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*The performance of Liszt's Sonetto was not included in the presentation.

MACROSTRUCTURE IN SCHUMANN'S CARNAVAL
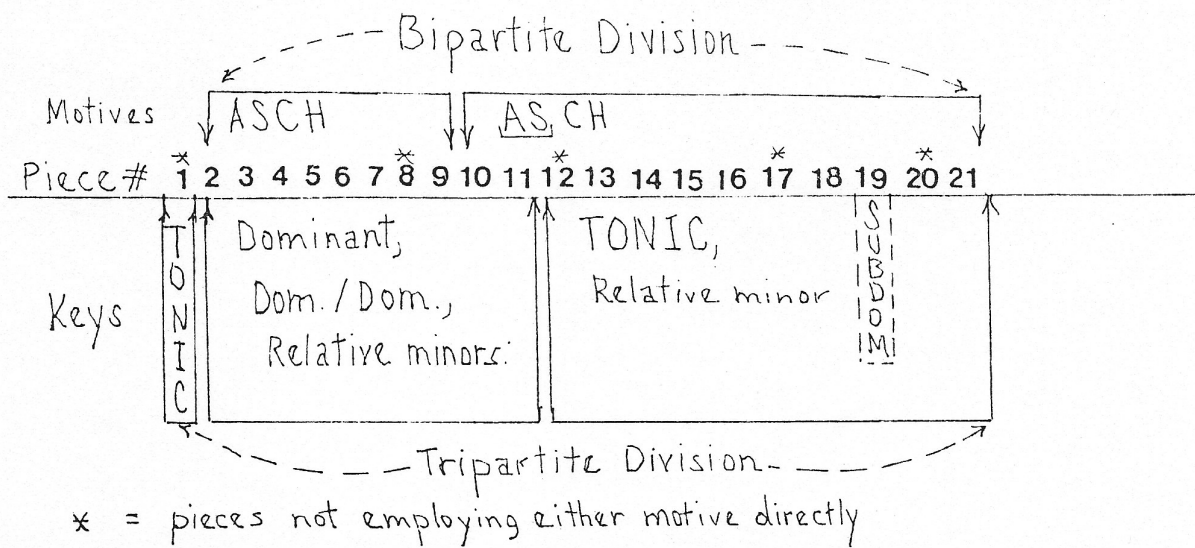
Dan Beaty, Stephen F. Austin State University

Rudolph Reti, on the frontispage to his The Thematic Process In Music, quotes
Schumann as saying "Only when the form is quite clear to you will the spirit
become clear to you", a bit of advice that has aided in generating and/or jus-
tifying all sorts of courses in music analysis in contemporary curriculums.
Oddly enough, many theorists who would agree totally with Schumann as his words
apply to other composers find it most difficult in one way or another to
approach "spirit" by way of "form" in Schumann's own works: early or late. In-
deed, just the reverse seems true of most analysis--many who fancy that they
have caught the "spirit" of Schumann's works speak only secondarily of "form"
and generally only of the forms of the shorter piano works or songs. They have,
quite rightly for the moment too, labeled Schumann an "extremely fine minaturist"
and pointed to his rhythmic gifts on the one hand, and on the other disparaged
his abilities in the larger piano, chamber, and symphonic forms. Only a few
have caught the essence of the broadness and breadth of Schumann's large-scale
works and been able to relate seemingly disparate sections into a larger whole.

     In his early works Schumann's numbering and titling systems for each piece
of a set, his fondness for the variation forms, and the inclusion of double-bar
delineators in such works as Papillons, the Davidsbündler Dances, the Symphonic
Etudes, and the Carnaval, have all encouraged a partitive view of his works.
Consequently, analyses of the Carnaval have unfailingly emphasized the pro-
grammatic character of each little scene, noted many of the highly original
rhythmic details, the amazing virtuosity and technical difficulties contained
therein, the use and significance (but only partially) of the ASCH motive, and
a myriad of others of the wealth of fascinating inclusions in the set. What
those analyses never concern themselves with is the macrostructure of the work--
the amazing unity Schumann has achieved by the most diverse means--and the manner
by which Schumann has concealed that large formal scheme by the elevation in im-
portance of its larger content elements to formerly unheard of proportions.

