

TORONTO 2000: MUSICAL INTERSECTIONS

ABSTRACTS Of Papers Read

at the Joint Meetings of the

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American Musicological Society
Association for Technology in Music Instruction
Canadian Association for Music Libraries
College Music Society
Canadian Society for Traditional Music
Canadian University Music Society
Historic Brass Society
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Lyrica Society for Word-Music Relationships
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Society for Ethnomusicology
Society for Music Perception and Cognition
Society for Music Theory

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Wednesday, 1 November

Session 1-1 (CMS) 7 p.m.

Diversity in Today's College Music Curriculum

Ralph Turek (University of Akron), Chair

Max Lifchitz (SUNY at Albany), Moderator

Paul Konye (Siena College) and Brenda Romero (University of Colorado)

The dawning of a new millennium accentuates the ardent need to address the obvious under-representation of music by non-European artists in the college curriculum. The music by composers from Africa, Asia, Latin America and other geographic locations is rarely encountered by the average music student. Most introductory textbooks ignore the achievements of these artists while emphasizing the *universality* of European composers.

This panel will explore various ways of incorporating musical examples from composers of diverse backgrounds into introductory and advanced music courses. It will also deal with issues revolving around the relationships between music, music cultures, music teaching and social class structures which are often ignored. Without doubt, these issues play strong roles in processes of legitimization and are used to determine who is admitted to music programs, who teaches in music programs, rates of retention of students and faculty, and even what types of music are studied in publicly and privately funded institutions.

Panelists will highlight some of these issues with pertinent personal accounts of what happens when a professor coming from a lower economic background ends up teaching students from upper middle class backgrounds; how students respond being taught music that is *tainted* by its class affiliations; and how issues of class emerge in the music classroom. Race will also be discussed especially since this issue affects people of all ethnicities. Finally, contemporary musics that react to class issues will be briefly discussed.

Session 1-2 (CMS), 8:15 p.m.

CMS ADVOCACY COMMITTEE'S Panel: Current National Music & Music Study Advocacy Efforts and their Connections

Taylor Harding (Valdosta State University), Moderator

June Hinckley (Immediate Past-President, Music Educators National Conference)

Mary Luehrsen (Program Officer at the TEXACO Foundation)

Pat Page (Executive Director of the American Music Conference)

Recently there have been successful joint efforts to advocate on behalf of music and music study by the College Music Society, the Music Educators' National Conference, the National Association of Schools of Music, and other agencies concerned with music education in American schools and colleges.

These efforts, primarily the results of the biennial *Music Education Summit* and some recent publications, are reasonably well-known among the membership of The College Music Society and other college music teachers, and are being used in local efforts to advocate the importance of music and music study to all types of constituents in our communities. What may not be as well-known by us are the advocacy efforts on behalf of music and music study conducted by corporations and organizations across a wide array of music industries and beyond. Many of these agencies, VH 1's *Save the Music*, Texaco's *Early Notes Program*, The *Mr. Holland's Opus* Foundation, and dozens of others, have targeted their efforts at public school music programs. Success with both private and public funding attention to music education in schools has been the result of many of the efforts. The CMS Advocacy Committee presents this panel featuring representatives of some of the above named initiatives for music and music study. The main objectives of the panel include: illuminating what advocacy efforts are underway and evolving; discussing which ones have been successful and how; revealing and examining where these efforts overlap and are connected in an effort to help shape them and their respective efficiency; and to help mobilize a wider effort of support and engagement from the music professorate.

Session 1-3 (CMS), 8:15 p.m.**Charting the Course: Intercultural Directions in the Gateway Introduction to Music at UNT**

Karen Garrison (Auburn University), Chair

Lester D. Brothers (University of North Texas), Moderator

Deanna D. Bush (University of North Texas) and John Michael Cooper (University of North Texas)

Musicologists at the University of North Texas have charted new directions by inaugurating an intercultural introduction as a gateway course to the core music history curriculum for majors (and as a fine arts course for non-majors). This approach takes multiculturalism to a new pedagogical level: specific aspects of music are considered interculturally from a global perspective to give students the broadest perspective at the outset their musical studies.

Three faculty members who have taught sections of this class will present reflections on their experience. Deanna Bush, who as Coordinator of Musicology guided the process of adoption, will address "Charting the Course," reflecting on strategies for "selling" the multicultural orientation of such a course first to fellow musicologists, then to administration, and finally to the College faculty and recounting the process of shaping the fledgling syllabus. Lester Brothers, one of the founding instructors of this course, will take up "Navigating the Rapids, Facing the Music," exploring the issues that arise in implementation and focusing on "selling" the course to students. Then Michael Cooper, a new faculty member bringing a different perspective to the course as established, will consider "Altering Course," relating how he shaped the syllabus to reflect his own convictions, and assessing the future of a course that embraces the worlds of music past and present, Western and non-Western, vernacular and learned.

Thursday morning, 2 November

Session 2-1 (Joint), 9:00-12:00

Music and Society in Twentieth-Century Cuba

Max Lifchitz (SUNY at Albany), Chair

This panel focuses on issues affecting the creation, conceptualization, and performance of Cuban music from a number of distinct and complementary perspectives. It reflects diversity and collaboration by bringing together performers, musicologists, and ethnomusicologists from the United States, Canada, and Cuba itself. Presentations contrast methodological differences, and also diverse musical styles, devoting special attention to classical and popular repertoires. As opposed to most academic work on Cuban music (which tends to foreground Afro-Cuban folkloric genres), this group focuses primarily on notated, formally composed works. In this way we create a forum for interdisciplinary analysis that is more accessible and pertinent—and perhaps also more challenging—to the established musicological community.

The History and Social Meanings of Jazz Band Performance in Cuba 1930–1959

Leonardo Acosta (Havana, Cuba)

Leonardo Acosta's work examines issues of musical borrowing, cultural imperialism, and grassroots transformation as demonstrated by the rise of the Cuban jazz band. As a professional journalist as well as a saxophonist and performer for years with the orchestra of Beny Moré, Acosta provides unique insights into the history of Cuban popular arts. His presentation considers the unique meanings of and audiences for jazz in Latin America. This music circulated in the 1920s and 1930s primarily among middle-class white/Hispanics since they were the only listeners who had easy access to North American 78 rpm records and sheet music. Despite an early association with elite groups and performance venues, however, the genre soon attracted many Afro-Cuban musicians such as Alberto Socarrás and Mario Bauzá. These artists viewed jazz simultaneously as a high-status music, a means for achieving upward social mobility, and as an oppositional form developed and perpetuated by black artists in the United States.

Acosta's analysis focuses primarily on the following issues: 1) the extent of North American influence in Cuban popular dance traditions, 2) the distinct "readings" of jazz among various racial communities within Cuba as opposed to those in North America and Europe, and 3) the stylistic changes apparent in jazz repertory as it was reinterpreted by Cuban performers who found ways of reconciling North American musical aesthetics with their own.

Discourse about Music in the Writings of Fernando Ortiz, 1906–1955

Robin Moore (Temple University)

Robin Moore's paper examines the publications of Fernando Ortiz (1881–1969) on Afro-Cuban music and on their relation to the world of Cuban classical composition in the mid-twentieth century. Considered the "founding father" of Afro-Cuban studies, Ortiz published prolifically on music and dance beginning at the turn of the century. He collaborated with many composers and actively promoted the incorporation of folkloric elements into symphonic works. The paper examines the ideology of Ortiz and his contemporaries with special emphasis on their frequently contradictory attitudes towards Afro-Cuban culture. It suggests that intellectuals, beginning in the 1920s, began to view African-derived drumming and dance traditions positively as a symbol of national expression, and yet continued to regard them as primitive or backward forms that needed to be stylistically "purified."

Using Ortiz's work *Los negros brujos* (1906) as a point of departure, the presentation describes his initial attitude—essentially racist and dismissive—towards Afro-Cuban arts. Later, in the context of changing racial discourse in Cuba surrounding the *Guerrita del Doce* and also to World War II, Ortiz's attitude towards Afro-Cuban expression gradually became more favorable. The same genres of drumming and dance that he considered a menace to the nation in the 1920s are described a decade later as *materia prima* from which to construct an idealized Cuban national culture. Using musical and score examples, the presentation concludes by demonstrating various techniques used by Gilberto Valdés and others influenced by Ortiz to stylize Afro-Cuban expression for the concert hall.

Music, Technology and Folklore in Post-Revolutionary Cuba

Andrew Schloss (University of Victoria)

Andrew Schloss's paper focuses on the surprising mix of technological, experimental, and folkloric components in recent Cuban music. The reasons for this are unique to the island and are the result of many factors, including many that were inadvertent. The Cuban revolution of 1959 has had numerous side-effects that were not planned, understood, or even recognized as they happened. Probably the most significant political event following the revolution was the U.S. blockade, which isolated Cuba to an extraordinary degree from the rest of the world (not only from the United States). Although this has been a lamentable and damaging policy in many ways, it actually served to intensify Cuba's musical life. The global revolution in mass media was, by pure coincidence, almost simultaneous with Cuban socialist revolution. The exclusion of American mass media from post-revolutionary Cuban society has been a central factor in preserving the tremendous richness of Cuban folklore.

Schloss will discuss the work of several contemporary Cuban composers and popular music groups whose creative lives were shaped by these factors, and whose work involves a mix of contemporary and traditional genres with strong influences from folkloric elements. In particular, he considers the incorporation of sacred Yoruban *batá* drums, derived from centuries-old traditions, into popular, contemporary, and electroacoustical compositions. He will also analyze the "Buena Vista Social Club" phenomenon and its recent impact on popular music.

From the *Negrito* to the *Negro Tragico*: Black Masculinity in the Cuban *Zarzuela*

Susan Thomas (Brandeis/Tufts University)

Susan Thomas's paper focuses on the history of the Cuban *zarzuela*. This genre was born in 1927 when Rita Montaner appeared on the stage of the Teatro Regina, cross-dressed and blackened, in the role of a *negro calesero* in Ernesto Lecuona and Eliseo Grenet's *La Niña Rita o La Habana en 1830*. *La Niña Rita* paved the way for a lyric theatre that would focus on nineteenth-century themes, cross-racial love affairs, and tragic outcomes. The *zarzuela* borrowed from the familiar cast of characters of the *teatro bufo*, and the characters largely fulfill their expected roles: the *mulata* entices, the Spaniard fumbles, the white woman acts virtuous. In the character of the *negrito*, however, there is a fundamental change. Although the comic *negrito* of the *teatro bufo* still appears as a secondary character in the *zarzuela*, a new vision of the black man appears, that of the *negro trágico*, whose origins lie not in the comic stage but in the abolitionist literature of nineteenth-century novelists.

This paper explores this new addition to the popular stage and posits that with the appearance of a new personality composers invented a new musical genre: the black man's lament. Taking three of the most famous of these *negros trágicos*—José Dolores, José Inocente, and Lázaro from *Cecilia Valdés*, *María la O* and *El Cafetal*, respectively—Thomas examines how composers and librettists construct this new image of the black man and work to place this new portrayal of race and black masculinity within the socio-cultural confines of twentieth-century Cuba.

Session 2-2 (ATMI), 8:00-9:30

On-Line 1: Web Realities

Music Fundamentals Online: Making Web-Based Learning a Reality

Eric Isaacson, Will Findlay, Brent Yorgason (Indiana University)

The presenters will demonstrate a web-based music fundamentals course. The online course aims to provide pedagogically effective, low-cost music theory remediation for students planning to major in music in college. It eliminates the need for students to take—and eventually, we hope, for the sponsoring school to offer—a three-credit remedial course. The course comprises approximately fifty lessons grouped into eight topics. Students are pre-tested and required to complete only those lessons they need. Most students need only some, which saves them considerable time relative to a traditional classroom course. Each lesson includes an alternation of Lesson and Activity sections. In Lesson sections, students are presented with concise instructional text, illustrated with visual and aural examples. The highly interactive Activity sections allow the student to practice applying concepts introduced in the Lesson sections to real musical situations, and to improve understanding, accuracy, and speed in working with the materials.

Beyond “Music Appreciation”: Using a Team Approach to Online Course Development for the Masterworks of Music

Mary Cyr and Linda Gibson (University of Guelph)

A web-based music history course entitled *Masterworks of Music* was designed in 1999 by the authors of this paper for delivery at the University of Guelph. This paper, illustrated with PowerPoint slides, demonstrates the types of activities and interactive learning environment that were chosen and how the authors achieved their objective of assisting students to develop score-reading skills as well as improve their understanding of large-scale music form. The theoretical approach to course design used in this case is applicable to a variety of other topics, and the team approach to course design has several advantages for the instructor.

Session 2-3 (ATMI), 9:30-10:30

Curricular Issues 1: Technology Across the Curriculum I

Arguments and Strategies for Interdisciplinarity in the Electronic Arts

Christopher Dobrian (University of California, Irvine)

Modern paradigms of knowledge call into question the traditional strict “departmentalization” of knowledge inherent in the structure of the American university. Increasingly university departments are being called upon to bridge departmental boundaries, creating new intellectual links and new interdepartmental opportunities for cross-disciplinary study. These new academic goals of connection and integration are paralleled by the new artistic trends toward multimedia and sonic/visual/dramatic integration in the electronic arts and in popular media culture. Music departments (and students) can benefit from establishing courses and programs that link music with other arts and media, especially those that already contribute to the digital multimedia culture: computer music, computer art, 2D and 3D animation, video, and interactive media. The computer also provides an essential link connecting the arts and sciences, via such disciplines as cognitive science, digital signal processing, acoustics, electrical engineering, and computer science. This paper makes a case for promoting such interdisciplinarity in the curriculum, and suggests opportunities and strategies for realizing this change.

Integrating Music Technology with Other Subjects (Vocational or Academic)

Bruce Moss and Mary Ann Johnson (Weaver Education Center, Greensboro)

As music teachers search for creative ways to teach and evaluate music technologies at the high school level, integrated lesson planning with academic or vocational teachers offer additional means for motivating students to compose. The authors describe rationales for integrating music with other subjects, four designs for integrated lesson types, and evaluation methods. If music teachers maintain the integrity of their standards for recording/performing/composing or setting guidelines for students’ critical listening choices, music can add depth and spirit to any subject matter. Integrated lessons strengthen exposure to other faculty members and illustrate the need for music within the curriculum. School accreditation committees may mandate integrated lessons. One integrated plan is described in its entirety—“Electronic Music and Philosophies of Astronomers” (Plato, Haas and Kepler). This lesson was produced by teachers and eleventh and twelfth-grade students from electronic music classes and astronomy classes at the Weaver Education Center in Greensboro, North Carolina.

Session 2-4 (ATMI), 10:45-12:00

Curricular Issues 2: Technology Across the Curriculum II

Getting Started Using Music Technology: Entry Points across the College Music Curriculum, Part 1

Peter Webster (Northwestern University) and David Williams (Illinois State University)

This two-part workshop presents models for getting started with music technology in college music teaching, especially if one has little or no experience with computers and music software. We present eight models of how a professor might include music technology as part of college music teaching. We intend to do this “across the curriculum,” focusing less on a specific sub-discipline (such as music theory or music education) but more on approaches that can be used regardless of the music content. The eight models include: Session I (1) value-added “buy-and-run” experiences, (2) computer research tools (3) intelligent music generators, and (4) music notation; Session II: (5) digital audio listening, (6) animation and digital video, (7) multimedia presentation, (8) web assistance. Each model will be demonstrated with real music content from a wide variety of settings and will use existing examples from teaching around North America and the world. A detailed handout that explains each model will be provided and will include links to Internet sites and further readings that will aid in the development of each model.

Session 2-7 (CMS), 9:00-10:40

New Paradigms in Musical Research: The Use and Possibilities of Complexity and Nonlinear Dynamics

David Ward-Steinman (San Diego State University), Chair

Metaphors of Chaos and the New Music History

Michael Broyles (Pennsylvania State University)

Chaos theory lends itself superbly to cultural analysis. It is not only viable as a musicological tool, particularly in regard to historical issues, but complexity or chaos theory raises fundamental philosophical-historical challenges to how we perceive the past. Specifically, it addresses directly the basic problem of historical causality. Much historical thinking, particularly in relation to influence and cause-and-effect, has been rooted in linear Newtonian models. Recent developments in cultural theory have seriously undermined older notions of linear causality as a lynch-pin of musicological investigation. As historians have moved away from a narrow positivism, there has been either an unrooted postmodernism or a reluctance to challenge traditional principles. As a consequence, hesitation, uncertainty and even ennui have beset historians who seek to explain historical development and change, and in musicology historical investigation has ceded to literary-informed criticism.

Chaos theory yields a powerful set of historically-oriented metaphors. Concepts such as emergence, self-organization, self-organized criticality, feedback, and fitness landscapes, are directly applicable to musical/historical developments. Inherent in these metaphors is a new dynamic about historical processes that goes to the heart of how historians examine the past. With roots going back to quantum theory and indeterminacy, as well as literary theory, by writers such as William Empson, chaos theory suggests a non-linear alternative to the question of historical causality, allowing a more flexible and accurate means of assessing historical change.

Listening to Music: A Dynamical Systems Perspective

David Burrows (New York University)

During a performance the access of perceivers to music is limited to the event of the moment, and listeners deal with each event through a process of cognitive contextualization. Modeling this process, which in a generalized form is central to the conduct of life, may be one of the roles that music plays. Dynamical systems theory, which is a way of dealing with the temporality of coherent processes sustained by the interaction of two or more components, fits this view of music very well. Instead of treating music as an activity *sui generis*, an approach to music using dynamical systems theory has the effect of suggesting music's commonalities with the large number of phenomena that have already been successfully analyzed using the theory.

Musical Style Change and Complex Adaptive Systems: Using Computer Models and Metaphors to Study Musical Systems

Deron McGee (University of Kansas)

In *Style and Music: Theory, History, and Ideology* (1989), Leonard Meyer proposes a general theory of musical style change grounded in the belief that such changes result from countless interactions between individual composers, performers, and audience members interacting independently over time. Of course, technology, economics, politics, geography and a host of other influences contribute to the context of stylistic development, but the changes in musical practice fundamentally result from the individual choices made by composers within a series of constraints. Meyer's theory of style change closely correlates with descriptions of complex systems in other fields, most notably economics and cultural anthropology.

Complex systems have an "evolving structure," that is, "these systems change and reorganize their component parts to adapt themselves to the problems posed by their surroundings." Fortunately, "the mechanisms that mediate these systems are much more alike than surface observations suggest. These mechanisms and the deeper similarities are important enough that the systems are now grouped under a common name, complex adaptive systems" (Holland, 1994, "Echoing Emergence," in *Complexity: Metaphors, Models, and Reality*. Reading, MA: Addison-Wesley, 310).

General Systems and Fuzzy Measures: New Possibilities for the Modeling of Musical Style As Information

James Rhodes (Shorter College)

Since the inception of uncertainty-based information theory during the 1940s, scientists and musicologists have attempted to characterize musical style in terms of entropy and complexity. This task has rarely been accomplished satisfactorily because of several factors, including (1) inadequate comprehensive knowledge of both music and information theory on the part of investigators, and (2) the lack of development in information theory itself.

Recent developments in general systems and evidence theory have provided methods by which musical style can be modeled extremely well from an information theory perspective. Fuzzy measures are particularly well suited to this purpose, and it will be the purpose of the presentation to demonstrate this fact based on the concepts of belief, plausibility, and strife.

Session 2-8 (CMS), 10:45-11:55

"So What's a Person Like You Doing in Administration?"

Keith Ward (University of Puget Sound), Moderator

Anne Dhu McLucas (University of Oregon), Marie Miller (Emporia State University), and Douglas Moore (Williams College)

As higher education grows ever more complex and the demands on chairs, deans and directors increase, it becomes vitally important for music programs to have effective, engaged, and proactive individuals in leadership positions. No matter what the size of the program or how the administrative position is defined, the person directing a music program plays a crucial leadership role in areas that may include curricular reform, faculty hiring, personnel decisions, fund raising, student recruitment, facilities and fiscal management, technology, public relations, and daily management. Additionally, this representative and advocate of music must have a vision to sustain a program in an environment strained by many agendas, among them the external pressures of accountability and internal questions of what constitutes a music education in today's society.

With such significant responsibility, it is curious that we do not invest more effort encouraging or preparing individuals for administrative work. Most commonly people come into administrative positions through the ranks, starting just as they did in teaching, with little formal training or support. Administration also is often perceived as an annoyance. Indeed, chairing the department in smaller to moderately-sized programs is commonly a round-robin affair, one in which people assume the task, like jury duty, with reluctance.

This session aims to provide both insight and encouragement to individuals interested in the field. Individuals representing music programs at two liberal arts colleges, a comprehensive state university, and a doctorate-granting research university will provide perspectives on their work and roles in their respective programs. An open discussion on the merits as well as challenges of administrative leadership in academe today will follow.

Session 2-10 (CMS), 11:00-11:55

Nourishing the Spark of Communication in Student Performers: An Effective Approach through Unconventional Course Design

William Westney (Texas Tech University)

Without the true spark of human communication — vital, spontaneous and authentic — classical music may just fade away, or at least become more and more remote to our culture at large. Cultural trends are always evolving, it's true, but we haven't helped our own cause very much. Over the years, music schools have sanctioned too many dutiful, homogenized, impersonal performances from students. But people are born bubbling over with musical vitality and can find that joy in themselves again — despite the rigors of classical training and the student/teacher co-dependence we tend to foster in the studio. This presentation is a response to CMS' interesting call for "a personal, dynamic and engaging teaching/performing style that captures student/audience attention, holds students accountable and engenders community support for the arts."

The workshop offers a one-hour microcosm of Westney's unique elective course "Dimensions of Performance." This experimental, interactive course has served as an academic laboratory for over ten years. Instructor and students alike (from all performance areas) have helped shape and refine the essential techniques. The purpose of this presentation is to share with colleagues the excitement and the simple methods of an experiment which truly seems to have worked. An extra benefit to college music educators is that the course also offers ways to make improvisation (an NASM mandate) approachable and satisfying for all.

The participatory workshop includes the following sections: WARMUP - activities which build interpersonal trust, activate our own musical instincts, integrate body and mind; IMPROVISATION - using voice, percussion and piano (without fear); LIVE STUDENT PERFORMANCES - new interactive techniques to elicit the best from each person.

Session 2-11 (SAM), 9:00-10:30

Media and Marketing

Joseph Horowitz (New York City), Chair and Respondent

Talking Machines and Moving Bodies: Marketing Dance Music before World War I

Susan C. Cook (University of Wisconsin-Madison)

In March of 1914, the Victor Talking Machine Company, the largest of the three dominant at that time, hired white social dancers Irene and Vernon Castle as spokespersons for their dance recordings. The Castles had been instrumental in fostering the unprecedented popularity of new kinds of African-American derived social dancing and had a nationwide reputation.

My investigation of the industry reveals that the popularity of this new dance activity and its racially-marked syncopated music largely took the companies by surprise, wedded, as they were, to genrification practices that deemed popular music as "frivolous." Reports from dealers and distributors could not be ignored; ragtime dancing's suspect novelty reinvigorated the industry both in recording sales and through sales of the machines themselves as the "dance craze" swept the country. Even as the industry reaped unforeseen commercial success from dance music, it continued to perpetuate ideologies that such entertainment music was of lesser value than its grand opera recordings with their claims of artistic transcendence.

The early recording industry remains under-explored, and yet its claims for cultural legitimacy as a purveyor of "good" music demand investigation in order to understand how its technology helped categorize musical works and repertoires and tried to shape consumer demand. Contradictory industry positions notwithstanding, I will show that this "dance craze" could not have attained the unprecedented popularity it ultimately did without the new means of consumer access and artistic legitimation afforded by talking machines and its industry discourse of moral uplift.

The Right to Remain Silent: A Study of "Jazz" Discourse in New York City's Print Culture, 1925–1929

Maya C. Gibson (University of Wisconsin-Madison)

"Jazz" as a discursive term was conspicuously absent from New York City's general print culture during the Jazz Age, especially among African-American editors who chose to remain silent rather than celebrate jazz as a form of musical expression. Still, historians chronicle a twenties legacy of jazz holding sway among New York's populace. Why is there a relative disregard for jazz

in major black periodicals of the period? And what does this relative absence have to say about how editors rendered black music in American life during the late twenties?

I explore five mainstream New York publications: *The New York Times*, *The New Republic*, *The Amsterdam News*, *The Crisis*, and *Opportunity*, to determine jazz's evolution within the ordinary discourse of each. Majority publications show a clear and measurable discursive shift; in mainstream African-American publications, on the other hand, there is almost no mention of jazz.

Confined by theories of double-consciousness and racial uplift, writers for African-American publications exhibited ambivalence toward racial ideologies of white supremacy. My research suggests that black editors chose to promote Victorian cultural values embedded within a rhetoric of racial uplift by creating a musical discourse that excluded jazz but valorized music for the concert stage. By highlighting traditionally "highbrow" entertainments, black editors showed themselves to be at the mercy of a racist and classicist identification system.

This analysis reconfigures the Jazz Age not as an unabashed celebration of blackness and jazz, but as a period wrought with tension between vulgarity and respectability within the upper echelons of the African-American community.

Entering the Lion's Den: Barbirolli and the New York Situation, 1936–1942

James M. Doering (Randolph-Macon College)

In December 1936, the New York Philharmonic shocked musical observers by naming John Barbirolli, a young and relatively unproven English conductor, to its highest musical post. The announcement capped a period of considerable unrest at the Philharmonic following Toscanini's surprise resignation ten months earlier. The orchestra had initially courted Willem Furtwängler to replace Toscanini, but Furtwängler's Nazi connections proved too controversial. He withdrew, and the Philharmonic scrambled for a replacement, privately deciding to use the 1936–37 season as a trial period for future conductors.

Exactly why they eventually hired Barbirolli has never been fully explained. Why were certain candidates, such as Klemperer and Reiner, passed over? What provoked the Philharmonic to offer Barbirolli the position mid-season, before other candidates had even taken the podium? Some scholars have characterized Barbirolli as a malleable pawn, whom the Philharmonic management handpicked to succeed the feisty Toscanini. My research reveals a more complicated picture and shows that Barbirolli was not among the managers' first choices for the position.

This paper analyzes the delicate situation Barbirolli encountered in New York, drawing upon internal correspondence between management and the conductor. Most revealing are discussions about programming, as all parties juggle the wishes of critics, subscribers, and guest artists in the treacherous post-Toscanini era. Moreover, the political climate shifted considerably during Barbirolli's brief tenure, as the United States moved from neutral observer to active participant in World War II. As the clamor for more American music increased and Toscanini waged new competition from the NBC studios, Barbirolli found himself in a nearly impossible situation.

Session 2-12 (SAM), 9:00-10:30

Short Operas and a Ballet

Marjorie Mackay Shapiro (City University of New York), Chair

William Grant Still's *Lenox Avenue* and His *Central Avenue*

Wayne D. Shirley (Music Division, Library of Congress)

The recent bio-bibliography of William Grant Still treats his 1935 ballet *Central Avenue* as a first draft of his "radio ballet" *Lenox Avenue*, rather than give it its own entry. While this treatment is essentially correct, it is worth considering *Central Avenue*, which was completed, as a separate work: its plot differs from that of *Lenox Avenue*, and the music of the second half differs as well. The initial intent of *Central Avenue*, which was written for Columbia Pictures, suggests the reason for some of the events in *Lenox Avenue* (the Nicholas Brothers may have suggested the competing-gamins scene); the Stills' later insistence that *Central Avenue* was a separate work which had been "destroyed" may reflect Still's difficulties with his publisher of the mid-1930s, difficulties which left a trail of "lost" and "withdrawn" works.

Postwar Modernity and the Wife's Subjectivity: Bernstein's *Trouble in Tahiti*

Elizabeth L. Keathley (University of Tennessee, Knoxville)

Usually characterized as a “light” work fusing operatic and popular idioms, Leonard Bernstein's opera in seven scenes, *Trouble in Tahiti* (1952), uncannily prefigures the female malaise documented in Betty Friedan's classic, *The Feminine Mystique* (1963). Like Schoenberg's 1929 *Von heute auf morgen*, *Trouble* uses a couple's vexed marriage to satirize contemporaneous manners, gender relations, and patterns of production and consumption. But unlike the *lieto fine* of *Von heute auf morgen*, Bernstein's opera ends with the wife's unresolved musings on “bought-and-paid-for magic,” a clear indictment of the hollowness of America's post-World War II suburban affluence.

Trouble in Tahiti is informed by a radical political sensibility, similar to that of Marc Blitzstein — to whom Bernstein dedicated the opera. However, Bernstein's attention to the role of Dinah, the wife, suggests a heightened awareness of the particular ways that the new domesticity of the 1950s bore on married women. While women's new role as dependent, consuming, psychiatric patients—so thoroughly depicted in 1950s American cinema—is critiqued in the opera, Dinah's inner life is given center stage in a manner denied to her husband, Sam. In her longing for intimacy and fulfillment, Dinah reveals both her disenchantment with her suburban life and symptoms of what Friedan called “the problem that has no name.”

The present study considers *Trouble in Tahiti* in relation to a range of contemporaneous texts to argue for the opera's significance as cultural criticism that places post-World War II gender relations at its center.

Sex, Lies, and a Trope: The Role of E Flat in Samuel Barber's *A Hand of Bridge*

Terry Klefstad (University of Texas at Austin)

A Hand of Bridge was composed by Samuel Barber and Gian Carlo Menotti for the 1959 season of Menotti's *Festival dei Due Mondi* in Spoleto, Italy. This nine-minute opera requires four singers and a chamber orchestra with percussion. Its textures are transparent; its harmonies, if not completely functional, are tonal. Contemporary reviews present a picture of a simple, straightforward, not-so-serious work, but a semiotic analysis of this opera, based on the work of Eero Tarasti and Aljirdas Greimas, reveals a polarity between the (boring) reality of the bridge game, depicted in E minor, and the fantastical excitement of infidelity, depicted in E-flat major. This paper divides the opera into the isotopies of Play, Dummy, Memory, Longing, Solitude, and Blue and reveals the role of the trope of E flat as it is transformed through these isotopies.

Session 2-13 (SAM), 10:45-12:00

Into the Twenty-First Century: American Popular Music of the 1990s and Beyond

Kyra Gaunt (University of Virginia), Chair

From Rump Shaking to Testifying: Lauryn Hill and Women in Hip-Hop in the 1990s

Richard Rischar (Dickinson College)

Throughout hip-hop's development, the contribution of women to its music and culture has been frustrating for many. Until the mid-nineties, their musical role typically was limited to singing a background “hook” while the male rapper was foregrounded. In hip-hop videos, the vast majority of women were (and remain) rump-shaking chorus girls who provided visual stimulation rather than a real presence. One factor that limited women's participation in hip-hop was that, up to the mid-nineties, there existed a nearly ironclad division between the melody-based, romantic style of R&B and the scandalous rapping and pounding grooves of hip-hop. Lauryn Hill, both with The Fugees and as a solo artist, was the first to prove that one could rap convincingly and still sing with a vocal ornamentation rivalling that of Mariah Carey and Whitney Houston.

This paper analyzes Hill's place in the development of hip-hop with regard to the increasingly prominent role that women play in the creation and production of the style. Showing how aspects of her musical style are wedded to an overall aesthetic and philosophy, I will discuss Hill's lyrics, which regularly reference issues of black pride, the African diaspora, and a God-centered yet syncretic spirituality. These lyrical themes raise interpretive questions that will be considered in light of other aspects of her music and marketing. Finally, Hill's music opens the door to an array of possibilities for popular music and culture in the twenty-first century, which are certainly more ambiguous and complex than Hill's numerous music-industry accolades would suggest.

Turned on its Ear: American Music and the Advent of the Internet

Karen Rege (Delaware College of Art and Design)

Unarguably, technology was the catalyst to the largest changes in American music in the twentieth century. In the final decade of the twentieth century, the development of the Internet as a new means of communication began to offer changes in American music equal to or possibly surpassing those offered by the sum of the other technologies developed during the century. This multimedia presentation will attempt to document historical changes occurring within American music and culture from within a contemporary context. In particular, this paper will address the changing functions of such traditional agents as composers, performers, and distributors of music as caused by the development of the Internet. Research findings include the leveling of the playing field in the arena of music distribution, the “undiscovered” talents of professional and amateur composers and performers becoming more readily available to the general public, and the creation of issues due to the advent of the Internet, including digital copyright of music, the changing consumer market, and the blurring of cultural and intellectual boundaries in music making. The thesis is supported by several case studies and information gathered by documenting the changes in the Internet over a period of several years.

Session 2-14 (SAM), 10:45-12:00

Music and Art/Music and Fiction

John Beckwith (University of Toronto), Chair

Folly Island, South Carolina, 1934: Henry Botkin the Sights, George Gershwin the Sounds

Lezlie Botkin (University of Colorado-Boulder)

Although George Gershwin’s talent for visual art and high-quality collection of modern art are noted by all of his biographers, most published sources naturally focus on Gershwin, the musician. The purpose of this paper is to examine more closely Gershwin, the artist, as seen through the eyes of his cousin and friend, renowned painter Henry Botkin. Botkin served a unique role in the acquisition process of Gershwin’s art collection. Also, Gershwin and Botkin enjoyed parallel careers, one responding creatively to the efforts of the other. Prior to 1934, they had not worked in synchrony to a single creative stimulus. The products stemming from this unique time spent on Folly Island are impressive. In addition to their career parallels, I will highlight the creative activities of Gershwin and Botkin in the 1920s which reflect the somewhat dichotomous trends of the American modernists. This study attempts to capture a better understanding of the creative process of George Gershwin as both musician and artist.

Music in the Works of Robertson Davies: An Introduction

Clayton W. Henderson (Saint Mary’s College, Indiana)

Canadian author Robertson Davies (1913–1995) was by turns a newspaper editor and publisher, book reviewer, essayist, playwright, novelist, librettist, and first Master of Massey College of the University of Toronto. During his life, many considered him to be Canada’s great man of letters. His writings brought him considerable fame and honor, and he was short-listed for the Nobel Prize in Literature and the Booker Prize. Davies often incorporated music and musicians into many of his writings. His novels, *Tempest Tost*, *Mixture of Frailties*, and especially *The Lyre of Orpheus* are replete with plots woven around music. Davies drew his individuals with convincing accuracy, making them believable flesh-and-blood characters; he made the musical situations in his writings absolutely believable, a talent among writers who are, themselves, not musicians.

This paper will offer an introduction to the role music played in selected Davies’ writings, including some unpublished materials housed at the University of Toronto. Finally, some tentative conclusions will be drawn regarding the place of music in Davies’ *œuvres*.

Session 2-15 (SEM), 8:30-10:30

Dynamics of Performance

Carol Muller (University of Pennsylvania), Chair

Buloo! Buloo! Buloo! ("Clap Your Hands!"): The Moment Where "I" Becomes "Us" in a Gambian Performance

Todd Caschetta (University of California, Santa Barbara)

Gambian drumming and dance events are fueled by an energy created from the constant tension between a structured set of accepted and known performative "rules" and an ever-present potential for disruption and rupture of those rules within performance. I argue that Victor Turner's dialectic of structure vs. anti-structure and the performative onset of "spontaneous *communitas*" is still an effective frame within which to discuss certain styles of Gambian drumming and dance events and their continued popularity in contemporary Gambian society. Drumming and dancing become the locus for removing oneself from the structured, mundane hardships of everyday life into an arena where the quest for social solidarity, through performative action and individual agency, takes precedence over all.

Within performances there are quite distinct structural elements, roles and "rules" that drummers, dancers, and spectators follow. Within this structured environment, an element of "expected disruption" of that structure (some behavior usually being the catalyst) sharply turns the performance into a moment of "organized chaos" or a moment where chance reigns supreme. Agency becomes critical, but what motivates it? This moment, which is not always fleeting but may have extended duration, is a highly motivational and positive force that fuels the event to a higher level of excitement and activity. The successful thrust to that next level becomes what I liken to Turner's "spontaneous *communitas*." This specifically framed deconstruction of a particular style of Gambian performance intends to expose how, through performance, people strive for social solidarity: the moment where "I" gives way to "us."

Music and Teleological Judgment: An Example on the Korean DMZ

Joshua Pilzer (University of Chicago)

Between 1945 and 1953 nearly 2,000,000 northern Koreans migrated to the south. Among them were a handful of professional singers of *Sódosori*, lyric songs from the northwestern provinces of Hwanghae-do and Pyôngan-do. These singers were heiresses to the traditions of the *kisaeng*, women who entertained Korean royalty, aristocracy, and commoners throughout the late Chosôn Dynasty.

Focusing on *Sódosori*, this paper presents, in germinal form, a theory of music and teleological judgment, i.e., of the ways in which people use music to mediate and move between present realities and ideal goals. Many forms of music involve temporal processes by which people attempt to create the conditions for the possibility of social, political, and spiritual progress.

Singers of *Sódosori* and their fellow migrants have faced colonialism, war, exile, poverty, separation, and death. Performance of *Sódosori* has become an opportunity for these women to reckon with these experiences and with ongoing personal, social, political, and spiritual crises. The performance that frames this essay is a semi-annual concert of *Sódosori* at the Demilitarized Zone, on the banks of the Imjin River, during Confucian ancestral worship ceremonies for the North Korean dead. In performance, singers enact a transcendental teleological system in an effort to relieve suffering and to suggest the possibility of overcoming crisis beyond the framework of performance. The overall form of the concert is thus comparable to other Korean forms such as *sanjo* and *sinawi*. The performances move in stages, from melancholic contemplation of life's troubles, to quasi-religious songs of spiritual passage, to humorous and celebratory folk songs and an atmosphere of transcendent freedom.

"Simply Imitating the Words": Gendered Interpretations of Song Poetry in an Egalitarian Society

Richard M. Moyle (University of Auckland)

A significant body of ethnomusicology focuses on the many-faceted relationship between social stratification and the role of the individual in music production, but relatively little study has been undertaken on the music of societies whose physical survival depends on close co-operation, on a single performing class, and on the role of the group in music performance.

Egalitarianism as an operational mode for social interaction is a characteristic of both mundane and ritual life on Takuu, a Polynesian Outlier located within Papua New Guinea. Among the expressive arts, songs are performed in unison without any leader, and dance actions are synchronised but, for *tuki* songs in particular, the associated group dance movements are not taught or rehearsed: they rely for their synchrony on the assumption of a spontaneous but unified interpretation of each half-verse of the song poetry. However, despite an explicit preference for unity of action, the movements differ in both extent and kind when men and women each perform the same dance, in ways which each acknowledge and codify. This paper examines the nature and rationale of such differences, arising from women's preference for word-neutral dancing poses versus men's word-defined fluidity of movement, and whose products are simultaneously identical and different.

Performing Liminality: Disc-Jockeys and the Construction of Ritual in Toronto's Rave and Club Subcultures

Morgan Gerard (University of Toronto)

A common theme in the existing literature on club and rave subcultures characterizes the events as otherworldly environments, marginal sites for the celebration of popular ritual. Placing a central focus on drug use (Reynolds, in Redhead 1997), youth resistance (Stanley, in Redhead 1997), and the physical separation of these entertainment spaces (Thornton 1996) as central to the production of the ritual space, many current studies fail to address the fundamental role of music and its performance in the context of rave and club subcultures as arenas for participation in youth ritual. Drawing on two years of ethnographic research in Toronto's rave and club subcultures, this paper illustrates how the construction of ritual is primarily encoded in the performance of disc-jockeys. Through a series of performance analyses of a single disc-jockey, the paper demonstrates how the ritual process is constantly negotiated through variables such as song selection, mixing technique, spatial configurations of the event, and social context. Drawing from classical anthropological theories of ritual and relating them to Leonard Meyer's insights on expectation and fulfillment in music, the paper explores Turner's concept of liminality and van Gennep's model of separation-transition-incorporation as phenomena sometimes located in the mixing, blending, and transition between records played by disc-jockeys. I argue that the extent to which a disc-jockey's performance constructs an aesthetic of ritual experience is also determined in conjunction with participants' conceptions of music, performance, and the degree to which their expectations are formed around social and spatial contexts.

REFERENCES: Redhead, Steve, ed. 1997. *The Club Cultures Reader*. London: Blackwell.
Thornton, Sarah. 1996. *Club Cultures*. London: Wesleyan University Press.

Session 2-16 (SEM), 8:30-10:30

Cultural Politics of Broadcasting and Funding

Melinda Russell (Carleton College), Chair

The Interaction of Politics and Performance at WFHB

Brian Goodman (Indiana University)

WFHB is a free-form, community radio station in Bloomington, Indiana. Many DJs that volunteer there have a feeling of pride because they are fighting against the increasing globalization of commercial radio, giving a voice to under-represented music, discussing pertinent local issues, and avoiding corporate sponsorship altogether. At the same time, many of these same DJs admit that they do radio shows for more self-serving reasons. Some have a passion for relatively obscure music (e.g., 1960s Elvis records) and feel personally empowered playing it because at that moment they are asserting their authority. Others take this empowerment to a heightened level by "performing" the music, constructing their on-air patter to reflect the way they experience their music.

In this paper I explore how the distinct goals of these DJs interact. Are their performances informed by their overarching political motivations, or do politics fade out when the show starts? Conversely, are the DJs truly able to represent a variety of musics, or do their personal tastes skew the large scale format at the station toward a more narrow format? Does it matter in the broad picture, as long as WFHB continues to exist and fulfill the town's need for local community radio?

Preserving Cultural Identity: WPAQ Radio and the Dissemination of Mountain Music

David Pruett (Florida State University)

The Appalachian mountain community has developed a particular cultural identity, largely through its unique music. However, social factors like urbanization and modernization are threatening the distinct cultural identity of the region. Because of profit margins and demands of commercial advertisers, radio stations and record companies broadcast more mainstream, nationally distributed music. In Mount Airy, North Carolina, one man is using a mass medium to fight mass media in efforts to protect the regional heritage. Ralph Epperson founded WPAQ Radio in 1948 with one idea in mind: to preserve and disseminate the old-time music of Appalachia. Since then the station has played a key role in maintaining the Appalachian cultural identity. This paper examines how WPAQ Radio became the “voice” of the Blue Ridge mountains.

Begun in August 1999, this research project examines three facets of WPAQ: the station’s archives, the local events that the station sponsors, and the music and musicians of the region. The archive is a private collection of most if not all of the station’s recordings since its first broadcast in 1948. WPAQ meticulously documents its conscious, ongoing efforts to serve the community and maintain tradition. The local events that the station sponsors represent WPAQ’s ongoing efforts to disseminate this music. From the musicians we learn of the importance of mountain music to cultural identity in the region. This paper brings these three elements together to reveal the historical importance of WPAQ and the process by which this hitherto little-known radio station has managed to retain one of America’s distinct regional cultures.

The State as Guarantor of Artistic Freedom? How Different Funding Sources Affect Artistic Decision Making: A Case Study of German State-Funded Opera Houses

Ulrike Sailer (New York University)

In contrast to the tradition of private funding of the arts in the U.S., German opera houses are almost entirely state-funded and are organized as entities within public administration. Both characteristics have often been depicted as unique achievements and pillars of artistic freedom. Recently, due to budgetary cuts by the state, some German opera houses have made tentative moves into tapping private, mainly corporate sources, and have put their organizational setup into question. This trend has been accompanied by loud public protest against “commercialization” and “popularization” of the arts. The media have even dubbed it the “Americanization” of German arts—viewing American opera houses (which do not enjoy a comparably high percentage of state funding) as focused on popularity and profit, at the expense of artistic quality or imaginative repertoire.

My paper explores the extent to which funding affects cultural programming in opera houses, by looking at four prominent ones in Germany. I examine the role of state cultural policy and highlight how the position of opera houses as entities within public administration has influenced their autonomy in making artistic decisions. On the basis of interviews conducted with opera house staffs, I outline formal and real-life power structures. A number of management consultancies have conducted consulting projects with opera houses which most frequently dealt with modernization of the opera houses’ administration, introducing for instance an innovative tool called “Kontraktmanagement,” which led to a partial power shift away from the state towards the opera house. My paper assesses and evaluates the effectiveness of these changes and their impact on programming and artistic decisions.

Playing to Survive: A Year in the Life of the Toledo Symphony

Steven Cornelius (Bowling Green State University)

“550 Performances in 365 Days” boasts the publicity poster hanging inside the Toledo Symphony’s administrative offices. It’s an impressive number of engagements, one few orchestras would even dream of attempting. Then again, few would want to. But the Toledo Symphony is an unusual orchestra. With an endowment of just \$6.5 million and a core ensemble of forty that must be paid throughout a forty-two week season, artistic and personnel decisions must heel to the bottom line: revenue generation.

In fact, orchestra officials claim that no orchestra in the country earns a greater percentage of its operating budget through performance than does the Toledo Symphony. While administrators acknowledge this with a clear sense of pride they also admit that the situation represents a certain failure on the orchestra’s part to capture the ears, hearts, and pocket books of Toledo’s economic elite. What, if anything, can be done? Administration’s ongoing attempt to answer that riddle is the subject of this paper. While bringing in a high profile artist like Itzhak Perlman satisfies the highbrows and lends the orchestra an aura of artistic

integrity, low budget pops concerts filled with tunes like “Fiddle Faddle” generate the revenue. What is preferable, quality or quantity? There are no clear solutions.

These issues in turn lead to bigger questions. In what ways might the Toledo Symphony be typical of America’s regional orchestras? In what ways is it unique? Can regional orchestras survive, much less thrive, in the coming century?

Session 2-17 (SEM), 8:30-10:30

Diasporic Musical Practices in Canada and the United States

Theodore Solís (Arizona State University), Chair

The Bandura on the Wall: The Taras Shevchenko Ukrainian Bandurist Chorus in the American Diaspora

Laurie R. Semmes (Florida State University)

Between 1941 and 1945, the State Bandurist Chorus of the Ukrainian S.S.R. managed to survive innumerable hardships associated with World War II, including internment in a German forced labor camp, daily concerts for suicidal Ukrainian *Ostarbeiter* in Germany, and the bombing of Berlin, before immigrating to Detroit four years later. Since 1949 the chorus, renamed for Ukraine’s poet laureate Taras Shevchenko, has consistently maintained the thread of tradition practiced by the original Ukrainian itinerant minstrels. As a repository of Ukrainian history, music, and culture, the ensemble’s influence has expanded during the past fifty years to include the Ukrainian-American diaspora communities of Detroit, Cleveland, and New York City. In this paper I briefly discuss the bandura’s organological background, the ensemble’s history, and two prominent characteristics of the ensemble: (1) its traditional, non-syncretic approach to performance and repertoire in the American diaspora, as opposed to the current Soviet-influenced and/or experimental activity of contemporary bandurists in Ukraine; (2) the creation of a sense of community through the ensemble’s sponsorship of educational activities directed toward Ukrainian-American youth, resulting in a perpetuation of the life of the ensemble and, consequently, of the Ukrainian bandura tradition in the United States.

Identity Politics and Western Canadian Ukrainian Musics: Globalizing the Local or Localizing the Global?

Marcia Ostashewski (York University)

I propose an examination of how musicians in Western Canadian Ukrainian diasporic contexts use music to construct local identity, Ukrainian-ness, and nationhood, while also participating in global systems of circulation. I focus on the musics of two ensembles: the Kubasonics, based in Edmonton, Alberta; and Alexis Kochan and the ensemble Paris to Kyiv, based in Winnipeg, Manitoba. Drawing on musical examples, ethnographic interviews, and a discussion of album art, I describe how these artists and the strategies they choose to create their musics are connected to essentialized discourses of Ukrainian identity at the same time as they participate in transnational aesthetic value systems and cultural markets.

My experiences growing up as a Western Canadian Ukrainian, now living amongst Toronto’s Ukrainian community, have afforded me unique understandings of how contemporary performances of Ukrainian-ness are part of present post-colonial re-definitions of nationhood. Ukrainian communities across Canada are quite different in their make-up, principally due to settlement patterns within the country. The musics of the Kubasonics and Paris to Kyiv demonstrate that the diverse Ukrainian diaspora cannot be reduced to simplistic or unified representations of nationhood or ethnicity. Globalisation problematizes nationhood at the same time it allows for its re-creation. This “post-modern condition,” where we can choose what we want to be, choose from all kinds of music to make our own, affords us freedoms we have not enjoyed previously in history; we must look beyond surfaces, on a case-by-case basis, to get at the nature of power relations underpinning musical strategies.

