Sixteenth Century"

Giulio M. Ongaro (University of North Carolina, Chapel Hill):

"The Chapel of St. Mark's at the Time of Adrian Willaert

(1537-1562)"

Rudolf Rasch (University of Utrecht): "Musical Life at Antwerp

Cathedral Around 1600"

## Handel

- J. Merrill Knapp (Princeton University), Chair
- Graydon Beeks (Pomona College): "A Question of Style or a Matter of Convenience: The Place of the Chandos Anthems in Handel's *Oelwyre*"
- Lowell Lindgren (Massachusetts Institute of Technology): "The Staging of Handel's Operas in London"
- Howard E. Smither (University of North Carolina, Chapel Hill): "Handelian Influence on the Aesthetic of German Oratorio in the Early Nineteenth Century"
- Winton Dean (Godalming, England): "Recent Trends in Handel Research" (Mr. Dean's participation has been made possible through the assistance of The British Council.)

## Haydn and Beethoven

- Karl Geiringer (University of California, Santa Barbara), Chair
- bruce d. meclung (Eastman School of Music): "Joseph Haydn's *Florentin*, Hob. XIX: A Study in Ornamentation"
- Hollace A. Schafer (Brandeis University): "A New Approach to the Categorization of Joseph Haydn's Sketches"
- Bruce B. Campbell (Michigan State University): "The *Presto* of Beethoven's Opus 59, No. 2: The Counterpoint of Compositional Design"
- Robert Winter (University of California, Los Angeles): "The Bifocal Close and the Evolution of the High Classical Style"

## Brahms

- Margit L. McCorkle (Vancouver, B. C.), Chair
- David Brodbeck (University of Southern California): "Coherence and Closure in Brahms's *Liebeslieder* Waltzes"
- Robert T. Laudon (University of Minnesota): "The Debate about Consecutive Fifths: A Context for Brahms's Manuscript 'Oktaven und Quinten'"
- Camilla Cai (Boston University): "Brahms's Revisions to His Late, Short Piano Pieces"
- Kenneth Hull (Princeton University and Conrad Grebel College, University of Waterloo): "Quotation, Allusion, and Model in Brahms's Fourth Symphony"

## American Popular Music and Jazz

- Anne Dhu Shapiro (Harvard University), Chair
- Chris Goertzen (St. Louis Conservatory of Music): "Mrs. Joe Person's *Popular Airs*: Early Black-Face Minstrel Tunes in Oral Tradition"
- Donald Johns (University of California, Riverside): "Unconventional Alternatives in the Tonal Conceptions of American Popular Music, ca. 1921-1980"
- Jane Bowers (University of Wisconsin, Milwaukee): "Blues Singer Estrella ('Mama') Yancey"
- Lawrence Gushee (University of Illinois, Urbana-Champaign): "Recalibrating the Early Chronology of New Orleans Jazz"

## 9:00-12:00—SEM SESSIONS

**Analysis from Sound Recordings**, Principal speaker to be announced)

RESPONDENT: Regula Quershi (University of Alberta)

## Musical Diversities #2

- (Chair to be announced)
- Jennifer C. Post (Middlebury College): "Erasing the Boundaries Between Public and Private Music: Twentieth-Century Changes in Women's Music"
- Veit Erlmann (University of Natal): "Urban Musical Culture in Durban, South Africa, 1890-1930: Class Identity and Dynamics"
- Lynne Jessup (San Diego State University): "Presenting Research to Music Teachers: What and How"

- Lester P. Monts (University of California, Santa Barbara): "The Roles of Vai Women in the Production of Music"
- Claire Polin (Rutgers University): "Improvisation and the Welsh Penillion: Origins in the Ap Hyy Ms"
- Kathleen R. Oien (University of Washington): "Music in the Structuring of Australian Aboriginal Adaptations"

## Panel Discussion: Pathways to Musical Experience

- Ruth Stone (Indiana University): "From Ethnomusicology I" Mellone Burmim (Indiana University): "From Ethnomusicology II"
- Jane Fulcher (Indiana University): "From Musicology"
- Marianne Kilien-Gilbert (Indiana University): "From Music Theory"

## DISCUSSANTS

- Ellen Koskoff (Eastman School of Music)  
Jonathan Kramer (University of Cincinnati)  
Robert Morris (Eastman School of Music)

## 9:00-12:00—SMT SESSIONS

### Text and Music

- Arthur Wenk (Université Laval), Chair
- Taylor Greer (Yale University): "'L'Heure Exquise': Fauré's Use of the Whole-Tone Scale in *La Bonne Chanson*"
- Marie Rolf (Eastman School of Music): "Structural Coherence in Act IV, Scene 4 of Debussy's *Pelléas et Mélisande*"
- Richard Parks (Southern Methodist University): "Text Expression Through the Use of Pitch Materials in Debussy's *Pelléas et Mélisande*"

### Berg and Schoenberg

- Martha Hyde (Yale University), Chair
- Dave Headlam (Eastman School of Music): "The Musical Relevance of the Derivation of Sets in *Lulu*"
- Seven Larson (University of Michigan): "A Tonal Model of an 'Atonal' Piece: Schoenberg's Opus 15, No. 2"
- Fusako Hamao (Yale University): "An Approach to the Origin of the Twelve-Tone Method: Schoenberg's Sketches for the Unfinished *Symphony for Solo, Mixed Chorus and Orchestra*"

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**10:15-11:15—CMS Concert: Works for Cello and Piano by Contemporary American Composers**, Elliott Cheney, Cello

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## 10:15-11:45—CMS SESSIONS

### Seventeenth- and Eighteenth-Century Studies

- Barbara Harbach (Nazareth College of Rochester): "Three Women Composers of the Eighteenth Century"
- Lyn Hubler (Fondation des Etats-Unis): "A Performer's Guide to French Classical Organ Music"
- A. Louise H. Earhart (Columbus, OH): "Jean-Laurent de Behizy's Influence on Rameau's Theories of Related Keys and Systems of Bass Figurations"

### Theory Pedagogy

- Claire Boge (University of Hartford), Chair
- Lisa Hanford (Rutgers University): "A Model for Teaching Tonal Voice Leading"
- Charles H. Lord and Kate Covington (University of Kentucky): "Modular, Competency-Based, Computer-Assisted Learning: A Report On a Comprehensive Project to Improve Achievement and Morale in Undergraduate Music Theory"
- E. Michael Harrington (Ohio State University): "Non-Classical Music as a Resource for Harmonic, Melodic, and Metric Dictation"

**World Music Performance for the General Student**

William Malin (University of Michigan), Chair

Patricia K. Shehan (Washington University, St. Louis), Kenneth  
R. Zuckerman (Basel, Switzerland), Patricia Harpole  
(California State University, Northridge), Participants

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**10:30-12:00—SEM SESSION**

**The Concept of Magam in West and Central Asia**

Jozef Pacholezyk (University of Maryland, Baltimore County):

“The Structure of Magam in the Classical Music of Kashmir”

Liang, Mingue (University of Maryland, Baltimore County):

“The Melodics of Panjikar Mukamu in Xinjiang, China”

Karl Singell (Hyattsville, MD): “The Game of Music: Neyzen

Akagunduz Kurtbay Plays Makam Rast”

Darush Safvat (title to be announced)

Theodore Levin (title to be announced)

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**11:30-12:30—CMS Concert: Ensemble Sponsored by The  
National Association of College Wind and Percussion  
Instructors**