     I would like to first discuss three ways I see Schumann establishing the
macroform of the work by manipulations of its content elements, those being:

     1) The ASCH motive and its role as a generator of the motives for each piece
of the set; and its part in establishing a large bipartite structure for the piece.
2) The overall key scheme of the work and its layering on of a tripartite structure
that resembles sonata form procedures. 3) The harmonic generative role of the ASCH
motive and chordal procedures in each piece that lessen strict tonic/dominant re-
lations and thus emphasize the piece's continuum role within the set.

     The following example illustrates the large-scale meshing of bi-tripartite
formal schemes. The use of the notes A/E-flat/C/B as a motive for pieces two to
nine and the shift to the notes and the shift to the notes A-flat/ (Schumann real-
ized the combination of A and S as equalling "AS", or A-flat) C/B as a motive for
most of the remaining pieces distinctly differentiate the two large related groups.

- - - Bipartite Division - - - -

Motives | ASCH | AS CH

Piece # 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

Keys | TONIC | Dominant, Dom./Dom., Relative minors. | TONIC, Relative minor | SUBDOM |

- - - - - Tripartite Division - - - - -

x = pieces not employing either motive directly

Example I also details the "tonic" key relations in each piece of the set. I place "tonic" in quotation marks here because I feel that although the primary chord of the key of each piece functions as a tonic for that piece, it must be considered in its relation to the tonic A-flat of the whole work; thus emphasizing the sense on unification. By seeing each piece's key-relation to the whole, one may note a similarity to tonal procedures in sonata form, i.e., movement to the dominant E-flat and its dominant B-flat (as well as their relative minors "g" and "c"); and a definite return to the tonic, this time accompanied by its relative minor, about midway through the piece. The penultimate inclusion of the sub-dominant D-flat (#19, "Promenade") gives a feeling of a broad plagal cadence: an attempt at avoiding the formerly powerful dominant E-flat key. Avoidance of centering in on the dominant as a prominent key at this point is also typical of earlier sonata forms. The notes of the two motives (A/E-flat/C/B and A-flat/C/B) also aid obviously in maintaining the key relationships Schumann has chosen. The outside notes of the A/E-flat/C/B motive form a tri-tone whose, with the C, most natural progression is to B-flat and D; hence the preponderance of "tonics" of D-flat major in pieces two through nine.

Although implying the key of C minor, A-flat/C/B is, on the other hand, open to more diverse means of employment so that we see Schumann using the notes A-flat and C as: 1) The 7th and 9th of a B-flat-9 chord in #10, 2) The 3rd and 5th of an f-minor triad (becoming a b-diminished) in #11, 3) Members of an f-minor triad again in #13, 4) Members of an A-flat triad in #14, 5) An f-minor triad in #15, 6) An A-flat triad in #16, 7) An f-minor triad in #18, 8) An A-flat-7 in #19, and 9) An A-flat major triad in #21. One will note the correspondence of the combined notes A-flat and C to the tonic triads of each piece.

The note "H" rarely assumes more than a passing tone role in pieces two through nine, the bipartite section of the piece. But in #10 it functions as an "appoggiatura; in #11 as a leading tone; in #13 as a raised 4th leading tone

3/4 and opening motives A/E-flat/C/B, an easily understood relationship, but tempo and mood shift make the relationship problematic.

Pieces #11 and #13 (Schumann's two women, Chiarina/Clara and Estrella/ Ernestine von Fricken) demonstrate more direct similarities: and with Chopin sandwiched in between!--an unexpected three-part song form within the larger structure. Similarly, Paganini is bounded by the little German waltz (#16) which is repeated after his rhythmically virtuosic little foray.