The Search for Korean Identity Through Korean Farmers' Band Music in Hawaii

Kim Myo Sin (University of Hawaii at Manoa)

This paper examines how the recent Korean immigrants to Hawaii seek to affirm their Korean identity through the performance of Korean farmers' band music. In Hawaii, where the first Korean settlement in the U.S. was established in 1903, the multi-layered Korean immigrants have developed their own distinctive cultures. The recent immigrants, in particular elders who came to the U.S. after spending their youth in Korea and young students who immigrated in their teens, have felt a need to be associated with their home culture as they adjust to the socio-cultural context of Hawaii.

In Korea, farmers' band music has been an integral part of the agricultural society for over 2,000 years, serving as an expression of a community's solidarity as well as its entertainment. In contrast, to the recent immigrants in Hawaii (who are isolated from both the motherland and the farming context of origin) Korean farmers' band music conveys a new set of meanings. The Hawaii Korean Farmers' Band (HKFB), a four-year-old private organization led by a small group of Korean elders, aims to perpetuate Korean culture by teaching this music to Korean youths and performing it to represent Korean culture in many community activities. The paper presents the background and examines three social functions of the HKFB: as a gathering place for Korean elders, as an educational organization for young Koreans, and as a representative of Korean culture in Hawaii.

Touring Japanese Artists in Pre-World War II Southern California: Their Influences on the Japanese-American Musical Culture

Minako Waseda (University of California, Santa Barbara)

Ethnomusicological studies on immigrant musics have mostly focused on the interplay of elements originating from the host society and those the immigrants bring from their home. However, as Bruno Nettl suggests (*Study of Ethnomusicology*, 1983, p. 227), the contact the immigrants maintained with their home is another important determinant of the immigrant musical culture. This study focuses on "the tie between immigrants and their home culture," and examines its effects upon the Japanese American musical culture in southern California prior to World War II.

The Japanese Americans in prewar southern California maintained contact with their home culture primarily through the successive waves of touring Japanese artists from Japan. Based on my examination of the prewar *Rafu Shimpō*, a major Japanese-American daily in southern California, I propose that those Japanese artists played three major roles in the Japanese-American community to affect their musical culture: (1) as a cultural link to Japan — presenting what was popular in Japan at the time, they culturally connected Japanese Americans to the contemporary Japan; (2) as teachers/promoters of Japanese performance arts — not only performing but also teaching their arts to Japanese Americans; sometimes, forming local performance groups, they greatly contributed to the development of Japanese performance arts in the immigrant community; and (3) as a medium for acculturation — the Japanese professionals of Western art music raised Japanese Americans' interest in Western art music and provided them with a place to participate in the host society through their performances, which attracted many non-Japanese as well.

Session 2-18 (SEM), 8:30-10:30

Appropriations, Adaptations, Responses

Kelly Askew (University of Michigan), Chair

Urban Appropriation of Rural and Coastal Musical Folklore in Caracas, Venezuela

Joseph Lubben (Oberlin College Conservatory of Music)

Extant studies of the folk and popular music of Venezuela have described the styles and genres that characterize each of the distinct regions of the country, as well as many of the communal contexts for individual subgenres in each region. Little attention has been paid, however, to what has transpired as the regional musics have been extracted from their original communities and incorporated into the commercial and political environment of the capital city, Caracas. The original settings of regional genres have often been negated as each has assumed new functions in commercial radio, advertising, patriotic propaganda, and the quotidian life of the urban middle class. For example, some dance and work genres have been elevated to the concert stage, while

other originally devotional genres have been assigned to secular popular dance. Focusing on music from the *llanos* (central plains) and the central coast, and drawing on musical analysis, television advertisements, interviews, and the author's personal experience living and working in Venezuela, this paper will describe and interpret high-low culture dichotomies that have resulted from the appropriation of these regional genres. These dichotomies will be shown to replicate and reinforce established European-African divisions in Venezuela.

Reconstructing Identity: Appropriation and Representation of Kulintang in the United States

Mary G. Talusan (University of California, Los Angeles)

Like many ethnic groups in the United States, Filipino Americans preserve and perpetuate their culture through activities such as cultural shows, displaying and performing music and dances from their homeland. In their exploration of and quest for a post-colonial national identity, "folk" dances and musics are taken out of the traditional contexts and adapted for stage. One such music represented in these cultural shows is called *kulintang*, an ancient gong-drum tradition of the minority groups in the southern Philippines. Although the majority of Filipino Americans do not identify culturally or religiously with these Filipino Muslims, *kulintang* is often included and represented as part of a national heritage by performance organizations in the U.S., particularly those in California, the state with the largest population of Filipino Americans. The culture-bearers of *kulintang* whom I interviewed said that they feel their tradition is being misrepresented and misappropriated by these cultural organizations. These feelings are further intensified by the fact that the Muslim minority groups in the Philippines are politically oppressed by the Philippine government and socially marginalized by the larger Filipino majority.

My paper explores the ways in which *kulintang* music is appropriated by Filipino-American cultural organizations in California, how the music is learned by performers in these organizations, and how the music is presented to audiences. This appropriation is viewed in the context of the turbulent history between Muslim and Christian Filipinos, and is further analyzed in the context of Filipino Americans' search for identity.

Music and Dance in the Orthodox Jewish Community in New York City

Mark Kligman (Hebrew Union College) and Jill Gellerman-Pandey (New York University)

The growth of the American Orthodox Jewish community is seen through new cultural forms. Books, foods, music, and entertainment are created to cater to the aesthetic taste and religious practices of observant Jews. Not only do Orthodox communities continue to celebrate weddings today in the manner they developed in Eastern Europe, but experiences in America have contributed to important changes in their music and dance traditions and generated a rich body of new forms in the wedding context.

Orthodox Jews seek to limit the degree of secular influence in order to fully lead a Jewish way of life. Listening to popular music, attending non-Jewish concerts, and seeing movies is not encouraged by some and avoided and looked at with great disdain by others. While this new Jewish music created by men has increased steadily over the last twenty-five years, women have choreographed a wealth of dances to accompany this music with the intent of its use at weddings and community *simchas* [celebrations].

Paradoxically, this newly created music and choreographed dances draw from many types of secular styles, including popular and rock styles, and often blend Middle Eastern melodies and rhythms. Dancers adapt steps from East European, Israeli, international, and American patterns, drawing from folk, ballroom, and popular dance genres.

This presentation focuses on the process through which music and dance is created, through adaptation of popular music and dance styles and their appropriation in the Orthodox community, reflecting the ideals and fashioning of present-day Orthodox Jewish culture.

Possessing the Unpossessable: How a Song, a Splash, a Plant, and a Patent Could Alter the Definition and Protection of the Third World's Intellectual Properties

E. Michael Harrington (Belmont University)

This paper investigates three intellectual property matters—one resolved, one pending, and one theoretical—involving people of the Third World, and how they are important to the creation, dissemination, and definition of music and intellectual properties in the Third World. The three matters involve intersecting areas of international intellectual properties including copyright law and patent law.

The first has been resolved. It involved Michael Jackson (USA) and Manu Dibango (Cameroon). In 1973 Dibango recorded “Soul Makossa.” In 1983 Michael Jackson used a significant portion of “Soul Makossa” in his song “Wanna Be Startin’ Somethin’.” Dibango successfully sued Jackson for copyright infringement.

The second is pending and involves U.S. Patent No. 5751. The owner claims rights for a variety of *Banisteriopsis caapi* he has called “Da Vine.” In 1999, however, a group of shamans from the Brazilian rainforest went to Washington DC and filed a request for revocation contending that this plant is the sacred *ayahuasca*, not something new, and not intended as a patented, commercial product. A decision is pending.

The third is theoretical and involves recorded music from Africa and Italy. A recording of two Pygmies standing in a river striking the water with their hands to make music was sampled by the group Agricantus. Should Agricantus be able to use the Pygmies’ intellectual property without permission?

Finally this paper raises questions and suggests answers to the following: Which musical/anthropological issues are important in determining outcomes to these legal, commercial, and ethical issues? Can Third world intellectual properties be appropriated if they are undefined in a culture? What national/international laws, treaties, and conventions deal with these issues? How are they similar/dissimilar?

Session 2-19 (SEM), 8:30-10:30

Cultural Constructions of Time in South Asian Musical Cultures

Richard Kent Wolf (Harvard University), Organizer and Chair

Lewis Rowell (Indiana University), Discussant

The papers on this panel approach the concept of time ethnomusicologically. As one speaker asks, how might one attempt to relate strictly “musical” time (such as rhythm and tempo) to broader structure of time in a culture, and what might one expect to find? Drawing these papers together is not only the theoretical notion of time, but also a unity afforded by a geographic area: South Asia. There is good reason for examining South Asia as something of a “time” area, for it shares significant temporal structures: musical tāla and the broader principle of repeated cycles (diurnal, seasonal, epochal), rules for linking the performance of music to particular times of day or year, and historical processes involving religious nationalism, particular kinds of foreign rule, and technological modernization. These four papers draw on two highly contrasting traditions in South Asia: Hindustani music and one type of tribal music. The presenters bring extensive training in Indian classical musical performance to bear in considering larger issues of music and time in South Asia. Wolf uses the temporal concepts of disjuncture, division, and flow to examine the relationship between major ritual categories in a tribal society. Kippen provides a transition between classical and vernacular musics by discussing how tablā players have raised the status of their instrument, in part by superimposing “folk grooves” onto classical tāls. Continuing in the historical vein, Trasoff outlines the changes in use of musical time, tempo, over historical time. Finally, Ruckert shows how the time at which a rāga is rendered structures the significance of its performance context.

Time and Meaning in Kota Ritual and Musical Culture

Richard Kent Wolf (Harvard University)

This paper examines the concept of time ethnomusicologically: how, I ask, might one attempt to relate strictly “musical” time (such as rhythm and tempo) to broader structure of time in a culture, and what might one expect to find? As a case study, I explore the musical culture of the Kota tribe in South India. Kota ceremonial life, organized around the primary categories of divinity and death, can be understood in part through three time constructs—disjuncture, division, and flow: (1) the ways in which Kotas understand and represent the *disjuncture* between past and present using ritual and music; (2) the *division* of time in an annual cycle, especially the patterns of regularity in the divine cycle and those of irregularity with regard to funerals; (3) fixity

versus flexibility in the performance of music, both with regard to the flow of a melody across an ostinato pattern and the choice of repertoire within the *flow* of a given ritual sequence. I argue that, in divine ceremonies, Kotas emphasize regularity and repetition; the past appears positive and immanent. In contrast, mortuary ceremonies are occasions for working out problematic relationships, both between Kotas and their past, and between individuals and their departed ancestors. The contrast between divinity and death as cultural categories is thus maintained through contrasting ways of thinking about time, and as part of this process, through music.

Folk Grooves and Tablā Tāls

James Kippen (University of Toronto)

The tablā has become the primary drum for the classical music of North India. It is my contention that this shift is relatively recent, and that the instrument's metrical system and repertoire have had to adapt radically in order to gain acceptance and become appropriate for *khayāl* singing and instrumental playing. In this paper I intend to focus on the main tālas used by the tablā for accompaniment. I will attempt to show that tāla is an intellectual and theoretical construction onto which tablā drummers have superimposed what may essentially be termed folk grooves. The degree to which this strategy has been successful shows an ability to adapt temporal concepts in pragmatic ways. Most importantly, perhaps, the tablā's emergence as a classical instrument serves to obscure its rather more insalubrious past.

Modernity, Ideology, and Performance Time in Hindustani Classical Music

David Trasoff (California State University-San Marcos)

The patterning of time within Hindustani classical music performance practice displays elements that are believed to embody long-term stability within the performance tradition: movement from unmetred to metred time and slow to fast tempo are two of these traditional embodied values. Within the brief span of the first few decades of the twentieth century, other aspects of performance time in Hindustani music also shifted dramatically: styles of performance at very slow tempos arose, and the range of tempos displayed within a single performance greatly expanded.

This period also witnessed a dramatic shift in the economic and social structure within which North Indian classical music was performed and patronized—the culmination of cultural dislocations set in motion in the previous century by British colonial domination of India. While economic and political factors were highly significant in causing this overall shift, colonialist ideologies, constructed by the British to justify their role in Indian affairs, came to have a crucial influence on the very conceptualization of Hindustani classical music and, hence, on the structure of music performance.

Using the example of North Indian classical music performed on the *sarod*, one of the most important string instruments in the modern music tradition, this presentation examines linkages between the shift in the core constituency of Hindustani classical music; the manner in which powerful ideological constructions were imposed, absorbed, and reflected by this new group of patrons and performers; and the repatterning of time within the performance practice of Hindustani classical music.

Time and Rāga in the Music of Modern India

George Ruckert (Massachusetts Institute of Technology)

The issue of time and the nature of its influence in the tradition of the rāga literature play roles of varying importance in the modern music presentation. In the formative years of Hindustani tradition (beginning with the treatise *Sangit Makaranda* in the eleventh century), time and gender are identified as extra-musical traits of rāgas. In the literary and poetic *dhyans* of the medieval period, rāgas were typically associated with a variety of extra-musical ideas and personifications, and seasons of the year were as important as timing of daily rendering. Many of these temporal affiliations have disappeared, and are now only rarely alluded to by Carnatic musicians. However, even with the cold necessities of the timing of the modern concert hall and recording studio, the question of appropriate rāga-timing is still vital. The time of a rāga can influence its structure in terms of strong and weak notes, its range (or *shran*), its mood, its devotional component, the song text, and a rāga's appropriateness for concert inclusion. Along

with a variability of musicians' moods and audience responses, anomalies and contradictions in the traditional timing practices feed a healthy skepticism among musicians and generate discussions of musical validity.

Session 2-20 (SEM), 8:30-10:30

Recontextualizations and Revivals

Shannon Dudley (University of Washington), Chair

Tradition, Rebellion, and Celebrity: Hindustani Music as Transcultural Narrative

Kaye Lubach (University of California, Los Angeles)

Performance of Hindustani music has achieved a remarkable motility since the beginning of the twentieth century, extending beyond formidable cultural and geographic boundaries to become available to new audiences in contexts far removed from the traditional ideal. This study examines that motility, in an investigation of the appropriation of Hindustani music performance as an emblem for America's youth counterculture in the 1960s.

Throughout the twentieth century, representation of Hindustani music has been implicated in more encompassing cultural narratives, in association with historically situated social agendas. The appropriation of classical arts as emblems of tradition by India's nationalist movement in the early twentieth century brought the genre out of the Muslim courts, where it originated, and into the public domain. Public concerts and government-sponsored media made this music accessible to India's emerging middle class, engendering substantive changes in the music culture. In the United States, the popularization of Hindustani music was linked to images of Hindu tradition and spirituality, derived from colonial and Indian nationalist representations and reinterpreted in the context of American experience. Paradoxically, Hindustani music is idealized as an intimate exchange between musicians and an astute, discriminating audience, a reflection of the context from which the genre derives.

This study delineates some of the narrative threads that inform contemporary performance: Orientalist representations of India and Indian music; nationalism and the restoration of India's traditional arts; Orientalism in American intellectual discourse; the Hindu reformation and its missionaries; ideologies of civil disobedience; American counter-culture; the Maihar *gharānā*; and the politics of celebrity.

Confucianism and Western Classical Music in Korea

Okon Hwang (Eastern Connecticut State University/Wesleyan University)

The introduction of Western music in Korea about one hundred years ago has left an indelible mark on her cultural landscape. Nowadays almost all children in urban Korea take Western music lessons as extracurricular activities. Thousands of trained musicians are produced each year, and the impact of Western music reaches even school systems and music industries in the U.S. and Europe.

Despite its phenomenal success, however, a question "why did it become so successful?" has rarely been asked, because the term "Westernization" has been taken for granted as an answer. Although the impact of the West on Korea is undeniable, the appeal to "Westernization" fails to explain the absence of other Western cultural traits in Korea. In addition, the term also implies that culture is inescapably subjugated by politics and economy. If so, how can we account for a minimal presence of Western classical music in countries like India that have had much more profound connections to the West than Korea?

This paper examines the successful presence of Western classical music in Korea from another angle. Inspired by a discourse in economics that explored the relationship between Confucianism—the most powerful governing principal during the last few centuries—and the economic miracle of modern Korea, it compares characteristics of Western classical music and Confucianism (such as their emphases on a strong work ethic and the importance of lineage) to see how a pre-existing condition of an indigent country may be partly responsible for a successful grafting of a new culture.

Land Beyond the Wave: The Revival of Irish Music and Dance in Milwaukee

Erin Stapleton-Corcoran (University of Chicago)

In recent years a growing number of ethnomusicologists have chosen to look to local musical activities as objects of introspection, study, and analysis. These small, localized musical cultures continue to emerge and reinterpret themselves and, according to Mark Slobin, are appearing as a result of the “great resurgence of regional and national feeling, and the rapid territorialization of large populations.” The revival of Irish music and dance activities in the United States is a particularly salient example of this so-called resurgence of feelings. In this paper, based on three years of fieldwork, research, and interviews, I examine and discuss the revival of Irish traditional music and dance in one specific community, that of Milwaukee, Wisconsin, and the role the Milwaukee Irish Fest and its summer school have played in this revival. Both events have had an undeniable impact upon the formation, actualization, and sponsorship of Irish music and dance events in Milwaukee, have enabled the Milwaukee community to name and identify certain Irish music and dance traditions, have legitimized the participation of Milwaukeeans in these activities, and in many cases have supplied the impetus for individuals to pursue these activities throughout the rest of the year. I discuss the history of the development of Milwaukee Irish Fest, the outgrowth of the Irish Fest Summer School program from the festival, the manner in which the festival and summer school have revitalized Irish music and dance in Milwaukee, and what distinct cultural values are being promoted in the midst of these revival strategies.

“Laissez les bons temps rouler!” Cajun Music Festivals and Cultural Revival

Ashleigh D’Aunoy (Florida State University)

The nationwide folk music revival of the 1960s and 1970s brought with it an increase in festivals aimed specifically at celebrating and preserving music heritage. Throughout the earlier part of the twentieth century, the evolution of Cajun music had been influenced by outside forces such as the pressures of Americanization, the First and Second World Wars, technology, and other American musical styles. However, the appearance of Cajun musicians at the 1964 Newport Folk Festival alongside such legends as Joan Baez and Bob Dylan ultimately changed the direction of Cajun music. The overwhelming success of this performance helped fuel a major cultural revival, rooted in the 1974 inauguration of the annual Tribute to Cajun Music festival in Lafayette, Louisiana.

These events have led to a subsequent increase in music-themed festivals and changes in the function of music in Cajun festivals from one element of a social gathering to a major focus of the celebrations, and have thus played significant roles in shaping the recent development of Cajun music. This paper demonstrates that a move from a natural evolution, fueled by technological advances and outside influences, to a more self-conscious construction of Cajun identity through music, can be traced to the beginnings of organized music festivals in Louisiana.

Session 2-21 (SEM), 11:00-1:00

Ethnomusicology as Genre and Practice I. Interrogating Music Histories

Martin H. Stokes (University of Chicago), Chair

A Lesson in Histories: Turkish Vocal Instruction at the Turn of the Centuries

John Morgan O’Connell (University of Limerick)

Vocal instruction in Turkish art music has undergone a profound transformation during the twentieth century. After the foundation of the Turkish Republic (1923), Turkish vocalists were obliged to abandon the didactic methods associated with their Ottoman past and to adopt, instead, a conservatory system of vocal instruction, which conformed to the Westernizing interests of the new republican *élite*. While this transformation did not go unchallenged, the legacy of these reforms is evident today in Turkish musical institutions. That is a legacy which encourages musical literacy over traditional methods of oral transmission (known as *meşk*) and a legacy which promotes Western techniques of vocal production as an integral part of the didactic process. Conceived as a modernizing break with tradition, the new system of vocal instruction is consistent with a larger series of revolutionary reforms which embraced many aspects of Turkish life and attempted to change the Turkish present by making a conscious break with the Turkish past. In this paper I show how glimpses of this past persist at the interpretative fringes of a conservatory

lesson. Adopting an hermeneutic approach to historical ethnography, I demonstrate how my experience of learning Turkish vocal performance not only exposes in theory the Western biases of the current system but also discloses in practice the continuation of an older pedagogic system. By reflecting upon my experience of the key structural elements of the lesson, I provide an alternative interpretation of Turkish music history: an interpretation in which “the present flows smoothly out of the past” (Toren 1998: 696) and which avoids the cataclysmic bifurcation of Turkish historiography into pre-modern (Ottoman) and modern (Republican) periods. In short, I present a lesson in histories by rediscovering nineteenth century practices in the Turkish Music Conservatory at the dawn of the millennium.

Devīs, Dāsas, and Devī Dāsas: One of the (Many?) Missing Musical Links in Indian Ethnomusicology

Nazir A. Jairazbhoy (University of California, Los Angeles)

It is commonly assumed that some of the principal evolutionary sources of Indian classical music lie in the multiplicity of folk/devotional musics of India’s many geographical and linguistic regions. While this probably is a perfectly viable hypothesis, hard evidence to support it has been presented only infrequently. In the context of the Yēllamma Devi cult of Maharashtra and Karnataka one finds just such a missing link between the regional folk/devotional music and the broader-based classical tradition.

The purveyors of the music are devotees of the Goddess Yēllamma or Renuka, females and transgendered males who not only perform the ritual ceremonies of the cult practices, but sing and dance in praise of the deity. They accompany themselves with the so-called “plucked drum” chordophones, which do not fit easily into the Hornbostel-Sachs classification system. Interviews, extracts of which are shown, reveal that the performers are minimally aware of the classical terminology of the tones (sargam) in the rāg system and the rhythmic patterns of tāls, yet their music exhibits a number of parallels with the classical system. These are examined in this paper, along with comparisons of present day recordings of members of this religious cult (made by the author with Amy Catlin in 1998 and 1999) with those made by Arnold Bake in 1939 and those made by the present author in 1963.

500 Years of Music in Brazil: Commemoration or Brainwashing?

Gerard Béhague (University of Texas at Austin)

In the year 2000, Brazil celebrates its 500 years of “official” history. This problematic commemoration calls for reflection, debate, and even polemics on what constitutes the country’s historical projection in musical terms. This paper discusses the various factors that determined the current interrelationship between ideology and music in Brazil, beginning with the lack of clear demarcation of the boundaries of its main musical traditions. It further assesses the privileged views of the most significant Brazilian music scholars of the twentieth century toward the perception of the country’s “national” music expressions, resulting in the tendency of considering the national musical culture as monolithic.

A critique of the systematic correlation established between folk or other musical traditions (Luso-Brazilian, Afro-Brazilian, etc.) and well-defined ethnic communities in time and space reveals, with specific illustrations, that musical expressions frequently transcend ethnic heritage. In addition it is argued that the determination of the national in music only becomes possible when Brazil is viewed by the majority of its population as a more or less autonomous political and cultural entity, which does not happen until about the mid-twentieth century.

In opposition to the traditional, centralized, homogeneous, and paternalistic view of Brazil’s national culture, this paper demonstrates that the fragmentation of the Brazilian musical profile in the year 2000 (in major art, folk, and popular musical examples) requires a critical reconsideration of the old paradigms that established the basis of Brazilian music scholarship. This will allow a deeper penetration of the “realities” of the current regional and national music identities.

Interpreting Musical Hybridity in South African Townships Fifty Years On

Lara Allen (Cambridge University)

That the perspectives of researchers affect research is now an established commonplace. After a brief overview of the ways in which music researchers have historically represented and explained hybridity in South African music-making, I outline the ways in which late twentieth-century concerns inflect my understanding of the processes of hybridisation at work in the production of urban black South African music during the 1950s. Trends that shape my retrospective gaze include: a preoccupation with media, technology, and processes of globalisation; recognition of the influence of commercial incentives and financial constraints on popular music; and a rejection of static, binary dichotomies in classificatory systems.

With specific reference to the stage and recordings—the two most important media through which urban black popular music was transmitted during the 1950s in South Africa—I propose to demonstrate that commercial success came to depend on an artist's ability to express the ambiguous and emergent experience of an urbanising and westernising township population: an ability to embody plural identities, bridge dichotomies, and fulfil multiple roles and fantasies. The most successful musicians were those able to embody cultural hybridity and inhabit spaces between diverse worlds: the West and Africa; modernity and tradition; the educated elite and ordinary workers; between aspirations, and reality; Hollywood, and township streets. Conceptualising the spaces between these poles as continuums of hybridity, I explore the musical expression of identity articulated at the intersections of these continuums.

Session 2-22 (SEM), 11:00-1:00

Guitar Cultures

Andrew Bennett (University of Surrey) and Kevin Dawe (The Open University), Organizers and Co-Chairs

The guitar features in, and in some cases defines, many different musical traditions around the world, its omnipresence underscored by an infinite range of historical and cultural contingencies. The purpose of this panel is to examine the cultural significance of the guitar in some of the myriad local and global contexts in which it exists. At the same time we hope to develop an analytic framework for understanding the role of the guitar in world culture and the significance of the performance, reception, and interpretation of guitar music, as well as guitar making and collecting, in global music culture. A perpetual dialectic exists between local and global forces; we examine the bearing of these forces upon notions of cultural identity and difference through an examination of guitar culture. A central theme of the papers is an examination of the way in which the musical borrowings and experimentation on the part of guitarists and guitar makers around the world become aspects of cultural discourse for both performers and consumers of the guitar and its music.

Plug It In and Play!: U.K. “Indie-Guitar” Culture

Andrew Bennett (University of Surrey)

In the context of the U.K., “indie-guitar” has become an essentially generic term in popular music vocabulary to describe a loosely defined, guitar-based sound and its attendant performance/consumption aesthetic. The longevity of indie-guitar is undoubtedly due in part to the perception among indie-guitar bands and fans of indie-guitar as a more “authentic” musical style than, for example, “boy” or “girl” band music, or the various forms of “commercial” dance music which currently dominate the U.K. charts. While several studies have analysed indie-guitar using a subcultural style analysis, in which song titles, lyrics, and visual style have been a central focus, little attention has been directed towards the role of the guitar itself within the array of “alternative” cultural sensibilities which inform the indie-guitar style. Yet it is clear that the guitar styles employed in indie-guitar music, as well as the “choice” of instrument, amplification, and range of effects used by indie-guitarists, are of deep importance in the construction of indie-guitar culture.

In this paper I consider the role of the guitar in the culture of indie-guitar music. I begin by charting the roots of indie-guitar, both in localised scenes such as “garage” and “pub rock” and in the transatlantic genres of punk and new wave. I then go on to consider how the guitar styles, sounds, and range of instruments used by indie-guitar bands contribute to the rhetoric of otherness which underpins the culture that has grown up around indie-guitar.

Unplugged: Blues Guitarists and the Myth of Acousticity

Peter Narvaez (Memorial University of Newfoundland)

This presentation compares views of the guitar from the standpoints of traditional African-American acoustic blues performers from the southern United States; blues revivalists of the late 1950s and 1960s; and a sample of Canadian blues performers today. I show that the first stance was pragmatic; the second embraced “country blues” and the cultural “myth of acousticity,” an idea cluster that mixed authenticity with ideology; and the third position has returned to practical considerations but retains a strong sense of “acoustic authenticity.” Finally, some reasons are offered for the decline of the myth of acousticity.

Handmade in Spain: The Culture of Guitar Making

Kevin Dawe (The Open University)

A paper on guitar making in Spain is, arguably, fundamental to a panel such as this. Yet, whilst I refer to a fairly extensive literature on the history of the Spanish guitar, as well as the anthropology of *flamenco*, I have yet to find substantial studies of the *culture* of guitar making in Spain. Guitar makers inhabit a unique world formed out of the intersection of material, social, and cultural worlds. In this musical *habitus*, this nexus of practices, structures, and structuring forces (Bourdieu), musical artisans function not merely as makers of cultural artefacts, but as agencies setting a variety of social practices in motion. Lives and livelihoods are literally built around the guitar and the guitar workshop. The shop part of the establishment is often decorated with memorabilia, from personal photographs to signed portraits of famous guitar players, where the animated discussions, negotiations, and banter between the maker, his friends, and his customers bring the scene to life. Local discourses of identity and authenticity emerge in this distinctly “between worlds” setting, forming a poetics of place and a politics of craftsmanship. In these discourses, “here,” rather than “there,” is “better”; whilst “better” is “made by hand” rather than “made by machine.” Amongst the inhabitants of this world there is an almost melancholy realisation that, however much these things may seem important, global forces are increasingly impinging on what used to be or what is imagined to be a distinctly local musical world.

The Tinkering Virtuoso: Les Paul, Eddie Van Halen, and the Technology of the Electric Guitar

Steve Waksman (Miami University, Ohio)

As Robert Walser and others have shown, the electric guitar has been integral to the performance and representation of virtuosity in popular music during the past several decades. Electric guitar performance has long been notable for its emphasis upon the flamboyant display of instrumental technique in a manner analogous to the virtuosos of the classical era. Yet there are elements of virtuosity with regard to the electric guitar that remain largely unexamined, and that have less to do with technical skill as such than with other forms of instrumental mastery. Specifically, many of the most lionized electric guitar “heroes” have been celebrated for their commitment to tinkering with their instruments and their determination to fuss with the technology of the electric guitar to achieve a particular sound, as much as for their strictly musical accomplishments. This paper focuses upon the careers of two widely influential and markedly different guitarists, Les Paul and Eddie Van Halen, to examine this other side of electric guitar virtuosity, with two key goals in mind. First, such an inquiry should help to expand our understanding of virtuosity so that it includes a wider range of musical practices than the simple acquisition of musical technique. Second, by stressing Paul and Van Halen’s engagement with the technology of the electric guitar, I argue for the more general importance of musical instruments as objects that shape specific modes of virtuosity, even as the virtuoso redefines the possibilities inherent in a given instrument.

Session 2-23 (SEM), 11:00-1:00**Old Music and Dance for New Needs: Local Performative Responses to New African Realities
Sponsored by the African Music Caucus of the Society for Ethnomusicology**

Daniel B. Reed (University of North Carolina at Greensboro), Organizer and Chair

Michelle Kisliuk (University of Virginia), Discussant

The preceding century witnessed tremendous cataclysmic change in Africa. While Africans experienced colonialism, independence, and the transportation and information revolutions, they frequently employed local performative strategies in order to comprehend, modify, and capture the effects those changes had on their lives. Some strategies included using indigenous music in new political contexts, creating new genres to affect new economic situations, accommodating colonialism through dances mimicking colonial practices, and using “traditional” musical forms to index modernity while making a living in a new economic milieu. In this panel we explore how African musicians take local performance resources and modify them to meet new social and expressive needs. Among the strategies employed are adaptation of existing genres; appropriation of new resources from neighboring groups, colonizers, or the mass media; and exploiting the use of existing performance practices in new contexts in order to accomplish new kinds of social work. By examining these strategies we hope to illuminate new genres in African music and dance, new contexts where African music plays meaningful roles, and, ultimately, the ways that Africans use the arts to understand and position themselves. These papers demonstrate that contemporary African performance exemplifies what Appadurai and Breckenridge (1988) call a “zone” of cultural debate: an arena in which people and their various types, forms, and domains of culture are “encountering, interrogating and contesting each other in new and unexpected ways.”

**“I Am a Farmer, I Carry a Hoe, I Am a Dancer, I Twirl a Hoe”:
The Emergence of Musical Farming Societies in Northwest Tanzania**

Frank Gunderson (University of Michigan)

In the Sukuma area of northwest Tanzania, farmer-musicians introduce themselves as farmers first (“I am a farmer, I carry a hoe”), and musicians second (“I am a dancer, I twirl a hoe”). Yet musical farming is a relatively recent occurrence in Sukuma history, adapted as a creative response to the British colonial government’s requirement for Sukuma workers to cultivate cotton in the 1930s. This new farming class drew on prior musical labor fraternities like medicinal societies, hunting societies, and porters for their personnel and musical repertoire. As these farming societies proliferated, elements within the government began to express differing views on the phenomenon. One faction felt that the musical farming groups were dangerous sources of dissent that might be harnessed by the growing independence movement, and lobbied toward monitoring their movements. A progressive element within the government countered that the work ethic exemplified by the labor groups might be capitalized towards higher crop production. These attitudes toward musical farming continued to the present, especially toward the genre known as *bugobogobo* (“The Animal Skin Wearers”). *Bugobogobo* has captured the attention of many Tanzanians and is either considered a major Sukuma contribution to Tanzanian national culture exemplifying the ideal of peasant consciousness, or cited as an example of Sukuma laziness and hooliganism. In this paper I discuss the various trajectories of this musical phenomenon, and I assess how Sukuma musical farming emerged from prior musical labor practices to be continuously re-appropriated to meet multiple social, political, and musical agendas.

The Death of *Mganda*?: Continuity and Transformation in Matengo Music

Stephen Hill (University of Illinois at Urbana-Champaign)

While local accounts analyzing group dance performances emphasize the entertainment value of Matengo group dances, these dances are also important sites for critical social work. Historically, group dances helped socialize the young in Matengo lifeways, provided opportunities for camaraderie and romance, and through appropriate competition enabled conflict resolution, facilitated prestige negotiation, and accomplished stress release. While still filling these roles, during the latter half of the twentieth century, social reality shifted radically in Umatengo, as it did in the rest of Africa. In the face of new social, political, economic, and spiritual demands, and coupled with other social changes, the Wamatengo abandoned an older group dance, adopted two newer group dances, and actively incorporated group dancing into their strategies for meeting these demands. In the last century, the social meaning of group dancing has transformed from vehicle for clan solidarity, to powerful index of moder-

nity, to marker of middle class status. Basing my discussion on two years' fieldwork, I employ conjunctural analysis to illuminate critical changes in Matengo group dance practices as they relate to new realities. Of particular note are the shifting role group dancing plays for Matengo men, specifically the shift from mixed-sex to single-sex performance in the nationalist 1950s, and how the men's dance, *mganda*, became an important instrument for male prestige in the last quarter-century. In light of emergent economic changes, *mganda* now faces a crisis, which may lead to an imminent demise.

Dancing in the Votes: Politics and Tradition in the 1999 Political Campaign in Malawi

Lisa Gilman (Indiana University)

The performance of "traditional" dances has long been an integral part of Malawian politics. During the movement for independence in the 1950s, political figures recognized and used the power of dance to bring people together, inspire solidarity, and disseminate information. In 1964, taking advantage of the existing organization of dancers from the independence movement, the government of Dr. Hastings Kamuzu Banda used dancing, especially by Malawian women, as a tool in consolidating totalitarian control. With the arrival of multi-partyism and the new democratically elected government in 1994, new leaders downplayed the institution of dancing as a political strategy as they attempted to distance themselves from the practices of the former government. In 1999, as the country prepared for its second national elections, political organizers again recognized the potential of using dance performances in their campaigns. Based on ethnographic research conducted in northern Malawi in 1998–99, this paper critically explores the uses of dances in the 1999 campaign. After showing video footage of dances performed at political rallies, I discuss data from interviews with political figures, organizers, and dancers, presenting their various views about the use of dance as a political tool and its perceived effectiveness. The paper focuses on the tension between the rhetoric that sits performances of "traditional" dance as innocent demonstrations of celebration or support for popular figures, and the strategic use and manipulation of these dances to meet political goals or underscore ideological agendas.

Pop Goes the Sacred: Dan Mask Performers and Popular Culture in Post-Colonial Côte d'Ivoire

Daniel B. Reed (University of North Carolina at Greensboro)

Many Dan people in western Côte d'Ivoire hold that masks are spirits who perform among humans as dancing and musical embodiments of Dan social ideals and religious beliefs. One such mask is Gedro, whose role is to manifest ideal behavior in the form of excellence in dance. In performance, Gedro demonstrates his omniscience regarding, and mastery of, all dances in his milieu. Gedro's milieu is Man, a small city that has become increasingly ethnically, religiously, and economically diverse during the colonial and post-colonial eras. Today an array of dances exists in Gedro's environs, including many popular music styles disseminated by the mass media. In part because of his clever incorporation of popular music references, Gedro has emerged as a kind of regional pop star in the form of a traditional, religious performative phenomenon. This aesthetic strategy enables Gedro's popularity to cut across ethnic and religious lines, as Muslims, Christians, and members of other ethnic groups recognize and appreciate these references to popular music and dance. In this paper, based on ethnographic research conducted in 1994 and 1997, I demonstrate how Gedro performers incorporate what they call "modern" music into their performance. I then discuss the ways performers interpret their aesthetic choices, an interpretation that demonstrates sophisticated, localized theories of "tradition" and "modernity." By incorporating "modern" music and dance into a performance they often call "the tradition," Gedro performers make the enactment of their religious identity relevant to their contemporary context, and make a living doing so.

Session 2-24 (SEM), 11:00-1:00**Musical Hybridization I. Varieties of Inter-Cultural Composition and Musicking**

Leslie C. Gay, Jr. (University of Tennessee, Knoxville), Chair

Pentatonic Sonority and Serialism: A Study of Hybridization in Chinese Contemporary Concert Music

Nancy Rao (Rutgers University)

For Chinese composers of the late twentieth century, deciding which musical traditions to integrate has been and continues to be a complex process. The integration of varied Chinese traditions and techniques of modern music inevitably results in conflicting systems of signification. How to cross the boundaries meaningfully and effectively becomes ever more important for these composers whose work is often described as hybrid. This paper compares and contrasts three Chinese contemporary composers. It focuses on how, through adoption of serialism, they have reinterpreted the pentatonic traditions and also on how the adoption of serialism serves different artistic purposes.

The mainland composer Luo Zhongrong, regarded as the father of Chinese modern music, has devised a serial technique that maximizes the sonority of pentatonic scales. Never quite departed from China, he managed to study and translate Hindemith's *The Craft of Musical Composition* secretly during the Cultural Revolution and composed China's first 12-tone work in 1970s. The Chinese French composer Chen Qigang, a graduate of Beijing Conservatory and a student of Messiaen in the eighties, has developed a loose serial technique that uses the complement of pentatonic scales as a dramatic device. Seamless integration in his chamber music has earned him international recognition. Lu Yen, the first in a generation of American-trained Taiwanese composers, returned in 1979 to Taiwan after fifteen years in the U.S. and became an influential composition teacher. Although an ardent serial composer, he only partly follows the doctrine of the American school, and incorporates a free play with pentatonicism.

Composing Interculturalism: Jin Hi Kim, National Musics and Imagined Traditions

Jason Stanyek (University of California, San Diego)

The composer and *komungo* virtuoso Jin Hi Kim came to California from Korea in 1980, right at the beginning of a decade that saw five million Asians immigrate to the United States. This immense and unprecedented diaspora led to a surge in intercultural collaborations involving Asian Americans. The compositions, improvisations, and writings that Kim has produced during her twenty years in the United States serve to define an approach to interculturalism that favors collaboration and mutual exchange over simple borrowing and pastiche. In my reading of her work, hybridity becomes less an issue of the superimposing of diverse sonic materials than it does the creating of a dialogic space where performers with disparate and oftentimes contradictory personal and cultural narratives can interact.

In particular I look at the strategies Kim uses to compose interculturalism: bilingual scores, innovative notation, and her idiosyncratic "re-imagining" of concepts derived from traditional Korean musical practice. I also examine how Kim has managed to couple pan-Asianism with feminism to create works for Asian-American female musicians that upend stereotypical notions of Asian-American womanhood.

Finally I use information garnered from two extensive interviews that I did with Kim to help grapple with issues that are of crucial importance to the discipline of ethnomusicology: how musicians and institutions use notions of culture, ethnicity, and nationality to organize performances and recordings; how globalization both reinforces and dilutes the idea of "national musics"; how intercultural collaboration can act as a catalyst for immigrants to re-imagine the musical traditions of their homelands.

Tribes Unlimited: Crossing Cultures with Adam and the Ants

Theo Cateforis (College of William and Mary)

The history of popular music is strewn with cross-cultural fusions, but few are as bizarre as the mixture that the white new wave rock singer Adam Ant unveiled before British audiences in 1980. Dabbing Apache warpaint on his face, and proclaiming an affinity with various American Indian tribes, Ant trumpeted his group's music as an exotic brand of tribal pop built around a rhythm new to the western rock world: the African "Burundi beat." Further bolstered by aural and visual references to pirates and

spaghetti westerns, Adam and the Ants's record, *Kings of the Wild Frontier*, shot to the top of the charts and made Ant the most successful early 1980s British pop star.

This paper examines Ant's self-proclaimed "antmusic" phenomenon from a variety of socio-musical vantage points. First I consider his imitation of the "Burundi beat," copied from a copy of Michel Vuylsteke's 1967 ethnomusicological field recording, as an example of Steven Feld's "schizophonic mimesis," a term he uses to describe the changes in cultural histories and meanings that accompany the circulation of sound recordings, and their subsequent sonic echoes and duplications. Second, drawing on Marianna Torgovnick's writings, I position Ant's adoption of different tribal tropes as part of a primitivist discourse, in which dominant western societies have invoked the primitive "other" as a window onto their own societal values. Lastly I contextualize Ant within the emerging new attitudes towards eclectic cross-cultural music making that, by the mid 1980s, would culminate in the new marketing category, world music.

"Jewsapalooza": Postmodern Jazz Meets New York's "Jewish Alternative Movement"

Tamar Barzel (University of Michigan)

Since the 1970s an emerging discourse of Jewishness has been flourishing among neo-klezmer musicians and audiences—as have the "new Jewish cultural studies" in the academic realm. This paper explores an allied music scene currently flowering in New York City. Unlike klezmer, the music of New York's new Jewish jazz scene is grounded in traditions of free jazz. Indeed, while part of the same cultural movement, so-called "avant jazz" and neo-klezmer carry markedly different sorts of valences. Of particular note is the relationship of today's avant jazz not only to path-breaking European jazz musicians and the African-American legacy of free and experimental jazz, but also to the black nationalist discourses that have been closely allied with African-American music making since the 1960s.

This paper uses several brief musical examples to explore key questions raised by the emergence of this dynamic cultural scene. How does this music help to construct cultural identity by bringing people together to experience "Jewishness" through the shared experience music offers? How does this music relate to the free jazz of the 1960s and 1970s and its kinship with black nationalism? How is this music implicated in the racial politics of the contemporary New York jazz scene? Jazz performance associated with New York's "Jewish Alternative Movement" centers around two downtown clubs, the Knitting Factory and Tonic. Drawing on an ethnographic study of musical performances at these two clubs, this paper elucidates the way music intertwines with racial politics, gender politics, and cultural identity to help shape an emerging sense of Jewishness among ethnically mixed audiences.

Session 2-25 (SEM), 11:00-1:00

Politics, Poetics, and Strategies of Teaching Chinese Music at and beyond its National Borders

Su Zheng (Wesleyan University) and J. Lawrence Witzleben (Chinese University of Hong Kong), Organizers and Co-Chairs

Teaching Chinese music outside its homeland presents specific challenges and opportunities. The average American college student knows little of Chinese music, and music majors in the West and in Hong Kong are primarily interested in Western art music. What, then, are the effective and creative ways to teach Chinese music?

This panel intends to present various approaches, with the goal of providing practical teaching information to both specialists and non-specialists and, at the same time, addressing some theoretical issues that are central to the field of ethnomusicology. What are the strategies for resisting essentialism, exoticism, and orientalism? How does one negotiate between teaching Chinese music "as culture" and/or "as music"? What repertoires does one teach and why? What materials does one use and how? What issues need greater attention? The presenters explore and demonstrate how different locations affect content and pedagogy, with materials and examples from their own courses.

Chinese Music, American College Students, and Ethnomusicology Professors

Joseph S. C. Lam (University of Michigan)

Judging from my teaching experiences in California and Michigan, the average American college student would not take any course totally or partially devoted to Chinese music, unless the course fulfills some curriculum requirement or personal need. The

students' choices are pragmatic. Why study a music that serves no purposes? This is not the case for their ethnomusicology professors who are hired to teach, and who study Chinese or other world musics for musical, scholarly, professional, and political reasons. To justify their teaching and to make it relevant to their students, some professors would, as I have done, teach Chinese music as music of the "other" and/or as cases studies of ethnomusicological concepts and theories: *qin* music as expressions of the socially and politically privileged; folk songs as expressions of Chinese commoners and their negotiations of social-political powers and identities, and so forth. By emphasizing the "theories," the scholarly approaches may accidentally marginalize the music as sonic/auditory expressions.

The teaching of Chinese music or any other world musics needs to be more sonic/ auditory, and interests of students and professors better coordinated. Otherwise, students would choose to forget the "theoretical" lessons at the end of the courses, and professors would be frustrated by limitations on what they can teach. To generate discussion, I present three different approaches to teaching a piece of Chinese music, demonstrating the pros and cons of "Chinese," "ethnomusicological," and "musical" approaches, and how they might be coordinated and improved.

Familiar Themes in Unfamiliar Territory: Diversity in Contemporary Chinese Music and Culture

Sue Tuohy (Indiana University)

Although China is unfamiliar territory for most students in classrooms outside of the country, it is prime territory for the application and exploration of issues central to ethnomusicology. This paper presents a multicultural approach that places the issue of diversity—of music performance and discourse, context, and culture—at the heart of teaching and learning. This approach helps to "de-exoticize" Chinese music by highlighting a theme familiar to students, one central to the discipline and pervasive in contemporary North American discourse. Moreover, making diversity the core organizing concept for a course also helps to counter an impression of China as a homogeneous civilization and a tendency to essentialize Chinese music, to construct a national-musical trait list based on a particular formulation of a canon.

I discuss broad issues and challenges of teaching Chinese music through a course titled "The Performing Arts in Contemporary China." Emphasizing the range of musical styles and performance contexts in which music is heard today in the People's Republic of China, this course presents case studies in which to explore relations between music and culture. It brings to the fore regional, ethnic, class, and generational diversity as illustrated through musical performance and discourse. Rather than beginning with an implicit definition of Chinese music, the course looks at music in China to understand the variety of ways it is defined and debated today. I provide copies of a syllabus describing the course goals, strategies, and available resources (print, audio-visual, and internet).

Re-Mystifying the Mundane: Teaching Chinese Music in Hong Kong

J. Lawrence Witzleben (Chinese University of Hong Kong)

The vast majority of undergraduate music students in Hong Kong are musically monolingual: their primary training, background, and interest is in Western art music, and their musical language is the piano, the symphony orchestra, the 12-tone equal-tempered scale, and the five-line staff. Still, like everyone in Hong Kong, they are familiar with the sounds of Chinese instruments and Cantonese opera heard in supermarkets, shopping malls, and television broadcasts and commercials, especially around the Lunar New Year. For those with Western-oriented ears, these familiar sounds may be mundane, boring, or even unpleasant. However, given the chance, many students are also eager to learn more about their own culture's musical heritage. Their knowledge of Chinese historical and literary stories and characters helps in appreciating programmatic pieces; familiarity with the Chinese writing system unlocks the mysteries of most indigenous notational systems, and Hong Kong's many fine performers and performances provide opportunities for experiencing live Chinese music and developing critical listening skills.

This paper explores the challenges and opportunities of teaching Chinese music in Hong Kong, along with two larger questions. As Hong Kong becomes more and more closely integrated into the rest of China, how can we expand the importance of Chinese music within the curriculum without threatening the Western music preferences of the majority of the faculty, students, and parents? Should Chinese music courses strive for a balanced overview of China's regions or place a strong emphasis on local Hong Kong and regional Cantonese traditions?

Can't Learning Chinese Music Be Fun?: The Role of Creativity and Participation

Su Zheng (Wesleyan University)

As a student of music in both China and the U.S., I learned from my own experiences that fundamental differences exist in pedagogical approaches between the two educational systems. In China, learning means serious attention, devotion, and memorizing. In the U.S., college students need to be seriously entertained in the processes of, hopefully, serious learning. Chinese music, as we have been performing, describing, and teaching it both within and beyond its national borders, is perhaps one of the least fun-invoking music worlds in the wide spectrum of world musics. This presents a practical problem in classrooms for those of us teaching in North America.

I discuss the challenges and strategies in rendering Chinese music learning more attractive and relevant to American college students, drawing upon my own teaching experiences in a New England liberal arts college. In particular I introduce two courses, one a topical seminar for music majors, "Westernization and National Music Identities," the other a Peking opera module inserted in a "world music" survey course for non-majors. I address and demonstrate how creativity and participation can help to make unfamiliar subjects become friendly and engaging to the students, and how musical involvement can eventually help students to achieve the goals of these two courses: to grasp some of the cultural, aesthetic, and intellectual issues that are important to Chinese music and musicians, and to relate topics that emerge from studying Chinese music to broader questions of identity, modernity, and cross-cultural understanding.

Session 2-26 (SEM), 11:00-1:00

Grounds for Singing

Margarita L. Mazo (Ohio State University), Chair

Zenne Şarkı: Songs about Women and for Women

Rajna Klaser (University of California, Berkeley)

Studies on classical Turkish music generally focus on its theoretical foundations, historicity of Turkish modal *makam* practice, instrumental performance practice and repertoire, and the impact of national ideology of the Turkish Republic on reception of classical Turkish music in contemporary Turkish society. In this context, the greatest part of the musical scholarship on Turkish classical music focuses on male musical practice and creativity. However, while this might be true for Mevlevi-inspired classical Turkish music practice, one cannot escape the fact that a considerable portion of light classical Turkish music repertoire is also devoted to women and created by women, particularly in the realm of vocal sub-genre *zenne şarkı*. *Şarkı* has been a signature of light classical Turkish music since the eighteenth century. Unlike other classical Turkish vocal forms that abound with Persian-influenced imagery in which a young male lover appears as an erotic ideal, *şarkı* is the first classical form that features vivid references to life, customs, musical performance, and historical locales of Istanbul, and celebrates female beauty as well as emotional life of women. This is particularly true for the *şarkı* sub-genre *zenne şarkı*, songs written by both male and female composers that cater only to women. Through the analysis of *zenne şarkı* musical and poetical texts, and evaluation of the novels in which *zenne şarkı* appears as the form that encapsulates emotional life of its characters, the paper examines this form as a frame in which the intimate world of Turkish women is played out.

Chanting the Songs of Our Mothers: Empowering Filipino Women through the *Pasyon*

Pamela Grace Costes (University of Washington)

During the late eighteenth century, an extra-liturgical practice that is far different from the other religious music heard at that time gained unusual popularity in the Spanish-colonized Philippine society. The tradition is known as *pasyon*, a practice of chanting verses that center on the passion and death of Jesus Christ. The *pasyon* remained strong in Philippine Catholic traditions, carried even into the twenty-first century, despite the violent efforts of the colonizer to subjugate and ban it from its very beginnings.

The *pasyon* in all its aspects, musical and social, has a political weight. Its persistence throughout Philippine history lies in its potential as a cultural text to carry implicit significations, applicable to both the colonizer and the colonized. It is a site wherein

political struggle for hegemonic control can be located. But the most significant elements of the tradition are music and performance. Through its musical practice, Filipinos have subverted, subtly resisted, and defied Spanish ideological constructs. Women, as the primary perpetrators of the tradition, benefited most from this potential of inverting and resisting the prevailing social order and structure.

This paper deals mainly with the various ways in which the *pasyon* music and tradition reinstate and restore women's roles as priestesses in Philippine society, and with how as an activity the practice aids in the subversion of the Spanish religious constructs on womanhood as exemplified in the *pasyon* text.

Vodou Singing and Ethics for a New Century

Rebecca Sager (University of Texas at Austin)

This paper investigates how Vodou ritual singing in Northern Haiti constructs an alternate ethical perspective for Haitian society. ("Vodou" refers to a religious culture, a group of spirits, the music and rituals honoring and entreating those spirits.) Vodou singing is not a superstitious act to bring fortune to ill-fated individuals, but rather holds the means of rectifying the fundamental causes of their destitution. Ubiquitous human suffering is evidence of profound ethical problems underlying Haitian society. Widespread rumors of bloody revolution imbue the year 2000 with unmitigated symbolic power as Haitians scrutinize their nation's shortcomings after 200 years of independence.

In these desperate conditions, the *manbo*—Vodou spiritual leader—with whom I studied espouses principles of respect, tolerance, forgiveness, and non-violence. She heals and provides counsel, often while possessed by a Vodou spirit. The basis for her principles is a repertoire of Vodou songs, which she insists must be sung to be understood. Her performances are highly expressive emotionally. Obviously, the musical parameters of singing (e.g., timbre, melodic contour, timing) are critical to properly understanding the songs' meanings (i.e., unpacking their ethical content).

Because song involves language and music, I needed to conceive a seamless analysis of the musical parameters of singing along with its symbolic, language-based meanings. My presentation details refinements in music semiology necessitated by this study. This music-centered approach to the ethical formation of Vodou religion demonstrates the power of music to engage society and transform human experience.

From Ethnomusicology to Symbolic Anthropology: The Case of Mande Praise-Singing

Alex Enkerli (Indiana University)

Although the dialogue between ethnomusicology and other disciplines is fairly well established, this dialogue is unbalanced at times. Ethnomusicology's conceptual debt to anthropology is clearly visible in the well-acknowledged contribution of anthropology-based ethnomusicologists, but anthropologists rarely acknowledge a debt to ethnomusicology. Moreover, apart from specific contributions by individual scholars, the reciprocal contribution of ethnomusicology to related disciplines is not fully acknowledged by general contemporary scholarship. To offer some help in solving one dimension of this imbalance, the present paper presents some of the possible ways by which an ethnomusicological study of music performance can inform the anthropological study of symbolic systems.

In Mande praise-singing, musical patterns may bear referential meaning in relation to proper names without a specific connection to propositional language. This phenomenon provides an interesting example of how similar signification processes span more than one non-verbal system. Since issues of signification run at the center of several academic disciplines, this should help situate ethnomusicology more centrally in the academic dialogue.

Thursday afternoon, 2 November

Session 2-27 (Joint), 2:00-5:00

Local Histories, Global Contexts: Writing the History of Twentieth-Century Music

Anne C. Shreffler (University of Basel), Organizer

Writing the history of twentieth-century music will involve coming to terms with a different set of issues from those encountered in the histories of other periods. The most obvious is the lack of a central canon, or even of a central perspective from which to define one. The blurring of boundaries between art, popular, and functional music and the increasingly wide range of styles within these categories have made it impossible to write a history of music in the last century that treats only concert music. The globalized economy and modern communications have allowed rapid dissemination of music all over the world. New research on popular music, film music, jazz, Russian and Eastern European music, music by women, and world music has irrevocably altered the conventional historical narrative of musical development in which the Second Viennese School and its reception formed the central strand. The bewildering variety of styles in recent composition has led us to recognize that musical landscapes in earlier parts of the century were more diverse than we had thought. Conventional histories of twentieth-century music have achieved their clear picture by eliminating much (if not most) of the century's music from consideration.

A central theme of the session is therefore canon formation: what value systems and institutions enable canonic repertoires to be formed, how are these values transmitted as part of musical reception, how are terms such as avant-garde and conservative defined and what are their effects? Yet, because it is clearly impossible to do justice to all the repertoires that "ought to be" included, we also need new models that can account for the diversity of twentieth-century music in a way that avoids both a complete fragmentation of discourse and the creation of new master narratives. Solutions to this problem will most likely be found less in the composer- and work-centered historiography of past approaches than in methods that allow us to evaluate how music has been valued, disseminated, and received in different contexts.

Resurgent Tonality in the Late Twentieth Century: The Case of American Minimalism

Jonathan W. Bernard (University of Washington, Seattle)

The much-ballyhooed "return to tonality" in the recent compositional practice of Europe and North America is a phenomenon with several distinct, if also somewhat interdependent, causes. This paper examines one important contributor to the current scene, American minimalism of the 1960s and early seventies and its further developments since then, with the dual aim of (1) tracing the gradual shift from what is now often called early or "pure" minimalism to the hybrid products of later years, and (2) establishing whether there was anything about minimalism as originally constituted that suggested its more frankly tonal projection into the works of such currently active composers as Philip Glass, John Adams, and Michael Torke.

American Music History and the International Scene

Richard Crawford (University of Michigan)

In my book *America's Musical Life* I have built the narrative around performance rather than composition. Moreover, I have tried to represent the diversity of that life by including all categories of musical endeavor: classical, popular, and traditional (folk). The three categories are linked not to an aesthetic hierarchy but to something more concrete: the presence, absence, and authority of musical notation. Grounded in the specifics of American history, this chronicle seeks to address the question of how the musicians being discussed have earned their living. My paper will describe the approach to American music, dictated, in part, by particulars of the American scene, then suggest a few parallels outside the United States.

Colonial Subjects, Postcolonial Texts: Nineteenth- and Twentieth-Century Musical Constructions of Africa

Veit Erlmann (University of Texas at Austin)

In this paper I seek to examine the role of music in the making of twentieth-century identities in Africa and the West. Rather than casting this process as a dichotomy in which the center dominates, excludes or silences the periphery while the periphery in turn asserts itself as being different from or standing in opposition to the center, I emphasize the logic of sameness and difference underpinning processes of global cultural and musical production. Instead of asking what impact colonization had on Africa, what the “primitive” meant to modernism, or how the colonized resisted the colonizer, I explore the way in which these processes were intertwined and often rested on the same epistemological and aesthetic premises.

Greatness and Canonicity: Women Composers in Twentieth-Century Britain

Sophie Fuller (University of Reading)

Why has the image of the “great composer” remained so determinedly male during the twentieth century? This presentation will examine the position of a generation of women composers (including Elisabeth Lutyens, Elizabeth Maconchy, Grace Williams and Phyllis Tate) who were born just before the First World War and first came to prominence in the 1930s. Why have none of these women taken a place in the history of twentieth-century music in Britain on the same footing as their male contemporaries Michael Tippett and Benjamin Britten? I shall frame this case study with thoughts on canon formation with respect to later generations of women composers and women working outside the “classical” field.

Innocents Abroad: The European Reception of American Music

Felix Meyer (Paul Sacher Foundation, Basel)

The twentieth century has been marked by exchanges of ideas, music, theories and people between Europe and North America to a far greater extent than in previous centuries. While the overwhelming influence of Europe on institutions of art music in the U.S. has been well documented, the reverse—the impact of American music on European musical development—has received much less attention. After the Second World War, experimental American music began to be taken increasingly seriously in Europe. The paper focuses on the case of Conlon Nancarrow, a Mexican composer of American origin, whose rhythmically intricate pieces for player piano were taken up with great enthusiasm, most notably by György Ligeti.

Separate and Unequal: Jazz in the History of Twentieth-Century Music

Ingrid Monson (Washington University in St. Louis)

Cast as both popular and classical, ethnic and universal, modernist and traditional, jazz improvisation has been claimed for paradoxical purposes and constituencies throughout the twentieth century. Conceived and developed during Jim Crow, the politics of race have indelibly shaped the lives of musicians and the reception of the music. This paper will examine the place of jazz in a musical historiography of the twentieth century, focusing on the interplay of modernist aesthetics, the civil rights movement, and African independence in the emergence of jazz’s “golden age” of the 1950s and 1960s. The legacy of this period on the dynamics of hybridity, appropriation, and globalization of later music, as well as costs and benefits of “classicizing” jazz will be addressed.

Music History and Ideology: East and West German Historiographical Debates

Anne C. Shreffler (University of Basel)

Since musicology has devoted increasing attention in recent years to thinking about music as a socially-constructed phenomenon, it seems useful to review a period of intense debate about the virtues of a social-based versus a work-based musicology that took place between East and West German scholars in the 1970s. This dialogue, carried out primarily by Georg Knepler in the East and Carl Dahlhaus in the West, had no parallel in the English-speaking world, where only the Dahlhaus side was noticed at all. My paper will examine the clash of ideologies between Marxist and Western methods of history-writing presented in Dahlhaus's *Grundlagen der Musikgeschichte* and Knepler's *Geschichte als Weg zum Musikverständnis* (both 1977).

Session 2-28 (Joint), 2:00-5:00

Music, New Media, and Digital Culture

Joseph Auner (SUNY at Stony Brook) and Timothy D. Taylor (Columbia University), Co-Organizers

"It is simple common-sense that, when industry erupts into the sphere of art, it becomes the latter's mortal enemy, and in the resulting confusion of functions none is carried out well."—Baudelaire, *The Modern Public and Photography*, "The Salon of 1859.

The rapid development of digital technologies, new media, and the internet, are profoundly transforming the production, distribution, and reception of music. Traditional notions of the interaction of the human and machine, what it means to be a musician, and how music relates to the audience are being profoundly reconfigured. Bringing together perspectives from composition, musicology, ethnomusicology, media studies, and the music industry, the panel will examine the emergence of these new technologies and their implications for music, music making, and music as industry and commodity.

"Sing it for Me": Human Loops and Sad Machines

Joseph Auner (SUNY at Stony Brook)

A crucial moment in Kubrick's *2001: A Space Odyssey* shows the lone surviving astronaut, Dave, deep within the ship's computer HAL's memory banks, methodically disabling its higher brain functions. With each turn of the screw we hear HAL's calmly pleading voice as he feels his consciousness slipping away. The final stage of the process is marked by HAL's sudden regression through memory to the day of his first public demonstration as he sings "Daisy" about a bicycle built for two. In contrast to the overall cool tone of the film, this is a moment of great emotional intensity. But strikingly it is the broken and dying machine that is expressive, and not the astronaut who remains silent, encapsulated in a hard, reflective, plastic shell.

The complex blurring of the human and technological in the scene anticipates important characteristics of a broad range of contemporary music that uses the sounds of old recordings, "obsolete" electric and electronic instruments, defective devices, and the whole sphere of low fidelity. Drawing on writings by Hayles, Jameson, and Rose, and with reference to songs by Moby, Radiohead, and the Lo Fidelity All-Stars, this paper will consider a range of pieces in which technological brokenness and obsolescence, often in interaction with tropes of race and gender, become a central locus of expression. That these reconfigurations of the interaction of human and machine have broad implications is suggested by the conclusion of *2001*. HAL's swan song also marks the last time Dave speaks in the film; his final words—before his cosmic journey when he leaves humanity and technology behind—are "sing it for me."

Real-Time Interaction among Composers, Performers, and Computer Systems

Cort Lippe (SUNY at Buffalo)

Real-time interactive computer music poses interesting technical and musical problems. While some composers use the computer to imitate musical instruments, and others are interested in replacing human performers with machines, certain composers feel that musicians do a more than adequate job of making instruments speak expressively, and therefore should remain an integral part of musical creation. Many of these composers create mixed-media pieces for acoustic instruments and electronics, and have a particular

interest in designing new sounds (something at which computers are very useful), and exploring algorithmic compositional structures (simulation being another forte of computers).

Real-time quantification of characteristics of a musical performance is now possible on desktop computers. Thoughtful high-level event detection which combines the analyses of frequency, amplitude, and spectral information (i.e. pitch, dynamics, and timbre) can be used to influence a computer part during a performance. Subtle changes found in a musical performance, such as an *accelerando*, a change in bowing, *staccato* articulation, or the use of *portamento* in a phrase can directly affect the electronic output of a computer. A dynamic relationship between performer, musical material, and computer can become an important aspect of the artistic experience for composers, performers, and listeners alike. Compositions can be fine-tuned to individual performing characteristics of specific musicians, performers and computers can interact expressively, and musicians can readily sense the consequences of their performance and musical interpretation.

“Eine kleine Netmusik”: An Interpretive Reading of the First Phase of the Major Record Companies’ Internet Strategies

Peri Shamsai (BMG Entertainment)

Technical design is not determined by a general criterion such as efficiency, but by a social process which differentiates technical alternatives according to a variety of case-specific criteria. — Andrew Feenberg, *Questioning Technology* (1999) 83-84.

One of the prevalent myths concerning TNMCs [Transnational Media Corporations] is that such companies are monolithic in their approach to business. In fact just the opposite is true. — Richard Gershon, *The Transnational Media Corporation* (1997) xii.

Recent developments in the Internet have redefined the mechanisms of musical production and consumption. Music Internet sales more than doubled during 1999, with online sales estimated to reach as high as \$1.1 billion by 2003. New online business models and file-sharing software are forcing record companies to rethink the fundamental underpinnings of their business. While the popular press discusses these developments daily, there has been notable silence in the academic community regarding the impact of these changes on our understanding of music and technology.

I will explore the development of the five major record companies’ Internet strategies during the first phase of the evolution of this technology in the music industry from 1994 through 1999. An examination of each company’s individual online strategy reveals the divergent symbolic meaning each attributes to this technology, ranging from new opportunities for financial growth and revenue generation to a community-building tool, which fundamentally redefines the relationship between artists and their fans.

Through a combination of Andrew Feenberg’s hermeneutical philosophy of technology, Antonio Gramsci’s theory of cultural change and Robert Grant’s model for analyzing strategic constituencies, I will demonstrate that each major has adopted a unique understanding of the socio-cultural meaning of this technology, thereby applying it to highly divergent ends.

Digital Technology and New Modes of Music Consumption

Timothy D. Taylor (Columbia University)

The advent of digital technology has brought with it new modes of storage and retrieval of music, which are changing the nature of the consumption of music. Individual tracks can be downloaded from the Internet, facilitating increasingly eclectic and personalized modes of collecting and listening. Downloaded music, and music copied onto computer hard discs from compact discs can be manipulated, remixed, remade. Listeners can also purchase particular songs at kiosks that are burned onto compact discs while they wait.

While there has been a good deal of attention to new kinds of production in the last couple of decades, characterized as post-Fordist, or “flexible consumption,” or “disorganized capitalism,” theories of new modes of consumption have been less in evidence. This paper will survey recent theories of consumption and marketing and in order to show how new digital technologies are resulting in increasingly eclectic modes of consumption. But, unlike what the most influential theorists of consumption such as Jean Baudrillard have argued, the increased availability of cultural forms has not reduced consumers to dupes, overwhelmed by the availability of signs from all over, but rather facilitates new forms of aesthetic reflexivity and eclecticism.

Session 2-29 (IASPM/SEM), 2:00-5:15**Ethnography Reconsidered**

Portia Maulsby (Indiana University), Chair

Carol M. Babiracki (Syracuse University) and René T.A. Lysloff (University of California, Riverside), Respondents

If Ethnography's the Answer, What was the Question?

Geoff Stahl (McGill University)

The study of popular music has adopted a number of approaches in its account of cultural production and consumption. Institutional and industrial analyses, geography, sociology, musicology, ethnomusicology are just a few of the theoretical paradigms brought to bear on the affective and evocative power of music in everyday life. All of these perspectives have opened up the discussion of popular music in an invigorating way. At the same time they also present certain limits in terms of their efficacy as complete research tools. As one such research tool and methodology ethnography has recently come to occupy a contentious place in the minds of many scholars examining popular music. I wish to frame this discussion with a simple question: How is it that by relying on the voices of a musical culture's participants, so many of these studies can purport to tell a more effective, compelling or complete "truth" of musical experience? I intend to undertake an examination of issues relating to ethnography and popular music by citing recent studies and suggest some alternatives which can both trouble ethnography as a research model and also utilize some of its elements, to strengthen the study of popular music. In this capacity, I will explore the assumptions underlying certain research paradigms and position them in relation to my own study of Montreal's music scenes, doing so in such a way that highlights both the necessity of ethnography but also certain impossibilities of its applicability to the analysis of the sociomusical experience within the city.

Ethnographic Misadventures in Local "Musicking"

Holly Everett (Memorial University of Newfoundland)

In recent years, a major concern among ethnographers has been the position of the self and the construction of the other in academic research. Folklorists, ethnomusicologists, media scholars, anthropologists and sociologists have all struggled with questions of ethics, especially with regard to the appropriation of others' experiences and voices. Where does the researcher end and the researched begin? This paper will explore the ethical and personal concerns arising from an on-going research project, based in St. John's, Newfoundland, on flamenco.

Approaching flamenco as a cultural product and process, I have been studying identity construction and aesthetics as developed by and expressed through "musicking" in three Canadian cities. I have been somewhat stalled in my ethnographic efforts, however, by concerns for both my informants' privacy and the integrity of my research. Certainly, it is necessary to ground scholarly readings of cultural texts in "lived lives" but how much of those lives must be revealed? Such questions are perhaps even more important when conducting research in smaller cities and communities, in which the identities the ethnographer seeks to document, analyze and present readily identify individuals to any number of possible readers. Conversely, when does analysis become so generalized as to be meaningless at best, and essentializing at worst? I will address these and other questions in an exploration of the boundaries of ethnographic research in traditional and popular music.

Big Sounds from Big People: The Global Economy of Pop Music Production Aesthetics

Frederick Moehn (New York University)

In the 1960s, developments in recording technology, especially multi-track recording, changed the way in which popular music was produced. Henceforth the recording studio would no longer be seen simply as a tool for capturing live sound; it became a musical tool in its own right, and individual producers developed particular "sounds." Today, individual *mixing* styles tend to characterize a pop music production, more so than the way in which the music was recorded. My research into popular music making in Rio de Janeiro presents a case study of the way in which the aesthetics of mixes coming from major centers of global music production such as London and New York are perceived in a more marginalized production center. For example, one producer whom I interviewed in Rio said, "What impresses me in the American mixes is the dimension of the sound. The sound is always really big, spacious, voluminous, there are three clearly defined dimensions." The paper examines the complexities of the global "economy" of musical

production sound with particular attention to the following questions: How do metropolitan centers of music production influence the way in which music makers in Rio de Janeiro conceptualize their mixes? How do new music technologies such as digital recording and mixing, and resources such as the Internet influence the global circulation of production “sounds”? Finally, does the continued concentration of production capital in the most developed nations imply a global hegemony of music production aesthetics?

Global or Local: Finding a Middle Ground for Malaysian Advertisement Music

Stephanie Sook-Lynn Ng (University of Michigan)

Malaysia has been taking steps to globalize its industries since the beginning of this decade. One industry that has benefited from the government’s globalization effort is the advertisement music industry. This industry is able to garner international exposure for its music by utilizing the international network of the MNC advertisers and advertising agencies. Advertisement music produced in Malaysia is used in MNC advertisements throughout Asia. Malaysia was also responsible for the music used in Coca-Cola’s worldwide Ramadhan advertisement campaign in 1998.

Malaysia is able to market its advertisement music internationally because the music possesses global appeal. Most of this music is very much akin to what is distributed by international recording companies, as the industry gets its cues by observing the latest trends in transnational music. The increasing popularity of world music in this decade has also prompted many local musicians to incorporate local elements into the advertisement music that they produce. These local elements are fused with Western music and music from other non-Western cultures in order to maintain the global character of the music.

This paper looks at Malaysian advertisement music in the 1990s and identifies transnational trends in this music. Furthermore, it looks at the changes that are going on in the advertisement music industry and the ways these changes will affect the future of the industry. Advertisement samples are presented in video form, as the global character of Malaysian advertisements is not only in the music but in the visuals as well.

Session 2-30 (AMS), 2:00-5:00

Articulating Ars Subtilior

Thomas Brothers (Duke University), Chair

Articulating Ars Subtilior Song

Daniel Leech-Wilkinson (King’s College, London)

Small rests in late-medieval songs have several obvious functions: phrase-ends, breathing points, initiating syncopation. A previously neglected group seems clearly intended as mandatory articulation within a continuing line, i.e. written-in phrasing. Distribution among ascribed works (and in a treatise) suggests that these are notations, provided by unusually meticulous composers, of a standard practice. Where they occur they force a highly articulated phrasing style on the singer, bringing us nearer to the performance style of late-medieval song than any other evidence. Yet their interpretation in sound is so subject to changes in general singing style that we can make no reliable historical use of their evidence. Recordings from the 1930s to 1990s show how much more variously these rests have been interpreted than we might suppose listening to singers today, implying further differences in the past. Though apparently related, modern Baroque-revival’ phrasing practices cannot safely be taken as historically appropriate models. Nevertheless, such evidence may provide material for developing new singing styles for medieval music today. The Orlando Consort will demonstrate a range of phrasings in the notationally provocative ballade *En un gradin*, where identical melodic material is presented in several different rhythmicisations, each of which, in the light of the evidence presented, implies a different manner of articulation. The piece provides an ideal test-bed for different styles of phrasing, timing, voice production and ensemble. The paper thus offers a case-study of the impossibility of reading medieval evidence historically, yet of its potential for generating new approaches.

Ars Subtilior Notation As Performance Palimpsest

Donald Greig (Orlando Consort, London)

The *Ars subtilior* repertoire has long been recognized as a particular moment of notational excess, and this has led to assertions that the music was not meant to be (or could not be) performed; alternatively, that the notation is an elaborated form of an unwritten tradition. Such divergent views share a belief that the notation is not fully descriptive of the original performances. For the modern performer this provides both a challenge and a conundrum. Even if this music can be accurately performed (as the illustrations will seek to demonstrate), is it desirable to do so? To what extent is an accurate performance comprehensible to the modern audience (a question that has only really been addressed in relation to the original audience thus far)? Drawing upon models of communication and semiotics this paper will address various interpretive gestures in a cappella performances of *Ars subtilior*, with examples provided by the Orlando Consort. In addition the paper will offer various alternative readings of the same piece using the notation as a set of possibilities rather than exact instructions. Rhythmic contract (often between discant and countertenor) has been considered a key characteristic of this repertoire, but a different reading of the evidence will be explored here; namely that the precise but conflicting rhythms reflect alternative performances of the same work, shown within a single notated piece.

Playing the Citation Game in the Late Fourteenth-Century Song

Yolanda Plumley (University College, Cork)

This paper explores the performance context of late medieval lyrics with citations, with and without music. It will examine the occasion for such works (notably citation competitions presented at *puys* and the *Cour d'amour*) but, in particular, how they might have been presented to, and perceived by, the audience. It is generally upheld that poetry and music became increasingly separate disciplines in the later fourteenth century, but it will be proposed here that in one important respect they retained a common identity—that is, in their aurality. Citations in lyric texts were certainly intended to be heard, since reading aloud was common practice. There is evidence that readers used rhetorical emphasis to nuance their recitations and this offers some insight as to how the poet's game may have been communicated to his audience in the case of lyrics with citations. How such complicity between creator and audience was realised in performances of musical settings is more difficult to gauge. A few case studies, performed by the Orlando Consort, will illustrate the range of citation practice in songs from this period, from the explicit to the veiled, and explore the performers' role in rendering these borrowings perceptible. What emerges is that composers clearly were creating such works for a highly specialised audience, one very well versed in the repertory. It seems highly likely that the composer was targeting his peers; indeed, the exploration of this very deliberate form of intertextual play allows us to pinpoint connections between composers otherwise not known to have been related.

Self-Reflexive Songs and their Readers in the Late Fourteenth Century

Anne Stone (City University of New York, Queen's College)

Many late fourteenth-century songs refer directly or obliquely to their own performance. In some, the poetic voice of the song's text is that of a composer, in others it is that of the composition itself, instructing the performer on its realization. In certain cases, the song is written in an extraordinary way (pictorially or with complex rhythmic notation), inviting a self-referential interpretation of an otherwise unremarkable poetic text. These songs seemingly exist to pose questions about the relationship between composer, performer, audience and written text. But who is their intended audience, or, using the terminology of reader-centered criticism, their implied or inscribed reader? In the primarily oral courtly song tradition, the inscribed reader, or narratee, was most often the love-interest whom the text's *singing lover* persona addressed; the implied reader (the reader conjured by the text as its ideal interpreter) was a courtly audience who heard the *singing lover*'s song. With the shift from a primarily oral to a primarily written art in the late fourteenth century, a new potential audience for the courtly song arose: the performer who had to read the musical notation. With the help of the Orlando Consort, this paper explores how the performer variously becomes the inscribed and/or implied reader of self-reflexive songs, for only someone engaged in trying to perform the song from the given notation can fully comprehend the text-music-notation complex. The audience of the paper, armed with facsimiles, will thus be privy to the process of making meaning in these songs usually reserved for the performers alone.

Session 2-31 (AMS), 2:00-5:00

Twentieth-Century Nationalisms

Jonathan Bellman (University of Northern Colorado), Chair

“Solving the Problem of Hungarian Music”: Contexts for Bartók’s Early Career

Lynn Hooker (University of Chicago)

The troubles Bartók had in getting performances of his early works are often put down to Hungary’s unsympathetic, German-biased, and vaguely construed musical “establishment.” Yet Bartók shared with members of that establishment a concern with how to produce profound, original, and still deeply Hungarian music. Between 1900 and 1914 numerous books and articles appeared in Hungary attempting to define the “racial character of Hungarian music” and to direct composers in how to write in definitively Hungarian style.

Several of these writings agree on certain elements of the “Hungarian style,” particularly rhythmic patterns and styles of ornamentation common in Hungarian popular genres throughout the nineteenth century. At the same time many seek a language to justify such stereotypes as intrinsic to Hungarian character. For example, Géza Molnár, one of Bartók’s professors and author of the monumental *Analysis of Hungarian Music* (1904), juxtaposes contemporary racialist theories with analysis of “Hungarian” musical elements. Most markedly “Hungarian” concert music of this period uses these same characteristics, along with the sentimentality and idealization of country life that was common in popular song.

In his 1911 article “On Hungarian Music,” Bartók denounced both stereotyped “Hungarian-flavored” music and its associated chauvinistic sentiment. He proposed to redefine Hungarian style through a paradox: using ancient folk melodies to lead in fresh new directions. Juxtaposing contemporary debates in which Bartók took part with specific criticism of Bartók’s music shows how nationalist rhetoric was turned against Bartók’s solutions, thus illuminating the problems of the intersection of modernist and nationalist art.

Szymanowski’s Highland Mazurkas: A More Elevated National Music for the Twentieth Century

Barbara Milewski (Princeton University)

Between the years 1924 and 1926, Karol Szymanowski composed his Op. 50 mazurkas in a conscious effort to create a Polish music for the twentieth century. In these twenty pieces he fused the musical language of Chopin’s mazurkas and the fold idioms of Polish *góral* (highlander) music with modernist compositional techniques. Critics who have commented on the Op. 50 mazurkas consistently claim that they were the natural continuation of a Polish music, however, were never as simple, or as benign, as the critical-historical record suggests. In this paper I argue that, far from content to be a torchbearer for Chopin and desperate to position himself on an artistic par with Poland’s most revered musical son, Szymanowski relied on the security of the mazurka form but *abandoned* the Polish Romantic nationalism Chopin and his contemporaries. He did this by aligning himself with *Młoda Polska* (Young Poland), the aesthetic movement that embraced twentieth-century concerns for authenticity and the more insidious “ethnic purity.” I reveal this alignment by reviewing a selection of the composer’s letters and essays and by examining the formal musical strategy at work in his mazurkas. I demonstrate that what Szymanowski was attempting was nothing less than the redemption of what he considered to be the soul of Polish music. Yet by incorporating highland fold music and modernist techniques, Szymanowski’s mazurkas inadvertently (and ironically) expose a diverse Polish nation and its contrasting music traditions, making them successful; as national works despite the essentializing nationalist project behind them.

Contemporary Music for a “New Era” in France (1940–1944)

Leslie Sprout (University of California, Berkeley)

“If France wishes to restore the cultural values that have been erroneously neglected for many years, she must return Music to its rightful place of honor,” wrote critic Guy Ferchault in 1941. After Germany’s humiliating defeat of France in 1940, the new state that replaced the fallen Republic endeavored to do just that. Amid nationwide soul-searching, the Vichy regime embarked on a quest to redefine what it meant to be French, a project for which music was admirably suited. Music had prestige (as Louis Hauteœur, the new Director of Fine Arts, insisted, “France has not been defeated on the battlefield of the arts”) and the ability to make its ideological content ambiguous in a tenuous political situation. Hauteœur’s administration used the *Reichsmusikkammer* as a model, creating a

system in which selected French composers could expect financial support to extend from commissions to high-profile performances in Nazi-occupied Paris.

In this paper I use archival documents, reviews, and music analysis to investigate the ways music funded by Vichy honored a deeply conservative view of France's cultural heritage. Operas, ballets, and symphonies struggled with the shadows of Debussy, Wagner, and early Stravinsky as if the decades since 1918 never existed. While this repertoire—which included music by Duruflé, Dutilleux, and Jolivet—is largely forgotten, its influence on postwar musical polemics was profound. The fierce avant-garde rhetoric of Boulez and his colleagues, I argue, was in part a backlash against the nostalgia and antimodernism of contemporary music funded by the state during the war.

The *Dvořák* *Affair*: Composition, Criticism, and Crisis in Prague, 1911–14

Brian Locke (State University of New York, Stony Brook)

During the final years of Habsburg rule in Bohemia, music criticism became a major site for debating issues of nation, modernity and the social function of art, particularly within the Czech-speaking community of Prague. Memorial celebrations planned for Dvořák's seventieth birthday in 1911 sparked a controversy involving almost every leading composer, musicologist, and critic of the city. For three full years, a polemic raged in rival music journals, providing a focus for competing standpoints on nationalism, modernism, and tradition in music.

My discussion will focus on the contentious musicologist Zdeněk Nejedlý (1878–1962), a major figure in Czech musical life of the twentieth century. I will argue that while Nejedlý's ideology controlled one side of the controversy, his criticism defined the terms of the debate that were subsequently used by musicians from a variety of aesthetic viewpoints.

Drawing on a range of journalistic and academic writings from the time, I will discuss how Nejedlý sought to delineate "Czech" music according to two main compositional legacies: those of Smetana and Dvořák. For Nejedlý, Smetana's music represented an absolute role-model for "Czech" music-making, encompassing tradition, modernity, and the "soul" of the Czech people. Conversely, Dvořák represented foreign bourgeois influences and reactionary conservatism. Using these criteria to attack composers such as Suk and Novák while promoting Foerster and Ostrčil, Nejedlý was able to delineate the factions themselves. Ultimately, the debate provided an impulse for the musicians of pre-war Prague to renegotiate their identities in the modern era, shaping the discourse for years to come.

Session 2-32 (AMS), 2:00-5:00

C.P.E. Bach, Beethoven, and the Confrontation of Form

Darrell Berg (University of Washington), Chair

Dark Fantasies and the Dawn of the Self:

New Light on Gerstenberg's Lyrics to C.P.E. Bach's C-minor Fantasy

Tobias Plebuch (Stanford University)

In 1767–68 Heinrich Wilhelm von Gerstenberg inserted two monologues by "Hamlet" and "Socrates" into C.P.E. Bach's C-minor Fantasy, two sublime and sinister voices contemplating suicide and immortality. The lyrics as well as Bach's own characterization of the music as a "dark fantasy" have stimulated all manner of hermeneutic interpretation, some quite elaborate. Nevertheless, two sources have been neglected that illustrate the experiment's imagery and metaphysics.

First, Gerstenberg, in the Socrates monologue, was not directly inspired by Plato but by Moses Mendelssohn (*Phaedon*, 1767). Second, Gerstenberg quoted his own tragedy *Ugolino*, in whose final moments the protagonist is transfigured into divine music. Like many Sturm and Drang heroes and as in enlightened treatises, Gerstenberg's monologues glorified suicide and expressed (however melodramatically) modern notions of genius, selfhood, and personality.

They are not, however, explanatory programs revealing the hidden gothic plot of Bach's composition, but rather an argument about the logical status of instrumental music within the human mind, and, ultimately, about its aesthetic dignity. Responding to a theater review by Lessing, Gerstenberg used the visual terminology of epistemological thought in the tradition of Descartes and Baumgarten (*notio obscura/clara*), just like Cramer, Bach and even Lessing himself. Lessing had strengthened the conservative doctrine that instrumental music could not express successions of quickly changing sentiments like clear concepts ("helle Begriffe"). Gerstenberg formulated a poetic answer, demonstrating the quasi-narrative coherence of musical thought, even in the putatively most incoherent

idiom of the free fantasia. Although they do not amount to a rebuttal of Lessing, both monologues capture the deeply ambiguous attitude of a poet and amateur musician toward the emancipation of instrumental music from conceptual language.

C. P. E. Bach, Beethoven, and the Labyrinth of Melancholy

Elaine Sisman (Columbia University)

This paper recovers an extended moment in the history of melancholy in the Enlightenment. The conception of melancholy changed during the middle of the eighteenth-century from its older philosophical and medical tradition as one of the four temperaments or humours, toward the literary and psychological stance embodied in the “joy of grief,” evident in Ossian, in letters by Klopstock and Voss, and in Zimmermann’s *Die Einsamkeit*, among other sources of the 1760s to 1780s, and abetted by newer medical theories of nerve contractions (e.g. A. C. Lorry, 1770). In music I locate this transformation first in C.P.E. Bach, by contrasting his C-minor Trio Sonata H. 579 (1749), a “conversation between a *Melancholicus* and a *Sanguineus*” published with a detailed program by the composer, with his keyboard rondo *Farewell to My Silbermann Clavier* (1781). The latter piece exemplifies the process of “melancholy reflection” connected with the melancholic’s ability to slow time and, as it were, “scroll through” vivid memories or *phantasmata*, and concludes with several ever more vivid passages of this type that call on the deepening harmonic complexities of the “labyrinth” (a series of remote modulations especially through diminished seventh chords), a topic sometimes evoked as a poetic emblem of melancholy. I then consider Beethoven’s *Lamalinconia*, the finale of his String Quartet in B-flat, Op. 18/6 (c. 1800), whose link to general traditions of melancholy was suggested by Dahlhaus, as a unique successor to both historical strands,

C. P. E. Bach’s Rondos and the Subversion of Genre

David Ferris (Rice University)

For most of his career, the rondo played a relatively insignificant role in Carl Philipp Emanuel Bach’s compositional output. Then, in the last decade of his life, he composed a series of thirteen keyboard rondos, and included them in his collections for *Kenner und Liebhaber*, generally regarded as his *magnum opus*. And yet, the same North German critics who lauded these volumes for their fantasy and personal expressivity, also derided the rondo as a fashionable and banal genre, with limited artistic potential. Carl Friedrich Cramer reported that Bach himself dismissed his rondos as “Kleinigkeiten,” and Bach subsequently wrote that he included rondos in his *Kenner und Liebhaber* collections to increase their sales, an explanation that is frequently cited today. But Bach must have realized that his rondos lacked the easy charm that made the genre so popular in the late eighteenth century. His unexpected disruptions of the rondo theme, his extravagant modulations, and his stark juxtapositions of melodic and virtuosic textures, violate the so-called “generic contract” of the rondo to such an extent that they force the listener to question the very meaning of the genre. In this paper, I will argue that Bach creates music of great imagination and surprise by manipulating those aspects of the rondo that tend to make the efforts of his less gifted contemporaries so predictable and trite. His subversion of the formal and stylistic conventions that were associated with the genre becomes, in itself, an important source of musical meaning.

A Rondo Recipe: The Finale of Beethoven’s Op. 26

Suhne Ahn (Peabody Conservatory)

Ever since 1927, Karl Mikulicz’s facsimile of Beethoven’s Op. 26 has offered enthusiasts a deceptively neat picture of the piano sonata commonly called the “Funeral March.” Close examination of the autograph currently housed in the Biblioteka Jagiellonska in Krakow, however, reveals a labyrinth of aborted passages not photographed in either Mikulicz’s edition or microfilm.

This paper presents for the first time a transcription of the suppressed portions of the rondo finale of Beethoven’s Piano Sonata in A-flat Major, Op. 26. Analysis of these abandoned passages, combined with that of the scant yet terse finale sketches found in Landsberg 7, provides insight into not only Beethoven’s facility with the rondo as a last movement to Op. 26, but also his confidence and ease with rondo form in general. Attention will be given to a set of compositional puzzles unique to Op. 26 that emerge at a relatively late stage of composition. Beethoven’s solutions in the context of the movement as a whole lead to a broader investigation of similar movements from this period and ultimately point toward his own method, or “recipe,” for composing rondo finales.

Session 2-33 (AMS), 2:00-3:30**Lully's *Persée***

Gregory Proctor (Ohio State University), Chair

Lully's Musical Architecture: Act IV of *Persée*

Lois Rosow (Ohio State University)

Several recent studies have dealt with different aspects of large-scale organization in Lully's operas. This paper will synthesize these approaches in considering the coherent structure of an entire act. Acts in Lully's operas are neither uniform in shape nor usually tonally unified, yet they are typically marked by unity of place, unbroken continuity of action, and the presence of a single *divertissement*. Two issues will be emphasized: the layering of articulation created by poetic and musical structure; and the implications of organization based on patterns of scoring (e.g., choral and solo segments; danced and sung segments). The two yield complementary but overlapping organizational schemes.

Quinault gave Act IV of *Persée* three large sections, marked by plot elements. In Lully's setting each is tonally coherent and has its own balanced structure, based on recurring elements (both poetic and musical), symmetries, and layered articulation. Where the action progresses via sung dialogue by soloists, the layering of articulation gives dramatic shape to a linear series of events. Where choral refrains alternate with vocal solos (e.g., scene 1), continuous activity by the "troupes" (choral singers and dancers, providing complementary voices and bodies respectively) is implied; the audience is invited to focus now on the collective characters, now on a principal character, but to imagine the group action to continue throughout. Group action is expressed differently (dances, strophic dance-songs, choruses with danced interludes) in the *divertissement*, but the same principle of implied continuity operates.

Louis Pécour's Choreographies for *Persée*

Ken Pierce (Longy School of Music) and Jennifer Thorp (Regent's College, University of Oxford)

As in Lully's other *tragedies en musique*, dance played a significant part in *Persée*. Although none of Beauchamp's choreographies for the original production survive, we are fortunate to have four dances that were published after later revivals of the work. All are the creation of Louis Pécour, who had begun his stage career under Lully's direction and subsequently became Beauchamp's successor at the Paris Opera. They apparently represent duos performed by some of the leading dancers of the day in the revivals of 1703 and 1710. Some ten or so other dances existed at key points in the drama. The dances served several purposes in the opera: adding another dimension to the action, enhancing or contrasting with the prevailing mood, or simply providing visual decoration. By comparing information from the libretti and scores with Pécour's extant dances for *Persée*, this paper looks at the role of dance in that work and the extent to which it reinforced the action presented on stage.

The paper will be illustrated by extracts from some of the dances.

Session 2-34 (AMS) 2:00-3:30**Chopin**

Sandra Rosenblum (Belmont, MA), Chair

Does Four Equal Twelve? Chopin's Works for Piano and Orchestra As Arranged for the Salon

Halina Goldberg (Indiana University)

In Chopin's letters and in other contemporary sources one finds references to performances of orchestral works "in quartets." Modern scholars and instrumentalists have always understood these remarks as designating performances either by the string section of a symphonic orchestra or by an actual string quartet. Accounts written by Chopin's contemporaries, however, show that nineteenth-century sources use the term "quartets" to denote more than just an ensemble of four instruments. The word "quartets" designated chamber music in general, as well as a variety of salon-size ensembles performing music for the orchestra, including twelve-piece orchestras.

Pictographic evidence and references in nineteenth-century sources (newspapers, letters, and prints) provide further support for the employment of salon-size orchestras. In fact, on title pages of most or all early prints of Chopin's works for piano and orchestra, the

buyer is offered the option to purchase a quartet/quintet version. Previous scholarship has not identified any such sources—manuscript or printed, but this paper discusses some possible candidates.

Renditions of orchestral works by salon-size chamber ensembles provided a viable alternative to the infrequent symphonic concerts and a better approximation of the original sonority than the limited medium of a piano transcription. Our perception of nineteenth-century audiences as learning orchestral music almost exclusively through piano transcriptions needs to be revisited since generations of listeners came to know concerti, symphonies and other orchestral works through various chamber-ensemble transcriptions. The popularity of such a tradition opens a whole new perspective on the nature of salon entertainment and it may shed light on Chopin's scoring choices.

Chopin and the Aesthetic of the Sketch: A New E-flat Minor Prelude?

Jeffrey Kallberg (University of Pennsylvania)

Like only one other extant sketch of a composition that Chopin did not publish, a 31-measure draft, titled simply “Es moll” and dating from the time that he was finishing the Preludes, Op. 28, remarkably preserves the embryonic beginnings of a “complete” piece, with a beginning, middle, and end. Notationally knotty, the sketch will for the first time be offered in both transcription and realization. This realization reveals an E-flat Minor Prelude entirely different from the work Chopin eventually published, and one startlingly experimental in its timbral conception.

Does the realization of this sketch thus yield a hitherto unknown work by Chopin? This paper will lay bare the historical tensions implicit in this question, for among creative figures in Chopin's Paris, the meaning and importance of a “sketch” in relationship to a finished “work” was a charged topic. Hence Eugène Delacroix came increasingly to valorize the aesthetic originality of artistic sketches, comparing them precisely to Chopin's “bold” improvisations. Such a belief in the artistic viability of sketches supported Julian Fontana's decision to realize and publish the other sketch of a complete piece that Chopin left behind, that for the so-called “last” Mazurka in F Minor. But evidence from Chopin himself (as communicated by George Sand) suggests that he understood sketches to be intensely private documents, and that therefore he would have wanted to deny this otherwise fascinating sketch the ontological status of a “work.”

Session 2-35 (AMS) 3:30-5:00

***Commedia dell'arte*, Music, and the Construction of French Identity**

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

Carnival in Venice or Protest in Paris? *Commedia dell'arte*, the Paris Opéra, and the Prerogative of Pleasure in the Late Reign of Louis XIV

Georgia Cowart (University of South Carolina)

The infiltration of the Paris Opéra by the plots, characters and satire of the *commedia dell'arte* has gone unrecognized as an important vehicle through which the masks, music and subversive strategies of the Italian troupe, banned by Louis XIV in 1697, began to displace images of the monarch as an ironic emblem for a new French public identity. This process may be seen in a group of ballets on the subject of Venetian carnival, beginning with André Campra's *Le Carnaval de Venise* (1699) and ending with his *Fêtes vénitiennes* (1710). Drawing on recent studies of satire and utopian protest during the reign of Louis XIV, this paper will unmask a French artistic resistance using Venetian carnival as a ploy for protesting the failures of the absolutist agenda, while positing the utopian alternative of a free republic characterized by public entertainment and egalitarian pleasure. It will uncover a system of satire and allusion directly targeting Louis XIV's politics of praise as found in the court ballet from the early period of his reign (most notably in *Le Carnaval, masquerade royale* of 1668). Finally, it will show how *Les Fêtes vénitiennes* and its parodies at the Comédie-Française and the *foire* accurately track a complex process through which French actors, dancers and acrobats assimilate the roles of Arlequin, Scaramouche, Pierrot and other familiar characters of the Comédie-Italienne, and through a clever use of double-masking, simultaneously usurp the symbolic role of *Plaisir*, allegorical dispenser of pleasure, formerly danced by the king.

Music, *Commedia dell'arte*, and Cultural Politics in World War I France

Mary E. Davis (Case Western Reserve University)

In *fin-de-siècle* France, the *commedia dell'arte* figured prominently in modernist aesthetics, as avant-garde artists promoted their identification with its anti-bourgeois values. Centered in the Montmartre cabarets, the *commedia* cult conflated the Italian players and their modern representatives with a vanishing subculture of itinerant performers, as exemplified by Debussy's setting of Théodore de Banville's "Pierrot" and Picasso's early saltimbanques. Emphasizing the marginalized status of the artist, this dark view of the *commedia* was popularized in the early twentieth century by the Ballets Russes in works such as *Carnaval* and *Petrouchka*.

The First World War augured a new patriotic interpretation in which the *commedia* united the "Latin" cultures of France and Italy against the "Teutonic" Germans. No longer signifying the bohemian fringe, the *commedia* characters became a paradigm of normative behavior appropriate to the wartime regime. In this guise, the *commedia* served as a fulcrum for the movement toward Neoclassicism, a shift especially evident in *commedia*-related music of the day and in Picasso's later harlequin paintings.

This paper traces the changing meanings of music inspired by the *commedia* in the context of social and political developments in France, arguing that it served as a focal point in the debate over national values and identity. Drawing on selected compositions, it demonstrates that for Satie, Stravinsky, and Debussy the *commedia* provided an explicit site for the dynamic interaction of musical aesthetics and cultural politics, resulting in new and modernist modes of expression.

Session 2-36 (AMS) 3:30-5:00

Kittler Studies

James Buhler (University of Texas at Austin), Chair

Handwriting, Stenography, and Romantic Music's Transcendental Iconicity of Contour

Alfred Cramer (Pomona College)

After Wagner's Siegfried tastes the blood of the *Wurm* (serpent) Fafner, he understands the meaning of a birdcall that had been just a melody. The secret behind this magic, I suggest, is that the birdcall's shape invokes the nineteenth-century's most potent and ubiquitous bearer of meaning, cursive handwriting. The serpent whose blood gives understanding represents what Friedrich Kittler has identified as a basic handwritten shape, the perfect wavy curve known in early nineteenth-century Germany as the "snake." I argue that motives and melodies throughout Romantic music function as transcendental signifiers because they sound like ideas being written down. I show that handwriting and music were thought to be linked in the early to middle nineteenth century, and I demonstrate structural similarities between the two arts at that time.