Continuity is another problem for Classically oriented thinkers: the sudden extreme shifts of mood, tempo and dynamic levels, are the greatest surface level deterrents to continuity. But it should be re-emphasized here that surface Classical restatement procedures are not part of Schumann's present game. Schumann won't follow that line of classical reasoning either. His is rather a continuum of motives and related key centers, one that meets these most easily corrupted classical urges on their own ground with an equally two-edged Davidsbundler sword.

Quotes from Schumann's earlier Papillons in "Florestan" and Marche..." place the Carnaval in a large-frame "Total Oeuvres" continuum. The pitch resemblance of the second theme of "Preambule" to the "Clarina" theme in Beethoven's Egmont Overture is surely more than incidental; and Gerald Abraham remarks that the first 24 bars of the "Preambule" existed earlier (1833) as one variation of several on Schubert's "Sehnsucht" Waltz (Op. 9/2) in the same key. Schumann was thinking of the work in a historically broad coninuum too.

One can finally say that Schumann attempted an almost incredible synthesis of the essences of all these--how well he succeeded depends on how directly one senses and understands, in his own terms, the spirit of his form.

I can think of no other composer until Charles Ives who has so subtly par- titioned micro-and macrostructures in one work and been so widely misundertood for it. Who else even attempted such? What perfect illustrations they have provided of Aristotle's separation of content from form to achieve understanding of the whole.

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MUSICAL NOTATION: Some Ideas Toward a Theory

Thomas Clark
North Texas State Univ.

Literate musicians and particularly musical scholars spend a great deal of time looking at, drawing information from, and talking about written representations of music. A musical score is, in fact, often confused with "The Music" and reading it thought of as a direct analog to the experience of listening. Music theorists read and study musical scores as much as anyone, and yet are keenly aware of a separation suffered in such activity from the primary musical experience of listening.

Studying scores to learn something about musical works seems to suggest studying notation itself. How notations work and what aspects of musical structure they represent can reveal a great deal about the foundations of musical thought.

Why, then, are there no real theories of notation? The study of notational procedures when it is sometimes undertaken in courses or books is most often a prescriptive pedagogy, explaining how things should be written or how to execute particular interpretations of symbols. Communication is thus served by conformity and tradition, but might be served better by a more objective investigation into the underlying principles of communication involved in a notation, whether traditional, innovative, or hypothetical.

It is, indeed, in the innovative notational systems, complications and clarifications of much new music that many of the most fascinating specimens of notational thought and operation can be isolated. Experimentation challenges us to discover and comprehend the essence of musical communication. Thus the ideas suggested here to contribute toward a theoretical view of notation will be drawn mostly from the recent explorations of graphic and proportional notation, improvisatory and indeterminate music, and the experimental developments of new performance techniques.

We all admire the dynamic, evolutionary quality of our musical heritage, constantly enriched as it is by new ideas and an ever-changing diversity of explorations. It should be no surprise or shock, then, that notational expressions of our musical culture are as metamorphic as the culture itself. By asking why the need for notational innovation, some hints about underlying purpose and function can be revealed.

New ways of expressing musical thought are needed to be more _accurate_ or more _efficient_ expressions of new ideas or to offer greater _potential_ for the very kinds of ideas that can be imagined.

What does a notation do? How does it operate? What are significant features of most systems? What criteria are useful in evaluating the effectiveness of notations? A notation is a communication or a record of musical ideas; a communication from composer to performer or to listener or to scholar; and a record to universalize in time all these communications as well as to capture for the composer certain musical thoughts for later consideration while in the midst of a creative process. But what is being communicated or recorded? One or both of two things: _instructions_ for certain _actions_ to be executed by the performer (a tablature is the most literal of these instructions); or some _quality_ of a sound or pattern or

complex of events. (Most graphic scores, for example, show density or intensity of possible activities.) Action or realization, the making of an event or its resulting character...any other information not one of these or a combination is included as an ancillary clarification of the notational process.