Numerous stenography treatises of the 1830s to 1850s theorized handwriting, frequently mentioning musicality as a virtue. Such musicality lay in part in the harmonious formation of written shapes. I argue that the interaction between rhythm, intensity, and melodic contour in music mirrored that of writing, where the rhythmic application of pressure upon the era's flexible pens was crucial. Partly as a result, stenographers saw themselves on the trail of the ability to express pure, unmediated mental content through contours—a musical goal indeed, which illuminates the workings of the visuality long noted in Romantic music and its melodies.

Heartsong: Romantic Love and Romantic Music into the Twenty-First Century

Sanna Pederson (Wesleyan University)

Over the course of the nineteenth century, the nebulous association of romanticism and music with love was taken over by the increasingly polarized concepts of masculinity and femininity, with music assuming a pejoratively feminine association. But growing apace with misgivings about music's irrationality and feminizing qualities was the heightened value placed on music and romantic love as two ways to escape temporarily from a disenchanting world. This ambivalence helps constitute an ideology of romantic love and romantic music that persists into the twentieth-first century.

Using the Harlequin Romance *Heartsong* (1991), I will discuss recent approaches to romanticism by German literary theorist Friedrich Kittler and sociologist-philosopher Niklas Luhmann. *Heartsong* tells the story of a god-like composer and his pianist muse, who interprets his music so uncannily that he exclaims: "When I listen to you play what I write, I think you must know more about me than anyone else in the world." Kittler has described this feedback loop as the "hermeneutic-erotic trap" that helps constitute the

discourse network of 1800. The music of *Heartsong* is instrumental music that depends on what Kittler calls “the logic of the minimal signified”: it tries to communicate meaning without the aid of referents. Luhmann has analogously described romantic love as aiming “to enhance communication by largely doing without any communication.” While Kittler condemns this kind of romanticism as a trap that destroys women, Luhmann’s work suggests a theory of why this ideology continues to manifest itself in contemporary culture.

Session 2-38 (ATMI) 2:15-3:30

Student-Created Projects

A Multimedia Lesson That Compares Verdi’s *Otello* to Shakespeare’s *Othello*

Megan Jenkins (University of Delaware)

“A Multimedia Comparison of Verdi’s *Otello* and Shakespeare’s *Othello*” explores the opera, its libretto, selected arias and excerpts, the Shakespeare play, and other creative concepts related to both the opera, the play, and the Zeffirelli movie of the opera. This hypermedia lesson allows students to experience non-linear instruction and become familiar with the opera at their own pace. This lesson uses CD-video with audio and video clips of excerpts from the play and the opera plus various graphic materials to enhance and clarify instruction goals.

Controlling MIDI I/O through Macromedia’s *Director* in an Interactive Learning Environment for the Unique Delivery of Jazz Pedagogy

Jean-Claire Fitschen and Marc Max Jacoby (Northwestern University)

Macromedia’s *Director* is a popular development tool useful for building user interactivity complete with animation, audio and graphics. Until recently its ability to handle MIDI data was limited to output through *QuickTime™* and some input features that were platform dependent. Now with *SequenceXtra*, the multimedia developer has the tools available to control all aspects of MIDI input and output and develop applications for both Macintosh and Windows platform. This is powerful for music educators and developers who would like to take full advantage of the strengths MIDI has to offer your students. Jean-Claire Fitschen and Marc Jacoby will demonstrate the use of these tools in the context of their Master’s thesis project in Music Technology at Northwestern University. They will present their interactive media project “Playing Jazz Standards” and *An Introduction to Chord Voicing and Voice Leading in the Context of Jazz* by Michael Kocour, and discuss aspects of development including the use of *SequenceXtra*.

Session 2-39 (ATMI), 3:30-4:00

Technology and Performance 1: Interpretive Nuances

Understanding Nuances in Performance through Aural and Visual Feedback

Kathleen Riley-Butler (New York University)

Research studies are plentiful in measurements of timing and velocity in piano performance using MIDI (Musical Instrument Digital Interface) technology. However, the use of these measurements as an educational tool bridging structure and the nuances of interpretation has not been fully explored. The intangible factors in performance cannot conceivably be indicated on the score. With today’s students’ understanding of computers and technology, especially that which involves eye-hand coordination, this research aimed to provide a teaching tool for piano students incorporating visual feedback as an aid to enhance their critical skills and understanding of interpretive nuances. Studies done using computer-based interactive aids for pianists demonstrated that, with the aid of visual feedback, pianists improved technically difficult passages quickly. This study investigates the use of the Disklavier Pro piano and MIDI data displayed through a sequencing program as an aid for piano students’ understanding of differences in dynamics and timing of three artist performances of the Chopin Nocturne, Opus 15, No. 1.

Session 2-40 (ATMI), 4:00-5:00**Electronic Poster Sessions****Design, Construction and Implementation of an On-Line Music Technology Course
Utilizing the WebCT Programming Shell**

Thomas Hughes and Donald Tanner (Texas Tech University)

The purpose of this project was to convert an existing course, Introduction to Technology for Musicians (MUSI 3341) for World Wide Web distribution and tuition. This popular course seems to be well suited for this type of distribution, i.e. distance education. Most students enrolled already have computers and internet access, and many have the ability to perform the projects for the course with their own equipment. Software is provided with the text for the course. This assures consistency at the project level, with all students using the same software. The recent acquisition of the WebCT server software by the university provides a user-friendly and powerful tool for the conversion process. The combination of facilitating subject matter and this authoring environment can be successfully united to produce a functional prototype project.

Integration of Technology into the K-12 Curriculum: A National Status Report

Jack A. Taylor and John J. Deal (Florida State University)

We will present the results of our national survey on the status of technology integration into both private and public schools, grades K-12. In March we sent the survey to a scientifically selected sample of 5,000 teachers in the fifty United States, and the results will be analyzed in April and consequently reported in our presentation. Support for the survey is provided through joint association of the Center for Music Research and the Music Educators National Conference (MENC). This project is based upon our pilot study performed last year (see "Pilot Study Abstract," below), that involved the field testing of our survey with three states (New York, Kansas, and Utah). As a result of this pilot study, we have slightly modified and expanded the survey, and we believe that we have a valid instrument—one that will accurately reflect responses from the music teachers.

School Musicians' Attitudes toward Hypermedia Enhanced Rehearsals: A Pilot Study

Kimberly C. Walls (Auburn University)

Preservice music teachers need skills in addressing all aspects of music and incorporating technology into rehearsals in ways that increase musical understanding and appreciation. Thirteen undergraduates who were enrolled in a music education practicum developed hypermedia materials that were presented during school music rehearsals. The feasibility of presenting hypermedia during rehearsals and the changes in ensemble members' attitudes toward compositions presented in this manner and toward rehearsals which incorporated hypermedia were examined. Every undergraduate successfully completed a hypermedia product addressing aspects of the comprehensive musicianship approach to a composition. Five of them presented their projects to their school focus ensemble. Survey responses from seventeen members of a middle school chorus and twenty-four members of a high school band showed increases in mean levels of interest in rehearsal activities ($t = 2.76$ and $t = 2.75$, respectively, $p < .01$). The middle school choir members also reported a significant increase in levels of interest in a composition ($t = 1.87$, $p < .05$). Mean levels of liking compositions or liking rehearsals did not significantly improve. Future studies should allow more time for hypermedia and lesson plan development prior to beginning practicum teaching and also investigate whether student interest in hypermedia enhanced rehearsal remains heightened after the novelty phase. University students also need adequate access to portable multimedia equipment.

A Survey of Prospective Employers Concerning Music Technology Needs

Richard Repp and Lynette Sullivan (Terra Community College)

During the 1999–2000 school year, a survey was sent to 222 prospective employers in the music technology field. The purpose of the survey was to collect data to influence the development of a degree program in music technology. The survey provided data on the employers' opinions of the relative importance of both technical and non-technical skills such as traditional music theory/aural skills, performance skills, MIDI sequencing, digital audio, music notation, multimedia production, web design, sales and marketing, teaching skills, computer hardware/networking, and other areas. The survey also asked questions about preferred platform, software use, and storage media. The respondents were queried on their preference for items in a personal portfolio for inclusion with a resume, the types and number of employment opportunities available, and benefits for employees.

Interactive Hypermedia Projects in Form and Analysis

Tim Smith (Northern Arizona University)

Hypermedia are excellent tools for student presentations in musical Form & Analysis. When the authoring system has been made transparent, students can create sophisticated timelines that are synchronized with sound and graphics. This poster session demonstrates student projects which have used Smith's *Form Companion* as the authoring system. The session also presents Smith's own interactive multimedia study of the "Goldberg Variations."

Webquests for Music Learning

William I. Bauer (Ball State University)

Finding appropriate ways to integrate use of the Internet in to student learning experiences is a challenge for all teachers. The WebQuest provides an exciting, inquiry-oriented activity for students in which some or all of the information students utilize originates from Internet resources. Interdisciplinary connections are easily created through a well-constructed WebQuest. For music educators, the WebQuest also can serve as a unique way of involving students in tasks which address the National Music Standards. This electronic poster session presentation will (1) provide an overview of the WebQuest development process, (2) show sample WebQuests developed by collegiate music education students, (3) allow for examination of a software program called "WebQuest Generator," a "wizard" that allows for easy creation of WebQuests, and (4) provide resources for individuals interested in further exploring this mode of instruction.

Session 2-41 (CAML), 2:00-5:00

The Four Rs of Research

Alison Hall (Carleton University), Chair

RILM and the Information Revolution: Close Encounters with the Third Millennium

Barbara Dobbs Mackenzie (City University of New York)

The *Répertoire International de Littérature Musicale* publishes an ongoing bibliographic database of scholarly writings on music called *RILM Abstracts of Music Literature*. It is available in printed, online, and CD-ROM formats. RILM is sponsored by the International Association of Music Libraries, Archives and Documentation Centers and the International Musicological Society, and gathers its materials from national committees in some sixty countries representing six continents. Scholarly works in all formats are covered.

The current information revolution has presented RILM with many new challenges and opportunities. All aspects of the publication have been affected, including how data is defined, obtained, edited, packaged, and sold. The role of an abstracted bibliography in the age of the Internet and how it can best serve music students and scholars around the world are considered.

RIDIM's Babylon, Or, Could We Ever Look Again at Each Others' Pictures?

Zdravko Blazeković (Research Center for Music Iconography, City University of New York)

The founders of the RIDIM project envisioned that cataloguing of iconographic sources for music would be accomplished through the work of national committees, which would be responsible for cataloguing objects in its country. Each was to send one copy of the cataloguing card to the project's international headquarters at the Research Center for Music Iconography, CUNY, which maintained the master card catalogue.

A. Rectifying the past. When cataloguing of images shifted to electronic databases, national offices stopped sending cards to the New York office, making it impossible to maintain the master catalogue. Each national committee gradually developed somewhat different cataloguing guidelines and designed different and incompatible computer applications. It is now impossible to search all catalogued material in one single place, which contradicts the original idea of the RIDIM project: to provide comprehensive control over iconographic sources. Instead of one *répertoire international* we have currently several *répertoires nationales*. This inconvenience should be resolved through an Internet application that would make it possible to consolidate existing catalogued material, and additionally provide hotlinks to relevant images posted on the Web sites of various museums.

B. Planning the future. When RIDIM was founded in the 1970s, images reproduced in periodical literature were not numerous or of good quality. Today there are ample periodicals which include high-quality color images, often with substantial commentaries. This material is generally more readily available than those objects in museums that RIDIM has traditionally indexed, but there is hardly any bibliographic control over it. RILM currently provides only a general indication of whether an article includes an illustration, a portrait, or a facsimile. A proposal will be made for launching a new indexing category within RIDIM that would serve as a guide to illustrations in the major illustrated periodicals.

RIPM: International Index to Nineteenth-Century Music Periodicals

RIPM Online: The First Demonstration in North America

H. Robert Cohen (University of Maryland, College Park)

The development of musical romanticism coincided with the parallel development of musical journalism and the creation of over 2,000 music journals. While the importance of this monumental documentary resource—which offers a unique, almost daily chronicle of nineteenth-century music and musical life—has long been recognized, the limited number of libraries possessing the journals, and the difficulty encountered in locating specific information have severely restricted its use.

Functioning under the auspices of the IMS and IAML, and with the collaboration of scholars and institutions in fifteen countries, RIPM has produced 133 volumes since 1987, at the rate of approximately ten per year. These publications offer access for the first time to a significant portion of this immense corpus of literature, and for this reason, have been referred to as “an editorial initiative of huge mass which we will read and reread as long as historical musicology exists” [Bianconi, *Giornale della Musica*, 1990].

In 1998, RIPM entered into an agreement with the National Information Services Corporation (NISC) to continue the publication of *RIPM in Print*, and, to produce RIPM in electronic formats. In July 2000 the first edition of RIPM ONLINE and RIPM on CD-ROM appeared. These electronic publications, updated every six months with new citations, already offer access to the content of 127 volumes, containing over 380,000 annotated records in thirteen languages. While *RIPM in Print* provides a “readable” documentary history, RIPM ONLINE and RIPM on CD-ROM provide rapid access to specific information.

RISM: Retrospective Bibliography, Future Challenges

John Howard (Harvard University)

In entering the twenty-first century, RISM—the Repertoire International des Sources Musicales, or International Inventory of Musical Sources—also approaches its fiftieth anniversary as an international organization and a cooperative project. In those fifty years, bibliography in the library world has moved uniformly to electronic media, and the concept of “bibliographic control” over source repertoires has lost its centrality in musicological scholarship and its allure to funding agencies. RISM is assessing and redefining its methodologies and mission in the light of changes in technology and the needs of the scholarly community. Some of the likely directions of RISM in the next decade are reviewed and offered for general discussion.

Session 2-42 (CMS), 2:00-4:55

World Music Topics

Denise Seachrist (Kent State University), Chair

Northeastern Square Dance in a College Music Context

James Kimball (SUNY at Geneseo)

Square dancing has been a North American institution since pioneer days, important to many communities for socializing and exercise, and as basis for a significant body of attractive music. In rural folk life, dance figures, tune repertoire and playing styles often evolved into distinct localized traditions, which differ substantially from standardized square dancing as generally taught in modern clubs, recreation and physical education programs.

This paper will first describe documentation of the surviving traditional square dance scene in western New York State, followed by discussion of integrating the findings into local folk arts programming, as well as into college course work and recreation activities.

Over several years the author has visited dances in the area, recording, videotaping and participating—also working with musicians, callers and old time dancers. These activities have led to articles and live presentations sponsored by local and state arts councils, historical societies and other groups. They have also allowed the author to integrate local old timers and local folklore into college course material (classes in American music) and musical-recreational programming. As a significant outreach program of the music department a college string band, joined by local old timers, has been playing local-style square dances for mixed audiences of students, local families and rural traditional square dancers. This has provided valuable and fun experience for the students involved, a welcome integration of college and countryside, and encouragement for an under-recognized local folk tradition.

The *Bolero Romántico*, from Cuban Dance to International Popular Song

George Torres (St. Lawrence University)

This essay examines the bolero from its origins as a Cuban dance, to its appropriation by Mexican *tríos románticos*, to its resurgence by baby boomer artists such as Gloria Estefan. The study begins with some background on the development of the bolero in Cuba. There is a discussion of a bolero archetype, including poetic themes and performing forces. The next part discusses the bolero as a vehicle for the genre known as *tríos románticos* that was developed largely by Mexican artists from 1944–1960. The focus on this part of the paper is on the contributions of Los Panchos, who through their musical innovations and international performances were responsible for the crystallization of the *trío romántico*. The paper continues with an examination of a selection of boleros variously interpreted by Caribbean, Mexican, and American artists. The reinterpretations by these artists are not only musical transformations of the songs themselves, but in some cases the transformation of a change in audience; the latter constitutes a type of musical crossover from a Latin-American to an American audience and hence, a cross-cultural phenomenon.

“Worlding” South African Musicology

Beverly Lewis Parker (University of Natal)

At the National Music Supervisors’ Workshop held in 1999, many South African academics expressed strong feelings of alienation from international scholarly discourse—feelings which are not surprising in view of the lingering economic and educational effects of colonialism and apartheid. This paper analyzes problematic aspects of South African musicology and ethnomusicology so as to contribute to current national efforts to increase music research capacity and so as to lead to increased mutual benefits in the interactions between South African researchers and those from other countries.

The paper is a personal analysis grounded in my work as Editor of the *South African Journal of Musicology*, my participant-observation at the 1999 National Workshop and at numerous other South African conferences, and my experiences as a lecturer and thesis supervisor. I identify characteristics that black African academics have cited as being linked to African research and attempt to relate these characteristics to the current international rapprochement of musicology and ethnomusicology and to theoretical developments in fields other than music. We in South Africa need to participate in the development of the theoretical premises, methodology, and evaluative benchmarks of “African musicology”—research that accommodates the realities of music and of music research by Africans in Africa. We also need to foster collaborative efforts both amongst ourselves and between ourselves and researchers from other

countries—efforts in which the “historically advantaged” and the “historically disadvantaged” can learn from each other so that all can benefit from the “worlding” of South African music research.

Japanese Identity: Interplay of Sounds and Styles

J. Michele Edwards (Macalester College)

This paper traces the changing relationship between Japanese musical characteristics and Western compositional styles by examining the music of several contemporary Japanese women composers. Mirroring changes in political and social arenas, inclusion of traditional Japanese elements has changed throughout the past century. Following the Meiji Restoration, Japan embraced Western culture as a marker for modernization, and compositions were largely derivative. Works by Nobuko Koda (1870–1946)—generally acknowledged as the first Western-style Japanese instrumental composer—were influenced by German Romanticism. With the rise of Nationalism around 1918, Japanese composers sought inspiration from native sources and incorporated elements from traditional music. Kikuko Kanai (1911–86) frequently referenced Okinawan folk materials and composed exclusively with the Ryukyuan pentatonic scale. By the mid-thirties, ultra-nationalism resulted in music as propaganda and minimal creative activity. In postwar years, Japan aspired to be international yet to establish its own identity and avoid European cultural imperialism. Composers focused on synthesizing structural and sonic elements of Japanese traditional music with Western traits, using a variety of strategies and styles. Kikuko Massumoto (b. 1937) sought her compositional voice through ethnomusicology with study of Buddhist chant and *gagaku*. Beyond a general affinity with traditional elements, she adapts and transforms specific elements from *Noh* and *gagaku*, especially characteristics of the *shō*. For Mieko Shiomi (b. 1938), trained exclusively in Western music, traditional influences are at a conceptual level in her aesthetic principles. Her Fluxus and other experimental works share traits with Zen: music as process rather than resulting sounds.

Ethnomusicology and Engineers: An Affirmative Action Workshop Given at Lucent Technologies Using World Music

Jane L. Florine (Chicago State University)

At Lucent Technologies, employees must attend a certain number of Affirmative Action (Cultural Diversity) workshops a year. Small groups of engineers are assigned the task of finding speakers, who address approximately 150 people at a time on appropriate topics, for these three-hour events. Besides coming up with an idea, group members must all help put the workshop together and assist the speaker in facilitating it the day it is held, which includes the handling of required break-out/discussion groups. Talks are usually given by professional trainers.

In this paper, I report on an Affirmative Action workshop I gave at Lucent using ethnomusicology to address issues of cultural diversity and prejudice. I begin by telling how I was contacted by three engineers who knew little of the discipline and wondered if it could be used as a topic. I then explain the workshop planning process, which involved meeting with the engineers to go over a suggested outline and possible discussion questions, finding ways to involve group members in the workshop, demonstrating hands-on activities, etc. After this I discuss the contents/order/outcome of the workshop itself, showing how I began on a global scale to work towards issues regarding ethnic groups and their musics. I also illustrate how I incorporated my experience of teaching music appreciation to minority populations, my study of a marginalized genre of Argentine music, and my involvement with a Chicago Symphony Orchestra outreach program which takes classical music to ethnic populations into my presentation.

The “Organic Music” and “That Other One”: The Post-World War II Modernist Relationship with World Music

Per F. Broman (Butler University)

The incorporation of “exotic” elements drawn from non-Western art and folk music into European opera and instrumental music during the eighteenth and nineteenth centuries is a well-researched area. The ways in which the modernist generations have dealt with this issue during the twentieth century have been less systematically studied.

After outlining a few threads important for understanding the history of the inclusion of alien musical and conceptual elements in Western art music, the paper investigates the inclusion of World Music elements within the modernist repertoire, as it has been addressed in the writings of a few important early and post-World War II modernist composers, including Béla Bartók, Arnold Schoenberg, Pierre Boulez, Karlheinz Stockhausen, Luigi Nono, and Giacinto Scelsi. The discussion departs from German musicologist Ingrid Fritsch's distinction between four different types of *Weltmusik*, and problematizes the ideological and esthetical notions expressed by both opponents and advocates of this inclusion. Particular attention is given to criticism of intercultural borrowing as a form of cultural imperialism, a point of view held by Nono and others.

The paper reveals two diametrically opposed philosophical standpoints at play: 1) that Western art music must remain "pure" and "organic," and develop with the help of atomistic pitch manipulations, and 2) that it is an open and communicative art form. The paper ends with an analysis of the rationale for the widespread aversion towards stylistic plurality and change, including a discussion of Max Weber's concept of "social closure."

Session 2-43 (CMS Lecture-Recitals), 2:00-4:55

Tradition and Innovation

Kevin Moore (Onondaga Community College), Chair

A Glimpse Through an Interstice Caught: Interpreting the Homosocial in Mario Castelnuovo-Tedesco's Setting of Whitman's *Leaves of Grass*

Salvatore Champagne (University of Oklahoma), John Champagne (Pennsylvania State University - Erie),
and Howard Lubin (University of Oklahoma)

In 1930, Italian composer Mario Castelnuovo-Tedesco set ten poems from Walt Whitman's *Leaves of Grass* for voice and piano. These poems have been the subject of critical controversy since their initial publication, scholars debating in particular their alleged homoeroticism. In response to these debates, we present a collaborative lecture-recital of Tedesco's cycle.

A scholar in the field of Gender Studies will examine three different historical contexts—the context in which Whitman wrote, the context in which Tedesco composed, and contemporary understandings of sexuality—in order to highlight some of the interpretive choices facing the contemporary male performer of the cycle. Eve Sedgwick has coined the term "homosocial" to describe nineteenth century friendships between men. These friendships were marked by both an eroticism *and* a homophobia forbidding the expression of homosexual desire. According to Maurizia Boscagli, Tedesco set his songs during a period in Italy characterized by the transformation of the male body. By the 1930s, that body no longer signified "late Victorian bourgeois rectitude but rather was displayed as a spectacle of untamed natural strength." Finally, the lecture will explore how contemporary notions of gay identity (and Whitman's biography) might inform the interpretation of these songs.

Following this lecture, this unpublished song cycle will be performed by a professional singer and pianist who are also music educators. They will then comment upon and take questions about interpretative strategies, allowing for a discussion concerning the ways in which conceptions of sexual identity necessarily shape interpretation.

The Piano Music of George Rochberg

Martha Thomas (University of Georgia)

The piano music of American composer George Rochberg reflects many of the important compositional trends that occurred during the second half of the twentieth century. From praising Schoenberg to totally renouncing serialism barely a decade later, Rochberg has adopted and abandoned a different compositional method nearly every decade since the 1950s. This presentation will document Rochberg's fascinating journey through the world of contemporary classical music.

Through performance and analysis this lecture-recital will examine four major compositional styles found in Rochberg's piano works: (1) twelve-tone in *Twelve Bagatelles* (1952); (2) atonal with quotations in *Nach Bach* (1966); (3) imitative in *Partita-Variations* (1976); and (4) modern tonality in *Four Short Sonatas* (1984). While these differing compositional approaches may seem confusing or even contradictory, Rochberg's style always remains convincing. The participants will hear and see for themselves how well Rochberg communicates to the listener, no matter the "method."

Most twentieth-century American composers have pursued at least one of the compositional styles covered in this lecture. Rochberg stands out because he tried so many different methods, always satisfied at the time, but always willing to explore new territory. His

attempts to find a true musical voice point out the difficulty most serious composers have had in this century. Perhaps this enigmatic composer is trying to tell us that there is no single method but that the journey itself is the answer.

Words, Pianos and the French Imagination

Catherine Kautsky (Lawrence University)

Because of the enormous cross-fertilization among the arts in Paris in the early part of this century, the French have been particularly taken with the idea of piano music motivated by text. Not limited to the obvious genre of song, they have written pieces for narrator and piano, pieces for piano alone with an unspoken text, and pieces with text as inspiration.

Central to my presentation are works by Poulenc, Satie, Debussy, and Messiaen. I posit that the central theme of childhood innocence in French music finds a natural outlet in story-telling, while the French fascination for mystery and sensuality again finds natural augmentation in poetry and the musicality of words themselves. Indeed, the two themes are frequently intertwined. Messiaen finds a central mystery and innocence in the religion of his *Vingt Regards*, Debussy a child-like play and freedom of sensual exploration in his preludes, and Poulenc, in his elephant Babar, a return not only to childhood, but to a Utopian world of waltzes and teas, not entirely removed from Debussy's "perfumes." Satie, of course, never grows up at all, and his music and texts engage with, and then laugh at, the mysteries of the world.

This joint emphasis on frolic and the unknown contrasts sharply with the grim psychic reality in German music of the time. My presentation attempts to capture a fragment of this French world of make-believe and dreams as it presents itself in words, music, and visual art.

Stylistic Influences Revealed in Ervin Schulhoff's *Sonata for Flute and Piano*

Lana K. Johns, Flute (Mississippi State University), and Joel M. Harrison, Piano (Mississippi State University)

Many creative artists perished in the Nazi concentration camps during World War II. The most famous of this group in Czechoslovakia was Ervin Schulhoff (1894–1942). Schulhoff began his musical training on the piano at age eight. He continued his studies at the Prague, Leipzig, and Dresden Conservatories and studied composition privately with Max Reger and Claude Debussy. He became an internationally known pianist, composer, and interpreter of modern music. As he traveled throughout Europe and met other great artists, Schulhoff encouraged them to perform modern works by writing compositions for them. Thus Schulhoff's friendship with the great French flutist René le Roy (1898–1985) produced three works for flute including the 1927 Sonata for Flute and Piano.

The Sonata is a four-movement work in the neoclassic tradition with harmonic elements of Impressionism, and rhythmic dance elements of folk music, ragtime, blues, and jazz. Using short examples excerpted from this Sonata, the presentation will demonstrate that this work is a microcosm of Schulhoff's major style influences up to 1927. A complete performance following the demonstration reveals a composition that provides a stimulating experience for both performer and listener. Though once a forgotten composer, interest in Europe has been renewed in Schulhoff's compositions. It is hoped that this presentation will further stimulate interest in his works and permit some of Schulhoff's compositions to find a place within the popular concert repertoire in the United States.

Session 2-44 (CMS Panel), 2:00-3:10

Innovative Ideas for Changing the Undergraduate Music Curriculum

Maud Hickey (Northwestern University), Moderator

J. Peter Burkholder (Indiana University), William Peltó (Ithaca College),

Sally Reid (Abilene Christian University), and Robert Weirich (University of Missouri at Kansas City)

This panel presentation brings together scholars in the fields of music theory, musicology, music performance and composition to share their views regarding the traditional undergraduate music curriculum, and, more specifically, the increasingly bloated music education curriculum. With the preponderance of new requirements from state certification officials, along with the task of orienting students to the new and comprehensive National Standards for Music Education, music education students are being squeezed for time and space. The costly solution (to the student) is simply to require more semesters of study. Another solution is to shrink the

students' core music requirements (often major lessons are the first to go). The third, and perhaps most intriguing and positive solution, is to imagine innovative ways in which we might change the traditional look of a typical undergraduate music education curriculum. To do this, however, we need to break down barriers and encourage more communication between music education faculty and faculty in theory, musicology, composition and performance. A faculty member from each area of music theory, musicology, music composition, and performance will offer ideas for solutions to this music education curricular problem.

Session 2-45 (CMS Lecture-Recital), 3:15-3:55

Performing Twentieth-Century Music in the Twenty-First Century: Cognitive/Analytical Approaches to Teaching Serial Choral Music to College Choirs

Claire Boge (Miami University), Chair

Aya Ueda with The Maryland Camerata (University of Maryland, Baltimore County)

Serial music represents a significant portion of music literature in the twentieth century. Yet, due to its technical difficulty, performance of this literature and, as a result, its audience appreciation has been severely limited. This presentation aims to demonstrate how serial organizations of select twelve-tone choral music can aid the singers in learning the work.

Schoenberg claimed that it is not necessary for the performers to know how the rows are organized to form a composition. However, in terms of choral music, singers have much to gain from studying the properties of the rows, including prominent interval classes, hexachordal sonorities, and the row topography in relation to text, phrases, harmony and forms. The model is drawn from *A Cappella-Bok*, a set of pedagogically designed twelve-tone pieces by a Swedish composer, Ingvar Lidholm.

The Maryland Camerata, an undergraduate chamber choir from the University of Maryland Baltimore County, demonstrates exercises designed to help the singers learn the properties of the row. The manners in which the composer manipulates the rows in the actual work are the main consideration in designing these exercises. Some findings from recent studies in the field of music cognition and perception are also taken into consideration. Lidholm's pedagogical approaches in *A Cappella-Bok*, as well as those of his peer, Lars Edlund, as found in his sight-singing text, *Novus Modus*, are discussed briefly. The presentation concludes with the possible application of this method to works by other composers, such as Schoenberg, Webern and Stravinsky.

Session 2-47 (CUMS), 2:00-3:15

Medieval

Bryan Gillingham (Carleton University), Chair

Toward a Franciscan Concept of Musical Rhetoric: Pious Exegesis in Medieval German and Dutch Sacred Lyric

Peter Loewen (Eastern Illinois University)

In my paper I posit that a Franciscan concept of musical rhetoric may be retrieved from the late mediaeval sacred song repertoires of the German lands and the Netherlands. Just as minstrels sang secular lyrics in order to earn material wealth, the Friars sang sacred songs in order to win souls. To prove my supposition I examine the theory and practice of musical rhetoric as described in the *vitae* of St. Francis and in the theological, aesthetic, and didactic writings of his followers. An analysis of the text and music of a selection of mediaeval German and Dutch sacred lyrics follows. The penitential songs found in the mediaeval German Passion plays serve as my source of Middle High German material. Examples of Middle Dutch lyric are drawn from two late mediaeval codices from Amsterdam (Österreichische Nationalbibliothek, Ser. Nov. 12.875) and Utrecht (Berlin, Staatsbibliothek Preußischer Kulturbesitz, mgo 190). Through an analysis of a selection of these works, one shall discover that while the poetry in these songs invokes the Franciscan values of contrition and compassion, their treatment of rhythmic declamation, modality, and musical embellishment reflects Franciscan thoughts on musical rhetoric. Using Franciscan exegesis as a method of musical criticism, I shall conclude that although the authorship of many repertoires of German and Dutch sacred lyric is unattested, it is clear, nevertheless, that they were composed within the orbit of Franciscan influence.

A Vision of Three Semitones: Hexachordal Analysis of the Music of Hildegard von Bingen

Sheila Forrester (Florida State University)

The modality of Hildegard von Bingen's *Symphonia* has attracted the attention of many scholars. Marianne Richert Pfau's critical research has led modern scholars to rethink the older motivic approach, such as that practiced by Bronarski, who considered Hildegard's compositions as patchwork combinations of independent melodic fragments.

Drawing upon the research of Allaire and Hughes, this presentation contrasts a hexachordal analysis with the modal research of Pfau and the motivic approach of Bronarski and Cogan. Allaire urges the modern musicologist to analyze medieval music in terms of hexachords and not in terms of scales. Hughes also supports this position as he recognizes both B-flat and B-natural as essential to the medieval gamut, and therefore to the medieval modal system.

The hypothesis that the hexachordal system was a compositional construct provides the necessary point of contact between the modes, the gamut and the extant music of Hildegard von Bingen. Moreover, hexachordal analysis ameliorates the apparent division between the treatises discussing chant and Hildegard's actual practice.

Through the vehicle of hexachordal analysis one can begin to explain some of the most remarkable and mysterious features of Hildegard's music such as the extended range of the melodies, the modal variety contained within an individual melody and the presence of more than one apparent tessitura. A select number of Hildegard's *Symphonia* songs on C will be analyzed. The analysis will demonstrate that the context of a hexachordal mutation leads to recognition of expressive, descriptive and formal functions in the music.

Session 2-48 (CUMS), 2:00-3:15

Early Twentieth-Century

Tom Gordon (Memorial University of Newfoundland), Chair

When is a Tonic a Tonic?: Understanding Stravinsky's Neoclassic Works through the Trope of Irony

Carl Wiens (University of Massachusetts at Amherst)

Igor Stravinsky presents his listeners with a perplexing interpretative problem in his neoclassic compositions: is it essential for us to hear this music against the backdrop of common practice tonality? Many critics have described how Stravinsky's neoclassic works fall outside of common practice tonality. Pieter van den Toorn, for example, argues that the tonal references in these works are a subordinate feature as Stravinsky grounded his compositional aesthetic in the octatonic collection; consequently, any "tonalness" that we hear must be reconciled within a post-tonal environment.

In this paper, I will argue that in order to provide a more complete picture of Stravinsky's neoclassic compositions we must consider the role played by common practice tonality, observing how it interacts with the post-tonal elements as well as how Stravinsky uses prior routines and compositions. Thus, I propose that we view Stravinsky's works and compositional strategy through the fourth of Kenneth Burke's master tropes—*irony*. Irony, more than any other of Burke's master tropes, relies on its interaction with and relationship to, other texts. It necessitates that the reader (or listener) be familiar with a number of texts in order to be able to read and comprehend how the author (or composer) uses irony to manipulate the former texts for goals different than their original. To this end, I will examine the role irony plays in several of Stravinsky's compositions including the *Concerto for Piano and Wind Instruments* and the *Symphony in C*.

Remaking the Twentieth-Century Symphony: Harold Bloom's Theory of Anxiety Influence and Stylistic Misreadings in the Symphonies of Jean Sibelius

Edward Jurkowski (University of Lethbridge)

The past ten years have witnessed a marked awareness in the value of the theories of poetical influence by the American literary critic Harold Bloom for musical scholarship. Briefly stated, Bloom suggests that the relationship between a poet and his or her predecessors is not one based upon generous and mutually beneficial borrowing—for example, the imprints typically found in one's juvenilia or through selected allusions to an earlier poem or style encountered in a mature work. Rather, the later artist learns to struggle with and neutralize the predecessor, a process which Bloom labels a "misreading." Bloom considers misreading to be a powerful form

of interpretation, where later poets assert artistic freedom from a precursor's domination by using the predecessor's work for their own artistic ends. Further, while one may view poems as self-contained artistic objects, for Bloom, they are instead "relational events." In short, for Bloom, the true meaning of a poem resides in its relations with other texts.

This paper uses Bloom's theory of anxiety influence to illustrate how Jean Sibelius's tension towards the extensive thematic development and cyclic harmonic plans found in several movements from the late-Romantic styled symphonies by Brahms, Bruckner, Borodin, and Tchaikovsky led to misreadings of these compositional attributes—in other words, how Sibelius's willful interpretation of these features accorded with his own musical concerns and influenced several features of his compositional style.

Session 2-49 (CUMS), 3:30-4:45

Theory

Glen Carruthers (Brandon University), Chair

"Heavenly Lengths" in Schubert's Instrumental Music

François de Médicis (Université de Montréal)

In one of his typically penetrating and back-handed comments, Igor Stravinsky speaks of the "heavenly length" of Schubert's instrumental music. One may readily associate this observation with the expansion of proportions and the lyricisation of discourse. This lecture will try to relate those two traits to deeper formal procedures, that are distinctive of the composer's style—without necessarily endorsing the pique contained in the aphorism.

For the demonstration, selected works dating from 1816–1828 are compared to standard Classical sonata form with respect to two parameters: relative formal tightness and phraseology. The formal tightness of a section depends upon its harmonic stability and its use of relatively conventional, symmetrical structures, while the study of phraseology amalgamates grouping, rhythmic and accentuation traits. On one hand, Classical sonata form creates a differentiation among formal sections: thematic parts contrast with non-thematic ones (e.g., the transition and development) by their tighter organization and use of a distinct phraseological type. On the other hand, Schubert's music attenuates the contrast between formal sections: both thematic and non-thematic parts usually adopt the same uniform phraseological type, and transition and development sections are both infused with more traditional traits of thematic organization as compared with the classical. The resulting increased sense of continuity and accentuated lyricism participates in the time-honoured impression of "heavenly length."

Combinatorial Space in Nineteenth- and Early Twentieth-Century Music Theory

Catherine Nolan (University of Western Ontario)

One of the most far-reaching models to emerge from the great efflorescence of new mathematical disciplines in the seventeenth century was combinatorics, the study of enumeration, groupings, and arrangements of elements in finite collections. The processes of *ars combinatoria* found fertile ground in music theory, establishing a conception of metaphorical musical space that consists of a list or set of elements and relations that connect or associate them. The establishment of modular arithmetic at the turn of the nineteenth century, in conjunction with the theoretical acceptance of equal temperament, laid the foundation for the abstraction of pitches into twelve congruence classes or, to use a more familiar expression, pitch classes. The coagency of combinatorial processes and the modular system of twelve pitch classes will be referred to as *combinatorial space*.

This paper will survey writings of three adventurous theorists who derived combinatorial spaces through which they computed taxonomies of, in modern parlance, transpositionally equivalent pitch-class sets: Anatole Loquin (1834–1903), Ernst Bacon (1898–1990), and Walter Howard (1880–1963). Each author employed combinatorial techniques to compute all combinations and their equivalence classes (under transposition) within the universe of twelve pitch classes. These authors were motivated less by an interest in radical harmonic language than by sheer determination to catalogue inductively all possibilities for combinations and distributions of pitch classes in a discrete system. Their precocious and independent constructions of combinatorial spaces demonstrate the transcendent nature of abstraction in music theory through mathematical models.

Session 2-50 (CUMS), 3:30-4:45

Performance Issues

Recorded *Moonlight*: The Sound of Beethoven's Sonata, 1916–50

Sandra Mangsen (University of Western Ontario)

Beloved by generations of pianists, by 1950 Beethoven's *Moonlight* Sonata had been recorded at least fifty times. Recordings made during the 1930s and 1940s were characterized in reviews as old-fashioned and romantic or modern and intellectual. When compared to post-1950 performers, most of these pianists (e.g., Hambourg, Backhaus, Schnabel, Moiseiwitsch, Solomon, Horowitz) appear to reflect a romantic approach. They use rubato freely, allow their tempi to vary, and often fail to synchronize the two hands. Yet modern "scientific" concerns of faithfulness to the text, stability of tempo and careful attention to musical structure are also evident. Indeed, the characterization of individual performers as romantic or modern depended not only on their actual performances, but also on the context: to most reviewers Kempff looked like a modernist when compared to Paderewski, but like a romantic when compared to Schnabel.

Even in the 1930s, when the problem of "duplicate recordings" was much discussed, some commentators worried that the gramophone would lead to over-familiarity with particular works, and finally to a loathing of some of the greatest pieces in the musical canon. While the recordings may have made the work too familiar and performances too predictable, they do permit us to track changes in piano playing and interpretation over nearly a century. In particular, we can investigate in their multiple recordings the extent to which individual performers whose first discs appeared before World War II (Backhaus, Kempff, Horowitz, Petri, Serkin, and Solomon) maintained or modernized their approaches in the second half of the century.

Musical Performance and Ethics

Murray Dineen (University of Ottawa)

This paper links ethics and musical performance and, in doing so, establishes a new object of scholarly investigation. On account of its denotative indefiniteness (unlike literature or representative painting), musical performance is commonly viewed as ethically ambivalent. Music and ethics, however, share modes of operation.

Ethics can be thought of as a state of critical suspension. Ethical dilemmas are a contest of two positions, both well founded upon principles that, however, are incompatible and thus incommensurate. Alasdair MacIntyre (*After Virtue*, 1984) considers this "incommensurability" characteristic of ethical dilemma and consequent moral action: ultimately we must make a moral choice in a dilemma, but in doing so we are ethically responsible to acknowledge the principle in our opponent's position and its fundamental incompatibility with ours. Not to do so is to proceed unethically.

Musical performance is in similar regards a state of suspension between competing attractions incommensurate in principle. For example, one must both immerse oneself unreservedly in the performance and yet maintain critical distance: moved to tears by music, we do not jump on stage and halt the performance, but wait and applaud. In performance, musicians are torn by competing authorities—constrained, for example, both to impress their own identity upon the work and to subvert their identity in fidelity to the composer's conception. In kinetic terms, performers are driven by two gravities: an intellectual and reasoned approach to the work being performed, and a quasi-automatic state of abandon, called "flow" (Csikszentmihalyi, 1990) beyond reasoned and intellectual awareness.

In these and other regards to be introduced in the paper, I contend that the two domains—ethics and music—are complementary.

Session 2-51 (IASPM), 2:00-5:15

Gender and Sexuality

Lloyd Whitesell (SUNY at Stony Brook), Chair

Birds in a Beat Boys' World: The Women of the British Invasion

Jacqueline Warwick (University of California, Los Angeles)

Sixties retrospectives tend to place enormous value on counter-culture lifestyles, presenting an image of a lopsided world in which absolutely everyone went to Woodstock, protested the Vietnam war, and was committed to challenging "the establishment." What this aggrandizing of rebelliousness obscures is that the mainstream which engaged the vast majority of youth in the sixties articulated very different realities. Furthermore, many counter-cultural movements were themselves complex and often contradictory in their negotiations of traditional values.

For example, the British Invasion is typically celebrated in terms of outsiders and rebels like the Beatles and the Rolling Stones. But the Invasion was not solely about railing against confines, nor were the Invaders all sneering "bad boys" with long hair and working class accents. The significant impact of the women of the British Invasion tends to be erased in narratives of the sixties, perhaps because pop singers like Petula Clark, Dusty Springfield, Lulu, and Marianne Faithfull seem only to have reinforced the safe, conservative status quo. In this paper, however, I argue that these women did challenge understandings of femininity and Englishness, and enacted new kinds of identities which have had profound and lasting effects in Britain and North America. I consider also the implications of this kind of project for the field of popular music studies.

Don't Come Home A-Drinkin': Dialogicism in Honky-Tonk

Stephanie Vander Vel (University of California, Los Angeles)

Social scientist Karen Saucier claims that country music reinforces traditional gender roles whereby women need to acquire a man for economic survival while men base their self-worth upon their abilities to provide for their families. In contrast, Joli Jensen, working in the field of communications, argues that honky tonk characterizes women as "tarnished angels," victimizing men through their infidelities. Rather than positioning women and men in a binarism of antagonistic relationships, I suggest that the lifestyles of rural people and of the urban working class create emotional and material interdependencies between men and women that country music simultaneously reflects and shapes.

Early honky-tonk—the music of Al Dexter, Ernst Tubb, and Hank Williams—exemplified male dependence on and vulnerability to their female partners. In turn, female artists offered models of women who negotiated their needs and desires, creating a space in which to voice female subjectivities. Following the example of Tricia Rose's theories pertaining to female rappers, I show how dialogism functions in honky-tonk sung by women. Kitty Wells singing "It Wasn't God Who Made Honky-Tonk Angels," Patsy Cline performing "Lovesick Blues," and Loretta Lynn's "One's On The Way" demonstrated how their music and performance personas responded to the songs of their male counterparts, female singers of the past and present, feminism, and the images of the modern woman. The first Queens of Country Music broadened the range of expressivity for women by bringing images of sexuality combined with working-class and rural femininity to the attention of an international audience.

"I Thought That We Would Just Be Friends": Queering the Image and Lipstick Traces in Solo Spice Girl Outings

Irene Nexica (University of California, Berkeley)

While youth-oriented pop music is dismissed for shallowness and the inauthenticity of its music, its popularity in the world continues to grow. This music has profound effects on its fans and they in turn use their capital to fuel the industry and new bands. Teenage (and younger) markets are being cultivated as lifetime music buyers and teen-pop is seen as a way to socialize fans into buying habits.

What happens when youth-oriented performers court and appeal to "other" audiences? What happens at the intersection of youth and adults? What happens when "queer" and "straight" fans and "straight" performers negotiate image signification and try to come to terms with identity politics and the market? How are fans invested in and hailed by their role models?

This presentation uses narrative, video, audio clips and still images to discuss Melanie C, better known in North America as Sporty Spice. Her recently released solo album signaled a new sound for this artist and was accompanied by a new “older” image that also heightened speculation about her sexuality and highlighted the visibility of her queer adult female fans. This examination traces clues that fans look for in all of the media that are used to promote music, the evidences they find, their investments in these investigations, and their reaction to the “truths” in the artist’s utterances. This music highlights tensions between fandom and cultural critique, and the ways that media is read simultaneously with and against the grain in order to decode the meanings it offers and withholds.

Sexy Samples, Digital Divas, and the Frenzy of the Audible in Electronic Dance Music

Suzanne Loza (University of California, Berkeley)

With jagged noises and smooth sounds, techno and house plot the (un)easy aural union of the electronic and the organic. While these genres showcase the dynamic potential of the cyborgian condition via their mixes, their audio experiments also reveal the retrogressive uses of digital technologies. My paper will focus on the liberatory and disciplinary uses of the computer-programmed loop of the diva vocal in said musics. The diva loop is a human/machine interface built by splicing and mechanically multiplying the exaggerated peak of one natural(ized) and ultrafeminized orgasmic cry until it surpasses the border of believability.

In my cyberjaunt, I will pose the following queries: Does the sexed/sexy/sexing sample radiate with a new kind of (auto)erotic enjoyment found in the spaces between the human and the artificial? Or does it merely repackage old obsessions in sleeker formats? Is *this* the soundtrack of sexual liberation for the Information Age? And how does the diva loop - disembodied and digitalized - manage to symbolize the naughty nexus of sex, freedom, and erotic agency for carbon-based life forms? How does it become re-naturalized, racialized, and sexually essentialized? Can fans stop fixating on the fantastic (im)possibilities of perpetual sexual gratification (as testified to by the diva loop that consists solely of delirious peaks and ecstatic highs) and begin working towards actual libidinous liberation? Will performative pleasures lead us away from the binarized fembot conceptions of cybersexuality to Haraway’s complex cyborgian conceptions of organic/electronic interfaces? Or are we docile accomplices in our own continued sonic subjugation?

Session 2-53 (SAM), 2:00-3:30

American Popular Song at the Turn of the Twentieth Century

John Graziano (City College and Graduate Center, CUNY), Chair

Just Because She Made Dem Goo-Goo Eyes:

Hughie Cannon and the Birth of Commercial Blues 1900–1905

Peter C. Muir (City University of New York)

The work of the songwriter Hughie Cannon (1877–1912) provides a unique documentation of early blues. Remembered nowadays only for the classic “Bill Bailey, Won’t You Please Come Home” (1902), he published eight songs between 1900–1905 which make use of the distinctive twelve-bar sequence. Most of these are variations of the Frankie and Johnny folk-blues. The fact that many of the variants he uses are idiomatic strongly suggests that Cannon was well versed in turn-of-the-century folk blues, a theory supported by his use of lyrics. In particular, the 1901 song “You Needn’t Come Home” is remarkable for being the first known composition to use a twelve-bar blues sequence in its entirety, i.e. for both verse and chorus.

Cannon’s importance is two-fold. First, because of the direct influence of folk blues on his music, Cannon is the most important chronicler of the style in this formative early period. Second, his efforts mark the earliest sustained attempts to transform blues from folk idiom to popular song. His work thus represents the birth of commercial blues, anticipating W.C. Handy by more than a decade.

This paper examines Cannon’s known blues-derived compositions; discusses their relationship to, and derivation from, folk-blues; fits them into the context of other early commercial blues; and assesses his place in blues history. These points will be demonstrated with live performance.

Strains of *Japonisme* in Tin Pan Alley, 1900–1930

W. Anthony Sheppard (Williams College)

The representation of African-Americans and of specific European immigrant groups in American popular song has received much scholarly attention. Comparatively little work has been undertaken on Tin Pan Alley's engagement with Asians and Asian-Americans. In this paper, I focus on the representation of Japan and the Japanese in American popular song from 1900 to 1930. Through style and content analysis, I am able to identify particular features that served as "Japanese" markers in the music, lyrics, and cover art of these songs.