The graphic marks which carry out these functions fall into three basic categories: symbol---a mark with visual autonomy and distinguishable identity; field---a set of lines or other delineators with significant qualities of dimension and spacing; and words, utilizing the complex representation of meaning through language. Most notational meaning comes from a combination...recognizing a particular symbol and its placement in some field. But a notation can emphasize one or the other...pitch has mainly been represented by placement of almost any symbol in a vertical field delineated by a staff, whereas rhythm has been shown mostly by symbols of different shapes and colors placed only in the rough horizontal field of chronological order. The combination of symbol identities and their placement in delineated fields forms a multi-dimensional matrix of information about the complex of dimensions in a musical structure.

Some features of such interactive systems are of recurring significance: What are the chief identifying properties of the symbols? Shape, color, and size are the basic ingredients. Is their spatial orientation a meaningful aspect of their placement? Is the field in which symbols are placed symmetrical or evenly spaced? The conventional staff has evenly spaced lines but, ironically, embodies the uneven spacing of diatonic scales. Are spatial connections (like touching, overlapping) significant?

Ideally, a field represents a density of possibilities in the range of some feature only as great as is meaningful and actually used in the style. Symbols can be intrinsic representations, actually resembling in some way the actions or sounds they stand for, or arbitrary representations requiring learned, memorized recall of their meaning.

These matters form the basic mechanics universal to notational schemes, both traditional and experimental. How well do they work in any particular instance? Some evaluative criteria are needed.

It has already been suggested that notational innovations go hand-in-hand with musical style developments; there is, in fact, an interactive process of idea requiring expression and of notational potential generating idea. The suitability of notation to musical thought is, then, an important link. The degree to which a notation is suggestive in looks or form of its musical meaning is a major appeal in composers' experiments. But as a strange sight to musicians trained in reading notes on staves, graphic music must replace familiarity of meaning (and thus efficiency of execution) with sometimes tedious verbal explanation or else dangerous reliance on performers' judgement and instincts in unfamiliar realms. The most concise expression possible is attractive both in visual appeal and ease of reading.

Consistency helps develop recognition of arbitrary or non-intrinsic representations in the course of reading a work, using visual clarification of meaning in the same ways for different distinctions. Discreet distinction of meaning resolves ambiguity.

Basic human processes of perception, cognition, and communication form the foundation of notation and should stimulate us to search for a deeper sense of meaning even in that which looks familiar.

A LOOK AT OLIVIER MESSIAEN: THE MAN, HIS PHILOSOPHY, AND HIS PIANO PRÉLUDES

John M. Lee
University of Texas at Arlington

Olivier Messiaen is indeed an extraordinary musician. While best known
as a composer, he has achieved international acclaim as a theorist and teacher
as well. Although most of Messiaen's compositions are for solo piano or
organ, his published output also includes a number of works for a variety of
instrumental and vocal combinations. In addition, several pedagogical works
have been completed. Messiaen's illustrious pupils at the Paris Conservatoire
have included Boulez, Stockhausen, and Xenakis.

In his treatise, The Technique of my Musical Language, the composer has
discussed at length his musical attitudes. It should be noted that the
Technique was first published in 1944. Therefore, this treatise does not
necessarily reflect Messiaen's current views. However, this source provides
valuable insight into the philosophy and musical background of the early
Messiaen.

Like most skilled composers, Messiaen often utilizes techniques employed
by his predecessors. But whereas others may be content to insert established
techniques and procedures into a contemporary context, Messiaen seeks not
merely to borrow the patterns given him but also to contribute new dimensions.

Since Messiaen has drawn from, and expanded upon, such a wide variety of
sources, it is often difficult to comprehend the constant aspects of his style.
One is easily overwhelmed by the assortment of mathematical or otherwise
abstruse or unorthodox materials which Messiaen has employed. However, through-
out his musical evolution from the early influence of Impressionism to his
current preoccupation with bird song, Messiaen has retained his dedication to
the aims set forth in his treatise nearly forty years ago--to produce music
which is not only pleasurable and enticing to the listener, but profound in its
expression of the religious sentiments of Catholicism. While the composer's
means to these ends have surely changed during his long career, his ultimate
goals have remained essentially the same.

Messiaen's earliest published pieces for piano were completed in 1929 and
published the following year. These are a group of eight relatively short
compositions entitled collectively as Préludes. Although eclecticism is
pronounced in these early compositions, Messiaen's ability to incorporate such
varied influences into a homogeneous product is noteworthy. While several
later piano pieces utilize a wide variety of innovative rhythmic techniques,
the Préludes generally adhere to more conventional practices.

In many respects, the <u>Préludes</u> are hardly characteristic of the present Messiaen. Several techniques in these pieces have given way to others, particularly in the complex works since World War II. Yet it should not be assumed that Messiaen whimsically discards one group of devices for another. Each stylistic change, however subtle or conspicuous, is the product of a carefully conceived format evolving from an earlier perspective. The <u>Préludes</u> represent the young Messiaen, acutely cognizant of Impressionism, but already pursuing new creative paths. Subsequent works illustrate the widening of these paths, and the beginnings of several others.

BLEST BE THE TIE THAT BINDS

Don McManus - Angelina College

A pedagogical rather than curricular report is the topic of this paper. The presentation discloses statistical findings of a survey issued to investigate teachers' and students' conceptions of and attitudes toward teacher-student bonding. Inquiries were constructed to gather attitudinal rather than clinical impressions of the bonding processes.

Extracting from psychological and sociological definitions the most uniform elements of bonding, the following statement served as preface to the specific questions of the survey: "Two primary characteristics of 'bonding' are mutual respect and reciprocal concern. The bonding process is most often found between parent(s) and offspring or between loving partners in a paired relationship. This questionnaire is designed to survey the role of bonding between teachers and their students." Such a description basically eliminated some ancillary areas normally referred to as "imprinting", "following response", and "imitation" or "deferred imitation". However, the questionnaire was specifically designed to allow for "affiliative motivation" and "goal transfer". Teachers and students responded to identical surveys. The objective of the study was to gather data indicating convergent and divergent interpretations of the role, methods, and utility of teacher-student bonding. Several of the more interesting findings are reported below.

Statistically, faculty members reported a much higher cognizance of the bonded relationship than did the students. (Faculty awareness tallied at 93.8%; student awareness, 79.3%.) The faculty responses could be disproportionately inflated in that those faculty members who consciously encourage bonding might have been the ones most likely to respond to such a questionnaire.

Faculty and student responses to a query about who (teacher or student) usually initiates the bonding process are closely correlated. 64.8% of the students and 63.2% of the faculty felt that the teacher most often makes the overtures that result in bonding. This imposes on the teacher a significant liability for the evocation of bonding.

A question pursuing the mode of bonding (individual activity versus collective activity) yielded some interesting discrepancies. In student perceptions of teacher-initiated bonding, more than half the time it was felt that the teacher bonds with the class as a whole. Faculty responses indicated that when they initiate bonding it is more often with individuals. When bonding is reported as being initiated by the students there is a closer correlation of 55.8% and 57.1% from student and faculty declarations, respectively, that bonding is more often individual than collective.

The reporting students and faculty agree that: (1) bonding is more often a genuine rather than artificial process, (2) bonding is long-lived rather than short-lived, (3) bonding is more than "relatively important" in the teaching-learning process, and (4) bonding appeals to students and faculty both for its emotional and scholastic possibilities.

Cancelled Measures in Beethoven's Autograph Score
of the Seventh Symphony: Clues to Rhythmic Organization

Benito V. Rivera
North Texas State University

The autograph score of the first movement of the Seventh
Symphony exhibits an unusual array of cancelled blank measures in
very crucial sections of the work, namely, near the height of
climactic passages. Several blank measures occur in corresponding
moments of the exposition and recapitulation, thus strongly suggesting
that Beethoven was still deliberately reserving certain options as
he was preparing the final draft. A close inspection of earlier
sketch versions reveal the probable nature of these options. They
all appear to involve the problem of creating a rhythmic drive to a
determined climax. My paper presents an interpretation of Beethoven's
rhythmic procedure.