Tin Pan Alley's interest in Japanese subjects paralleled developments in political history. During the Russo-Japanese War of 1904–1905 the U.S. was openly sympathetic to the Japanese cause. Songs such as "A Soldier of Old Japan" simultaneously echoed and shaped this national sentiment. Although Japan and the U.S. were allies during World War I, tensions between the two nations increased sharply by the war's end, particularly as a result of "Yellow Peril" fears stoked by the American press. During this period, Tin Pan Alley offered a more satirical representation of Japan as expressed in both lyrics and musical style in such examples as Irving Berlin's 1916 "Hurry Back to My Bamboo Shack" and Fay Foster's 1917 "The Cruel Mother-in-Law." However, these songs do not exhibit the same degree of ridicule or parody that one finds in Tin Pan Alley's representations of African-Americans. More blatantly racist representations would appear as Tin Pan Alley set out to represent the exotic Japanese enemy in World War II.

Gambling With Chromaticism: Extra-Diatonic Melodic Expression in the Songs of Irving Berlin

David Carson Berry (Yale University)

Those who have written about Irving Berlin (1888–1989) frequently cite his use of "transposing pianos," i.e., pianos fitted with a lever that, when turned, shifts the position of the strings *vis à vis* the hammers, thus allowing any selected key to be heard while the notes of another key are being fingered. Over the years, many journalistic writers with minimal musical knowledge have greatly exaggerated the benefits of transposing pianos in Berlin's compositional process. Indeed, the comments of many biographers suggest that these instruments were imbued with virtually magical properties. Michael Freedland even compared Berlin's songwriting success using the instrument to a gambler's success on a slot machine, saying "as soon as he pulled the lever, he would as often as not hit the jackpot." The analogy does a disservice to Berlin by ascribing a mechanical or contrived quality to his songwriting; in fact, there is never the sense that his melodies take chromatic excursions due to the arbitrary turn of a lever.

This paper develops the first detailed study of chromaticism in Berlin's music. Proceeding from extensive examinations of nearly 200 songs, the author codifies the types of chromaticism employed by Berlin and considers how they impinge upon a listener's interpretation of a song. Berlin's chromaticism is revealed to consist of thoughtfully integrated pitch transformations resulting from a keen sense of compositional design. When and if Berlin turned his lever, it surely was turned only as far as was dictated by a very musical inner ear.

Session 2-54 (SAM), 2:00-3:30

Early American Sacred Music

Nym Cooke (College of the Holy Cross), Chair

The American Fuging Tune: "Marks of Distinction"

Maxine Fawcett-Yeske (Nebraska Wesleyan University)

Early American composers of psalmody often used for their prototypes the compositions of British composers, whose works flourished in parish churches of England during the late seventeenth and eighteenth centuries. Fuging tunes were adopted by American composers with particular zeal. In fact, so great were their numbers and so distinct was their style that fuging tunes were thought by early scholars to be solely the product of American invention. While this assertion was refuted, America's approach to the fuging tune was decidedly different from England's.

During the years that marked its greatest popularity in America (1770–1820), the fuging tune was transformed from an imitation of British models to a music uniquely adapted to the needs and tastes of its distinct social and cultural environment. What aspects of the fuging tune can we attribute to American origin? What was the American contribution to this unusual repertory, which frequently,

by its mere design, caused vehement controversy, yet at the same time represented America's most sacred music as well as its first "popular music"?

For this study, over 1,400 British and American fuging tunes were examined to discern the constants, variables, and innovations that characterized the American compositions. Further, it is crucial to recognize that different circumstances and sensibilities surrounded the production of this music on opposite sides of the Atlantic. This presentation explores the American fuging tune tradition and its British counterpart from social, technical, and aesthetic perspectives, to elucidate the differences and, through them, attempt to identify those stylistic contributions that are, in fact, distinctly American.

Who Lost the South? Correcting the History of American Hymnody

Kay Norton (Arizona State University)

Imagine a map representing the sites of sacred music publication prior to 1813, the year in which hymns with folk-tune accompaniments were first widely circulated in print. Reflecting patterns of British colonization, symbols are concentrated in the Northeast. The documents represented by these symbols were among the first to receive attention as the discipline of American music was defined. Their collective exegeses, although fascinating, also make at least two misleading suggestions, that publication has a direct relationship to practice and that the Northeast was the most musical area of the country during that era. These misconceptions were perpetuated in every substantial series addressing American music in the twentieth century and continue in our long-overdue monument, *Music of the United States of America*. Upon completion, MUSA will include three volumes devoted specifically to sacred music: the works of New England composers Daniel Read and Timothy Swan, and the music of Pennsylvania's Ephrata Cloister.

No hymnodist disputes the existence of a pre-1813 sacred musical tradition in the Deep South. In the absence of musical documents comparable to those generated in the Northeast, however, scholars have preferred to say little about Southern music prior to the advent of shape-notes. Nevertheless, keys to the repertory that would spawn such watersheds as *The Sacred Harp* (1844) are embedded in the multitude of text-only hymnals that characterized late-eighteenth-century Southern worship. Drawing from my work on an 1810 hymnal from Georgia, I summarize what can be gained by merging positivism with painstaking speculation when fleshing out the half-skeleton of documented history.

Rowing the Gospel Ship Against the Tide: The Diffusion of Some Early Nineteenth-Century American Folk Hymns

Richard Hulan (Springfield, Virginia)

The literature of folk culture in general, and folk hymnody in particular (especially that of mainstream Protestant groups in the United States), indicates movement from Europe to America, from the northeastern colonies or states toward the southwest, and from the majority English-speaking society to that of the German minority in Pennsylvania and its hinterland. The work of pioneers George Pullen Jackson and Don Yoder has been annotated, but hardly supplanted, by decades of studies by more-or-less worthy successors, including this presenter. While the trends are clear and their general conclusions quite supportable with regard to the drama at the center of the cultural stage, there are ephemera that allow us occasional glimpses into the dimly lit backstage area. There, we find, it was sometimes the case that a southern idea diffused northward, a western practice migrated toward the east (notably, from America to England), and a hymn that budded in German blossomed in English. The ingredients for this atypical sort of diffusion included a strong tune, a free press, a novel social setting, and charismatic leadership. Evidence will be presented from broadsides, singing-school books, camp-meeting songsters, manuscripts, oral tradition, and pottery.

Session 2-55 (SAM), 2:00-3:30

Iconic Performers

David Ake (University of Nevada-Reno), Chair:

Jimmie Rodgers's *Blue Yodels*: Blues Form and Narrative Delivery

Jocelyn Neal (University of North Carolina at Chapel Hill)

Jimmie Rodgers (1897–1933), the revered “Father of Country Music,” recorded thirteen songs titled as numbered *Blue Yodels*, which stand as a substantial part of his output and a significant contribution to country music repertoire. Capitalizing both on Rodgers’s trademark vocal technique and his unique guitar stylings, the songs encapsulate Rodgers’s conception of musical phrase structure, which has been dismissed on occasion by scholars as an “irregular sense of musical timing.” This study proposes that such a description is woefully inadequate for the rhythmic phrase structure in Rodgers’s music. In fact, analysis of these thirteen *Blue Yodels* leads to a complex model of narrative delivery for Rodgers’s signature performance style.

These analyses address the repertoire from a music-theoretic and analytic standpoint. They begin with the aural evidence captured in Rodgers’s recordings, unedited by modern techniques. The analytical method combines a music-theoretic understanding of hypermeter with a fluid conception of metric structure. Lyric and text structures are addressed using theories and methodologies from songwriting literature. Finally, these thirteen pieces are considered in relationship to contemporary blues recordings.

The analyses support a model for Rodgers’s conception of musical phrase structure as a codifiable style: his narrative delivery and its specific relationship to harmonic rhythm and phrase structure captures the conflict between formalized musical structure, the story-telling narratives of Rodgers’s folk tradition, and the prototypical blues patterns. The resulting recordings contributed a memorable and unique performer’s style to the legacy of American country music.

Paul Robeson’s Voice and the Cultural Politics of “People’s Music”

Lisa Barg (SUNY at Stony Brook)

The idea of folk music in the Popular Front social movement took very diverse forms, from the collection of field recordings and the production of folksong anthologies, to the creation of a multitude of popular modernist works in the arena of musical-theater, film, and concert music. In New York, as in other metropolitan centers, staged performances of folk, folk-styled, and vernacular musics were regularly featured in a variety of performance spaces, from relatively informal contexts of political rallies, WPA-sponsored left-wing theater, cabaret, and, nightclubs, to more ambitious programs on the stages of concert halls and Broadway. Though occasionally more populist than popular, such performances constituted an important medium through which the sound and image of a national musical vernacular, a “people’s music,” was represented to and for the urban public.

Perhaps no other musical figure better embodied both the possibilities and problems of the Popular Front vision of a “people’s culture” than Paul Robeson. Indeed, as the anonymous narrator of Earl Robinson’s and John La Touche’s massively popular 1939 cantata, *Ballad for Americans*, Robeson’s voice was framed literally as the collective voice of the nation, paying witness to America’s most defining historical and ideological struggles. Taking the cultural politics surrounding the reception of Robeson’s version of *Ballad for Americans* as a focal point, this paper examines how Robeson’s persona, sound, and political struggles as a leftist African American interacted and collided with Popular Front discourses of the “folk” in general, and with black folk authenticity in particular.

Miles Davis 1955: Performance and Production in the Recording Studio

Carl Woideck (University of Oregon)

On October 26, 1955, Miles Davis brought his new quintet (including John Coltrane, William “Red” Garland, Paul Chambers and “Philly” Joe Jones) into the Columbia Records recording studio to make the band’s first commercial recordings. The entire group attempted four compositions; a version of each was eventually released to the public, but none in exactly the way that they were played in the studio. All were spliced together from multiple takes, a fact that was not known to most jazz historians until 1995.

What was most unusual about the editing was that three of the four pieces released contained improvised solos (two by Davis, one by Coltrane) that were assembled from multiple takes, a practice unusual in jazz at that time and particularly rare in Miles Davis’s work before the late 1960s. In each of these three cases, parts of two separate solos were edited to produce one seemingly continuous solo.

To illuminate the events in the recording studio that day, I will first present an overview of the various takes of this session. Then I will focus on the three pieces containing edited solos, illustrating through audio examples at which points the Davis and Coltrane solos were cut and then spliced together. This will involve in part alternate takes that have never been released to the public, including on the recent Columbia Records “complete” Davis-Coltrane CD set. Finally, I will undo the edits, and through recordings and musical transcriptions present Davis’s and Coltrane’s original improvisations as they were played in the studio.

Session 2-56 (SAM), 3:45-5:15

Parody in American Culture, Politics, and Praise

Harry Eskew (New Orleans Baptist Theological Seminary), Chair

Parody has been a ubiquitous feature in the American musical landscape since the nineteenth century, characterizing and connecting such diverse repertoires as the patriotic, parlor, minstrel, and gospel songs; some songs have sparked whole parody traditions. Current scholarship is limited, for it discusses parody only within genres. A consistent terminology and typology for parodies is needed, within which the wide range of works and techniques may be contextualized, categorized, and understood. Such a framework must be broadly informed by multiple disciplines, and must connect a song’s nineteenth-century roots with its twentieth-century incarnations.

This session offers parody “case studies” that bridged divides in U.S. culture between highbrow and lowbrow, cultivated and vernacular, black and white, opera stage and parlor, church and music hall, revival service and political rally. Paul Hammond discusses transformations of several of the nineteenth century’s best-loved songs, including “Home, Sweet Home” and “Tenting Tonight on the Old Campground.” Esther Rothenbusch traces trajectories from sacred to secular of hymn “answer songs” and “song imitations” in American temperance, labor reform, and political campaigns. American historian Kimberley Phillips explores African-American cultural subversion and social critique in parodies of patriotic songs, and analyzes parody as black critique in the “Star Spangled Banner” into recent decades. The session proposes a theoretical framework and methodology for parody study, providing insight from specific pieces and traditions into the ideologies, cultural attitudes, and values that produced distinctly American manifestations of parody.

From Parlor to Pew: Borrowings in Nineteenth-Century Hymnody

Paul Hammond (Oklahoma Baptist University)

While borrowing of both texts and tunes has a long history in hymn traditions, the musical and textual exchange in parodies between nineteenth-century gospel hymns and other vernacular American music genres is a particularly lively chapter in that story. During the nineteenth-century gospel song movement, texts and tunes from other genres were parodied to produce popular congregational songs. This repertoire raises questions including: to what extent did nineteenth-century parodies represent new techniques or distinct departures from earlier similar practices, how widespread was parody in the nineteenth-century, and how may these questions best be addressed?

This paper will attempt to elucidate nineteenth-century parody practices, draw conclusions, and make relevant analogies to current hymn repertoires. This paper will use existing classifications of parody technique as a starting point, then further develop and apply a typology to parodies within and across vernacular genres including parlor song, Civil war song, minstrel song, and congregational song. The transformation of “Home Sweet Home,” from its original context in Bishop’s opera to the parlor and hymn versions connects several cultural spheres. Sacred parodies of “Tenting on the Old Campground,” “Mine Eyes Have Seen the Glory,” and “Old Black Joe” further reveal hymnals of the period to be complex repositories of cultural attitudes. Each hymnic parody is a microcosm of the intersecting, overlapping cultural worlds in which nineteenth-century Americans lived. Hymn parodies as cultural currency and mirror of American life both call for and reward further interdisciplinary study.

“Holding the Fort”: Hymn Parodies on the Picket Line

Esther Rothenbusch (Southern Baptist Theological Seminary)

The urban revivalism pioneered in the 1870’s by evangelist Dwight L. Moody and musician Ira D. Sankey ignited a burgeoning industry of mass-produced gospel hymnals. In my dissertation (1991) I have identified three types of parody ubiquitous within the gospel hymn repertoire—contrafactum, answer song, and song imitation.

Gospel hymn parodies were also prominent in temperance and labor reform and in political campaigns. “Hold the Fort,” “The Ninety and Nine,” and other best-selling gospel hymns were enlisted in the marketplace; the former has inspired more labor and political songs than any other gospel hymn. Joe Hill’s leading labor song “The Preacher and the Slave” parodied “In the Sweet By and By.” Labor historian Clark D. Halker (1991) has documented the religious roots of nineteenth-century labor activism and the cultural power of the gospel hymn parodies that the movement produced.

This paper traces the rise and use of the most hymn famous parodies in the labor and temperance reforms, parodies that circulated widely in trade periodicals and pocket songsters. Primary sources studied for this paper are in the University of Michigan’s Labadie Collection of protest movement materials. Labor song and temperance parodies reveal the extent to which gospel hymnody was part of the fabric of national life for decades before and after 1900. These parodies and their gospel hymn models derived much of their power and also irony for many Americans from the language and images of urban revivalism and the evangelical religion that produced it.

Signifying on the Stars and Stripes: African-American Critiques of Anglo-American Patriotic Songs

Kimberley L. Phillips (College of William & Mary)

African-American criticism of the powerful through song and performance has a long history in the U.S. Scholars such as Lawrence Levine have documented this long history of black cultural subversion, signifying practices, and social critique in music and performance. Much social criticism by African Americans has been hidden, since few performers have been in the position to openly critique American racial inequality. Until the twentieth century, African Americans did not subvert or parody Anglo-American patriotic tunes such as the national anthem.

This paper considers several black secular songs that use melodies from black sacred music—some of them loosely influenced by nineteenth-century Anglo-American hymns such as the “Battle Hymn of the Republic.” These versions were crafted in the midst of early twentieth century black protest movements; some were published in black newspapers and widely circulated, becoming part of popular culture. This paper proposes that the public cross-fertilization between black critique and traditional Anglo-American patriotic tunes within the sacred-secular matrix was new to the twentieth century. I discuss how the practices of critique through patriotic song have continued well into the twentieth century, shaping Jimi Hendrix’s controversial performance of the “Star-Spangled Banner” at Woodstock in 1969 and George Clinton’s refusal to play it in 1971.

Session 2-57 (SAM), 3:45-5:15

Performers/Performance and the Development of Twentieth-Century American Popular Song

Charles Hamm (Dartmouth College), Chair

The Transformation of American Song

John Spitzer (Peabody Conservatory)

The relation between words and music in American popular songs was transformed around the turn of the last century. In the old style of text setting, accented syllables were set on strong beats or long notes, unaccented syllables on weak beats or short notes. Thus verbal and musical rhythms corresponded closely to one another. In the new style of text setting, word and musical rhythms no longer had the same one-to-one relation. Accented syllables were often set on short or weak beats; unaccented syllables were set on strong beats or emphasized by means of syncopation. In addition songwriters began to set texts that had lines of different lengths and varying patterns of stress within the lines.

The new style of text setting may have been related to the singing styles of African-American performers, perhaps also to African-American piano playing styles. It may have been encouraged by closer collaboration between lyricist and composer (often the same person), and the practice of composing the tune first and setting words to the tune. The new style became common in “coon songs” and novelty songs of the 1890s; during the first decade of the twentieth century it began to turn up in romantic songs as well. By the end of the first World War, the new style had become typical of a broad range of American popular songs.

Old and new styles of text setting will be illustrated with examples from printed music as well as contemporary commentary on songwriting.

“A Good Man is Hard to Find”

Elliott S. Hurwitt (Hunter College, CUNY)

“A Good Man is Hard to Find” was among the biggest hits in vaudeville around World War I. Written c. 1916 by the young black entertainer Eddie Green, it quickly became a hit on the T.O.B.A. circuit, then came to the attention of songwriter-publisher W. C. Handy, who published the song in 1918. The song was taken up by Alberta Hunter in Chicago, then by Sophie Tucker and other stars of white vaudeville, and grew immensely popular.

“A Good Man Is Hard To Find” has the salient characteristics of a vaudeville hit in 1918, including a resonant text scenario and a memorable melodic “hook.” Its title supplies an identifying catch phrase good enough to have become a byword in its own right. Most important, for a “number” in the vaudeville era, the song allows room for interpretive freedom. Eddie Green himself was a comic singer-dancer, expert in the elements of stage entertainment. Not surprisingly, “A Good Man Is Hard To Find” affords opportunities for verbal interpolations, gesture, and other bits of comic stage “business.”

We will examine the reception of “A Good Man” in its time, its initial storm of popularity during World War I, and its durability through subsequent eras. With the recent revival of historic black entertainment styles, the song has been heard on Broadway as recently as 1999. We hear excerpts from recordings ranging from before 1920 to the 1940s.

The Warbler, the Belter, the Crooner, the Jazz Singer: Historical Transformations in the Vocal Performance of American Popular Song

Stephen Banfield (University of Birmingham)

Entertainment singing has undergone vast, provocative changes in the 100 years since sound recordings first preserved performances. Yet unlike “early” performance practice in the sphere of art music, these differences have hardly been analysed historically, let alone interpreted culturally and socially. This paper will attempt to do so in survey, focussing on the USA and identifying two major shifts in the course of the twentieth century and a number of paramount factors connected with the changing roles of age, gender, class and ethnicity on stage and screen as well as with technologies (film and the stage microphone) and individual stars.

My concern is about how we might use the evidence of old and not-so-old recordings not only to map the changes in performance practice but to support speculation as to why things changed. At the centre of the argument, Jolson in *The Jazz Singer* will be analysed for the influence of cantorial singing, which I propose was the biggest single shift (not black singing, as Pleasants argues). Surrounding this shift are traditions, new and old, of how the male dominates the female by playing opposite her in such a way that her voice gets labelled as that of virgin or whore (opetta warbler or belter respectively), and how shifting gender roles eventually balance this out to give the modern show voice. In short, the question is what the vocal allure of male and female popular singing stars represents on the stage in (say) 1913 and what it represents on the stage sixty years later and why and how it has all become so different.

Session 2-58 (SAM), 3:45-5:15

Ives and Ornstein

J. Peter Burkholder (Indiana University), Chair

Charles Ives and His Music About Baseball

Timothy A. Johnson (Ithaca College)

This presentation discusses the significance of the game of baseball in Ives’s life and music. From playing the game as a boy to his use of baseball analogies in his late writings, the game of baseball remained a lifelong fascination. In order to better understand this attraction, this presentation explores Ives’s interest in baseball as a player, as a fan, and as a composer. The first part of the presentation will focus on Ives’s attitude toward baseball as a source for masculine identity—an important aspect of Ives’s view of himself and a topic that constantly appears in his writings. The bulk of the presentation will examine Ives’s musical compositions pertaining to baseball. Ives’s pieces and unfinished sketches about baseball provided a vehicle for him to invent new musical ideas in reference to specific baseball situations that he could use as part of his *basic musical language* in later pieces. The baseball references in these pieces and fragments will be described in relation to contemporary accounts of the game, and the ballplayers he immortalizes, in order to come to a better understanding of the special musical techniques Ives developed to depict these baseball references. Finally, some of the

compositional techniques employed in these pieces will be isolated, and their use in later pieces will be described, in an effort to show how Ives took these picturesque musical ideas and adopted them into his own musical language.

Order Out of Chaos: The “America/Europe Opposition” as Key to Ives’s *Essays Before a Sonata*

Tom C. Owens (George Mason University)

Ives’s *Essays* have consistently drawn criticism from scholars who cite their difficulty and the general air of confusion, even self-contradiction that pervades them. Stuart Feder, in an otherwise positive evaluation, calls them “often rambling, pseudo-scholarly, and at times illogical to the point of irrationality.” Yet consistent themes run throughout the six essays, and these can serve as a lens through which a more orderly picture of Ives’s thought comes into view.

Images of Americanness are everywhere in the *Essays*. Ives consistently distinguishes between ideas that he depicts as “American” and “European.” Many of his most violent shifts in thought and his most unusual comparisons become smooth when understood as America/Europe oppositions. Comparisons between “American” and “European” traits often exemplify the central image in the *Essays*, the dichotomy between “substance” and “manner.” Other similarly constructed dichotomies are natural vs. artificial, wit vs. humor, genius vs. talent, and truth vs. repose. This basic rhetorical division even influences Ives’s prose style: he uses both the (“American”) folksy “rustic tone” and the (“European”) rampantly allusive “scholarly tone.”

Ives’s Americanist rhetorical strategy influences both organization and style in the *Essays*. Further, the content of each essay is shaped by the “discourse on Americanness,” a constantly evolving and dialogic set of ideas and images through which “Americanness” itself is defined. Approaching the *Essays* from the standpoint of their American content and underlying rhetorical structure reveals a unity of thought in the whole work not apparent in other readings. Americanist themes and concepts are central to their organization.

Leo Ornstein and the Dilemma of Musical Modernism

Denise Von Glahn (Florida State University)

In 1907, a fourteen year old, classically trained Russian pianist immigrated to New York. For a half dozen years he studied piano with the best teachers the new world had to offer. Within a few years he was shocking audiences with his highly dissonant original compositions, and he became the most celebrated proponent of futurism in America. Writer Waldo Frank was a close friend; critic Paul Rosenfeld sang his praises in numerous articles and eventually dedicated his book *Port of New York* to the young pianist-composer; and Leo Ornstein emerged as the poster child for musical modernism in America.

In a fifteen year period, Leo Ornstein gave hundreds of concerts both in the United States and abroad. He traveled to Europe and South America. He was written up in over 1500 reviews. A full length biography appeared in 1918. It seems probable that had he stayed his virtuosic course, his career could easily have matched that of Rubinstein or Horowitz. But he did not, neither did he pursue his futuristic composing jag. By the end of the 1920s, Leo Ornstein left the concert stage, and for all intents and purposes turned his back on his fame. He had said all he had to say.

This paper will explore the sometimes public, sometimes reclusive life of one of the past century’s most curious artistic personalities, and consider what it has to tell us about American musical values in the twentieth century.

Session 2-59 (SEM Poster Session), 2:30-5:00

First Peoples’ Music and Dance in Canada: A Resource Guide on CD-Rom

Elaine Keillor (Carleton University)

For over a thousand years Europeans have had contact with the First Peoples of the area now known as Canada. Subsequently many valuable observations of both music and dance have been written, and photographed. Within the past 110 years the actual sounds have been recorded. Because much of this material is scattered in many institutions and publications, this Resource Guide has been organized to re-produce the relevant written material or for more recent and readily available resources, to provide an assessment of said resource as a written, audio, or film representation. Within the written documentation portion, the materials have been organized into nine geographical regions. Wherever possible, a specific culture designation is given for said item, whether written,

recorded, or filmed. Thus, on the CD-ROM which contains thousands of entries, many search possibilities exist with regard to a specific culture, the dances, and instruments used.

Music Learning Among Black Creole Accordion Players in Southwest Louisiana

Christopher J. Della Pietra (Southeastern Louisiana University)

Merriam (1964) has suggested that music learning occurs partly through enculturation, and partly through formal and informal processes which rarely use notational systems. The purpose of this study was to add to the body of knowledge concerning the transmission of musical traditions by describing the learning process of current practitioners of Zydeco dance music. Semi-structured interviews were conducted for developing an understanding of the musicians' awareness of their learning processes, experiences, and self-knowledge. The research setting included performers' residences, festivals, and dance halls in Southwest Louisiana. Data sources included audio- and video-tape recordings, compact disk recordings, transcripts of interviews, and field notes. The accordion players developed their technique and repertoire by means of some explicit instruction and much self-directed. The researcher's perspective was that of a music educator.

Session 2-60 (SEM), 2:30-5:00

A Three-Dimensional Model of Postmodern Musical Experience

Timothy Rice (University of California, Los Angeles), Organizer and Chair

In this panel Timothy Rice presents a model (in the form of a three-dimensional space) that examines the interplay of traditional, modern, and postmodern musical experience. The three dimensions are time, however periodized; metaphor, which refers to fundamental beliefs about the nature of music (for example, as social structure, as symbol or text, as art, as commodity); and conceptual location (individual, local, regional, national, areal, diasporic, global, virtual). The suggestion is that such a space, rather than a circumscribed musical culture as traditionally understood, may be shared by people making and interpreting music nearly everywhere in the world today, and may have some utility for ethnomusicologists trying to generate narratives as complex as the conceptual world in which people making music live.

Metaphor, Space, and Time:

A Postmodern View of Music in General and Bulgarian Traditional Music in Particular

Timothy Rice (University of California, Los Angeles)

Much ostensibly local music today exists in a complex web of what might be called "conceptual locations": virtual, global, diasporic, areal, national, regional, local, and individual. The understanding of music changes dramatically as it moves through this locational web and also changes with the passage of time and competing claims (metaphors) about the fundamental nature of music as social structure, symbol or text, art or structure, commodity, and many others. The first part of the paper proposes an abstract, conceptual three-dimensional space that may account for important aspects of musical experience in today's modern and postmodern world.

The second part of the paper looks at the particular case of Bulgarian traditional music. At the local level in performance, Bulgarian traditional music articulates important features of traditional social structure. When the tradition was subjected to areal (communist) and national political and ideological forces between 1944 and 1989, it became a symbol or a text, the circle of interpreters widened considerably, and its meanings multiplied. Since the late 1980s and the end of communism, the tradition has been transformed into a commodity in a global, capitalist economy. There the circle of interpreters has widened still further, and its interpretation has been completely freed from the local, areal, and national conditions of its production (its context). In particular, its value as a commodity may have eclipsed its value as a signifier of textual and discursive meanings—or at least made possible new meanings in new cultural locales.

The Heritage of Portuguese Rural Expressive Culture in the Twentieth Century

Salwa El-Shawan Castelo-Branco (Universidade Nova de Lisboa)

This paper uses Timothy Rice's three-dimensional space as a framework for the analysis of the "heritage" of Portuguese rural musics in the twentieth century. The focus is on two periods marked by distinct political ideologies: the totalitarian regime known as the Estado Novo (1926–1974), and the democratic regime established following the 1974 revolution. The paper discusses the ideologies and processes involved in the construction of a so-called "heritage" of rural expressive culture, using music, dance, and costumes as central representations. Using selected case studies, it analyzes the role of individuals in the selection and formulation of representations of the expressive culture of the rural past. It also examines the constructed rural "heritage" of expressive culture as commodity (heritage industries) and as symbol on the local, regional, national, and diasporic levels.

Road Test for a New Model: The Postmodern, the Postcolonial, and Korean Ch'anggûk Opera

Andrew Killick (Florida State University)

Tim Rice has proposed what might be seen as a second "remodeling" of ethnomusicology, and every new model needs a road test — for us, one in which power perhaps counts for less than maneuverability and the capacity to negotiate different kinds of terrain. I subject this new model to one such road test by using it to steer a course through the history of the Korean opera form *ch'anggûk*.

Though rooted in the older musical story-telling genre *p'ansori*, *ch'anggûk* is a product of the twentieth century and of the colonial encounter with Japan. Applying the terms of Rice's model, I chart the development from "traditional" *p'ansori* through "modern" and "postmodern" *ch'anggûk* to the attempt to renew the cycle by reinventing *ch'anggûk* as the "traditional" opera form Korea never had. I examine this development in relation to the "metaphor" and "location" axes of the model, finding that this three-dimensional conceptual space offers a valuable way of understanding some of the complexities of an actual case and of seeking regularities in analogous cases.

But the test also reveals that in the Korean context, modernity is unintelligible without reference to the experience and legacy of colonization, and that *ch'anggûk* is more fully understood through the condition of postcoloniality than through postmodernity in itself. This suggests that for many of the peoples ethnomusicologists study, the modern and postmodern may be epiphenomena of the colonial and postcolonial, and should yield to those concepts as the primary terms of analysis.

Making the New Old: Performing the Past in Lubavitcher Music

Ellen Koskoff (Eastman School of Music)

Lubavitcher Hasidim, part of a large network of ultra-orthodox Jews centered in Crown Heights, Brooklyn, regard their music (*nigun*) as a precious legacy from the past, composed and performed in the real and imagined world of the eighteenth and nineteenth century Eastern European shtetl. The past, a conceptual space where Lubavitcher ancestors were thought to be more zealous, more deeply committed to religious life, and better able to withstand their degraded surroundings, is often nostalgically recreated in contemporary times by those living quite comfortably in today's United States in contexts of relative religious freedom, economic affluence, and social mobility. Rather than seeing today's world as evidence for a messianic age, though, contemporary Lubavitchers prefer to construct it as a place filled with tension, tension brought about by the perpetual struggle against the temptations of the American secularized culture, with freedoms unheard of by their Eastern European counterparts. *Nigun*, the quintessential symbol of the past, has become, in postmodern times, a powerful vehicle for contemporary Lubavitchers to re-construct the past in the present. Using the model proposed here by Tim Rice, I show how the intersection of time, periodized by Lubavitchers into two basic units (past and present), metaphor (where past is highly idealized), and conceptual location (where past is merged with present), creates a three-dimensional space for contemporary Lubavitcher musical performance and composition.

Rethinking Consciousness, Rethinking Music

David Elliott (University of Toronto)

What is consciousness? Noted scholars across a wide range of disciplines have produced a variety of answers during the last decade. This new body of theoretical research holds important reasons and pathways for reconceptualizing the nature of musical understanding and musical experience. In this paper I reflect on the Rice three-dimensional space of musical experience from several perspectives that depend, in turn, on competing theories of consciousness. In the process of applying these contrasting viewpoints, I probe the space-time-and-metaphor dimensions presented by Rice with special attention to old and new views of: (a) the nature of “music cognition,” and (b) the affective nature of mind-and-music encounters.

Session 2-61 (SEM), 2:30-5:00

Musical Hybridization II. Reconfigurations

Gregory Barz (Vanderbilt University), Chair

From Difference to Fusion: Constructions of “Indian” and “Western” Music

Martin Clayton (Open University)

Many studies of musical developments of the late twentieth century are predicated on nineteenth- and early twentieth-century ideas of cultural difference: “different” musics reflected their “different” cultures, until circumstances forced them to fuse or hybridise. In this paper I suggest that such accounts fail to take account of the constructed nature of “difference” itself. To illustrate this I consider some examples of Indian-Western “fusions” in recent years, in the light of a long and neglected history of musical interactions between Europe and India. I make particular reference to the music of British Asian and Anglo-Indian communities.

In eighteenth- and nineteenth-century Europe the music of India was by turns revered as the product of ancient civilisation, derided as tuneless noise, and hesitantly accepted as a profoundly different branch of the art. Indian nationalist music reformers, on the other hand, sought to establish “Indian music” as an analogue to “Western music,” an equal art better suited to the proposed Indian nation. The proponents of “Indian music” largely ignored the fact that European music had been a feature of musical life in India since the early sixteenth century.

Thus it suited all sides to construct a dichotomy between Indian and Western music—ignoring a long history of musical interaction, knowledge of which would have undermined both Orientalism and Indian cultural nationalism. Consequently, when in the post-war, post-independence world musicians found more opportunities to interact, the results tended to be seen as a fusion of opposites. This paper suggests that they may alternatively be seen as a reconfiguring and intensification of existing patterns of interaction.

The Role of Place in Punk-Country Music

Steven Curtis (Cornell University)

Poetic and musical “sense of place,” whether reflected in the imagery of a lyric or in sounds understood to evoke a particular place, is recognized as a powerful means for developing emotive affect. A complex intersection of experience, memory, and sensation, sense of place grounds our thoughts in lived and imagined landscapes of remembrance. In this paper I address certain ways that punk-country, a significantly popular “indie-rock” merger of country sentimentality with punk recklessness, treats place as manifest in both lyrics and music.

Evocation and recollection of place is central to a generalized country music aesthetic; the ease of this allusion to place is challenged, however, in the soundscapes of punk-country. As country music stylistics are variously undercut by punk elements, denotative references to place become imaginatively transformed. Country’s stock musical and lyrical tropes remain central to punk-country (and are in fact at times pronounced enough to constitute caricature), but they appear drastically reconfigured and recontextualized, demanding a new consideration of their signification. The examination of punk-country’s simultaneous affirmation and disruption of country music’s relationship to place, then, provides a meaningful avenues for understanding punk-country’s affective significance. I draw from others’ writings about place and nostalgia, particularly Steven Feld’s “acoustemology” and Edward Said’s “lateness,” in my

analysis of the works of punk-country bands Uncle Tupelo, Whiskeytown, and Palace Music. I propose that punk-country's complex relationship to place lends the music its poignancy amidst other similarly disaffected indie-rock genres of the 1990s.

Tropical Discourses: Latino Unity and Ruben Blades's Music(S)

Jairo Moreno (Duke University)

Notions of Latino unity constitute a common trope in Salsa music. Expressions of this idea of unity range from celebrations of Latino attunement to their bodies to rallies for socio-political reform. Historically, the endurance of the trope might lie in its holding a palliative promise against increasing fragmentation of both Latin American societies and Latino communities in the U.S.

Ruben Blades, a Panamanian living in the U.S., has played a leading role in shaping the notion of Latino unity and the form it takes in Salsa music. His message has reached Latinos the world over for nearly three decades. This paper considers three moments in his invocation of the trope: *Siembra* (1978), *Buscando America* (1984), and *Tiempos* (1999). Close reading of words and music coupled with discussion of Blades's situation within historically specific diasporic moments registers an ever shifting and receding horizon in the notion of Latino unity. In contrast to the optimism of the late 1970s, the trope acquires a sinister tone in the late 90s amid the collapse in Latin America of neo-liberal economies and the attendant social disrepair. In the late 90s, however, Blades embraces a pan-American musical aesthetic that assumes unprecedented discursive importance: in its tropical promiscuity, music is made to say what the economic realities of the early twenty-first century no longer permit.

“Choques” (Culture Clashes): The Effects of Music Commercialization and World Travel on an Indigenous Community in the Northern Andes

Juniper Hill (University of California, Los Angeles)

Young Quichua-speaking indigenous musicians from the northern Andes of Ecuador have discovered that there are many more opportunities abroad than in their own country. These musicians perform and sell their goods at festivals, plazas, and subways in Europe and the U.S. for three to six months each year. They return home bringing worldly experiences and a great deal of money to their indigenous communities, which still lack basic services such as running water and sewage systems and still struggle to maintain their cultural identity in a country which treats them as second-class citizens.

My recent fieldwork documents the phenomenon of the international travel boom which has exploded since prior research on Andean music by Tom Turino, John Schechter, and Raúl Romero. While Schechter and Gilka Wara Cespedes have both commented on the profusion of Andean music in the U.S. and Europe, and other scholars such as Jane Sugarman have researched local traditions in immigrant communities, I focus on musical change brought about by world travel and how an indigenous community in the Andes has been impacted by the return of these young traveling musicians.

I address such questions as, why is it possible to hear more Andean music in the capitals of Europe and the U.S. than in capital cities in the Andes? How does a rich variety of local musical traditions transform into a more generic, pan-Andean regional style? Why do village elders fear a decline in the quality of their musical traditions? How are cultural traditions maintained and renegotiated with the infusions of new ideas?

Reggae on the Silk Road (On Globalisation and Survival)

Rachel Harris (School of Oriental and African Studies, University of London)

The Silk Road is a classic symbol of cultural contact and exchange, the conduit between east and west along which musical traditions were carried, and adapted to new environments. This image, although frequently evoked in the present, is situated firmly in the past exotic, so that the idea of contemporary musicians on the Silk Road sampling reggae, roots, and flamenco sounds carries a certain sense of disjuncture. This paper looks at the new conduits of global sounds through Central Asia, with special reference to the Uyghurs in Xinjiang. With reference to recent fieldwork, it assesses the impact of popular, recorded music on more traditional contexts of music-making in Xinjiang.

Session 2-62 (SEM), 2:30-4:30

Transmission and Transformation

Judith Becker (University of Michigan), Chair

Changing and Not Changing: Inuit Drum Songs and Their Transmission

Norma Vascotto (University of Toronto)

Drum songs among the Netsilik Inuit in Pelly Bay, Nunavut, are a family affair. Songs from named composers have traditionally been passed orally through kinship networks. For this paper I have utilized the genealogy of a family of musicians in Pelly Bay combined with a 150-year repertoire of their family's drum songs to identify common channels of transmission through the extended family. The findings illuminate the nature and importance of Inuit kinship relationships and identify extra-kin factors in song transmission.

Since some songs have extensive concordances, analysis has yielded the elements most likely to be changed by singers and, by default, those contributed by composers. It has then been possible to investigate why changes occurred and how they are related to teaching and learning situations on a case by case basis. This process has clarified a paradox in drum song transmission. The ideal stated by singers is that they sing a song exactly as the composer sang it originally. In practice, certain changes are acceptable. Knowing the difference gives some idea about what elements are emically important in drum songs, and allows speculation as to how these elements—and song transmission in general—will fare in the new Nunavut reality where traditional kinship systems are less operative.

Transmittable and Transmutable Aspects of Improvisation in Balinese Music

Made Mantle Hood (University of Hawaii at Manoa)

This paper explores the issue of improvisation in Balinese music through an examination of the gamelan tradition that accompanies the theater of *Arja*. The stories and songs of *Arja*, a sung dance-drama, contain values and morals as well as humor and entertainment. These stories are accompanied by a small ensemble led by two drummers. I focus on the two rhythmic leaders of the ensemble and show that this drumming is improvised.

Recent studies from I Wayan Dibia and Edward Herbst suggest that sonic aspects of melody and rhythm in *Arja* are rooted in forms that require spontaneous creation. In Dibia's thorough study of *Arja* (1992), he states that the vocal form *tembangmacepat* "allows for unlimited individual improvisation." I explore this further by examining the theory and practice of drum patterns and formulas that provide the base for simultaneous improvisation by the two *Arja* drummers. Previously unexplored, the music of the *Arja* theater employs highly sophisticated rhythms that are cultivated and refined in the transmutable aspects of improvisation. My findings are supported by research conducted at the National Radio Station (RRI), Indonesian College of Arts (STSI), and the village of Singapadu during annual field study since 1993.

The Development of a Sanjo School: A Case Study of the Kim Yun-Duk *Kayagum Sanjo*

Hee-sun Kim (University of Pittsburgh)

Kayagum sanjo refers to a folk solo instrumental music form played on the *kayagum*, a twelve-stringed zither of Korea. *Kayagum sanjo* was established around 1890 and was orally/aurally transmitted. Nowadays there are several existing *sanjo*, which follow a prescribed formal structure of rhythmic and temporal "modes," but differ in terms of their melodic material. Each of the twelve schools teaches a particular *sanjo*, which are named after the musician and founder of the school who developed the *sanjo*. In this paper I address the question: what constitutes a "school" or "style" of *sanjo*? I analyze the stylistic development of the Kim Yun-duk *sanjo*, named after Kim Yun-duk, who established his own *sanjo* during the 1960s. The analysis demonstrates that the formation of a "new" *sanjo* school is based on processes of melodic transformation.

I examine the following melodic processes that are used by masters of *sanjo*, using Kim Yun-duk's *sanjo* as a case study: (1) adapting melodies from other *kayagum sanjo* schools, including his teachers'; (2) creating his own *sigimsae* [vernacular musical expression in Korean music] based on existing melodies; (3) assimilating melodies of his contemporaries; and (4) creating his own new melodies.

It's All in the *Rāga*: The Musical Basis of a *Gharānā*'s Identity

Stephen Slawek (University of Texas at Austin)

The *rāga* tradition is at the heart of Hindustānhi musical practice and can be approached analytically as an extensive set of interrelated melody types as well as a marker of social identity among musicians. Previous research has revealed the connections of *rāga* to particular regions and particular *gharānās*. In this paper I wish to extend such research by presenting a study of *rāga* idiosyncracies within the Maihar *gharānā*, one of the major stylistic schools of instrumental music in North India. My analysis includes *rāgas* generally accepted among all Hindustānhi musicians that receive a unique treatment within the Maihar *gharānā* and newly composed *rāgas* created by Ustad Ali Akbar Khan (e.g., Chandranandan, Gauri Manjari, and others) and Pandit Ravi Shankar (such as Parameshwari, Tilak Shyam, Nat Bhairav, Bairagi, and others). My principal concern in examining these new *rāgas* is to determine whether the *rāga* tradition has been altered by musicians of the Maihar *gharānā* in the sense that constituent components of some of the new *rāgas* might not adhere to the traditional concept of the required features a *rāga* must possess. This study is particularly pertinent because the Maihar *gharānā* musicians often cite maintenance of *rāga* purity as a distinguishing feature of their style and a defining aspect of their *gharānā*. My analysis illustrates that, despite this assertion, one can find many examples of *rāga* treatment within the Maihar *gharānā* that deviate from the norm. Moreover, statements elicited from my guru, Pandit Ravi Shankar, also reveal that a sense of individual musical license is present within this *gharānā*.

Session 2-63 (SEM), 2:30-5:00

Musical Practices as Signifiers of Identity

Cheryl L. Keyes (University of California, Los Angeles), Chair

The Vanishing *Pia* Reappears

Andrew Shahriari (Kent State University)

In 1975 an American ethnomusicologist, Gerald Dyck, published an article entitled “The Vanishing *Pia*” about a chest-resonated chordophone found in northern Thailand. Twenty-five years later, few musicians are known to play the instrument, yet it is increasingly used as a symbolic representation of regional culture in academic circles, museums, and popular media throughout the country. The *pia* is honored as a vital link to a cultural past that is essentially obsolete in the modern era. With few exceptions, the only practitioners of the instrument are scholars or students at universities.

This presentation examines the changing role of the *pia* from its original function as a courting instrument to its present-day use as a symbolic representation of culture. A review of the historical forces leading to the decline in popularity of the *pia* during the twentieth century suggests possible reasons for its virtual disappearance from modern society. Practical concerns regarding instrument construction and performance technique are also included, along with audio and video examples of performance. In conclusion, the issues of “cultural objectification” and “invented tradition” as related to music in northern Thailand are addressed in order to explain the current rejuvenation of the *pia* as an “academic” instrument.

Drum Talk: Sweet and Tasty Rhythms for the *Orichas* in Havana and Matanzas

Katherine Hagedorn (Pomona College)

The way musicians talk about music has long been a fruitful area for ethnomusicological research (see Feld 1990 [1982], Rice 1994, Monson 1996, Sugarman 1997, among others). My fieldwork with Afro-Cuban *batá* drummers over the past ten years has pointed toward a similar theme: “drum talk” can speak volumes about professional status, social standing, and regional pride, all of which can be interpreted as ideologies of authenticity. Havana-trained drummer Alberto Villareal and Matanzas-trained drummer Francisco Aguabella both use metaphors that refer to the connection between music and dance to identify their rightful place within their respective drumming communities. Alberto has emphasized the need to play the rhythms of a primary female *oricha* (Afro-Cuban deity) “dulcecito, suavecito” (sweetly, gently)—regardless of the folkloric choreographer’s request that they be played more quickly to spice up the accompanying dance. Francisco frequently refers to the Matanzas-style “swing” that is missing from Havana-style *batá* drumming. According to Francisco, Havana-style playing is “easy” and “slow,” while the Matanzas style is “hot,” “fast,” and *sabroso* (tasty)—so much so that Francisco believes that *orichas* respond more readily to his regional style of drumming than to that of Havana. This paper explores some of the competing notions of authenticity embodied in Alberto’s and Francisco’s “drum talk.”

Powwows and Identity on the Piedmont and Coastal Plains of North Carolina

Chris Goertzen (Earlham College)

Some Indian communities in North Carolina have achieved official state recognition, but smaller ones have not. The published criteria, though partly echoing those for federal recognition, reflect the fact that little distinctively Indian expressive culture survived here. Just one criterion addresses expressive culture, and no applying group has satisfied the letter of that section. Indeed, Indians in North Carolina have been criticized for adopting cultural materials from elsewhere in the U.S. Several populations began arranging Plains-style powwows following the loss of Indian schools and integration of Indian churches during the Civil Rights Era. Although certain communities revived or assembled tribal repertoires, powwows arrived first, stimulated these revivals, and remain important. Southeastern powwows now embody critical local values explicitly, notably the many aspects of community (with nature, with the broader Indian community, with the human history of locations, between rural residential and dispersed groups, between the generations, between past and present identities) and of sharing (among individuals, among Indian populations, and between participants and audiences). Focusing on a small tribe, the Occaneechi-Saponi, and a larger one, the state-recognized Haliwa-Saponi, facilitates analyzing the relationship between powwows and official state recognition in terms of Turner's model of social drama. Occaneechi leaders see powwows as central to articulating community identity, and thus to be considered in the same breath as state recognition. In Turner's terms, they want the "ritual" realization of "redressive process," the powwow, to help unclog the "legal-judicial" channel.

Music as a Signifier of Hybrid Cultural Identity: A Comparative Study of the North American and European Rainbow Gatherings

Ellen Waterman (Trent University)

This comparative study of music as a signifier of identity at the North American and European Rainbow Gatherings is based on six years of data collection including participant/observer interviews and field recordings. Primary examples are taken from the 1998 and 1999 North American National Gatherings in Arizona and Pennsylvania respectively (July 1–10), and the 1999 European Gathering, held in Hungary (August 1–30).

The Rainbow Gathering was originally conceived as an annual summer festival of alternative culture and music in the United States. Founded in 1972 by peace activists and communalists, it now attracts about 20,000 people from all over the world who camp in a different state each year on national forest land. During the past decade Rainbow Gatherings have sprung up in Europe, Central and South America, South Africa, India, Canada, and Australia, and may be said to constitute an international counter-cultural phenomenon tied to the ecology movement, Green politics, and utopianism.

This paper reflects recent ethnomusicological concerns with "hybrid musics" and "identity." I want to demonstrate participants' use of musical materials drawn from an increasingly accessible pool of global musics in order to create specific self-representations. I suggest that music acts as an important signifier of shifting cultural identity at both the North American and the European Rainbow Gatherings. Hybrid musical practices reflect the deep ideological and cultural differences between the "purist" European Gathering and its "spectacular" American progenitor. Yet a shared collectivity and anti-commercial ethic, albeit within problematic cultural appropriations, mark the Romantic global/spiritual vision of both festivals.

Session 2-64 (SEM), 2:30-5:00

Issues in the Study of Performance Practice

Scott L. Marcus (University of California, Santa Barbara), Chair

"Hit That Drum, Girl" (*Dale, Niña, Al Pandero*): Performance Practice Changes in Iberian Drumming

Judith Cohen (York University, Toronto)

This paper focuses on women's percussion in Portugal and Spain. It examines the use of frame drums—the double-skinned square drum often known as *adufe* and various single-skinned round frame drums—as well as some other percussion instruments, often adapted from domestic use, and the drums' association with their domestic/agricultural origins, with ritual and religious life, and with sexual symbolism. This in turn is connected to changing gender roles: while in a couple of cases women have begun to learn drumming

traditionally reserved for men, in others the reverse has been true, particularly in the case of the square drum. In some performance by men, or in groups directed by men, the traditional rhythmic accompaniment has been altered, thereby altering the musical essence of the song as a whole. I give an overview of frame drums and of percussion instruments adapted from domestic/agricultural use, and their function and context. This serves as a background for an examination of two cases in particular where a change in women's rhythmic patterns has resulted in a change to the song and, eventually, to the traditional repertoire it belongs to. I also examine some women's reactions to these changes, both positive and negative.