DYADS - A New Approach to Aural Skills Training
Michael W. Turner
North Texas State University

Generally, the ear-training curriculum in most Music Theory programs involves two aspects : 1.) that the student become adept at hearing and reproducing (either on paper or by singing) melodic lines, and 2.) that the student become adept at hearing and reproducing (always on paper) harmonic exercises. The problem with this approach to ear-training is that the student is expected to progress from hearing single voice music (melodies) to hearing several voice music (usually 3 or 4 voice chorales) and with little or no intermediary process toward the latter.

What this writer proposes is a new approach to this problem of bridging the gap between melodies and harmonies whereby the student progresses from the perception of single voice melodies (Monads) to two voice melodic lines (Dyads) then to three or more voice harmonic music (Triads). The intermediary step of Dyads may serve to narrow the degree of difficulty which has existed between the melodic and harmonic perception of music.

The primary goal of dyadic perception in music is that the student will begin to hear soprano and bass lines simultaneously. In order to achieve this goal, a series of dyadic drills were developed and implemented into the NTSU CAI (computer assisted instruction) system. The musical examples in these drills progress from very simple dyad progressions in the first several lessons to more complex dyad progressions in the later lessons. The first two lessons use a "fixed soprano" where the soprano line stays the same in each example while the bass line changes, and the second two lessons use a "fixed bass" where the bass line stays the same in each example while the soprano line changes.

After students are introduced to dyads in this manner (i.e. fixed soprano and bass that are 5 dyads long) they progress to longer dyadic examples of 6 to 9 dyads in length. After these examples are mastered, the student moves on to hearing examples of 2,3, and 4 notes in one voice against one note in the other voice. After these problems of rhythm are overcome, the student is introduced to chromatic tones by means of the fixed bass and fixed soprano and continues through a set of lessons much like the lessons previously discussed only using chromatic tones.

Finally, it should be noted that this same approach should be used in the classroom with the computer merely augmenting what is taught in class. The identification and/or singing of dyads should proceed in the following fashion : soprano-bass, soprano-bass, etc. Utilization of dyads as an intermediate step between melodic and harmonic perception of music should be an integral part of any music theory curriculum, especially in the realm of ear-training and sight singing.

"The Role of Timbral Design in Contemporary Music:

A Study of <u>Couleurs</u> <u>de</u> <u>la</u> <u>Cité</u> <u>Celéste</u> by Olivier Messiaen"

(Paulette Wallendorf / North Texas State University)

The importance of timbre in musical structure has been a significant point of departure since the early nineteenth century. The emergence of the modern orchestra gave composers a much greater variety of timbral combinations to express their musical ideas. Berlioz was one of the first composers to realize the importance of timbre in musical structure, and by the late nineteenth century Wagner, Mahler, Debussy, Ravel and Strauss began using timbre with greater structural significance in their orchestral compositions. By the early twentieth century, Ives and Varèse further expanded the range of musical timbres by including quarter-tones, tone-clusters, sirens, church bells, and roars(!) in their music. At the same time, Schoenberg was teaching a new concept of melody in Vienna, namely "Klangfarbenmelodien" (a melody of timbres). The characteristics of a musical sound has three properties, according to Schoenberg: pitch, color, and intensity. He defines pitch as "simply tone-color measured in one direction." His most brilliant pupil, Webern, developed these timbral ideas extensively in his own pointillistic style of composition.

Contemporary composers have endeavored to find new ways of ordering existing timbres as well as devise new ones, as Ives and Varèse had done. Henry Cowell pioneered new music through the development of timbre in harmony, counterpoint, and rhythm. The sound-mass, an extension of the chord-cluster, was a new harmonic phenomenon introduced by Varèse and later by Penderecki, Xenakis, Ligeti, Nono, and Stockhausen. Stravinsky introduced a huge and very popular palette of timbral colors in his pantonal harmonies, counterpoint, and his innovative rhythms.

New instrumental and compositional techniques have resulted from the search for new sounds. These developments have also brought new implications concerning the roles of listener, performer, and composer, requiring new attitudes as well as understanding of these roles. The new music also demands new systems of analysis and explanation. Philosophies about music must be modified and expanded. This study proposes one such analysis of a unique structural order--an approach designed to illustrate and clarify the color-structure intended by the composer.

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Olivier Messiaen provides harmony with a significant structural role in his orchestral works of the sixties. Harmony achieves this significance, however, as a function of timbre. The modes of limited transposition, added-note chords, chords of resonance, and chord juxtapositions all supply a wealth of unique harmonic colors. These "color-chords", as Messiaen calls them,

are used without harmonic function to create progressions that develop in ways quite unlike those of earlier compositions. The emphasis on timbral progression puts the harmonic system in a new framework, one that builds harmonies as sound-blocks of specific tone-colors. But not only do harmonies reflect color; the entire musical texture "with its melodies, chords, rhythms, and complexes of sounds and complexes of durations" contributes to shaping the colors and ultimately the overall design.

The orchestral works concerned with a structural significance of color are Chronochromie (1960), Sept Haikai (1962), and most notably, Couleurs de la Cité Céleste (1963). The structure of Couleurs (scored for 3 clarinets, full brass, piano, xylophone, marimba, bells, cencerros, gongs, and tam-tams) consists of a group of diverse musical ideas which interact with each other as well as change individually as the work unfolds. Its unique design is the outcome of the successions, transformations, and eventual merging of birdsong textures, "color-chords", plainchant melodies, and Hindu/Greek rhythms.

The Book of Revelation in The Bible was Messiaen's primary source of inspiration for Couleurs. The words of specific verses in this book reflect the composer's love for mystery and enchant-ment, and it is these words which are meant to be depicted in the music. Note the emphasis on color: "There was a rainbow around the throne..."; "The foundations of the city walls were adorned with all kinds of precious stones: jasper, sapphire, chalcedony, emer-ald,..." etc. (ch.4, v.3; ch.21, v.19). Religious inspiration for Couleurs is extended in the musical material through the creation of the "color-chords" reflecting those precious stones (specific names appear in the score at their designated musical interpre-tation). The four plainchant alleluias relate to the symbolic representation in the Book of Revelation as well.

Textures of Hindu and Greek rhythms as well as birdsong-imi-tation textures provide considerable contrast to the plainchant and "color-chord" textures. Each of these elements contributes to the formation of Couleurs. Messiaen claims to be able to associate certain sound complexes with specific shades of color, and in this work he has used sound-color as a means of structural organization.

Couleurs has an overall arch structure supported by textural expansion and contraction. It offers an opportunity to observe the development of unique timbral resources through the specific suc-cession and interaction of highly personalized musical material. The piece is filled with an abundance of color due to all aspects of textural development: pitch, instrumentation, orchestration, register, density, rhythmic activity, and time. Messiaen's contrast-ing musical textures form the special color-structure of Couleurs, a work exemplifying a new ordering of sounds in contemporary music.

A History of "Non-Essential" Harmonies
Robert W. Wason, North Texas State University

To both theorist and historian of theory, the originality of Schenker's mature
work is obvious. Indeed, it is the mature theorist--the Schenker of Free
Composition--who comes to mind immediately: the revealer of "organic coherence"
in the masterworks, the creator of a theory of music designed to replace that
"erroneous method of instruction." It is this Schenker who set in motion a
revolution in music theory which is still underway. In fact, this revolutionary
view of Schenker has been so powerful that the genetic study of his ideas is
relatively young and still incomplete. In this regard Schenkerian theorists
have listened well to their master, whose evident dislike of all theorists
other than Fux and C.P.E. Bach hardly inspires one to further study of the
history of theory.

But even the revolutionary theorist cannot escape all ties to his pre-
decessors--even to some of the more immediate ones from whom he might wish to
distance himself most. Understandably, historical connections will be most
prominent in a theorist's early work. And Schenker's Harmonielehre is a case
in point, for although it contains many of his original ideas in embryonic
form, it also owes a considerable debt to nineteenth-century Viennese funda-
mental bass theory. Even what by many accounts is one of Schenker's most
original ideas in this work--his notion of "Scale-Steps" (Stufen)--may be seen
as a further development of the notion of "non-essential" or passing harmonies
which played an important role in Viennese harmonic theory.