The "Amateur" Performer: Chinese Street Opera, Confucianism and Cultural Ideology in Singapore

Lee Tong Soon (University of Durham)

Chinese street opera in Singapore today is performed by both professional and amateur troupes. Professional opera troupes are full-time companies performing street opera daily in the context of Chinese customary and religious rituals. A professional troupe is maintained solely by the income generated through its performance contracts, and its members come from the working class. Furthermore, the majority of its performers are middle-aged and above, and have been trained in Chinese opera performance since they were teenagers. In contrast, amateur troupes are non-profit societies performing street opera several times a year in the context of national celebrations and cultural tourism. Formed and managed by opera enthusiasts, an amateur troupe is supported by funding from membership subscriptions and individual donations, as well as from private and state institutions. In addition, members of amateur troupes are generally young and educated, have white-collar occupations, and come from middle- to upper-class society. Significantly, the performance practice of the professional and amateur traditions distinguishes them from each other and constitutes a musical framework to assess the politics of identity and cultural representation in Singapore.

This paper examines the concept of the "amateur" as outlined in Confucian ideology and in the aesthetics of culture in modern Singapore. By focusing on the performance practice of the amateur opera troupe, I want to show how the social identity of an "amateur" operatic practitioner is historically and socially constituted through performance. In addition I explore the confluence of Confucianism and cultural construction in contemporary Singapore and discuss how amateur Chinese street opera performance expresses, affirms, and shapes the concept of culture in Singapore.

When an Opera Tradition Modernizes: Vietnamese *Cải Lương* Opera in Video

Mercedes Dujunco (New York University)

Cải lương or "reformed theater" is a genre of popular southern Vietnamese theater that developed around 1920 from *hát bội*, the Chinese-influenced theater of Vietnam, and *nhạc tài tử*, a form of southern Vietnamese string ensemble music. With repertoire derived from chamber music and using modern techniques of staging, acting, and music performance, it typified the spirit of reform prevalent in major cities of southern Vietnam during the first quarter of the twentieth century. The decades leading up to the U.S.-Vietnam war saw its rise as a major form of urban popular entertainment, with nightly performances in theaters throughout the region and the existence of as many as sixty-seven major troupes. Decline, however, began to set in in the 1970s, partly due to the war and its aftermath, and partly as a result of increasing performance mediocrity and excessive use of technology.

In this paper I discuss some of the changes relating to the performance of *cải lương* in southern Vietnam in the post-war 1990s. I examine the series of transformations set in motion by the supplanting of live theatrical performances by *cải lương* video recordings produced by overseas Vietnamese. I argue that the "videofication" of *cải lương* has made possible the revival and the transnationalization of the genre, albeit in a different format. This radical metamorphosis is in response to both the changing aesthetic tastes of audiences and modern social realities.

Ornamentation in the Commercial Klezmer Recordings of Jewish-American Immigrant Clarinetists in the 1920s

Joel Rubin (City University, London)

Eastern European Jewish instrumental (*klezmer*) music developed over the course of several centuries in a large geographical area encompassing parts of contemporary Ukraine, Poland, Belarus, Moldova, and Romania. *Klezmorim*, professional ritual instrumental-

ists, were subject to a variety of internal and external musical influences, including Jewish liturgical and folk songs, and the folk musics of several non-Jewish Eastern and southeastern European cultures, as well as Western European salon and art music. The repertoire and style of the *klezmerim* can be viewed as being the result of a process of musical fusion or hybridization, yet *klezmer* music on both sides of the Atlantic is identifiable as a unique style apart from other Euro-American instrumental musics. Through an analysis of performances by New York immigrant clarinetists Naftule Brandwein (1884–1963) and Dave Tarras (1897–1989) from the period 1922–29, I highlight key aspects of ornamentation, embellishment, variation, and elaboration — performance techniques which served as a unifying factor in the hybridization process.

Session 2-65 (SEM Film Session), 4:30-6:30

Tan-Singing of Trinidad and Guyana: Indo-Caribbean “Local-Classical Music”

Peter Manuel (Graduate Center and John Jay College, CUNY)

Tan-singing, also known as “local-classical music” or *baithak gānā*, is a neo-traditional music genre cultivated by Indo-Caribbeans, or people of East Indian descent in Trinidad, Guyana, and Suriname. Deriving initially from the fragmentary forms of North Indian classical and light-classical music brought by indentured immigrants from India roughly a century ago, tan-singing has since evolved into a unique and dynamic music idiom, quite different from anything found in India today. Tan-singing consists primarily of idiosyncratic, soloistic versions of sub-genres like dhrupad, tillana, thumri, and ghazal, sung by semi-professional specialists at Hindu weddings, formal competitions, and other contexts. Although declining in recent years, tan-singing is far from extinct or moribund, especially in Trinidad, where it continues to occupy a niche in local music culture. Tan-singing has also taken root among the substantial secondary diasporic Indo-Caribbean communities in New York City, Toronto, the Netherlands, and elsewhere. This fifty-minute video documentary provides glimpses of the major forms of Indo-Caribbean music (including chutney, chowtal, birha, and tassa), and outlines tan-singing’s historical development and current status. It includes several performances by the genre’s foremost exponents, along with interviews with artists, scholars, and music producers. In the process it endeavors to situate this rich and unique musical idiom in the context of a dynamic and rapidly changing diasporic society.

Our Stories, Our Songs (Musical Autobiographies of North Indian Women)

Amelia Maciszewski (University of Texas at Austin)

This ethnographic video presents autobiographical/musical vignettes of ten Indian women between the ages of ten and eighty-eight. Featured are examples of singing and dance performance, as well as interviews in their homes/salons in several North Indian cities and towns. All these women belong to lineages of hereditary professional musical specialists, termed *baiji-s* or *tawaif-s*, having low social status. They live in conditions ranging from abject poverty to relative middle-class comfort. Each woman possesses the knowledge of a particular Hindustani performance repertoire, which combines with her lineage and life history to comprise her distinct identity.

The stories of all these women reveal richly textured lives, unconventional by mainstream standards of female lifestyle. The biographies of some evoke bygone eras of lush musical and cultural patronage, such as that by North India’s royalty, aristocracy, and musical theatre. The older women’s musical stories articulate both a sense of loss and nostalgia about a time in their lives where their knowledge empowered them. The younger women’s stories and musical choices reflect adaptive strategies deployed in order to survive and maintain their dignity as professionals in a very different sociomusical economy. A common thread running throughout is struggle, the overarching theme of which is a tension among their sociomusical identity, gender, and profession.

As a feminist ethnographer, ethnomusicologist, and performer, I have tried to locate myself in these individuals’ experience and facilitate their voices to be heard as much as possible. It is my objective to represent the vibrant complexity of each story through the (often problematic) medium of video. These women’s distinct histories and performance repertoires risk being forgotten, and it is as much their wish as mine that they be retold.

Session 2-66 (SMT), 2:00-5:45**Rhythm**

Lewis Rowell (Indiana University), Chair

Crowns: Rhythmic Cadences in South Indian Music

Robert Morris (Eastman School of Music)

A “crown,” the translation of the Carnatic (South Indian) music term *makutam*, is a rhythmic device that can provide a crowning conclusion to improvisation and heralds the return to the melodic subject on which the improvisation is based. Since the *makutam*’s rhythmic structure is complex and deviates greatly from the structure of the *tala* (the underlying rhythmic cycle of the music), it promotes a great deal of rhythmic tension which is only resolved at the entrance of the melodic subject.

Makutams come in two sizes, short and long: *moras* and *korvais*, respectively. *Moras* are not usually used as *dénouements*, but function more locally so as to mark the end of phrases and sections of a composition or improvisation. *Korvais* are more complex structures that include *moras* as subsections and are played at the end of improvisations and long compositions and in drum solos.

The paper first examines some simple *moras* which have an *XYXYX* structure. Then *korvais* of modest scope (one to three *tala* cycles) are introduced, leading to the analysis of extremely complex rhythmic nested patterns lasting dozens of *tala* cycles. The paper concludes by grouping *makutams* into various classes, with special attention to the relation of pitch contour to rhythm, and to the ways in which a particular *makutam* will articulate the characteristics of the *rāga* (melodic mode) and *tala* in a given performance.

All the musical examples have been transcribed by the author from compact disks available in North America (as well as in India).

A Polymetric Interpretation of the Swing Impulse: Rhythmic Stratification in Jazz

Kenneth John Morrison (McGill University)

Using the rhythmic stratification theory of Maury Yeston, I model the fundamental rhythmic drive in jazz as a combination of three particular types of polymeter. Using some refinements to Yeston’s model by Harald Krebs, Cynthia Folio, and myself, I describe changes in jazz rhythm and jazz drumming since 1930. This presentation includes a demonstration of computer models using the Max programming environment. These aural examples support my central thesis that a polymetric interpretation of the swing impulse captures some of the tactile aspects of jazz rhythm that have been difficult to describe with conventional, notation-based theories of rhythm.

Ethnic Rhythm in the Chains of Meter: Gunther Schuller and the Definition of Swing

Matthew Butterfield (Urbana, IL)

This paper explores the comprehensive efforts of Gunther Schuller to explain the particular character of jazz rhythm and account for its historical origins. Schuller’s definition of swing will be shown to rest on a problematic view of the relationship between race and rhythm. The special quality of swing, he implies, is not incidental, but determined by an African rhythmic impulse that constitutes an integral component of an essentialized black identity. Schuller’s aim is to authenticate and valorize the “blackness” of black music by casting swing as a manifestation of what might be called a mythic African Ur-rhythm. To support this position, he relies on the opposition traditionally posited between meter and rhythm, an opposition here mapped onto the racial categories of white and black, respectively. The superimposition of meter (invariable, rigid, and restrictive) upon rhythm (variable, flexible, and free) is thus to be understood as a form of musical enslavement — black rhythm in the shackles of white meter, as it were. Swing thus emerges negatively as an effect of coercion.

I propose an alternative conception of jazz rhythm based on Christopher Hasty’s theory of metric projection. By viewing “meter as rhythm,” and not its polar opposite, we can avoid the essentialism of Schuller’s account and reconceive swing as the outcome of positive choices made by black musicians. Swing, I argue, is fundamentally anacrustic, and this gives the music its forward-driving character. I conclude with an analysis of a passage from Charlie Parker’s solo on “Confirmation” to illustrate my perspective, which emphasizes the athletic character of jazz improvisation.

Polyphonic Adjustments to Meter and Tonality in Torke's "Adjustable Wrench"

John Roeder (University of British Columbia)

"Post-minimalists" such as Kernis and Torke appropriate basic pitch and rhythmic materials from jazz and popular music, but recontextualize them in multi-layered, imitative, and modulatory textures that raise some interesting questions for theorists of rhythm and meter. To contribute to the study of such questions, this paper examines aspects of polyphony in a piece that seems to have been composed expressly to explore them. The "adjustments" referred to in the title are processes in which one metrical or tonal interpretation supplants another. Torke composes a texture out of three streams distinguished by rhythm and orchestration. Each stream has regular group lengths, and each changes its content regularly, but the changes are staggered, so that the texture is always presenting different stream combinations. Correspondingly, meter and tonality change constantly, in a way that depends on the specific accentual content and grouping in each stream. This paper will explore these metrical processes, and some of the tonal ones, with specific reference to local details. In so doing, it will call upon recent rhythmic theory, including Hasty (1997), Cohn (1992), and Roeder (1994), but it will also introduce some new methods of characterizing accent and meter within groups.

Context Formation and Recontextualization in *By Far* (1995) by Robert Morris

Dora A. Hanninen (University of Maryland, College Park)

This paper explores formation and change in musical contexts, and the recontextualization of musical ideas in *By Far*, a set of three pieces for piano solo written by Robert Morris in 1995. Each piece in *By Far* is based on a pitch-class array; the three arrays employ the same row, but differ in structure. Subject to realization, structural regularities within and among pieces enable both the return and the continual transformation of musical material, and suggest the need for a new approach to form based not on statement and development but on continuous and interpenetrating processes of context formation and recontextualization. In this paper I advance a working definition of "recontextualization" and distinguish it from apparently similar concepts such as "repetition," "varied repetition," "quotation," and "motivic development." I then illustrate and expand on the concept through detailed analysis of selected passages from *By Far*. Some of these focus on context formation, while other, comparative analyses of passages within and across pieces in the set demonstrate various ways recontextualization can transform our perception of a musical idea, perhaps revealing new facets of the original or obscuring the original as percept altogether. The paper closes with an explicit consideration of context formation and recontextualization as agents of form in *By Far*, and their implications for our understanding of musical form in general.

Session 2-67 (SMT), 2:00-5:00

Composers at Work

Ethan Haimo (University of Notre Dame), Chair

John Cage and the Intention of Non-Intention

David W. Bernstein (Mills College)

This paper examines the function of intention and non-intention in Cage's compositional processes. It contributes to Cage scholarship by demonstrating a stylistic continuity between his early works and the *Music of Changes* (1951). It also lays the groundwork for an analytical methodology applicable to his music composed using chance operations. Despite their obvious stylistic differences, Cage's *Two Pieces for Piano* (1935), *First Construction* (1939), and *Music of Changes* show similarities in compositional technique. Each employs an elaborate pre-compositional plan laid out in a series of charts and/or sketches. In addition, the realization of the score in each case was a somewhat mechanical process. Cage's pre-compositional work is where the actual composing took place. This approach characterizes almost all of Cage's oeuvre. Although he used chance operations from the 1950s on, Cage exercised control in carefully designing his methods and selecting his musical materials. These decisions had a profound impact upon the finished work. Thus, for Cage, non-intention did not entail an elimination of compositional control. Cage's approach to composition combined both intention and non-intention, a crucial and often misunderstood aspect of his work.

The Progress of a Compositional System: Chou Wen-Chung's Variable Modes

Eric Lai (Baylor University)

This paper traces the development of a compositional system in the music of the Chinese-American composer Chou Wen-chung (b. 1923). The system, which represents one of the original attempts to merge ancient Eastern philosophy with contemporary Western compositional theories, has its roots in the metaphysical principles described in the ancient Chinese treatise *Yijing (I Ching)*, the *Book of Changes*. The uniqueness of the system lies in its ability to accommodate transformations of its fundamental material—variable modes—to adapt to the aesthetic of individual works. These modes are realized mostly as pitch configurations, but they also appear in rhythmic forms, and their structural features can be highlighted by texture, timbre, or dynamics. In addition to a theoretical exposition of various modal constructs, examples from Chou's oeuvre covering four decades will be included to illustrate their musical applications. From the modal prototypes that mimic the trigram structures to the concern for aggregates and their combinatorial properties, and to the implied modes and the nona-chordal/ dodeca-chordal variants, the pitch organization of Chou's system is explained within the context of his compositional development. The paper builds upon work done by myself and Kenneth Kwan, who have focused on Chou's early and later compositions, respectively. Issues related to the transformational nature of Chou's system, its relation to classical serial procedures, and its contribution to the musical confluence of the Occident and the Orient will be addressed at the conclusion of the paper.

Linear Aggregates as Markers for Proportional Divisions in Ruth Crawford's Monophonic Music

Lyn Ellen Burkett (Indiana University)

In Ruth Crawford's music, it is rare to encounter twelve consecutive notes in a melodic line with no pitch-class repetition; however, Crawford occasionally used twelve-tone aggregates in linear contexts as markers of proportional divisions. These aggregates, which I will refer to as linear aggregates, are carefully placed in a manner that highlights proportional divisions in Crawford's *Piano Study in Mixed Accents* (PSMA: 1930) and *Diaphonic Suite No. 1* (1930). Mark D. Nelson has discussed overlapping pitch and rhythmic palindromes in *PSMA*; my discussion will highlight Crawford's careful placement of five linear aggregates in relation to these palindromes. The linear aggregates in *PSMA* and *Diaphonic Suite No. 1* exemplify a maximum melodic dissonance that serves as a type of ornament in the context of the compositions. Perhaps the most remarkable characteristic of these linear aggregates is that they are nearly impossible to hear in context. Crawford employs them as a means of robbing dissonance of its aesthetic affect, thereby satisfying one of the most important aims of dissonant counterpoint, which is to create a texture in which dissonance is neutralized to the point that it becomes unremarkable.

Homage to Wolf: Webern's *Avenarius Lieder*

Matthew R. Shaftel (Yale University)

The years 1903–1904 comprised one of Anton Webern's most active periods of song composition. Webern wrote twelve songs and one duet during the seventeen months before his first lesson with Schoenberg, but these works are largely ignored in the musicological literature. This extremely prolific period in Webern's life was precipitated by one hugely important event, the death of Hugo Wolf on February 22, 1903. During the months after Wolf's death, Webern orchestrated three Wolf songs. Many of the structural, harmonic, and melodic elements of these and others of Webern's favorite Wolf songs worked their way into Webern's own compositions of the time. An examination of the songs of this period, with particular attention to the *Avenarius Lieder*, sheds light on Webern's compositional homage to Wolf and demonstrates certain aspects of Webern's developing musical style in light of Wolf's own lieder.

Session 2-68 (SMT), 2:00-5:00**History of Theory**

Robert Wason (Eastman School of Music), Chair

The Cognitive Structure of Joachim Burmeister's Rhetorical Paradigm for Musical Composition

Elisabeth Kotzakidou Pace (Columbia University)

The present study employs the analytical tools of cognitive linguistics (Langacker 1987, 1991; Lakoff 1987) to arrive at an explicit description of the mental models (Gentner & Stevens 1983) that contribute to Burmeister's pre-Fuxian paradigm (Kuhn 1970).

Rather than from the familiar and still topical Cartesian world view embodied in Fux (1725), Burmeister (1606) takes his cognitive impetus from Aristotle's approach to rhetoric (also transmitted through Quintilian's Latin text) and from Aristotle's notion that in the dichotomy of substratum and form, form is essence. By superimposing the two, Burmeister arrives at a conception of music in which the monotonous grammaticality of the humble contrapuntal style functions as the substratum that cradles the compositional ornaments (or figures of harmony and melody). Another motivation for Burmeister's reasoning is the rise of literacy, which had a strong influence in shaping the cognitive strategies people employed to create and appreciate music.

The Aristotelian emphasis on praxis and the study of real specimens led Burmeister to advocate the careful analysis and imitation of compositions by the great masters. This activity gave rise to a natural category of compositional ornaments, which is found to have an intricate radial structure exhibiting strong prototypicality, markedness, and other interesting cognitive effects. Burmeister's linguistic behavior shows that even his overall categorization scheme of musical materials, which ostensibly adheres to the traditional classification scheme known as the Tree of Porphyre, actually reflects the cognitive priorities of his own rhetorical paradigm for music.

G. M. Bononcini's Theory in Practice: A Theme and Variations of Modal Exemplification

Gregory Barnett (University of Iowa)

Although considered by most historians to be just within the era of common-practice tonality, the late seventeenth century offers a substantial body of modal theorizing on the part of both composers and theorists. The unsteady epistemological foundations of modality, however, were well understood by musicians of the period, and late seventeenth-century theorists frequently lamented the confusion surrounding the modes.

In this context, Giovanni Maria Bononcini, violinist, composer, and theorist, devoted himself to a clarification of the modes and a demonstration of their use in polyphonic composition. Specifically, he organized two of his thirteen publications—the Op. 6 church sonatas for two violins and continuo (1672) and the Op. 11 madrigals for five voices (1678)—according to the modal precepts set forth in his Op. 8 treatise, *Musico pratico* (1673).

In short, Bononcini's aim was to make modality work across a variety of musical genres. My aim is to show his method and motivations for doing so. Beyond this discussion of Bononcini's ideas in practice lies the issue of its impact upon our own understanding of music in his time. Therefore, the broader question I address is whether we have in Bononcini's work a blueprint for understanding seventeenth-century music in the terms of musicians who produced it, or whether we have a rigorous, sometimes ingenious, but essentially unique exemplification of mere theoretical possibilities.

The Metaphor of "Form as Rhythm": The View from Sulzer and Koch

Michael Spitzer (University of Durham)

I contend in this paper that Koch's "rhythmic" theory of form lies closer to theories of metaphor than is generally recognized today. A re-reading of Koch via two untranslated and little-discussed writings of Sulzer, on whose work Koch relied for much of his intellectual background, will establish that notions of metaphor were paramount in his ideas of large-scale form. Restoring the eighteenth-century theories of metaphor in Koch's models of form yields two important consequences: first, that Koch's ideas may productively be related to present-day theories of music and metaphor; and second, that some modern critiques of the "rhythmic" theory of form, while pertinent within their own context, may be less pertinent to Koch's *Versuch* when its own historical context is restored. Focusing on the structure and contents of volume three of Koch's *Versuch*, I show that its pedagogical regimen unfolds a metaphorical progression from simple and concrete to complex and abstract. First, I examine how the treatise systematically generalizes

rhythmic principles to other parameters. I then show that Koch achieves this via a complex dialectic between “dance” forms and “lyric” forms, each denoting opposite approaches to rhythm, stemming, respectively, from geometry and rhetoric.

The Multivalence of Axis-Tone “D” in the History and Evolution of Symmetrical Inversion

David C. Berry (Yale University)

“Symmetrical inversion” occurs in music when one pitch-entity (e.g., a melody or an entire polyphonic complex) is intervallically reflected vertically about an axis to produce its exact inversion. Voices symmetrically inverted may occur simultaneously, or the reflected material may be separated from the original by varying degrees, ranging from successive voices in canonic inversion to wholly autonomous works that are inversionally related. The process of symmetrical inversion has a lengthy history in Western art-music composition (intervallically strict canonic examples date from the fifteenth century), and so it should be no surprise that, just as the *placement* of inverted material occurs in various fashions, also disparate are the *types* of music that have used the technique, the *conceptual bases* of the technique, and the technique’s *musical results*. In order to survey the history and evolution of symmetrical inversion in a manner that is concise yet still appropriately inclusive, I have chosen a focus that may seem unusual at first: those inversions enacted about a particular and very special pitch class.

Although any pitch may be used as an inversional axis, D has been recommended as an axis, implicitly or explicitly, for much of the past half-millennium and for numerous reasons. What is especially fascinating is that the different rationales for the D-axis are not necessarily related: some are due to pitch-collectional attributes, while others are products of notational or keyboard-based symmetries. Yet the endurance of the axis is more than a historical curiosity; by investigating changing opinions as to the benefits and applications of D-centered symmetries, we come to understand better the evolution of symmetrical inversion itself, in terms of the ways composers and theorists have conceptualized it and why they advocated it. In considering the multivalence of D as an axis-tone, a more complete understanding of the development of and sensibilities behind symmetrical inversion is fostered.

Thursday evening, 2 November

Session 2-69 (Joint), 7:00-10:00

**Death or Transfiguration? What Future Readerships, Media, and Market Forces Hold
for Scholarly Publication and Writings on Music**

Arved Ashby (Ohio State University), Organizer

Victoria Cooper, editor, Cambridge University Press; Kyle Gann, critic and author, *The Village Voice*;
Peter Givler, executive director, Association of American University Presses; Michael Ochs, editor, W.W. Norton, Inc.;
Kerala J. Snyder, editor, *Journal of Seventeenth-Century Music*; Ruth M. Stone (Indiana University);
and Robert S. Winter (University of California, Los Angeles)

This is clearly a time of crisis for scholarly publishing, which is coming under so many new market pressures and an intensification of existing incentives. Publishing represents yet another way that music scholarship is being made to confront economic realities and a public market—a kind of echo effect from the privations of the late '80s and another way that scholarship has been shaped and changed by the North American public's renegotiation of its support for academia. Given a recent downsizing and the fact that several prominent publishers are now starting to limit themselves to textbooks, one could in fact wonder if we are witnessing the slow death of scholarly publishing in music. But at the same time this is also a moment of new and incalculable opportunity, given the new formats and possibilities for designing new readerships for scholarly writing: indeed, the current age is witnessing perhaps the most remarkable transformation in printing technology and communication since Gutenberg. In this brave new world, technological capability, economic pressure and cultural change are rapidly combining to redefine scholarly communications.

As an attempt to sketch out just where these developments are taking us, this joint session assembles seven authorities in historical musicology, ethnomusicology, theory, music librarianship, music criticism, interactive arts, and scholarly publishing. The change in centuries calls for predictions: each panelist will present a vision of what one particular aspect of music publishing, loosely defined, will be like in roughly thirty years. Each person is also invited to address the present, as prelude to and precipitation of that vision. As each panelist will speak for fifteen minutes and then leave more than that amount of time for moderated discussion from the panel and the floor, it is hoped that polemics will be included and the predictions will spark some controversy.

The topics will include: (1) the broad impact that digital formats utilized in CD-ROM and internet publishing will have, and are already having, on the format and structure of scholarship; (2) the impact of digital formats on the circulation of scholarship, which stands to benefit from the low-cost access and almost unlimited dissemination in digital and web publishing at the same time as scholarship is being priced out of the book market; (3) the relations between the change in media and inevitable changes in readership, with digital scholarship allowing for mediation between the commercial pressures that can drive music journalism to be brainless and the academic pressures compelling the scholarly journals to be intimidating and censorial; (4) the forums available for "nonscholarly" publication from scholars, who will inevitably be writing more and more for students and the general public rather than for one another; (5) the challenges in providing for a means of web accountability, with professional organizations likely rising up to validate and keep track of scholarly writings on the web and tenure committees finding it necessary to embrace web publishing; and (6) just what scholars and readers stand to lose if they lose the professional judgment, editing expertise, and cachet that a publisher now provides.

Session 2-70 (AMS-SAM Study Session), 8:00-11:00

Crossing Borders: Spanish and Mexican Theatrical Music in Mexico and the United States

William Summers (Dartmouth College), Chair

Paul Laird (University of Kansas), Ricardo Miranda (Instituto Nacional de Bellas Artes, Mexico City),

Janet Sturman (University of Arizona), and Jeffrey Belnap (Brigham Young University, Hawaii)

Four scholars with varying perspectives and methodologies (musicology, ethnomusicology, cultural studies) will discuss their recent findings about the creation, history, and reception of Spanish and Mexican theatrical music in Mexico and the United States in secular and sacred performance spaces and repertoires. Laird examines the African and Iberian ethnic impulses represented in Baroque sacred *villancicos* with a theatrical connection composed in Madrid and Mexico City by composers such as Matias Ruiz and Antonio de Salazar; he also shows how the texts of Sor Juana Inés de la Cruz were set to music in both Spain and Mexico. Miranda presents his new findings about the important *zarzuela* tradition in nineteenth-century Mexico. He demonstrates how Mexican composers inserted nationalistic themes in a Spanish theatrical form. Belnap discusses the intersections between theater, music, dance, the visual arts, and nationalism in Rivera and Chávez's ballet *H.P. (Caballos de Vapor)*; he believes that this ballet can be seen as an allegory for the relationship between the industrialized north (the USA) and the tropical south (the isthmus of Tehuantepec in southern Mexico). Sturman presents her findings about the performance of Spanish *zarzuela* in El Paso, Texas, and demonstrates that the El Paso International Festival of *Zarzuela* has provided formal recognition of the cross-cultural value of musical theater with Spanish text and dialogue, and has reinforced the city's continuing role as a conduit for cultural exchange between Latin America, Spain, and the United States. The speakers will also discuss as a group themes common to their presentations.

Session 2-71 (AMS), 8:00-11:00

Critical Music Editing: New Directions in a Musicological Tradition

Richard Crawford (Editor-in-Chief, Music of the United States of America [MUSA]), Chair

James Grier (Author, *The Critical Editing of Music*), Mark Clague (Executive Editor, MUSA),

Philip Bohlman (Series Editor, Recent Researches in Oral Traditions), Paul Ranzini (Managing Editor, A-R Editions),

and Austin Clarkson (Series Editor, The Stefan Wolpe Society Critical Editions)

Ludwig Senfl's edition of the complete works of his teacher Heinrich Isaac in the *Choralis Constantinus* of 1550–55 marks the beginnings of historical consciousness in edition making. The creation of the Bach Gesellschaft in 1850 and the publication of Friedrich Chrysander's *Denkmäler der Tonkunst* of 1867–71 represent the earliest attempts at critical editing and a recognition of the interpretive qualities of the musical text. The history of music editing then is in many ways a history of musicology, as editing has formed a core practice in musicological research. This tradition of critical editing values intense manuscript and sketch study, textual criticism, detailed research into performance practice, and precise editorial discipline. For many years critical editing was seen as among the definitive skills of musicologists, and critical editions were often part of the dissertation for many scholars, thus helping to qualify their authors for admission into the profession.

Since the 1970s, however, scholars have increasingly questioned such traditions in musicology, bringing new perspectives and critical resources to the discipline. In response, critical editing went out of fashion. Graduate training in editing and interpreting notation has been reduced or eliminated, and library budgets have been cut, forcing many institutions to cancel expensive subscriptions to critical editions. Until recently it appeared that the tradition of critical editing might end.

Yet scholars' work on critical editing has never stopped and many new series, such as Recent Researches in Oral Traditions, Music of the United States of America, the Kurt Weill Edition, series by the Centre de Musique Baroque Versailles, the New Rameau Edition, the Charles Ives Society Editions, the Stefan Wolpe Society Critical Editions, and the New C.P.E. Bach Edition, have been founded. Longstanding series, such as the Verdi and Rossini Editions and Recent Researches, have continued to thrive. Quietly, however, critical editing has undergone subtle and profound changes under the influence of new critical perspectives. Critical editions no longer purport to represent the composer's original intention. Instead the edition is but one representation of the work—one responding to the editor's interpretive perspective. Thus, the editor's work is celebrated rather than camouflaged. Textual interventions are made obvious to the reader, making the edition not an end in itself, but a source for further scholarly interpretation or for realization in performance. The implications of this move are profound, making it possible to push beyond the caricatures of positivism and criticism to a more synthetic approach.

The purpose of this ninety-minute panel is to reconsider the state of critical editing in musicology today. Beginning with five- to ten-minute position statements, panelists representing a range of current series will address a variety of themes in critical editing,

including editing as criticism, editing and identity, the impact of technology on critical editions, and new scholarly initiatives in critical editing. By bringing these issues into a public forum for music scholars, the panelists hope to begin a conversation about the role critical editing plays in musicological research today and the role it might play in the future.

Session 2-72 (AMS Panel), 8:00-11:00

Notation, Transmission, Attribution, Authenticity

Charles Atkinson (Ohio State University), Elizabeth Randell Upton (University of North Carolina, Chapel Hill),
Susan Jackson (Austin, Texas), Laurie Stras (University of Southampton),
and Richard Wistreich (Staatliche Hochschule für Musik, Trossingen, and Royal Holloway College)

Notation, transmission, attribution, authenticity—all critical issues in the study of early music repertoires. And, until now, almost exclusively concerned with perceptions of compositional authority. Since music is also a performer's art, in this session we will present five very different views of the influence of performers and performance on the notation and transmission of early European repertoires—from ninth-century chant to early seventeenth-century virtuoso madrigals—and demonstrate how these views can be combined with traditional musicological techniques to expand our understanding of both music and musical culture.

The five panelists will present short position papers with musical examples. The panelists will answer short, specific, questions immediately after their position papers, and will then open the discussion to the audience for the remainder of the session.

Charles Atkinson will discuss parallel issues in the oral and written transmission of the chant *Ad te levavi* and the jazz standard *Dippermouth Blues*.

Elizabeth Randell Upton will suggest that the florid style found in the Chantilly Codex (and fourteenth-century music in general) may represent attempts to notate the kind of elaborate ornamental singing that performers were capable of producing.

Susan Jackson will discuss parallel issues in conflicting attributions of the sixteenth-century motet and jazz standards, and posit that performance and improvisation may have had a significant influence on questions of authenticity and routes of transmission.

Laurie Stras will present a brief overview of her (post-Greenberg award) project with the vocal ensemble *Musica Secreta* on performance practice issues relating to the vocal ensembles at the northern Italian courts and demonstrate the sorts of scholarly and musical processes to which they are subjecting the madrigal repertoire of the 1570s.

Richard Wistreich will talk about the development of *basso alla bastarda* and the elements of bravura and 'miraculous display' by bass singers in the sixteenth century, utilizing contemporary descriptions and early seventeenth-century echoes of the style in published monodies for solo bass.

Session 2-73 (AMS Study Session), 8:00-11:00

Adorno

Richard D. Leppert (University of Minnesota), Chair
Lydia Goehr (Columbia University), Susan McClary (University of California, Los Angeles),
Rose Rosengard Subotnik (Brown University), and Robert Walser (University of California, Los Angeles)

Theodor W. Adorno (1903–1969), one of the principal figures associated with the Frankfurt School and the founding of Critical Theory, wrote extensively on culture, society, the Enlightenment, Modernity, aesthetics, literature and—more than any other subject—music. Of all major twentieth-century social theorists none is identified with music more than Adorno, and of all music analysts Adorno is the most widely influential in other fields. To this day, Adorno remains the single most influential contributor to the development of qualitative musical sociology which, together with his nuanced and distinctly interdisciplinary and intertextual readings of musical works, gives him broad claim as a continuing force in musicology. The appearance of several volumes of first-time translations of his work into English over the past few years has further bolstered his influence. This Study Session seeks to share new ideas about the place of Adorno in musicological research. The topics range from the Renaissance to the late twentieth century; classical and popular music; technology; and critical listening.

Lydia Goehr considers Adorno's theory of critical listening. Focusing on the writings on technology, she will show how the distinction between "structural" and "regressive" listening not only cuts across the traditional boundary between "serious" and "light" music, but also serves to reveal what is at stake for Adorno in listening's being "critical."

Richard Leppert addresses Adorno's controversial position on popular music and the Culture Industry, and suggests that key aspects of Adorno's critique provide a viable model for future musicological research.

Susan McClary explores the possibility of a quasi-Adornian model for the interpretation of an earlier repertory likewise concerned with competing notions of subjectivity: namely, the sixteenth-century Italian madrigal.

Rose Rosengard Subotnik considers the usefulness of Adorno's analyses of anti-Semitism and Enlightenment to fathom the complex relationship between Jewish American and African American contributions to song and musical theater in the twentieth century.

Robert Walser suggests that jazz scholarship needs to develop a proper hermeneutic tradition, and that Adorno's work provides highly original and generative models for such work: jazz scholarship needs Adorno much more than it needs to defend against him.

Session 2-74 (SAM Plenary Session I), 8:00-9:30

A Tribute to Oscar Peterson

Guthrie Ramsey, Jr. (University of Pennsylvania), Chair

Leonard Brown (Northeastern University), Andrew Homzy (Concordia University),

David Young (jazz bassist, Toronto, ON), and Travis Jackson (University of Michigan)

Long recognized for his extraordinary technique and his comprehensive grasp of jazz piano history, Oscar Peterson is acknowledged as one of the greatest pianists in the history of jazz. In the 1950s his trio toured regularly with Jazz at the Philharmonic. Since the 1970s Peterson has played with symphony orchestras and has teamed with Dizzy Gillespie, Clark Terry, Joe Pass, and double-bass player Niels-Henning Orsted-Pedersen for a number of duo performances, many of them recorded on Pablo Records.

The Society for American Music will present Mr. Peterson with an Honorary Membership Award at this session.

Session 2-75 (SMT Popular Music Group Special Session), 7:00-10:00

Sketch and Style Studies in Popular Music: A Theorist's Perspective

Dave Headlam (Eastman School of Music), Chair

Albin Zak (University of Michigan), Respondent

The Values of Traditional Historiographical and Theoretical Approaches for the Study of Rock Music

Walter Everett (University of Michigan)

In response to growing controversy surrounding the use of traditional musicological and analytical techniques in understanding rock music, I address the appropriateness of two such methods: 1) sketch-study techniques for the dating and analysis of rock composers' drafts; and 2) adapting an understanding of common-practice-period syntactical pitch relationships for the appreciation of expressive import in rock music.

I illustrate the first method with John Lennon's compositional sketches for "Strawberry Fields Forever," made first on portable recordings with a nylon-string guitar, then in the composer's multi-track home studio demos with electric guitar and Mellotron, and finally in early Beatles arrangements in studio outtakes. Compositional progress through a study-based chronology will be traced through the gradual increase of originality in harmonic devices.

For the second question, I discuss pitch patterns in Sheryl Crow's "Solidify" and Toad the Wet Sprocket's "Nanci." Both will demonstrate that expressive new twists in harmonic and voice-leading syntax prove the common-practice tonal system to be quite healthy in the 1990s. The piano will be used to illustrate the normal syntaxes that are systematically appropriated or evaded in the Beatles, Crow, and Toad examples.

“Taking It Seriously”: Intertextuality and Authenticity in Two Covers by the Pet Shop Boys

Mark Butler (Indiana University)

Music, like many other forms of cultural expression, is often evaluated in terms of authenticity. The properties associated with authenticity, which vary widely from one musical tradition to another, are established discursively, as the members of a musical community argue about what constitutes authenticity. Authenticity is also frequently defined in relation to traditions and genres outside a particular community. For example, when musicians “cover” a previously recorded song, they provide an intertextual commentary on another musical work or style. In my paper, I will consider how such commentaries engage issues of authenticity, focusing on two covers by the Pet Shop Boys: “Where the Streets Have No Name,” originally by U2, and “Go West,” first recorded by the Village People. The Pet Shop Boys’ cover of the former song is subversive, poking fun at certain common ways of expressing authenticity in 80s rock. In their cover of “Go West,” on the other hand, the Pet Shop Boys establish their own authenticity, using a genre—disco—that has widely been construed as inauthentic, by claiming it as a type of “roots music” for the gay community of the 1990s.

Ghosts in the Machine: Analyzing Style in the Music of the Police

Mark Spicer (Hunter College, CUNY)

The issue of style in popular music analysis is a thorny one. For some artists, identifying their style is pretty straightforward—Nirvana was the quintessential grunge band, for example—yet for many artists (the Beatles being perhaps the most obvious example) it is difficult or impossible to place them within the boundaries of one particular style; indeed, stylistic *eclecticism* becomes the defining feature of their music. I confront this issue by focusing on the music of the Police. Formed in London in 1977 during the height of both punk and disco, this groundbreaking trio fused elements of prog, punk, reggae, and jazz, among others, to create a hybrid style that was uniquely their own. My analysis proceeds in two stages. First, I identify a number of specific musical devices or “topics,” each of which has come to be associated with a particular style or affect, either from within or outside pop-rock; the resulting catalogue of musical devices could be viewed as a kind of “Universe of Topic” (after Agawu) for the Police’s music. Second, I demonstrate these topics at work in selected individual songs, showing ways in which the interaction among two or more conflicting styles can enrich a song’s overall message.

The Big Jingle-Jangle: Folk Rock, The Byrds, and the Electric Twelve-String Guitar

John Covach (University of North Carolina, Chapel Hill)

There is perhaps no single song that better represents the American response to the British invasion than the Byrds’ “Mr Tambourine Man.” Indeed, the jingle-jangle of Roger McGuinn’s electric twelve-string guitar combined with his Dylanesque vocal performance served as the prototype for much of the folk-rock that was to follow in its wake—a new style of rock music that was thought at the time to provide a powerful answer to the British domination of popular music that had begun in the months following the Beatles’ arrival in New York in February 1964. A careful music-analytical examination of “Mr Tambourine Man,” however, reveals that some of its debts are to styles that do not fit very comfortably with the image constructed for folk-rock at the time by music-business publicists. The authenticity of the song derives from its retooling of a Bob Dylan folk song. However, McGuinn is the only Byrd who actually plays on the record, and the rhythmic feel derives from the Beach Boys’ Phil Spector-inspired “Don’t Worry Baby.” This lecture-demonstration is designed to emphasize that these and other issues of stylistic influence are not simply arcane references teased out by music-analytical method, but, rather, connections triggered by distinctive aural events.

Friday morning, 3 November

Session 3-1 (Joint), 9:00-12:00

Musical Enactment of Social Difference

Regula Burckhardt Qureshi (University of Alberta), Organizer

Susan McClary and Daniel M. Neuman (University of California, Los Angeles), Discussants

At this juncture of globalization, the theme of social difference enacted through music has become increasingly relevant, supported by solidly grounded instances that range across the domain of music studies. The session presents an interdisciplinary ensemble of such instances. Individual papers show how musical practices articulate with class and with social constructions of gender, race, ethnicity and religion, while also addressing economic and political dominance. Each presentation will bring diverse insights to a broader conversation about the implications and challenges of foregrounding social difference in music research, and of problematizing music as an enactment.

How is music privileged as a terrain for negotiating social relations?

How does this sonic terrain set and propagate social norms or deny and subvert them?

Does difference in music index social difference; is there a soundscape of social relations with tones of submission, of resistance? Or is social difference performative, musical enactment itself a social performance?

Who does the enacting; what are the social relations of musical production?

And finally, what are the implications of foregrounding the musical enactment of social difference for different kinds of music scholarship?

Enacting Gender, Revising Class: The Courtesan's Voice in Renaissance Venice

Martha Feldman (University of Chicago)

Courtesans have usually thrived in stratified societies with emerging merchant cultures tinged by the court: ancient Greece and Rome, traditional Japan, and Renaissance Italy come to mind. Revisiting the courtesan in Renaissance Venice, this paper asks why her status was ambiguous and how it was linked related to courtly skills and manners projected in performance. The verbal kinship of courtier/courtesan underlies a deeper affinity of social and class mobility. But where the courtier could be tracked in a visible calculus of social relations, high-placed courtesans flourished in an elusive social field. Thus the sixteenth-century courtesan was more inclined to perform in oral traditions (whether of recited verse or accompanied song) using formulaic, often improvised recitation than in the written, polyphonic traditions more extensively cultivated by her male antitype.

In this paper I show that the courtesan's success was crucially bound up with her abilities as a cultural performer and that the voice was the critical instrument in the "performative" repertory of many courtesans, both in "giving performances" and thriving in an unstable field of self-production. In Counter-Reformational Venice the female voice became a blazon of courtesan-like disrepute at the same time as "singing" became the watchword of heightening tensions about women's social place. Yet courtesans used singing to profit from and promote these tensions, so that they might "sing as beautifully as noblewomen," just as "honest" women who sang might "turn into" courtesans. Implicated in anxieties over spiritual vs. corporeal love, these ambiguities made the conditions of courtesanship and the female voice more fraught but also agile.

No Alternative: Class and Cosmopolitanism in "Alternative Country"

Aaron A. Fox (Columbia University)

Since the early 1990s, a diverse "alternative country" music has emerged as a core repertoire for a "roots music" revival that has attracted mostly younger musicians and fans disillusioned with mainstream rock, pop, and country styles. A new radio format ("Americana") has grown rapidly across the US, along with new venues, record labels, and fan literatures. The hallmark of this movement is the ironically cosmopolitan embrace of "hard" country styles, which had seemed largely moribund by the late 1970s. The movement is driven mostly by younger artists, entrepreneurs, and radio program directors whose musical back-

grounds lie primarily in punk and alternative rock, and who typically come from middle-class suburban and urban social worlds, though the movement has also resuscitated the careers of some older “classic” country artists.

However, a number of artists participating in this movement hail from rural, working-class communities. These artists, often rooted in conservative local country music traditions, in many cases try to maintain careers in these local scenes and court older and less urbane fans. For these artists, “hard” country is not an “alternative” within the context of eclectic cosmopolitanism, but rather a “necessary” musical identity overdetermined by a working-class cultural identity.

This paper probes the politics of place and class in “alternative” country music, through the career and musical style of one young Texas musician—Justin Trevino—who has maintained a career playing in working-class and rural dance halls and bars, seeking airplay on small AM stations in rural markets, and selling recordings to older working-class fans, even as he has been increasingly engaged with “alternative” country, both locally (in Austin) and on national and international markets.

Critical Perspectives on Music and Social Relations: Towards a Theory of Mediation

Max Paddison (University of Durham)

The Critical Theory of the Frankfurt School is associated with the defence of autonomous art music and the critique of mass culture. Adorno in particular has been criticized on both these counts, even from within Critical Theory itself. While such critiques are valuable, in that they identify the partiality of Adorno, they have not generally engaged with his focus on musical material in a manner that recognizes its subtlety and potential for development. This paper proposes that Adorno’s thinking on music continues to offer valuable perspectives on how music can be seen as a terrain of socio-historical and political relations. I put forward here a series of critical models and theoretical frameworks through which I argue that, if music (and musics in the plural) can be regarded as “a terrain for negotiating social relations,” then these relations are not to be read directly or literally in the musical phenomenon, nor can they be regarded as a simple matter of volition or of social function, but call for an adequate concept of mediation: that is to say, a theory of how social relations inhere in musical relations. Such a concept of mediation is necessarily complex, in that it must address both the musical phenomenon and its socio-historical context, and must also address musical and cultural difference in the context of globalization and the disintegration of traditions. This paper offers an on-going theory of musical mediation derived from a critique of Adorno, which both draws on my own previous work in this field and attempts to develop it further in the direction of broader cultural and anthropological applications.

Musical Enactment of Social Difference: The Work of Musical Arrangers in Caribbean Calypso

Jocelyne Guilbault (University of California, Berkeley)

In Caribbean politics, defining culture has been a question of defining boundaries of oppression, and a question of defense against oppression. Hence it is not surprising that music—and, by extension, any change in a given musical tradition—has always been the object of heated debates in the region. Calypso music in Trinidad is no exception.

This paper focuses on the leading arrangers from the 1960s to the present. I introduce and acknowledge their respective trademarks and contributions to the changing sound and style of calypso. In particular, I want to highlight how their work has not only been inspired by and aimed at making calypso part of the cosmopolitan music scene, but has also served to articulate their own sense of identity, culture, and space by and through calypso. Through calypso, the arrangers have effectively displaced/eroded the canons dealing with musical values, sensibilities, and ways of thinking one’s identity, sense of belonging, etc., promoted and imposed by the ruling elites through the calypso competitions.

That the musical orientations of the main arrangers of calypso would have a bearing on the histories and cultural politics of African Trinidadians may not be surprising. That some of these orientations within the calypso music scene would be seen as threatening the cultural capital of Trinidad and Tobago calls for serious attention.

Session 3-2 (Joint), 9:00-12:00

Pre-Compositional Aspects of Musical Poetics

Jonathan Dunsby (University of Reading), Organizer

The way that music comes to be composed, realized or presented is a field of research of incontestable importance. If we ask why there should have been a distinction between “musicology” and “theory” in the closing years of the twentieth century, we will find that these categories do not really intersect with the “historical” and the “systematic” pan-musicological model identified by Adler a century before. Adler’s visionary model anticipated Saussure and others in the human sciences by some three decades, but we now see that those fixed attitudes were breaking down in the closing decades of the 1900s. For music, joint meetings became possible and then fashionable. The contributors here are all musical scholars who have persistently resisted institutional labels. The logic of these papers is twofold. First, specifics (Tatlow, Siegele) are weighed against conspectus (Dunsby, Nattiez). In this way we pursue our project of avoiding, all told, positivism and indiscipline. Secondly, here we hover—and who does not hover?—between the structural (Tatlow, Dunsby) and the semantic (Siegele, Nattiez). For an exceptional occasion, we have looked above all to offer wholly exceptional epistemological consistency, so that these are not researchers merely talking on similar things from vastly different perspectives, or researchers merely committed to a particular ideology scattering it wherever it may fall culturally, but people who from different perspectives can unite in research on studying the production of music, broadly defined, but within a distinct perspective that might be called creativity in the modern world. This leaves open certain questions, that are the mark of history and culture: what actually is the line between Bach and Ligeti, for all that they may seem rather close; and what actually is the line between Western and African canonicity, which superficially viewed are so different? The overall outcome of this session will be a learning curve on those questions.

Numerical Ordering in Bach’s Church Cantatas

Ruth Tatlow (University of Reading)

Did Bach draw up a detailed ground plan when composing church cantatas, stipulating the number of bars in the work, and did it bear any relationship to the numerical value of the biblical text? In *Bach and the Riddle of the Number Alphabet* (Cambridge, 1991) I was able to show that the German natural order number alphabet (A=1—Z=24) was used by poets in the seventeenth and early eighteenth century for generating ideas. Did Bach adapt the technique to music and use the number alphabet as a source of invention? Did he use it systematically in his works? The central purpose of Bach’s church cantatas was to express in music the biblical text expounded in the sermon. Of his 200 extant church cantatas, seventy-eight quote a biblical verse verbatim. Did he base these church cantatas literally on the biblical text? Given the fundamental significance of the biblical verse, the analyst has unusually clear conditions within which to examine any numerical correlation that might indicate Bach’s pre-compositional choices. Whether positive or negative, the results of this experiment provide important evidence towards the solution of the riddle of the number alphabet.