The present paper discusses the origin of the notion of "non-essential"
harmonies in eighteenth-century German harmonic theory. It also shows the
further development of the idea in the works of the nineteenth-century
Viennese theorist, Simon Sechter, and his students. Finally, it discusses
the influence of "non-essential" harmonies on German and Austrian theorists
at the beginning of the twentieth century. The complete text of the paper
will appear in the Spring, 1983 issue of the Journal of Music Theory (27.1)
under the title: "Schenker's Notion of 'Scale-Step' in Historical Perspective:
'Non-Essential' Harmonies in Viennese Fundamental Bass Theory."

"Paraphrase Technique in the Plainsong Masses
of Josquin and Brumel"
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The Missae de beata virgine of Josquin des Prez and Antoine
Brumel are contemporary with one another, c. 1513, and offer
interesting models for a comparative study of compositional
techniques. For the purposes of this study I have concentrated on
the "Gloria" movements from these two masses, both of which were
based on the Gregorian Gloria 9-Spiritus et alme. In the
process of observing how this chant was paraphrased in a
polyphonic setting, the following "rules" were derived. The rules
in turn comprise an informal grammar of the techniques used and
will serve as the basis of future research of paraphrase masses.

Rule 1: All notes of the chant are used in their given
order and in the same voice unless prevented by one
or more reasons stated in later rules.

Rule 2a: Pitches other than those of the chant are often
interposed and tend to become more frequent as the
phrase proceeds to its cadence.

Rule 2b: When new pitches are interposed near the beginning
of a phrase, they tend to be single and embellishing
in function.

Rule 2c: When new pitches are interposed later in a phrase,
they are more frequently in groups and deviate further
from the level of the preceding and following source
pitches.

Rule 2d: The final pitch of a phrase will usually occur
once before its appearance as the cadence pitch, even
when not given in the original.

Rule 2e: A lower neighbor note is often interposed before
the final note of a phrase to create a step-wise
approach to the cadence.

Rule 3: Repeated notes in the chant model may be reduced
to one note in the paraphrase.

Rule 4: Pitches may be added to or omitted from the chant
in order to:
    a) Continue the melodic direction;
    b) Balance or equalize phrase lengths;
    c) Accomodate a chord change.

Rule 5: A pitch of the model may be altered (usually by a step).

Rule 6: Pitches are altered, as above, to create or accomodate a chord change.

Rule 7: The paraphrase is rhythmicized so as to emphasize individual notes, groups of notes, and phrases of the model.

Rule 8: The last few pitches of the original phrase tend to be separated by greater spans of time than those near the beginning.

Rule 9: The chant and added notes, which comprise a single voice, are rhythmicized in groups which tend to counter the prevailing metric order, especially at pre-cadential points in the phrase.

Rule 10a: Each phrase of the chant becomes the subject of a distinct contrapuntal exposition (however brief) which may overlap with preceding and following phrases.

Rule 10b: A group of such expositions may combine to form a section which is set apart by formal cadences and/or other techniques of closure.

Rule 11a: When one voice carries the chant paraphrase, it tends to have a dominant role in the musical structure.

Rule 11b: The Superius and Tenor voices tend to be the controlling voices.

Rule 11c: At least one other voice will imitate the lead voice by canonic procedure.

Rule 11d: A second voice may enter with the lead voice and provide non-imitative accompanying material.

Rule 12a: The primary pitches of the mode are emphasized by techniques of voice combination.

Rule 12b: Pitches within the phrase may be emphasized by a congruence of temporal factors in more than one voice; eg. agogic or metric accents.

Rule 12c: Pitches within the phrase may be emphasized by octave or unison doubling, approached by step in opposite directions. (Resembling the simple cadence formulas 6-to-8, 3-to-1, or 10-to-8)

Rule 13: As a phrase proceeds, the density of metric and agogic accents increases through the action of two or more voices.

Rule 14: Similarity and contrast of relationships among voices are form-giving techniques.