Pre-Compositional Procedures in György Ligeti’s *Aventures & Nouvelles Aventures*

Ulrich Siegele (University of Tübingen)

In *Aventures & Nouvelles Aventures* (1962–65) for three voices and seven instrumentalists, György Ligeti aimed to strip human emotions and behaviour of their motivation, and to set them in absolute form. The compositional process is documented in three sketches, two verbal (published by Erkki Salmenhaara) and one graphic (as yet unpublished). These sketches demonstrate how Ligeti realized compositionally this novel conception. Initially, he established a set of particular “emotions” and “figures,” which he then he divided into five classes. Finally he established a sequence of elements within each class. The result is a formal plan in five layers, executed partly through variation and partly through superimposition. The duration of individual elements specifies the total duration of each layer, the number of sections and therefore their overall duration varying from layer to layer. In fact this formal pre-ordering of each layer has a recognizable relationship to the classes of emotions and figures they represent. The sketch of the formal plan uses serial procedures, which interact with the classes to make them even more differentiated. These numerological techniques have their roots in the experience of serial music, and they express a specifically semantic goal.

Text as Pre-Compositional Determinant: A Case Study from Goethe

Jonathan Dunsby (University of Reading)

It is well known that there are some two dozen nineteenth-century musical settings of Goethe's poem "Kennst du das Land?" in at least four languages. There is a certain dissertation literature on some of these settings. The settings offer a direct comparison not merely of different poetic approaches in the nineteenth-century, but of how a text can act in different ways as a pre-compositional determinant. Already in the early history of this song-text Goethe was accusing Beethoven of having misunderstood his poem, and much of the subsequent critique has been at a semantic level—for example, Laurence Kramer's acute comments on the "expressive doubling" in the poem. In this paper, poetic "facts" confronting any composer will be considered at the level of grammar: what has it meant that each verse of this poem begins in the interrogative, or that in the whole poem an adverb of place ("dahin") appears no less than six times; and how is even the fundamental syntagmatic constraints of German word order a significant compositional fact? These questions will be discussed with reference to settings over more than a century, showing how "Kennst du das Land?" has formed a narrative network in the *Lied*: the historical methodologies of Georgiades and Goehr are called in evidence.

Models Behind the Surface of African Musics

Jean-Jacques Nattiez (Université de Montréal)

Processes of composition, invention and so-called improvisation are quite difficult to understand in music of the oral tradition. Significant progress has been made by Simha Arom (1985), who demonstrated from which underlying model—and the native informants are aware of this—the actual music is derived. In this presentation I will show how the awareness of this model results from a dialectic between the inductive and the external aspects of poetic inquiry in my tripartite model of semiology. Taking Arom's work as a starting point, and basing this demonstration on my researches on the Mbaga dance (Wedding dance) of the Baganda people (Uganda), I shall show how a generative grammar of poetic constraints can be constructed and how the models have to be connected with a semantic dimension in order to access real cultural meaning, as should be required by any genuine ethnomusicological approach.

Session 3-4 (AMIS), 9:00-11:10

Historical Stringed Keyboard Instruments

Edwin M. Good (Smithsonian Institution), Chair

The "Specious Uniformity" of Eighteenth-Century German Harpsichords

Edward L. Kottick (University of Iowa)

In his *Three Centuries of Harpsichord Making* Frank Hubbard classified eighteenth-century German harpsichords into two schools: the Northern, centered in Hamburg; and the Central, or Saxon. That taxonomy has dominated the discussion of German instruments ever since. For example, *The New Grove Early Keyboard Instruments*, last revised little more than ten years ago, talks about the two distinct schools of eighteenth-century German harpsichord making. Even such an astute observer as Sheridan Germann, in her ground-breaking article "Regional Schools of Harpsichord Decoration" (*JAMIS* 4, 1978), while recognizing strongly individual aspects in the decoration of instruments by builders as different as Hass and Mietke, found it possible to speak in terms of these two schools.

Nevertheless, a close examination of the surviving eighteenth-century German and Austrian harpsichords suggests that classifying them in terms of schools, or even styles, or even using such language as "a loose collection of building and decorating practices," is inaccurate. Instead, such an examination clearly indicates that the traditions were local, rather than regional; that in each city or locale where harpsichords were made, German craftsmen somehow developed building habits that, while loosely based on Flemish or international traditions, were nevertheless unique. For example, even in Hamburg, where the leading builders were the Hasses, the Fleischers, and Zell, three different building styles are obvious.

This paper proposes to present the evidence leading to the conclusion that builders in Germany constituted a special breed, different from those elsewhere in Europe, where normal styles prevailed.

Beethoven's Pianos in the *Konversationshefte*

Margaret Hood (Plattevil WIsin)

The publication in 1968 of a scholarly transcription of Beethoven's conversation notebooks made these valuable daily records available at last to scholars. Their chaotic handwritten state made a painstaking reworking necessary. But although most of these have been available for decades, certain misunderstandings about Beethoven's piano preferences have persisted in even very recent works. For instance, writers continue to pass along incorrect versions of Beethoven's acquiring the Graf piano at the end of his life, and of the great contest between the Viennese piano and the English, publicly played by Moscheles.

The Conversation Books are full of references to pianos and their makers, scribbled by Beethoven himself as well as his circle and others wishing to converse with him. Yet they are usually embedded in completely unexpected contexts, amid political or domestic discussions or shopping lists. There are entries in the hands of the major piano makers of the day: Andreas Streicher, Nannette Streicher, André Stein, Löschen, Graf, and J. B. Streicher. Some of these makers discuss their own work and that of their competitors.

From four careful readings of the ten currently available volumes, covering from 1820 to the end of 1826, I have gleaned piano references and related them to Beethoven's letters and other contemporary documents.

The Sound of Chopin's Pianos

Eva Badura-Skoda (Vienna, Austria)

—To come??—

General Principles and Practice of Historical Stringed Keyboard Instrument Design

Stephen Birkett and William Jurgenson (Waterloo, ON)

The design and construction techniques used by historical builders were encapsulated in pragmatic oral traditions passed on from master to apprentice. Therefore, to reconstruct general design principles, one is forced to rely primarily on examination of the artifacts themselves and attempt to work backwards. This freedom has generally been used without proper discipline by modern organologists, leading to speculative theories and the construction of (sometimes highly elaborate) houses of cards which say more about the imagination of an analyst than about how an instrument was really designed. In an attempt to provide some discipline in these investigations, a comprehensive and rigorous methodology is proposed to enable the reconstruction of meaningful working practices for a particular builder or school from extant instruments.

The essence of the historical design process is geometric and architectural, stressing simple proportional relationships derived from a singular modular dimension — "das Werkzoll," or "builder's inch" — which fixes the absolute size of the piece. A framework for analysis can be established from these considerations, a set of generic high-level principles that is the basis of a working practice applicable to all historical stringed keyboard instruments, including both rectangular and fluegel-shapes. This presentation is illustrated with examples of instruments drawn from a wide geographical and temporal range.

Session 3-5 (AMIS), 11:20-12:00

Show and Tell: Regarding Musical Instruments

?No abstracts

Session 3-6 (AMS), 9:00-12:00

Manuscripts, Scribes, and Song Repertories in the Fifteenth Century

Leeman Perkins (Columbia University), Chair

Ockeghem's *Mort tu as navré* Revisited

Fabrice Fitch (University of Durham)

The song-motet *Mort tu as navré* is one of the most published and frequently discussed pieces of the fifteenth century. The only extant source transmitting both text and music is the Dijon chansonnier; several lacunae and ambiguities in the text have been observed by a number of editors: missing syllables, missing lines, and a certain confusion concerning the correct order of the poem's three stanzas. Each edition has sought solutions to certain problems while overlooking others, and in doing so some have created fresh ambiguities.

This study considers the piece from a standpoint that has hitherto attracted relatively little attention: that of its generic song-form, the *ballade*, and the various stylistic and formal conventions that had agglutinated around it by the time Ockeghem came to write *Mort tu as navré*, as seen in such pieces as Puylois' *La bonté du Saint Esperit* and (most especially) *Rejois-toi, terre de France*, whose ascription to Busnoys has recently been demonstrated. (The latter's connection with Ockeghem's piece is a particularly telling one.) On the basis of this investigation, a new reading of text and music is proposed which fills several lacunae and emends some previously unnoticed corruptions. It finds in favor of the Dijon scribe's ordering of the stanzas (which has been queried in two recent editions by Richard Wexler and Jaap van Benthem). Finally, it argues for the restoration of an *ouvert/clos* configuration for the music's first section. Neither source gives any indication of this feature, but it may be deduced both on internal grounds and from the immediate context of the related pieces just cited.

Redating Loire Valley Songbooks: The Sources as Evidence

Jane Alden (University of North Carolina, Chapel Hill)

Even though the manuscripts known collectively as the 'Loire Valley' chansonniers have long been recognized as a related group, scholarly knowledge of the individual manuscripts has naturally advanced at different rates. It was the peculiar fate of the Laborde Chansonnier — by a wide margin the last to receive close musicological attention — that much of the picture had already been set in place before its own history was investigated. Inevitably, then, certain assumptions have been made about Laborde that are not supported by evidence in the manuscript itself. One such assumption concerns its place within the overall chronology accepted for these manuscripts.

Although the Chansonnier Nivelles de la Chaussée is widely accepted as being the earliest of the group, this is challenged by the identification of a significant 'early' repertory in both the Laborde and Wolfenbüttel chansonniers. That these two manuscripts contain a greater number of songs by composers whose careers were already established by 1460 causes us to reconsider Nivelles's place at the head of the chronological sequence.

Laborde continues to play a central role in determining the relative dating of the remaining two manuscripts in the group, the Dijon and Copenhagen chansonniers, since they were copied by Laborde's second scribe. Certain script changes allow the construction of an approximate timeline for his work on these manuscripts. Only with due consideration given to Laborde can an accurate understanding of the chronological relationships between these five sources be reached. Furthermore, the revised dating has significant implications for the early provenance of these manuscripts.

Attribution Practice and Florence 2442

Louise Litterick (Mount Holyoke College)

Issues of authorship remain central to our understanding of Renaissance music. The assumption that the more proximate a music source is chronologically and geographically to the place of employment of a composer named, the more reliable the attribution, has served well as a starting point. Our rudimentary understanding of scribal practices and sources of supply, however, and a concomitant tendency to view a single scribe's contribution as uniform in reliability, have hampered the evaluation of composer ascriptions.

An early sixteenth-century set of partbooks that resides as Basevi 2442 at the conservatory library in Florence has had a chequered history in this respect. For the most part, this source is generally considered to be unusually reliable in its ascriptions. The collection was copied by a single scribe who grouped and identified all of the pieces by composer. The knowledgeable implied by this pattern is apparently confirmed by a relative dearth of conflicting attributions. The provenance and compilation history of the partbooks are uncertain, however, and the bass partbook is missing. Perhaps for these reasons, Josquin scholarship has tended to reject the identifications to that composer found uniquely in this source.

My paper will demonstrate ways in which these opposing conclusions about attributions in Florence 2442 limit our understanding of how music traveled and was subsequently judged. I shall point to clues that the scribe himself may have considered his sources as divergent in credibility and suggest that the unusual organization of the manuscript might have necessitated some compromises in acquiring repertoire.

Doublets, Multiforms, and the Work-Concept in Fifteenth-Century Song Repertories

Sean Gallagher (University of North Carolina, Chapel Hill)

What constituted, for a fifteenth-century scribe, the accurate copying of a song? Recent attempts to provide more of a historical context for the written transmission of fifteenth-century song repertories, in noting the errors and variant readings found in surviving sources, have tended to stress the impact of performing traditions on scribal practice. For some scholars, the potential importance of oral transmission and memory in the preservation of these pieces raises questions about the utility of methods of stemmatic filiation, based as these are on the assessment of errors and variants within the framework of a more purely written transmission. Despite the obvious differences between contextual and text-critical approaches to these song repertories, they nevertheless share a focus on what went awry in the written record of their transmission.

The present paper argues instead for the value of attending first to the remarkable number of things the scribes got right, often in circumstances little conducive to modern notions of accuracy. Identifying the types of elements consistently transmitted in the sources of a selection of mid fifteenth-century songs offers insight into what scribes recognized as the salient features of these pieces. In turn, the transmission of compositional details suggests that the written sources, rather than being primarily redactions of various performing traditions, reflect a stable concept of the work, one at least partly tied to fixed notational elements.

Session 3-7 (AMS), 9:00-12:00

Visualizing Music

Richard D. Leppert (University of Minnesota), Chair

“Picture—Curtain.” Music and the Dynamics of the Theatrical Tableau

Thomas S. Grey (Stanford University)

Between the later eighteenth and early nineteenth centuries various genres of spoken theater cultivated a fashion for arresting the stage action at the conclusion of the drama in the form of a mute picture or tableau. Such a stage picture, prior to the final curtain, could offer a graphic summary of the drama’s message, or speculate on the destiny of the characters after the curtain-fall. The dramaturgical device of the pre-curtain tableau increasingly found its way into opera, where it usefully permitted music the leisure to unfold according to its own temporal parameters. In opera, as in spoken theater, music justified the momentary switch from dramatic-narrative to pictorial mode, re-interpreting the flow of time without interrupting it. Music comes into its own when the characters are, in one sense or another, rendered “speechless.”

In tracing the migration of the concluding stage-picture from spoken theater to opera, this paper investigates the broader economy of music and image in nineteenth-century opera and culture. How, for example, does the audience supplement stage images with mental imagery prompted by music and text, and conditioned by a cumulative “iconographic” experience of contemporary opera? Examples drawn from Rossini (*Guillaume Tell*), Bellini (*I Capuleti ei Montecchi*), Berlioz (*Les Troyens*), Meyerbeer (*Le Prophète*), Gounod (*Faust*), Carlos Gomes (*Il Guarany*), Verdi, and Wagner illustrate a broad shift in the role of music in the operatic tableau—from substituting “abstract” musical time for dramatic time (e.g., Rossini) to suggesting how the invisible medium of music imparts a mental image of what cannot be represented on stage (*Aida*, *Tristan*, *Götterdämmerung*). Adorno’s scornful comparison of the redemptive tableaux concluding *Faust* and *Götterdämmerung* reminds us of their proximity to the

popular visual culture of an earlier generation (melodrama and various *spectacles d'optiques*), yet fails to register how they might challenge us to imagine what music “looks like.”

La Plastique animée: Gluck's Orpheus und Eurydice in Hellerau, 1913

Tamara Levitz (McGill University)

In June 1913, a few weeks after the scandalous Parisian premiere of *Le sacre du printemps*, Emile Jaques-Dalcroze and Adolph Appia ushered in twentieth-century Neoclassicism with their spectacular staging of Gluck's *Orpheus und Eurydice* in Hellerau, Germany. George Bernard Shaw, Upton Sinclair, Paul Claudel and many other writers and musicians were taken not only by Jaques-Dalcroze's adaptation of his rhythmic gymnastics to the operatic stage, but also by Appia's innovative lighting and theater design. The event awakened European audiences to the possibilities of visualizing music.

In my talk, I will define and interpret what Jaques-Dalcroze described as *plastique animée*, or the ‘corporeal figuration of musical rhythms in exterior forms’, as it was realized in his staging of *Orpheus und Eurydice*. I will examine in particular the second act of the opera, which critics understood as “a masterpiece of the modern stylized art of staging.” Drawing on Jaques-Dalcroze's obscure early writings, the contemporaneous German debate on his approach to movement, reviews, and Aby Warburg's theory of gesture, as well as on Peter Bowen's video reconstruction of Jaques-Dalcroze's *Orpheus und Eurydice*, I will describe how Dalcroze and Appia visualized Gluck's music in movement, what they intended to communicate thereby, and why their efforts caused such a sensation in their time. My talk seeks to contribute to a better understanding of the aesthetic roots of twentieth-century Neoclassicism in the perception of music's “visual” qualities.

The Forgotten “Images” of Nineteenth-Century Music

Anno Mungen (University of Mainz)

At the beginning of the twenty-first century, the experience of moving pictures with acoustical backgrounds is commonplace. But already in the later eighteenth century and throughout the nineteenth century, popular pictorial media such as dioramas, moving panoramas or *tableaux vivants* also involved musical accompaniment. There has been much theoretical comparison of musical and visual media; yet from a historical point of view, little attention has been given to the simultaneous performance of picture and music as a potentially significant approach to the critical understanding of music as such. The everyday images of nature—many of them now forgotten—that circulated in the nineteenth century reflected a new instability in the relation of an increasingly industrialized, politically turbulent society to its natural environment. Music demonstrated the reliance of humanity on this alienated and increasing technological world, but it also forced listeners to confront the extreme disconnect between man and nature.

This paper aims to investigate the “picturesque” context of composition and listening in the nineteenth century as the basis for new ways of analyzing, criticizing, and understanding this music. Composers such as Beethoven, Liszt, and Wagner were familiar with different kinds of popular media entertainment, which related painted images as well as many others (like virtual images or images of the mind) directly to the music. Pieces like the Overture to *Coriolan*, the *Dante* Symphony, or “Siegfried's Rhine-Journey” were also based on visual ideas and reflect images that had been widely familiar in the nineteenth century. A closer look at these pieces and their now forgotten image-background will demonstrate how the reciprocal relationship between the artistic media may amplify our own “image” of nineteenth-century music.

Gothic Musical Scenes and the Image of Performance

Annette Richards (Cornell University)

Late eighteenth-century musical and literary culture confounds the visible and audible in a fantastic pantomime, as listening becomes a function of looking. In *Rameau's Nephew* Diderot conjures up the sounding discourse of music in the imagination of the beholder from the extraordinary physical gestures of musical performance; later Heinrich Heine described the music of the virtuoso as a magical blur of phantasmagoria and illusion, in which a deaf painter might ‘lip-read’ sounds from the visual display of performance, or conversely, one might hear tones themselves as invisible signs for colors and shapes. The narratives of Diderot

and Heine obliquely allude to the Gothic novel, the late eighteenth-century popular genre in which the invisibility of music functions paradoxically to highlight the visual—the seductive sight of musical performance itself, and the more dangerous role of such music-making as the site of feverish imaginings, reverie and introspection.

This paper explores the ways in which the performing musician figures as a visual text in English and German reviews and instruction manuals around 1800, and in the novels of Ann Radcliffe and Matthew Lewis. Borrowing from Adorno and Horkheimer's reading of the myth of Odysseus and the Sirens, it points to a particular cultural anxiety towards musical performance by women, but argues that such promiscuous reveries as are engendered by the visuality of music may themselves be read as emblems for the genre of Gothic, which collapses not only sound, silence, vision and imagination, but the temporality of narrative itself. In its turn, an obsession with the conventions of Gothic fiction carries rich implications for the mapping of the visual onto the aural in the mainstream reception of contemporary musical performance.

Session 3-8 (AMS), 9:00-12:00

Mozart

John Platoff (Trinity College), Chair

Eighteenth-Century Viennese Orchestral Parts for Mozart's *Die Zauberflöte* in the Archive of the Theater an der Wien

David J. Buch (University of Northern Iowa)

The performing materials from the archive of the Theater an der Wien provide new information on late eighteenth-century theatrical practice in Vienna's *Singspiel* tradition. The analysis of the repertory, paper, copyists, and the content reveals that some of these materials were created for the Theater auf der Wieden (1787–1801). The four boxes devoted to *Die Zauberflöte* offer evidence of the early performance tradition of Mozart's last *Singspiel*. The earliest of these parts appear to date from ca. 1792–93.

These materials include heretofore unknown music for the *Die Zauberflöte*, including a flute interlude specified in the libretto that Mozart did not set in his autograph score. While we do not now at this time if this music had any connection to Mozart, some of these segments appear to have been used in the Theater auf der Wieden and the Theater an der Wien. They ought to be considered for use in modern performances.

The materials reveal that the copyists did not always respect Mozart's detailed expressive indications. The parts also include a number of cuts that appear to be consistent with accounts of early performances.

Finally these parts reveal that the missing wind chords at the beginning of the "Bei Männern" duet in Mozart's autograph score were performed at an early date, although the rhythm of those chords might well be different than that which has traditionally been assumed.

The Orchestral Parts from the First Viennese Production of *Don Giovanni* in 1788

Dexter Edge (Baton Rouge, Louisiana)

My recent study of Mozart's Viennese music copyists has led to the rediscovery of nearly all of the orchestral parts from the first Viennese production of *Don Giovanni* in 1788. These parts are extraordinarily complex, having remained in use by the Hofoper throughout the nineteenth century. Some contain hundreds of inserted leaves from later productions.

Using foliation diagrams and facsimiles of watermarks and copyists, I shall demonstrate precisely what material survives from the 1788 production, and I shall show how this material sheds new light on the "Viennese version" of *Don Giovanni*. The traditional view has been that Mozart cut Leporello's "Ah pietà, signori miei" (No. 20) and Don Ottavio's "Il mio tesoro" (No. 21), replacing the latter with "Dalla sua pace" in the first act, and adding the duet "Per queste tue manine" (No. 21a) and Donna Elvira's "Mi tradi" (No. 21b) to the second. The orchestral parts show, however, that the Viennese production seems originally to have been planned to include all four numbers (20, 21, 21a, and 21b) in the second act, as well as "Dalla sua pace" in the first. The parts show that revisions to this plan—the cut of numbers 20 and 21, the transposition of "Mi tradi" from E-flat to D major, and possibly also the cut of the *scena ultima* in the second-act finale—were probably made no earlier than the last week of rehearsals, and possibly even after the première. Thus the parts may lend support to Da Ponte's story that *Don Giovanni* was revised in Vienna because "it did not please."

The Andante K. 37, 2: Mozart's Earliest Extant Concerto Movement

Gregory Butler (University of British Columbia)

Since it was discovered that Mozart's keyboard concertos K. 37, 39, 40, and 41 composed during the spring and summer of 1767 were *pasticci*, arrangements based on disparate sonata movements by at least five different German composers—C.P.E. Bach, J.G. Eckhard, L. Honauer, H.F. Raupach, and J. Schobert—Mozart scholars have yet to discover the movement that served as the basis for the Andante K. 37, 2, the only movement for which no attribution had come to light. Until now no serious consideration has been given to Mozart himself as the possible composer of the movement, largely, one suspects, because of his tender age at the time of its composition. Yet Mozart was already a fairly accomplished orchestral composer with a half-dozen symphonies to his credit, and he had received some rudimentary instruction in concerto composition from his father.

My detailed study of the autograph manuscript of the movement indicates that the relationship between the contributions of father and son in the working out of this movement is essentially different from that in evidence in all of the other movements. What emerges is that this is a composing score of Wolfgang with corrections by Leopold. I will present the evidence that demonstrates this to be the case, after which I will assess the significance of my findings in the context of Mozart's early development as a composer of concertos. The lost trumpet concerto K. 47c, performed on 7 December 1768 has always been held to be the composer's first original concerto. My research indicates the Andante K. 37,2, written over a year and a half earlier, to be the earliest extant concerto movement composed by Mozart.

The "Obstinate Handelian" and the "English Mozart":

Charles and Samuel Wesley's London Concert Series, 1779–1787

Alyson McLamore (California Polytechnic State University)

In 1779, the Reverend Charles Wesley allowed his sons Charles and Samuel—whose musical training had cost "several hundred pounds"—to organize and perform in a "worldly" concert series in their London home. Despite objections from his brother John (the founder of Methodism), the public response and profits were sufficient to sustain these concerts for a remarkable nine years.

The Wesley concerts present a vivid illustration of eighteenth-century musical activity, thanks to the extraordinarily detailed records maintained by the Reverend Wesley—a legacy unmatched by the extant records of any contemporary concert series. Wesley, an inveterate scribe, not only recorded the repertory, expenses (for performers, rehearsals, and receptions), and subscribers, but also listed those actually attending each concert. Much of this rich data, currently in the Methodist Archives in Manchester, has gone unexamined by musicologists. In fact, a better-known but very incomplete copy of these records, held by the British Library, has led scholars to assert that the concerts ended two years earlier than was actually the case.

In this paper, I paint a more complete picture of eighteenth-century English concert life, based on the invaluable Methodist records. The musicians' payments illuminate their social and financial standing; other records suggest interesting insights into performance practice. Audience records indicate that these concerts reached a surprisingly broad range of society. Moreover, the intriguing programs reflect the growing friction and polarization between adherents of "Ancient" and "Modern" music in England, giving credence to historian William Weber's notion of a developing musical canon.

Session 3-9 (AMS), 10:30-12:00

Recastings: Reger and Mahler

Joseph Auner (SUNY at Stony Brook), Chair

The *Verein* Arrangement of Max Reger's *Violinkonzert*, Op. 101

Kevin Mooney (University of Western Ontario)

Schoenberg's admiration for the music of Max Reger is clearly reflected in the annals of his Viennese *Verein für musikalische Privataufführungen*. This new music society programmed Reger more than any other composer during its brief existence (1918–21). Shortly before its demise, the *Verein* announced that thirteen additional works by Reger would be added to its repertoire. One of these was the *Violinkonzert* in A major, Op. 101, an immense and problematic piece that Reger affectionately called his

“Riesensbaby.” The *Verein* was to present a chamber version of this work, prepared by Erwin Stein, conducted by Schoenberg, and featuring Rudolf Kolisch as soloist. Although the concert never took place, the arrangement was drafted and a revised version was planned for C.F. Peters. When nothing came of this, the arrangement fell out of sight and remained lost to scholars until 1986, when it resurfaced at the Houghton Library of Harvard University among the papers of the late Rudolf Kolisch.

My paper will introduce musicologists to the still virtually unknown arrangement of Reger’s *Violinkonzert*, and acquaint them with pertinent issues of authorship and textual authority. My primary claim is that the *Verein* arrangement represents an interpretation of Reger’s original—one that emphasizes musical elements that Schoenberg valued and would have wanted to promote; specifically, I shall demonstrate that the concerto exemplifies Schoenberg’s principle of developing variation in extreme form, and that the chamber orchestration vivifies the melodic and contrapuntal inventiveness of the original.

Third Symphony of Gustav Mahler: Ballet by John Neumeier

Robert Riggs and Mary Riggs (University of Mississippi)

Max Kalbeck, writing in 1902, was disturbed by Mahler’s abrupt contrasts and discontinuities: “The interruptions, incidents, outbreaks, and evolutions thwarting the formal development of musical periods make the listener restless and distracted. He wants to see what he hears, in order to grasp it.” American choreographer John Neumeier (director of the Hamburg Opera Ballet) has realized Kalbeck’s desire by creating ballets to Mahler’s symphonies.

This paper focuses on the relationship between music and choreography in Neumeier’s *Third Symphony of Gustav Mahler*. First, Neumeier shares Mahler’s ambivalent position regarding programs; the dance dramaturgy will be juxtaposed with the symphony’s program. Second, both artists share a common aesthetic that allows them to exploit stylistic eclecticism to achieve a powerful variety of expressive goals. Thus, Mahler’s use of vernacular musical styles within the elevated symphonic context is paralleled by Neumeier’s enrichment of classical ballet with techniques drawn from modern dance traditions. Third, Neumeier develops a repertoire of dance movements and poses that function as leitmotifs; they create meaning and establish a network of references across the symphony’s six movements. Fourth, the choreography intimately reflects the musical structure and even provides new insights into disputed (by Franklin, Krummacher, Floros, et al.) formal aspects of the problematic first movement.

Finally, we interpret the ballet emphasizing its choreomusical metaphors with reference to Joseph Campbell’s approach to archetypes and world mythology. We also suggest that the ballet dramatizes crucial aspects of Adorno’s penetrating Mahler criticism.

Session 3-10 (AMS), 9:00-10:30

Analyzing Machaut

Anna Maria Busse Berger (University of California, Davis), Chair

Texture and Counterpoint in Four-Voice Liturgical Works of Machaut and His Contemporaries

Kevin Moll (East Carolina University)

A problem that has plagued music historians for years is the apparently haphazard treatment of dissonance that so often characterizes four-part pieces transmitted in fourteenth-century sources. Proceeding from paleographic and theoretical evidence, this paper identifies the voice designations typically found in three-part works from the *Ars nova* and shows how they correlate in practical composition with fundamental categories of musical texture (expressed primarily through ambitus and rhythmic coordination of parts) and of counterpoint. Subsequently, the study illustrates how these basic musical resources were realized within a four-voice setting.

An exegesis of compositional process in the Kyrie from the Machaut Mass and the four-voice Credo in Apt (No. 40), supported by further codicological and theoretical evidence, suggests the following conclusions: 1) that four-part pieces during this period tend to be conceived as a combination of the two predominant three-voice textures, and 2) that the multiplicity of intervallic combinations in four-part writing constrained composers of the time to adopt a contrapuntal technique which, in effect, allowed a four-voice product to be achieved within the limitations of contemporary paradigms of three-part counterpoint. This latter hypothesis reveals, moreover, a significant aspect of the so-called solus tenor parts often transmitted in manuscript sources (which conflate the lowest notes of the tenor and contratenor into one voice), namely that their existence was predicated

not solely on contingencies of performance practice, as some historians have maintained, but rather was directly associated with procedures of counterpoint.

The Role of Imperfect Sonorities in Machaut Songs

Jennifer Bain (SUNY, Stony Brook)

Contrapuntal grammar in fourteenth-century music has been a much-discussed topic in recent years, but many details of syntax have yet to be worked out conclusively. This paper argues that just as *perfect* concords can function as initial as well as cadential sonorities, *imperfect* concords can function as both penultimate sonorities and cadential goals, points of repose that mark musical arrivals, but also signal continuation to the listener by fact of their unresolved state intervallically.

Since fourteenth-century writers do not discuss appropriate ways to conclude musical phrases or sections, twentieth-century scholars have taken the 6/3 to 8/5 progression as the norm by which all other cadences (internal, sectional, or final) are judged as proper or valid. Moll (1995) writes, “doubly-imperfect sonorities act as penultimates...they must be considered sustained sonorities, as opposed to cadences proper...” and Bent (1998) contends that “performers often treat ... long held notes as points of arrival, full and half closes... The ‘half closes’ are not that at all in fourteenth-century terms, but penultimates, driving towards the resolutions which inevitably follow—on the first beat of the following measure.”

Agreeing that imperfect sonorities are tension-filled, this paper argues that factors other than counterpoint contribute to the shaping of phrase endings; through location in the text, mensural position, and temporal length, imperfect sonorities in Machaut songs function as cadential goals. Although some of these cadences contrapuntally link with the initial sonority of the following phrase, others have no contrapuntal connection with what follows immediately.

Session 3-11 (ATMI), 8:00-9:15

Pedagogy/E-Tools 1: Booking West

The Interactive Electronic Textbook

Paul E. Dworak (University of North Texas)

This paper describes the components of interactive electronic textbooks for the study of music. Adobe *Framemaker* is recommended as an application for formatting text, since it allows the delivery of documents as Adobe Acrobat files, HTML files, and XML files. *Sibelius* and *Finale* can create musical score files that can be served as graphical images and as MIDI sound files. Java applets enable a student to use a musical score editor to create a solution for an ear training or part writing problem, and Java servlets control the serving of problem sets, providing intellectual property security for an author. The student’s performance can be graded immediately, and grades can be stored in a MySQL database, which enables both students and instructor to access grades and to check their performance in a course. The interactive textbook also enables a course to be included in a college’s or university’s distance learning inventory.

West Side Story: Applying Constructivist Pedagogy in a Director CD-Rom

Kate Covington and Charles Lord (University of Kentucky)

The usual paradigm for pedagogy of basic concepts is to introduce terms one by one, illustrating each from an appropriate musical context. This presentation will demonstrate an alternate, constructivist approach—drawing multiple concepts from a single work of art and thus enhancing the interconnectedness of the concepts. This project is a CD-ROM using *West Side Story* as the “case.” Written in Macromedia Director and incorporating sound, graphics, and digital video clips controlled by Lingo scripts, the CD-ROM also links musical concepts with those in drama, dance and visual art.

Session 3-12 (ATMI), 9:15-10:30

Pedagogy/E-Tools 2: Scanning the Web

Using a Database and the Web As a Tool to Organize and Deliver Information

Charles G. Boody (Hopkins Public Schools, Hopkins, MN)

The combination of a well designed database and a means of allowing searches of that database via the web can provide a useful tool for the instructor. This paper will examine a database designed for delivering collections of URLs for web sites, and provide further extensions of that concept to show how one might deliver other information including but not limited to MIDI files, Sound files or QuickTime movies. The tools used are FilemakerPro and Lasso, but the concept can readily be applied to other database and web tools. More important than the tools is the thought that needs to go into the structure of the database. Some suggestions will be offered that address this issue.

Music Scanning Software— An Overview

Kelly Demoline (Kelly's Music)

A demonstration and assessment of the effectiveness of music scanning software such as PhotoScore/Sibelius, SmartScore/Finale (and variants: MidiScan, PianoScan, etc.), MusicScan/MusicPublisher, and their applications.

Session 3-13 (CAML), 9:00-11:00

Digitization in the New Millennium

A Text Database Research Tool Documenting Performance in Victorian Hamilton

Frederick A. Hall and Geoffrey Rockwell (McMaster University)

This paper will describe the progress made on the development of a text database research tool to assist researchers, local history societies and the general public interested in obtaining information about the types of entertainments offered to citizens of nineteenth-century Hamilton. This database will contain the texts for all the advertisements, reviews, diary entries, letters, and travellers' comments on aspects of performance in Hamilton, 1846 to 1896. With the exception of one major project studying the performing arts in U.S. colonial newspapers, no other database project has attempted to document the complete performance history of a single Canadian city as we are doing in this project.

Incorporated in 1846, the city of Hamilton was one of the five largest communities in the new Union of Canada and by 1851 rivalled Toronto as the second largest city. It is an interesting nineteenth-century community to study in order to understand the role of performance in shaping and reflecting the local culture of a city in the Victorian period.

The presentation will deal with the development stages of our text database project and will delineate some of the initial questions we posed, including

- What are the parameters for defining "performance" in a nineteenth-century Canadian community?
- What was the public discourse of performance?
- What should an electronic text database, designed to support research in this field, look like?

We will then describe the issues surrounding the design of the project and report on the preliminary evaluation of the research tool and its usefulness as a synoptic, full text database.

The Canadian Music Centre Digital Library

Peter Higham (Mount Allison University)

This paper will describe a project of the Canadian Music Centre supported by the Canada Council for the Arts, to create a “Digital Music Library” at the Canadian Music Centre. Over the next several years, the CMC will convert its archive of more than 14,000 scores (and associated instrumental parts) into digital information using Xerox scanning technology. This will facilitate storage, preservation, and maintenance of this valuable resource, and enable the CMC to print scores “on demand.” Ultimately, the project aims to make available the collection of the CMC Digital Library by electronic dissemination over the internet. Fourteen score samples currently on-line indicate the progress of the project and the direction in which it will evolve.

Oscar Peterson: A Jazz Sensation

S. Timothy Maloney (National Library of Canada)

??[MM has not received]

Session 3-14 (CMS), 9:00-10:25

Jazz and Pop

Robert Satterlee (Bowling Green State University), Chair

God Bless the Child— Billie Holiday to Blood Sweat & Tears: The Musical Thickening of Meaning and Cross-Cultural Commentary

Todd Ridder, SM (University of Dayton)

What Susanne Langer refers to as the non-discursive “thickening” of aesthetic meaning is most palpable in song, for, in song, musical context interacts powerfully with text, sometimes becoming “text” itself—not literally, but in the sense that it becomes a major conveyor of meaning. In jazz and “fusion” styles this contextualization is further nuanced both by the blending of various genres of African-American music (e.g., gospel, blues, work songs), of European folk and classical elements, and of strong Afro-Caribbean influences, and also by the combination of various styles of jazz itself. Stylistic changes evoke cultural associations that affect the reception of a text.

After briefly examining Billie Holiday’s musical development, this paper describes the genesis of “God Bless the Child” during the ASCAP strike of the early forties. Two of Holiday’s own performances, the original and a 1950 version, are compared to demonstrate how the 1950 version’s sentimental ballad style sweetens a text laden with irony and unromantically reflective of American individualism.

The paper then compares these to the 1968 recording by Blood Sweat and Tears that uses a multitude of musical and cultural associations both to reinforce the song’s rhetoric and to highlight its irony and cultural critique. The recordings stand as cultural icons—examples of ways of dealing with a message that most of us would not regard as “good news.” However in its conscious appropriation of cross-cultural musical elements Blood, Sweat and Tears both discovers and creates a broader and thicker meaning for *God Bless the Child*.

Beyond Constant Pulse in Jazz: Expansion of Bass Function in Gil Evans

Michele Caniato (Boston University)

For the most part, 1950s jazz featured a constant pulse and did not make use of tempo changes. Rhythmic interest and vitality derived from the metrical and accentual patterns created by the solo or ensemble line, the accompanying chordal instruments, and the drum set against a steady beat stated by the string bass and the drum set’s hi-hat and ride cymbal. This primary pulse

would enable the rest of the ensemble and the improviser to layer multiple rhythmic patterns, and to play with accents and durations.

Toronto born pianist, arranger, composer, and bandleader Gil Evans (Ian Ernest Gilmore Green, 1912–88) transformed this practice by reinventing the role of the bass. Following a review of jazz performance practices of the time with an emphasis on the bass and drum set tandem, metric and time-feel hierarchies will be surveyed. Finally, techniques developed by Evans such as substitution of bass function, temporary bass suppression, and bass line foreground activation will be examined. Selections from Evans's 1957 work for large ensemble *Miles Ahead* will serve as the primary focus for analysis.

While preserving features unique to jazz such as swing feel and use of a rhythm section, Evans transformed the constant-beat dance jazz band into a fluid, multi-tempoed ensemble that merged the rhythmic flexibility of a symphonic orchestra with the practices of jazz. Broadening the role of the bass was a key factor in this innovation.

“Ain't Going Nowhere”: The Relationship between Music and Text in Tracy Chapman's “Fast Car”

Larry F. Ward (Central Michigan University)

In “Fast Car,” a popular song in verse-chorus form (1988), Tracy Chapman carefully manipulates our response to the words. In both music and text, the verses of her song contrast markedly with the chorus. The verses feature acoustic instruments and an underlying ostinato, while the much louder chorus emphasizes electric instruments and abandons the ostinato for a sense of musical direction. The text of the verses describes the reality of the speaker's life—a life that clearly ain't going nowhere. By contrast, the text of the chorus recalls a magical moment from the speaker's past which comes to symbolize an escape from reality: driving in a fast car with someone special, the speaker felt that she belonged and could be someone. In a subtle, almost insidious way, the verses' ostinato underscores the monotonous reality of the speaker's life, making it all the more palpable, while the chorus (or escape) becomes more seductive through the use of electric guitar, a driving backbeat, and a sense of musical direction.

Through Socratic dialogue, music appreciation instructors can draw this analysis out of their students. By asking appropriate questions about text, volume, instrumentation, and musical organization, instructors can help students learn for themselves how words and music work in tandem to communicate meaning. When preceded by a brief discussion of terms like form and ostinato, this dialogue also enables students to better understand the relevance of musical terminology.

Session 3-15 (CMS), 9:00-10:55

Panel: Preparing the Next Generation: Doctoral Education in Music

Richard B. Nelson (Cleveland Institute of Music), Chair

Anne Dhu McLucas (University of Oregon), Moderator

Roger Johnson (Ramapo College), Coordinator

James Briscoe (Butler University) and J. Terry Gates, (SUNY at Buffalo)

Respondents: Susan Boynton (Columbia University), Patricia Shehan Campbell (University of Washington),

Kai Fikentscher (Hunter College, CUNY), and Keith Kothman (University of Miami)

The practice of music has been changing at an unprecedented rate, particularly during the latter part of the twentieth century. Much more change is likely as we move into the twenty-first. A critical need in higher education now is for the next generation of faculty to understand these realities and be prepared for effective teaching and leadership positions in the period ahead. Despite this need, and the aging of present faculty, there is a deepening crisis in hiring—with many traditionally well prepared graduate students unable to find full-time positions. Recognizing that there is uncertainty in higher education, the present panel examines the content of doctoral programs and asks how we can better prepare graduate students for the emerging realities and needs of the field. Of particular interest is the broadening base and growing interdisciplinarity of music, the changing technological, social and cultural nature of musical activity, and the need for specific training and mentoring in college teaching itself.

The format of this panel combines research and overview of current practices with examination of emerging needs by a group of experienced senior faculty, followed with responses and critiques by recent Ph.D. graduates in different sub-disciplines who are currently beginning their teaching careers.

Contemporary Music, Interdisciplinary Studies

Roger Johnson (Ramapo College)

Leaving the twentieth century we find that music is a significantly different set of activities than it was one hundred, or even twenty-five, years ago. It is now predominantly produced, distributed and experienced through electronic and, increasingly, digital media. The story of music in the twentieth century has also been one of such extraordinary integration and hybridization that the once dominant classical tradition is now one among many diverse and evolving global cultural practices.

This paper examines some of the important questions and implications of such a technological and cultural transformation on graduate education as preparation for contemporary college teaching. How do we help students make sense of the musical diversity and pluralism which characterizes our time? What teaching and investigative methods are most appropriate? What background does one now need to effectively teach the histories and practices of music? What does “musical literacy” mean in our time? How does one teach about media and through media? What are the important issues and insights needed to examine sound and music as part of a multimedia text? How can we better integrate the insights of such closely related fields as communication, sociology, anthropology, cultural/environmental studies, economics and education into music teaching?

What Should a Well-prepared Doctoral Student be able to Bring to his or her First Interview?

James Briscoe (Butler University)

Many musicologists are particularly concerned that current doctoral education in musicology does not fully prepare young scholars for the questions which teaching in the new millennium will ask. The questions at issue concern undergraduate music appreciation, music history for majors, and the range of master’s and doctoral study. Of concern is the readiness of young scholar-teachers to approach music from an interdisciplinary perspective, to integrate thinking about performance, to incorporate musical analytic thinking, to engage in mentored teaching at the graduate level, and in general to prepare for the breadth of teaching that will be required.

To explore how doctoral institutions are preparing for this readiness, I surveyed twenty-two institutions granting the Ph.D. in musicology, inquiring into these aspects of doctoral study. The results were not encouraging in the majority of cases, since too many programs appear not to allow for just such breadth of perspective, and continue to blinker the sights of doctoral students in a nearly-exclusive research mode.

I likewise surveyed officials of the National Association of Schools of Music, including program examiners, with regard to NASM aspirations for music history and musicology study. Those interviewed fully endorsed the multi-disciplinary approach that seems wanting in certain doctoral degree programs. That is, the NASM hopes for a series of complementary experiences in doctoral training that will yield musicologists who can offer broadened perspectives.

Music Education

J. Terry Gates (SUNY at Buffalo)

This presentation tests the assumption that content knowledge and pedagogical knowledge have equivalent effects. That is, the stereotype that if one knows a subject one can teach it effectively will be critiqued. Using college teaching in music courses as cases, and standard approaches to teaching them as examples, I will show how a simple teaching model can be used to help doctoral students plan, prepare, instruct, assess and reflect on their teaching. They can improve instruction by making some better assumptions about the outcomes they expect to produce in students, rather than by tinkering with how they frame the content.

Intuitive teaching can (and does) form the basis for a more analytical, professional approach to college instruction, and I will show how this model can be applied in shaping the teaching skill of doctoral students. I will also suggest an “apprenticeship” program, including a screening process and student evaluations, to use assistantships better in educating higher education music teachers.

Session 3-16 (CUMS), 9:00-10:15

Popular Culture

William Echard (Carleton University), Chair and Respondent

Hypermetric Irregularity in Popular Music

Glen Ethier (Queen's University)

Phrasing in most popular music styles frequently follows four-measure paradigms, which combine to create larger two- or four-phrase units analogous to real-time measures. We typically map these units into components such as verse, chorus, solo, change and so forth. These components in their turn combine into larger structures to create regular hypermetric units. In recent years, more artists in popular genres have been manipulating phrase lengths by disrupting previously established harmonic or melodic patterns. Alteration of the four-measure unit usually occurs as a significant formal marker, creating irregularity at a hypermetric level. The irregularities are often created by simple surface insertions, such as a redundant measure of break, or the addition of measured beats to a bar during a pause. However, many pop artists also employ subtler methods of phrase manipulation. This paper discusses various techniques for expanding or extending phrase lengths, such as augmentation of breaks, harmonic interpolation, dominant prolongation, and the addition of new structural material after the initial establishment of a paradigm. Similarly, phrase compression is achieved by the use of diminished breaks, accelerated harmonic rhythm, or omission of previously heard structural material. Moreover, popular artists occasionally use elision to alter perceived phrase length. In these cases, we hear a disruption without being able to immediately identify whether extension or compression has taken place. Normatively, one technique is employed in any given song as either a singular or a repeated event. The paper is supplemented by listening examples and graphic mappings of phrase structures to illustrate these techniques.

Session 3-17 (CUMS), 10:30-12:00

Roundtable

Making Sense of the Muse:

Perspectives on Criticism of Western Art Music of the Twentieth Century

Friedemann Sallis (Université de Moncton), Chair

Martha Hyde (SUNY at Buffalo), Ulrich Mosch (Paul Sacher Foundation, Basel),

and Jonathan W. Bernard (University of Washington)

Over the past half century, the study of meaning in music has gradually come to dominate the musicological agenda in North America. This has been carried out by the proponents of a critical approach to the study of music, notably Joseph Kerman and Leo Treitler. In 1964, Kerman challenged both musicologists and the practitioners of that new discipline called theory to develop a way of looking at works that tries to take into account the meaning they convey and the value they assume for us. Recently, however, the very idea that meaning in an objective sense can be construed from works of art of the Western tradition has been put into question by a remarkable surge of what we might broadly call "creative sociology." Claiming that "music as musicology has conceived it" simply does not exist, Lawrence Kramer suggests we move away from "the negativity of critique" in order to concentrate on the immediacy of "music itself," beyond the bounds of the self-contained work. Gary Tomlinson argues that we abandon close reading altogether, conceiving the study of music as a gateway to otherness. Though inherently problematic, we believe there is a place for the close reading of works, notably those written over the past 100 years. The fact is that despite enormous difficulties, composers have continued to produce new music, which aspires to the status of the self-contained work of art, and there is no good reason why musical scholarship should not continue to investigate this production.

Session 3-18 (HBS), 9:00-12:00**Brass Instruments and the Popular Tradition**

Trevor Herbert (Open University), Chair

Brass Instruments and Repertoire in Britain and the USA in the Later Nineteenth and Early Twentieth Centuries: Patterns of Consumption and Reception

Trevor Herbert (The Open University)

New Light on Gautrot

William Waterhouse (London)

William Waterhouse (author of the *New Langwill Index*) and Trevor Herbert examine aspects of the production and consumption of valved brass instruments in Europe and America in the nineteenth and early twentieth centuries. The themes that emerge in this part will center on the relationship between musical and commercial objectives, the nature and effect of mass manufacture and sale of brass instruments on both sides of the Atlantic, and especially the impact of influential makers: Boosey, Distin, Markneukirchen & Graslitz, Stratton and Conn.

Cornet Idiom in the Late Nineteenth and Early Twentieth Centuries

John Wallace (Royal Academy of Music)

The Influence of Opera and the Light-Classical Tradition on the Improvisational Language of Louis Armstrong

Peter Ecklund (New York)

Joshua Rifkin (Cambridge), Respondent and Pianist

In two performance-lectures, leading cornet/trumpet players Peter Ecklund and John Wallace will explore and illustrate a line of influence from nineteenth-century Italian opera, through brass and other bands to jazz: in particular the melodic style of Louis Armstrong. Much of the analysis of Armstrong's playing has focused on his indebtedness to other jazz, or embryonic jazz influences. The argument that will be emphasized here is that Armstrong's exposure to Italian opera derivatives - one of the most ubiquitous features of amateur brass band repertoires at the turn of the century - influenced his jazz vocabulary. Live performance on period instruments by Ecklund and Wallace accompanied by Joshua Rifkin, piano, will be followed by a response by Joshua Rifkin and by an open discussion.

Session 3-19 (IASPM), 9:00-12:00**When Technology and Music Intersect: Consequences and Concerns**

Steve Jones (University of Illinois at Chicago), Moderator

This panel brings together scholars and educators from different disciplines, different scholarly organizations, and from industry and academia, to examine the consequences of technology on the educational and industrial processes associated with music. Each panelist provides a perspective on the challenges to the study and teaching of music brought about by technology and globalization.

Mourning Becomes Electronic: Temporality and Digital Music

David Sanjek (BMI Archives)

In this paper, I wish to discuss the influence upon temporality of digitalization. How is our sense of time influenced when we can detach music phenomena from one point in time and place them into another? The immediate answer is the knee-jerk notion that temporality is distended if not extinguished or the even less acceptable yet more visionary notion that all times become simultaneous. I'm more interested in the kinds of dilemmas and contradictions that Paul Gilroy refers to in his essay "After The Love Has Gone": Bio- Politics & Bio-Ethics in the Black Public Sphere" when he writes of R. Kelly's use of samples, "He makes the past audible in the here and now but SUBSERVIENTLY. History is conscripted into the service of the present." Gilroy is aware of and concerned about a resulting "narrative shrinkage," not the common assumption about sampling or digitalization; the public discourse more often celebrates either instances of "ancestor worship" or the revivification of the past. Instead, I would inquire whether, when spheres of time can potentially coincide, we find ourselves in the position of what I will call the "acoustic flaneur" able to stroll aimlessly through time without being present anywhere at all

Sampling the World: Cultural Commodification and World Music

Paul Théberge (University of Western Ontario)

During the past decade the sounds of sampled World Music instruments, have found their way into a diverse set of uses: from popular music to film soundtracks, computer games, and television commercials. This paper examines this area of fragmented, commodified sounds—an area scarcely touched upon in the literature—the industry that supplies them, their uses in music, and the discourses that both promote and justify the processes of musical and technological appropriation.

At an industrial level, the production and distribution of prerecorded sample libraries has evolved into a complex set of relations, involving individual artists, independent entrepreneurs, commercial recording studios, musical instrument manufacturers and retailers and, more recently, the lucrative computer and multimedia industries.

From a cultural perspective, the level of commodification and the broad, unfettered access to World Music sounds afforded by specialized sample compilations can be regarded as part of a larger phenomenon characterized by Steven Feld as a shift from "schizophonia" to "schismogenesis"—the progressive differentiation and interaction of world cultures, intensified by the economic and industrial interests at play in the global marketplace. This development has been accompanied by the most essentializing and exoticizing discourses, a technocratic approach to music-making, and a strategic denial of cultural appropriation that is, in certain respects, reminiscent of earlier appropriations by composers of the avant-garde.

This paper takes a critical perspective on the economic organization, musical and discursive strategies of the sample industry and its role in the processes of musical globalization.

The Music Teacher, the DJ, and the Turntable: A Comparison of Formal and Informal Music Education

Kai Fikentscher (Columbia University)

Musical education in the twentieth century has largely been an affair of the media. While educational institutions such as high schools, colleges, conservatories and graduate programs continue to offer instruction and degrees in various types of music and musicology, the average twentieth-century citizen learns much about music through the broadcast media, notably radio and television. In this context, the disc jockey has played the role of public educator as much as the music teacher. Since the 1930s, both figures have made use of the same technology to reach their respective audiences: the turntable. In more recent decades, much of that similarity has changed, as radio jocks became subservient to program directors. Still, whether in analog or digital form, or in formal or informal situations, music on record holds an important place in the process of educating us about what Christopher Small has defined as musicking.

This paper examines the roles of contemporary record/playback technologies by contrasting the formal world of classroom instruction with the informal world of the night club. In both worlds, types of music education take place, administered by recognized authorities who wield considerable influences in their selections and modes of presentation: the music instructor and the DJ, respectively. And while CD technology has become the newest standard in the mass marketing of music as commodity, both the music teacher and the DJ still use the turntable, either dropping the needle here and working a mix there. In both

scenarios, exposure to new music or to ways to think about music is part of the mission. I will discuss the consequences of such informal and formal music education at a time when much music has lost its links to time and space.

Teaching Music (Business) Without Crippling Careers

Paul D. Fischer (Middle Tennessee State University)

This paper looks at the challenges (budgetary and otherwise) to teaching Music Business as a college major in the digital era. The expense of hardware, the need to treat change as a constant, and industry attitudes about new technology are all considered. Institutional limitations of the modern university are highlighted with regard to the development of such a postmodern, professional pedagogy.

Technology and Epistemology: How Do We “Do” Popular Music Studies in the Twenty-First Century?

Steve Jones (University of Illinois at Chicago)

Sociology, musicology and ethnomusicology can be understood as disciplinary starting points for many popular music scholars. But, as has been the case at many meetings of popular music scholars, traditional boundaries between those disciplines have prevented development of interdisciplinary work. I will argue that the development of technology (from the Internet to digital recording) has caused those disciplines individually to begin to question basic assumptions of methodological practice. As a result, an opportunity exists to engage in interdisciplinary inquiry that combines insights from varied methods. To illustrate, I will present findings from a study using the Zaltman Metaphor Elicitation Technique (ZMET) to determine deep responses to music and styles of music. Though originally developed as a method based on visual metaphors, it will be argued one of its strengths is the ability to engage in cross-cultural discourse about music. The combination of visual and aural metaphors can lead toward development of multidisciplinary and multimethod approaches to the study of popular music.

Composition and Music Education: The Consequences of Technology

Scott A. Wyatt (University of Illinois at Urbana-Champaign)

The philosophical basis upon which the program in composition and experimental music at the University of Illinois at Urbana-Champaign is built seeks to challenge the status quo, to question the premises on which tradition unthinkingly rests, and to require of ourselves, our colleagues, and our students that alternatives be proposed and considered. We pursue this purpose in our teaching, in our composition, performance and research.

The education of critically self-aware musicians must be anchored in the present moment, in music's significance, use and conditions “now.” The most salient feature of the present moment is technology's continuing transformation of all aspects of music's creation, dissemination, and comprehension. An understanding of, and a critical examination of, the uses and consequences of all forms of music technology is absolutely indispensable in the education of musicians today. To ignore this is to turn irrevocably toward perpetuating categories of resemblance and habits of thought.

Session 3-20 (IASPM), 9:00-12:00

Pedagogies and Methodologies

Peter Winkler (SUNY at Stony Brook), Chair

The 2:00 Vibe: Mixing Cultures, Amplifying Gender, and Producing an Alternative Pedagogy for Popular Music

Kyra D. Gaunt (University of Virginia)

An ethnographic examination of teaching a black popular music course at the University of Virginia (1996–1999) exploring the cultural context (Thomas Jefferson's University in the shadow of Notes on the State of Virginia), the social relations of race, gender, and power in the classroom, and the identity politics of learning and performing, teaching and being a student of a new interpretation of black musical history and aesthetics. The 2:00 Vibe of Music 208 at the University of Virginia, my self-analysis and my observations of students' learning curve relative to re-examining concepts of musicality, blackness and whiteness, and gender is the center of my presentation. How can we understand how we teach, write, and think about black music through the prism of girls' and women's participation, through the racialized participation of "others," through female- and male-gendered codes of communication and movement from girls' handclapping games and chants to hip-hop and R&B?

Teaching the Labor of Listening: Toward a Pedagogy of Music As Social

Bruce Horner (Drake University)

Drawing on recent scholarship on specific listening practices, this presentation argues for a pedagogy of music, and especially popular music, that focuses student attention on their listening practices. By learning to recognize the work they do as listeners in constructing their musical experience, and the material social conditions shaping that experience, I argue, students can resist the commodification of music and the experience of music and learn to contribute to productive, rather than simply consumerist, musical criticism.

After briefly reviewing how studies of historically and socially specific listening practices have challenged reifications of both canonical "classical" and popular music, I describe a beginning undergraduate college course on song criticism aimed at combating common student reifications of music by developing student consciousness of the labor listeners contribute *as* listeners to musical experience. I end by considering the relation of this music pedagogy to more traditional pedagogies for popular music, and the implications of my argument for the place of such a pedagogy in specific musical curricula.

Unspectacular Subculture?: Transgression, Mundanity and the Concept of "Scene"

Keith Harris (Goldsmiths' College, London)

In this paper I examine the concept of "scene," that has emerged in recent years as a more flexible and heterogeneous version of the concept of subculture. I further develop the concept by making the assumption that all forms of youth cultural practice occur within a scene or scenes, of varying degrees of cohesion and reflexive self-consciousness. The concept is "holistic" in that it attempts to consider all the discourses and practices produced within a particular space. Moreover, it actively looks for diversity in scenic practices and considers the multiple, overlapping relationships that scenes have with other spaces.

Music scenes commonly produce "transgressive" discourses and practices that nurture intense pleasures and extreme challenges to dominant signifying practices. In this paper I examine the production of transgression within the Extreme Metal scene. I argue that the transgressive logic of the scene coexists with a more "mundane" logic. This logic produces quieter, often solipsistic pleasures based on hard work and mutual support. The relationship between the two logics is complicated and often fraught, but it is through the interaction of the two logics that the scene is reproduced. Through the concept of the scene an apparently "subcultural," "spectacular" and transgressive space is shown to be much more diverse, complicated and mundane.

“A Good Artist Borrows, a Great Artist Steals”:
A Pragmatic-Semiotic View on Teaching Afro-American Popular Musics

Lauri Väkevä (University of Oulu)

This text centers theoretically on the pedagogical aspect of the “pattern-based” notion of Afro-American popular music styles in a pragmatic frame of reference. Many Afro-American popular musics are naturally learned in enculturation to musical-cultural practices. From the pragmatic-semiotic standpoint, musical practices can be conceived as sociocultural systems of meaning, which define the realms of musical semioses. Musical styles are emergent modes of musical practices, culminating in musical habits of action, which connect individual agents in meaningful relations with musical-cultural environments. Musical action covers all instances of artistic production, as well as aesthetic experiencing (and consumption) of musical patterns. In music pedagogy, focus should be on the ways habits of action are internalized from the cultural meaning-systems of musical practices. According to the pragmatic view, this happens most efficiently by inducing students into musical practices in a way that they share the habits of forming, transforming and re-forming musical meaning in musical experience by constructing and reconstructing musical patterns.

Session 3-21 (IASPM), 9:00-12:00

Masculinity and Music

Susan C. Cook (University of Wisconsin-Madison), Chair
Michael Jarrett (Pennsylvania State University, York), Respondent

Rough Mix: The Male Voice on Record

Jacob Smith (Indiana University)

George Washington Johnson (the first recorded African-American singer), Bert Williams (African-American vaudevillian), Louis Armstrong, Al Jolson, Elvis Presley, Nirvana and Eric B. and Rakim: examples drawn from a wide sample of twentieth-century recordings reveal that specific qualities of certain singing styles are routinely associated with masculinity. Alan Lomax in particular has noticed connections between gender, culture and vocal style. My work focuses on what Lomax calls “rasp,” a scratchy or throaty “self-assertive” singing style linked to male-dominated cultures. The “rasp” finds ready expression in the “shout” tradition of African-American singing. Heard in work song, gospel, blues, and soul traditions, it contrasts sharply with the “round tone” and “sustain” of the traditional European bel-canto style (employed in a variety of musics from European *castrati* to heavy-metal singers). In fact, the “rasp” and the “round tone” serve as stylistic paradigms of masculine vocalization in twentieth-century recording. It remains, then, to trace the functions of the “rasp” through various stylistic incarnations, keeping an eye on how it functions to construct masculinity within various cultural contexts. Michel Chion’s writings on the voice in cinema provide a useful structure for conceptualizing male singing styles. By distinguishing a feminine “scream” and a masculine “shout,” Chion supplies a useful designation for examining John Lennon’s adaptation of Arthur Janov’s Primal Scream Therapy.

“There Are Stronger Men Than Me”: Masculinity in the Music of Roy Orbison

Peter Lehman (Arizona State University)

Some artists become important because of the manner in which they exemplify the best of their form and others because of the way that they depart from norms, conventions, and expectations. With regard to nearly every generalization about fifties and sixties rock and roll, Roy Orbison falls into the latter category. In song after song, most of which he wrote, Orbison developed a musical persona of a scared, lonely man who either failed to actively pursue and get the woman or else got lost in a dream world which countered his loss and paralysis in the real world. The structure of his songs, their lyrics, and the manner in which he performed them are all part of a complex masochist aesthetic. Both musically and lyrically, they are obsessed with the bad timing that draws out the masochist’s pleasure at the moment of pain and loss. Orbison did not look like a man, act like a man, sing like a man, or perform like a man of the fifties and early sixties. And this is linked to his unusual relationship to the much discussed influence of black masculinity and sexuality in the rock and roll of the period; Orbison is more of a “white white” rock singer as opposed to a “white black” singer like so many of his contemporaries. Ironically, in the years before his death this unusual man

became a father figure to a younger generation of singers (men, women, straight, gay and lesbian) who were profoundly attracted to and influenced by someone who had once seemed a bizarre, idiosyncratic aberration in the world of rock and roll.

Hipsters and Nerds: Representing the Jazz Record Collector

Krin Gabbard (SUNY at Stony Brook)

Serious collectors of jazz recordings tend to be men seeking mastery over a body of music, almost always as a means of establishing a masculine identity. The collector makes various connections to the masculine codes in the music, but he also works at acquiring knowledge that can be carefully displayed in the right surroundings. Authoritative information, especially when acquired outside of bureaucratized institutions of knowledge, is a well established sign of masculine power in contemporary American culture. This is especially true for the jazz nerd who pursues the goal of “hipness” by immersing himself in the details of his record collection. But like all homosocial activities, this knowledge does not entitle every collector to a complete inventory of masculinity. In novels like Nick Hornby’s *High Fidelity* (1995), and films like *Young Man With a Horn* (1950) and *Diner* (1982), the protagonists’ passion for the music actually impede their relations with women. In Bertrand Tavernier’s *Round Midnight* (1986), the hero neglects his wife as he literally collects the body of a black jazz artist along with his records. In what might seem a more idealized view of jazz collectors, the white males in *Zebrahead* (1992) and *Corrina, Corrina* (1994) use the music to get closer to black women. Perhaps the most heroic portrait of a man collecting black music is Terry Zwigoff’s 1994 documentary about the cartoonist R. Crumb, whose nerdism becomes a subversive challenge to conventional patriarchal masculinity.

Exhorting Explorations: Whiteness and Detachment in the Music of Metallica, 1984–1990

Glenn T. Pillsbury (University of California, Los Angeles)

In this paper I discuss how the aesthetics of intelligent detachment contributed to the success of the heavy metal band Metallica during the 1980s. Drawing on the work of Richard Dyer and Robert Walser, I argue that the construction of detachment and the insistence by the band that its political commentaries on personal independence and control represented merely “explorations” of certain issues cannot be seen as completely value-neutral. Rather, the particular ideologies set forth in songs such as “Master of Puppets” (1986) and “Eye of the Beholder” (1988) not only reveal a quasi-Libertarian philosophy, but they also work by invoking specific normative mechanisms of “whiteness.” In both songs, Metallica avoid explicit sloganeering, preferring instead to wrap their views in complex musical structures and precise performance.

In addition to identifying with the cultural position surrounding musical complexity and absolute music in Western society, the band’s declarations of “normal” heterosexuality further enhanced their image as one unaffected by fame and excess. Along these lines, contemporary critical discussion frequently hailed Metallica’s apparent normalcy, lyrical intelligence, and its ensemble virtuosity as finally separating hard rock from the blues. Rock critics celebrated the band’s apparent erasure of a traditional, sexuality-based rock masculinity, and, in the specific case of the blues, the apparent erasure of the sticky issues entangling race and popular music. Moreover, by casting Metallica as the ultimate non-blues rock band—in fact by separating them from the blues-rock tradition all together—critics could also preserve the blues’ status as an exotic and “authentic” African-American musical tradition.

Session 3-22 (SAM), 9:00-12:00

Modern Music, Modern Dance: Cage, Cowell, and Choreography

H. Wiley Hitchcock (Graduate Center, City University of New York), Chair

Although John Cage was fond of claiming stylistic independence, his early experiments in musical form and timbre were shaped to a great extent by his work with modern dancers. In this developmental stage he followed the lead of Henry Cowell, who during the 1930s and 1940s actively searched for a process of music-dance composition that would treat the two art forms with equal respect. Cage’s first Seattle percussion concert included, along with his own works, three pieces Cowell had published in the New Music Quarterly—all designed for dance. During his Seattle years, Cage collaborated with dancers Bonnie Bird and Syvilla Fort, composed a joint dance work with Cowell and George McKay, and repeatedly cited Cowell’s ideas.

This tightly integrated session brings together three musicologists who have written extensively on music of the period and a dance historian who has worked directly with Cage and Merce Cunningham. The first paper describes Cowell's evolving solutions to the problem of music-dance interaction as detailed in a series of articles in dance periodicals, illustrated by related musical compositions. The second paper compares approaches by Cowell and Cage, illuminating, through specific dance works, Cowell's elastic form and Cage's numerical structures. Drawing from newly unearthed documents and interviews with Cage's dance collaborators, the third paper details Cage's early work with choreographers other than Cunningham. The final paper, presented by a dance historian who has recently published a major study on Cunningham, presents his ideas on music-dance collaboration, illustrated by video examples.

Relating Music and Concert Dance: Henry Cowell's Search for Equality

Leta Miller (University of California, Santa Cruz)

In a series of articles in dance periodicals between 1934 to 1941, Henry Cowell probed the ideal relationship of music and dance. The issue, as he saw it, arose from the choreographer's frustration with "interpretive dance": fitting movements to pre-existing music. To free dance from its aural foundation, many choreographers opted for silence or created dances for which music was later composed, thus reversing the hierarchy by subjugating music to dance. Cowell sought instead solutions that would treat the two arts as equal.

His first proposal (which he explored with Martha Graham) was to create a contrapuntal relationship between music and dance, the climactic points of one art coinciding with quiescent points in the other. By 1937 he had concluded that the solution lay in the area of form: music must become less fixed, dance less flexible. He thus proposed an "elastic" musical structure that encouraged stretching or condensing of individual phrases—a process foreshadowing future aleatoric experiments. Three years later Cowell addressed the issue of timbre, advocating "rough or incomplete tonal gamuts" which, being less self-reliant, would benefit from completion through dance.

This paper elucidates the development of Cowell's ideas through examination of his writings and several associated musical compositions: *Sound Forms*, which accompanied his 1937 article on elastic form; *Ritual of Wonder*, a work for Marian Van Tuyl realized by Lou Harrison on Cowell's instructions from prison; and *Trickster Coyote*, cited in Cowell's article on timbre. The paper will be illustrated by recorded examples from a forthcoming CD.

The Pragmatics of Composing for the Dance

David Nicholls (University of Southampton)

Polemical articles and fine intentions notwithstanding, it was in the details of their actual compositional practice that the success—or failure—of the new music-dance strategies of the 1930s and 1940s lay. This paper contrasts the approaches of Henry Cowell and John Cage during the period, concentrating particularly on Cowell's elastic form "Ritournelle" from the incidental music to *Les Mariés de la Tour Eiffel* (1939) and Cage's (literally) measured score for *Bacchanale* (1940), both composed for dance performances in Seattle. In the former case (a production at the Cornish School by dancer/choreographer Bonnie Bird with music by Cowell, Cage, and George McKay), varying realizations of the score will be compared. In the latter (Cage's first work for prepared piano, composed for Bird's student Syvilla Fort), the underlying musical structure—derived from the counts of the existing choreography—will be examined, particularly in its relation to Cage's contemporaneous use of numerical structures in non-dance works, themselves derived in part from ideas explored by Cowell. In both cases, it is hoped that examples will be performed live. Also to be discussed is Cowell's first "elastic" work, the lost *Sarabande* (1937), concerning which there are extant oral reports of the first performances.

John Cage and the Modern Dance Community, 1940–52

David W. Patterson (University of Illinois at Urbana-Champaign)

Cage's association with the dance is epitomized by his longstanding affiliation with Merce Cunningham; consequently, research to date has focused almost exclusively on this unique partnership. However, extant documents demonstrate that following his departure from Seattle in 1940, Cage's dance works actually involved a considerable number of up-and-coming choreogra-

phers. Ultimately, nearly half of Cage's pieces for the dance from this period were written for choreographers other than Cunningham, including Marian van Tuyl, Jean Erdman, Valerie Bettis, Wilson Williams, Hanya Holm, Pearl Primus, Marie Marchowsky, Louise Lippold, Merle Marsicano, and Joanne Melcher.

Beginning in 1947, Cage's work with Cunningham became more exclusive. However, he continued to influence the modern dance community at large by participating in panel discussions, lecturing, and instructing courses spanning topics such as "Percussion for Accompanists" to "Choreography for Large Groups and Long Dances" in venues ranging from New York City dance studios to a summer school in remote Burnsville, North Carolina.

Drawing from newly unearthed documents and recently conducted interviews with Cage's dance collaborators, this presentation will: 1) summarize Cage's work with choreographers during the 1940s and early 1950s (excluding Cunningham); 2) elaborate on Cage's purely pedagogical presentations from this same period that attempted to refine the relationship between modern music and the dance; and 3) demonstrate how key aesthetic concepts in Cage's writings on the dance from the early 1940s are directly translated into his later and seminal musical texts, such as "Lecture on Nothing" (c. 1949–50) and "Lecture on Something" (c. 1951–52).

Merce Cunningham: Separating Music and Dance

David Vaughan (Merce Cunningham Dance Foundation)

When in 1994 Merce Cunningham reflected upon "Four Events" in his career that "led to large discoveries," several hinged on his work with John Cage. The first was the initial Cage-Cunningham concert in April 1944: six solos for Cunningham with music by Cage, in which music and dance coincided at key points within a pre-established rhythmic structure. Like Cage, Cunningham sought artistic independence, envisioning dance as its own subject matter, without musical or narrative referents. During the ensuing half century, their initial experiment led to the complete separation of music and dance.

An important step in this direction was Cunningham's 1952 choreography of *Symphonie pour un homme seul* by Pierre Schaeffer and Pierre Henry, in which he simply created two dances the same length as the music, ignoring any reference points. Since then Cunningham has provided composers only with the dance's length, suggesting no concepts or emotional affects. Dancers rehearse the work in silence, not hearing the music until the first performance. The second of Cunningham's "events" was his use of chance operations. While he followed Cage's lead in using such processes for composition, however, Cunningham rarely applies chance procedures to performance.

Cunningham's use of live electronic music beginning in 1961 also stems from his collaboration with Cage, as well as with company pianist David Tudor. Cunningham continues to use Cage's music to the present day, including a major new dance scheduled for 2000. This paper will be illustrated by video excerpts from dances by Cunningham and interviews with Cage.

Session 3-23 (SAM), 9:00-10:30

Musing the Diaspora: Latin-African Caribbean Music

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

Transmissions of an Interculture: Pan-African Collaborations in Jazz

Jason Stanyek (University of California, San Diego)

In this paper I consider how jazz musicians in the United States have used Pan-Africanism as a framework to help organize collaborations with continental and diasporic African musicians. These exchanges, which cut across national, ethnic and cultural boundaries, are often premised upon notions of a shared history, what Sidney J. Lemelle and Robin D. G. Kelley refer to as the "critical matrix of forced labor, European hegemony and racial capitalism." Yet, while these collaborations do, to some degree, transcend both the structures of the nation state and the limits of ethnicity, they also serve to highlight the vastly different forms that African culture has taken in various locations throughout the diasporic and post-colonial African world.

I begin with the emergence of Afro Cubop in late 1940s (in particular Dizzy Gillespie's encounter with the Cuban conga player Chano Pozo) and contend that these early collaborations created a cultural analogue to the formal political Pan-Africanism of Garvey and Du Bois and, in this sense, acted as an important illustration of the connections between the civil rights movement in the United States and other struggles for freedom occurring throughout the African world. I then trace some of the varied

instances of the complex phenomenon of musical Pan-Africanism through to Steve Coleman's collaboration in 1996 with AfroCuba de Matanzas and the recent records made by the American expatriate saxophonist David Murray in Senegal and Guadeloupe.

Doing the Samba on Sunset Boulevard: Carmen Miranda and the Hollywoodization of Latin American Music

Walter Aaron Clark (University of Kansas)

The sensational Brazilian entertainer Carmen Miranda (1909–1955) arrived in the U.S. in 1939 already a star of stage and screen in her native country. After making a splash on Broadway, she took Hollywood by storm. By the mid 1940s she was the highest-paid female entertainer in the U.S. But she was also a source of controversy. In such films as *Down Argentine Way*, *Weekend in Havana*, and *The Gang's All Here*, Miranda helped create an image of Latin Americans and their music that had more to do with Hollywood stereotypes than with reality. This provoked outrage in the Latin American press and complicated the U.S. government's Good Neighbor Policy, even as it set the tone for many movies to follow. Moreover, the suppression of the African dimension of the samba, the stylization of its music and lyrics, and the incorporation of jazz harmonies and instrumentation into the arrangements insured that these musicals would seriously distort reality. Such distortion was no accident, however, and was intended to make the films more palatable to public taste not only in the U.S. but in Latin America as well.

Drawing on a wide variety of primary and secondary sources and focusing on particular numbers from these and other musicals, this paper demonstrates how Miranda's Hollywood films blurred distinctions between the dances, costumes, instruments, and rhythms of many Latin American traditions, creating a hybrid that persists in the popular imagination as something genuine but which was, in fact, pure Miranda.

"Blame It on the Bossa Nova" and "*Influência do Jazz*": American and Brazilian Attitudes in the Music of 1962

Brian Robison (Cornell University)

The first wave of *bossa nova* fever in the United States began in 1962. Two songs recorded in that year provide us with an historical snapshot of contemporary American and Brazilian attitudes toward the other culture and the other culture's music. These are the U.S. pop hit "Blame it on the Bossa Nova," by Barry Mann and Cynthia Weil, and the Brazilian samba "*Influência do jazz*," by Carlos Lyra.

"Blame it on the Bossa Nova" manifests a mainstream American indifference to distinguishing the various cultures of Latin America. The song bears little or no resemblance to actual bossa nova music; instead, the song projects an all-purpose "Latin" character. This lack of specificity reflects the widespread reception of bossa nova as simply the latest in a long line of imported Latin American "beats," such as the maxixe, tango, samba, rumba, mambo, and cha-cha-cha.

"*Influência do jazz*" displays a sharper awareness of different musical styles, identified by name in the lyrics and illustrated in the musical setting. Lyra and his band carefully distinguish the textures and rhythms of traditional Afro-Brazilian samba from those of Afro-Cuban mambo and Afro-American jazz. This greater attention to musical detail subverts the notion of simple Brazilian folk as represented in the musical arrangement of "Blame it on the Bossa Nova." Although Lyra departs from the original bossa nova style established by João Gilberto and Antonio Carlos Jobim, "*Influência do jazz*" nonetheless projects the cosmopolitan sophistication that bossa nova represented in Brazil.

Session 3-24 (SAM), 9:00-10:30

Nineteenth-Century Itinerants in America

Katherine K. Preston (College of William and Mary), Chair

Birds of a Feather: The Marketing of a Coloratura

Orly Leah Krasner (City College, City University of New York)

Phineas T. Barnum's marketing of Jenny Lind as the "Swedish Nightingale" remains one of the most enduring episodes in nineteenth-century music history. Even in today's P.R.-conscious society, the American portion of Lind's career holds almost legendary status. Research into the careers of some of Lind's lesser known contemporaries, however, suggests that Barnum's tactics were more far-reaching. This paper focuses on the careers of two coloraturas: the Irish-born Catherine Hayes and her American contemporary, Eliza Biscaccianti.

Hayes had had a series of successful European operatic debuts when Barnum's competitors invited her to make an American concert tour in 1851. Dubbed the "Swan of Erin," she traveled in the United States for nearly two years. The Boston-born Biscaccianti, nicknamed the "American Thrush," first had to overcome the American inferiority complex toward native-born musicians. Both performed for cultivated East Coast audiences, but gold-rush San Francisco provided the most interesting point of intersection between them. Biscaccianti and Hayes used their Californian triumphs to springboard tours of South America. Hayes also toured the British colonies in Asia and achieved a comfortable degree of financial security before she died in London, aged thirty-five. Biscaccianti's biography is more colorful; she died in Paris at age seventy-two, alone and destitute. This presentation examines the extent to which the savvy marketing of gender and ethnicity could transform an ordinary career into the extraordinary.

The Civil War, Emancipation, and the Versatile Minstrel Show: The Case of the New Orleans Minstrels

Brian Christopher Thompson (University of Hong Kong)

This presentation will examine the travels of the New Orleans Minstrels during the 1860s. This troupe of mostly Northern performers was established in the late 1850s and toured the continent for nearly thirty years. The paper will focus on the effects that the Civil War and emancipation had on the company's activities. Using newspapers, songsters, and playbills, it will trace the New Orleans Minstrels' travels and programs through the war years and into Reconstruction. Some of the findings were to be expected: travel became treacherous, cast members defected, and business was frequently poor. Other findings were more surprising. The troupe was in the South and playing to large and enthusiastic audiences as the Union began to dissolve. When travel to the South became impossible the company adopted a pro-Union stance, filling their programs with patriotic numbers and performing for Federal troops. Despite their constant use of current events, in neither part of the country did their programs directly touch on the subjects of slavery and emancipation. Mostly we see a pragmatic approach to show business and a deft ability to shape minstrelsy to suit the needs of a paying audience.

Anton Rubinstein in America (1872–73)

R. Allen Lott (Southwestern Baptist Theological Seminary)

This paper will offer a fresh look at Anton Rubinstein's legendary American tour of 1872–73 based on exhaustive research that details his itinerary, repertoire, interpretive style, and reception, and corrects several longstanding misconceptions. Although famous for the wide-ranging historical overview of his farewell recitals in New York, Rubinstein relied on a much smaller core repertory in most of his more than 200 concerts, presenting a handful of popular works over and over again. And although he played a strategic role in the canonization of the standard piano repertoire and the increasing sacralization of art music, he had been preceded in that endeavor for more than a decade by a host of resident and lesser-known touring performers, including several notable women pianists.

Rubinstein's charismatic presence—the most intriguing aspect of his American sojourn—made Bach fugues and Beethoven sonatas palatable to listeners still becoming familiar with the classical repertoire, but it also masked serious technical faults, memory slips, and highly individualistic interpretations that were rarely acknowledged until years later. American observers

understood through their experience in hearing Rubinstein that piano playing is more than acrobatics: it is also poetry and communication.

Rubinstein's tour will be placed in the context of the steady stream of European pianists who toured America beginning in the 1840s. The more significant sources for this paper include an extensive number of local newspapers (Rubinstein's complete itinerary has been reconstructed from newspaper advertisements and reviews), the diary of William Steinway, and the previously untranslated contract between Rubinstein and the Steinway piano firm, which sponsored the tour.

Session 3-25 (SAM), 10:45-12:00

Nineteenth-Century American Composers

Steven Ledbetter (Newton, MA), Chair

Rethinking William Henry Fry: Uncovering Two Lost Symphonies

Joseph R. Harvey (West Chester University)

Every textbook on American music mentions the importance of William Henry Fry (1813–1864), but generally as a critic and an outspoken champion of American music rather than as a composer. This is because Fry was a widely read and influential writer. But his musical credentials were also impressive. In fact, it was Fry's musical background that gave authority to his articles. Despite his accomplishments, little is known today about Fry's music. Much of what has been written about it has come from Fry himself or from contemporary accounts of performances.

The least studied area of Fry's repertoire has been his symphonic works—by far his most popular and widely heard compositions. This is because three of his four most famous symphonies were believed lost. Now, because of this study and a twist of fate, two have been located: *A Day in the Country* and *The Breaking Heart*. Although both were composed within the same week in 1852 and were often performed as a pair, they were found hundreds of miles apart.

As these two works are uncovered, Fry's steps will be traced from Paris to New York, the symphonies will be followed from Boston to New Orleans, and Fry's words will again be heard through his articles and lectures. The works themselves will be placed in an historical context and examined in reference to contemporary accounts, thus beginning a re-evaluation process that will lead to a better understanding of the leverage behind Fry's words.

Chadwick's *Melpomene* and the Anxiety of Influence

E. Douglas Bomberger (University of Hawaii at Manoa)

Harold Bloom's theories on poetic influence have been exceptionally fruitful for the analysis of nineteenth-century musical works containing allusions to earlier compositions, casting new light on the symphonies of Schumann, Brahms, and others. These theories have not yet been applied to the works of another group of composers plagued by questions of influence—the Second New England School. Like Brahms's first symphony, George Whitefield Chadwick's dramatic overture *Melpomene* (1887) refers directly to an earlier work. The opening passage contains a clear allusion to Wagner's overture to *Tristan und Isolde*, with striking similarities in orchestration, phrase structure, and the "Tristan chord" itself. The German critic Bernhard Vogel wrote that the opening "flirted terribly with Wagner's *Tristan und Isolde*" but admitted that the work subsequently reached an unprecedented height of passionate expression. As a student in Leipzig ten years earlier, the rebellious American had been enamored of Wagner's music against the wishes of his more conservative teachers. *Melpomene* may be heard as Chadwick's struggle as a mature composer against the influence of this towering artistic figure. Though the opening has the languid tempo and pungent orchestration of the model, the rest of the composition departs from it, subjecting the principal motive to a series of transformations that undermine its essential character. The composer thus "misreads" Wagner in order to assert his own artistic individuality and come to terms with his debt to his European predecessor.

Session 3-26 (SAM), 10:45-12:00

Rebecca Clarke: Contests and Contexts

Judith Tick (Northeastern University), Chair

“One of the very best of her time,” stated Gramophone in 1987, and Rebecca Clarke’s reputation has continued to grow dramatically in the intervening years. Scholarship, however, has lagged behind the interest of performers and audiences, in part because of the scope of important materials that remain unpublished and in private hands. Our session offers varied approaches to this composer who had strong American ties (including an American father), although she was born and educated in England. Clarke identified herself as American in an interview in Musical America, and later soprano Povla Frijsh would name Clarke as one of her favorite American song composers.

Cyrilla Barr offers incisive examination of the best-known event of Clarke’s life, her involvement in the Coolidge competition, and draws significant conclusions on the value and meaning of competitions in shaping composers’ careers. Liane Curtis considers a late song of considerable artistic power that the presenter recently discovered. As the only case in which draft versions of Clarke’s music survives, it offers unique insights into Clarke’s compositional process, as well an opportunity to consider the broader context of her songs, an amazingly rich body of work.

A concert of Clarke’s music follows the session.

Clarke’s Sonata for Viola: An “Also Ran” or Cinderella?

Cyrilla Barr (The Catholic University of America)

Re-evaluating Rebecca Clarke’s failed attempt to capture the Berkshire Prize in 1919 with her Sonata for Viola and Piano, and tracing the subsequent success of the work, raises questions concerning the historical value of competitions. Just as winning a Prize does not necessarily insure an enduring place in the repertoire neither does failure prevent a work from taking on a life of its own. This paper takes a fresh look at the well-known incident when the balloting of jurors for the second Berkshire competition resulted in a tie between Ernest Bloch and Rebecca Clarke, both good friends of Elizabeth Sprague Coolidge, who was called upon to break the tie.

Based upon diaries, personal correspondence, and official contest documents, the paper examines the incident within the larger historical context of the Berkshire Competitions, revealing the procedure by which the judgment was reached, the identity of the jurors, their critical remarks, and other behind-the-scenes considerations. Reflecting upon the personalities involved, the study proposes that the element of competition may actually have served as the stimulus that led the docile and retiring Clarke to undertake her first large, multi-movement, abstract work, which has since become a staple of the viola repertoire, thus suggesting that for a composer the experience of competition may be more important biographically than musically.

A Newly Discovered Song by Rebecca Clarke

Liane Curtis (Brandeis University)

My title contains a certain irony, since Rebecca Clarke’s songs known from her works list (of these fourteen were published in the 1920s; the rest, thirty-nine more, are held unpublished in her estate) remain relatively obscure, even those reprinted in 1994. But interest in Clarke’s music is growing so rapidly that the addition to her oeuvre of a song, particularly one of great import, is an event deserving of note by the scholarly community. I serendipitously discovered the unknown song and two choral works in the summer of 1997, not with the main part of her estate (held privately in Brooklyn, NY), but in a subsidiary collection at the home of a Clarke relative in Manhattan. These pieces had not been mentioned in any previous guide to Clarke’s music.

“Binnorie,” setting an anonymous Anglo-Scottish ballad, survives in an autograph score with changes and reworkings in the composer’s hand, and in two partial pencil drafts. By far Clarke’s longest song, at 227 measures, it may date from the 1940s, when Clarke lived in and near New York City. With its dark narrative about a drowning girl, “Binnorie” can be compared to Clarke’s “The Seal Man,” recently named “a disturbing masterpiece” by the Boston *Globe*. “Binnorie” offers unique insights into Clarke’s compositional method, as this is the only surviving material to contain extensive revisions. Combined with Clarke’s description, in taped interviews, of how she composed, this study offers a rich understanding of her creative process.

Session 3-27 (SEM), 8:30-10:30

Ethnomusicology as Genre and Practice II. Presenting and Documenting

Jennifer Post (Middlebury College), Chair

Why Pack the Camera? Microethnographic Analysis of Videotape in the Practice of Ethnomusicology

Laura Lohman (University of Pennsylvania)

Although the video camera is now an essential piece of the ethnomusicologist's fieldwork equipment, videotaped material remains an underutilized, under-theorized, and underdeveloped resource in the production of musical ethnographies. While many researchers may review videotapes as they would fieldnotes, a remarkably limited number of writers explicitly indicate the contribution of videotape to their interpretations, and only a handful of specialists foreground detailed analysis of videotaped interaction in their research. With the help of video excerpts and transcriptions, this paper demonstrates how microethnographic analysis of videotape, as practiced within educational ethnography, offers a rich model from which ethnomusicologists can create their own more fully developed techniques for incorporating videotaped material into the analysis and interpretation of musical practice.

Most fundamentally, videotape analysis enables a full consideration of the wide range of actions constituting the behavioral component of Merriam's tripartite model. By simultaneously presenting multiple types of communicative behaviors and by making them available for variable-speed playback and repeated viewings, videotape urges the researcher to counteract a Western academic and elitist privileging of linguistic ways of learning, knowing, and communicating which may or may not be congruent with emic values. In more musicologically oriented investigations, videotape supports detailed analysis of how participants navigate moments of transition, negotiation, or crisis as a performance unfolds. For more anthropologically oriented studies, videotape analysis provides a way to convincingly ground broad theoretical concepts, such as power and resistance, in a variety of tangible behaviors and therefore to substantiate the impact of such concepts on musical practice.

Presenting Musical Lives: The Senior Musician Project of Santa Cruz County, California

Janet Herman (Community Music School of Santa Cruz)

How can ethnomusicologists working in the public sector encourage valuing of diverse musicians and the musical traditions they practice? How can we help foster lifelong involvement in music and highlight its life-enhancing and community-enriching qualities? *Musical Lives: Celebrating Senior Musicians of Santa Cruz County* was an eight-month project undertaken in 1999 that brought public attention to several accomplished but "underacknowledged" older musical residents of one county in central California. Whether professionals or dedicated amateurs, all participants were identified as musical role models. Though in their seventies and eighties, all were still actively pursuing their musical passions for their own and others' benefit, while also contributing to the multi-cultural artistic vitality of the region (genres included Irish harp, Indian harmonium/singing, mariachi trumpet, classical violin, popular composition/arrangement, Italian mandolin, and swing piano). The project incorporated in-depth interviews with the musicians, a community center exhibit on their lives, a culminating concert, and public-access video and radio spin-off activities. In this presentation I discuss strategies for framing my goals and values as an ethnomusicologist/folklorist in ways attractive to community funders and other key project backers, the conceptual and practical challenges of the production process, the level and nature of audience response, and the impact of participation on the featured senior musicians.

Virtual Fluency: An Experiment in "Thick" Translation of Songs

J. Martin Daughtry (University of California, Los Angeles)

While ethnomusicologists are usually fluent in the languages of the music cultures they study, their students and colleagues frequently are not. The role lyrics play in song is one of the most difficult aspects of music to convey, and is often given short shrift by ethnomusicologists. This project borrows Clifford Geertz's notion of "thick description" and applies it to translation, contrasting the "thin" literal translation that is usually supplied in classrooms and books with a "thick," heavily annotated translation that allows the reader to grasp subtleties of word order and rhyme, connotative fields, double entendre, and historical and literary

allusion that are generally understood only by native or near-native speakers. The term “thick” also serves to emphasize the subjective, interpretive element inherent in all translations.

In the presentation I demonstrate a CD-ROM version of a thickly translated Russian-language song from the 1930s. The “clickable” translation features short essays on “untranslatable” words and concepts. Several versions of the translation, emphasizing different aspects of the text, unfold in real time as the song is played. The goals of this project are twofold: (1) to help students and scholars of music approach the depth and immediacy of understanding that a fluent speaker experiences when listening to a song; and (2) to stimulate discussion on translation issues as they pertain to ethnomusicology.

Intersubjective Experience in Research Documentation: Fieldworkers and Individual Musicians

Hugh de Ferranti (University of Michigan)

In ethnomusicological fieldwork, individual musicians are almost invariably the principal source of a researcher’s knowledge of musical practice, but those same individuals often become secondary figures in written reports, wherein their agency is subsumed to representation of a reified musical tradition through various data, recorded artefacts, and analytical accounts of performance processes. Although rarely subject to extensive documentation, key individuals can shape our understanding to the extent that we construct accounts of tradition in terms of their practice, while downplaying other practices encountered in the field or elsewhere. The fact that we learn most of what we know about music through study with one or just a few individuals is an inevitable and perhaps not unwelcome limit to our knowledge, for in fieldwork a sustained depth of intersubjective experience is only possible with a limited number of musicians. In this paper I discuss the embodiment of music traditions by individuals with whom we work, with reference to the centrality of the senior *Satsumabiwa* performer, Fumon Yoshinori, in ongoing research that I began during the late 1980s. I suggest that competent representation of a music tradition involves documentation of the circumstances of intersubjective experience whereby the researcher’s knowledge has been acquired, and of the individual musicians whose interpretations and expositions of tradition may underpin much of what is written.

Session 3-28 (SEM) 8:30-10:30

Keeping it Real: Ethnomusicology In, As, and For Multicultural Music Education

Sponsored by the Education Committee of SEM

Michael B. Bakan (Florida State University), Organizer and Chair

An exciting fusion of horizons is occurring between ethnomusicology and multicultural music education, disciplines that have always been integrally linked in substance but that have remained surprisingly distant from one another in practice. This fusion has issued from two somewhat related developments: among ethnomusicologists today, making world music knowledge and world music itself accessible to a broader public than has conventionally been served by our scholarly publications and productions is increasingly becoming a high priority; along complementary lines, those in the field of music education are committed as never before to teaching and researching musical multiculturalism through the use of approaches that are firmly grounded in rigorous ethnomusicological theory and method.

This panel brings together a group of ethnomusicologists and multicultural music educators who live “in the gaps” between their two fields. Employing both discussion and participatory exercises involving the audience, each panelist will address the problem of how to make a research-based ethnomusicological understanding of a subtle aspect of music performance (e.g., rhythmic groove in Balinese music, ornamentation in Native American musics) teachable and practically attainable within the context of the multicultural music classroom.

Teaching the Intangibles: Creating Balinese Time and Groove in the Multicultural Classroom

Michael B. Bakan (Florida State University)

In *Thinking in Jazz* (1994), Paul Berliner writes: “Children lacking special rhythmic gifts or comparable training sometimes find the beat to be a hazy concept initially. It belongs, after all, to that category of intangibles made comprehensible by being properly envisaged or accurately inferred from their effects upon other things” (150). The “haziness” of beat and of the other rhythm- and time-related “intangibles” that give beat meaning make teaching rhythmic skills one of the great challenges of music education; and this is a challenge that may grow to almost overwhelming proportions in the context of today’s multicultural

music classroom, where contending with the hazy intangibles of unfamiliar rhythms from unfamiliar parts of the world is a basic necessity.

As an ethnomusicologist who has taught Balinese music performance to children and adult novices for over a decade—in situations ranging from teaching elementary school classes to directing a gamelan at a major university music school—I face, on a day-to-day basis, the challenge of making one of the most rhythmically complex musical systems on earth comprehensible and experientially meaningful to people with little or no prior experience of it. This presentation builds from my experiences confronting that challenge. It centers on an illustration (involving audience participation) of methods I have developed for teaching Balinese rhythm: methods designed to help students achieve not only practical competence in rhythmic execution, but expressive competence in the subtle rhythmic intangibles that make Balinese music sound and feel Balinese as well.

A Light Touch, Please: Mastering Native American Improvisation and Ornamentation in the Multicultural Classroom

J. Bryan Burton (West Chester University)

Students learning to perform Native American musics may become somewhat bewildered, when first encountering traditional ornamentation and improvisation techniques, by the seeming complexity of often florid, yet quiet and subtle improvisations of flutists such as R. Carlos Nakai and Robert Tree Cody. Further exploration of the genre reveals that the use and nature of the improvisations are subtly influenced by understandings of Native American history, religion, and social mores passed from master to learner as an integral component of an aural/oral transmission process. This unique transmission process, teaching as it does both musical competencies and cultural understandings, holds the key to successful transfer of the musical and cultural knowledge that guides the learner to interpret the “intangibles” that often dictate styles of ornamentation and improvisation.

Throughout my experiences as a field researcher among Native Americans and a multicultural music educator in settings ranging from elementary music classes to university music education and world music courses, I have used an adaptation of this traditional teaching method to provide an effective means for students to master the subtleties of Native American-style ornamentation and improvisation. This session illustrates, through live performance demonstrations, recorded examples, and audience participation, methods I have developed to teach Native American-style ornamentation and improvisation in multicultural music classes at all levels. These methods will enable the multicultural music educator to instruct in ways retaining the contextual, cultural, and musical integrity of the culture, honor an ancient teaching tradition, and develop appropriate musical competencies and cultural understandings among the students.

Batá Drumming Cuban Style: The Beat Goes on

Robert Stephens (University of Connecticut)

David Reck (1977) describes music as the intersection of time, culture, place, and people. Cuban *batá* drumming exemplifies Reck's assertion. The *batá* is essential to music making in Santería. Recently, however, the *batá* is being used in secular settings as well. Pedro Pablo “Pello” Tapanéz González, for example, is said to be responsible for the invention of the *batá rumba* rhythms, rumba played on *batá*. This presentation will draw on my recent experiences in Matanzas, Cuba, exploring methods and rhythms that can be used in the classroom.

Music, Transmission, and Education: Contemporary Theoretical and Methodological Issues in the Forging of the Field of Comparative Music Education

David G. Hebert (University of Washington)

The transmission of musical traditions is a process of vital concern to the fields of ethnomusicology and music education. Musical transmission and acquisition (or teaching and learning) are the primary topics of music education research; however the majority of studies in that field have traditionally been associated with K-12 education in Western, industrialized nations. In recent years music education research has broadened its scope of inquiry to include studies of such topics as university teaching,

national standards, and community education, as well as of music teaching and learning in non-Western settings. A number of contemporary ethnomusicologists have also acknowledged the study of pedagogical and institutional systems to be a fundamental issue for the construction of meaningful musical ethnography, and some (including Nettl and Kingsbury) have embarked on ethnomusicological studies of Western music education. Despite the significance of these contributions, standardized methodological approaches, conceptual models, and theoretical frameworks have yet to be developed for the collection, analysis, and comparison of such data. This research examines theoretical and methodological issues in comparative music education that have emerged from ethnomusicology and fields such as educational ethnography and comparative education. The advantages and disadvantages of various approaches are evaluated in terms of their effectiveness for the study of interdisciplinary topics (such as the history of Western music transmission in East Asia), as well as in relation to their potential contribution to ethnomusicological theory.

Session 3-29 (SEM), 8:30-10:30

Ethnomusicology of the Body

Susan Pratt Walton (University of Michigan), Chair:

“Como se toca se baila, como se baila se toca”:

Syncopation and Spatio-Motor Movement in Changüí

Benjamin Lapidus (City University of New York)

This paper takes its title from a *changüí* song which offers an explanation of the genre: *Como se toca se baila, como se baila se toca* (“play it like you dance it, dance it like you play it”). *Changüí* is a genre of Cuban music that delimits and manipulates several levels of rhythm. Specific patterns of action are labeled and related to *syncopa* (syncopation) and *contratiempo* (upbeats). These actions are organized hierarchically from the simplest, unvarying instrument to the dancers. There is room for improvisation, but it must remain within the syncopated aesthetic. Performers must be aware at all times of the other parts, since no single part provides an organizing time line (as *clave* does in other Cuban genres). *Changüí* exploits highly syncopated musical ideas and movements, emphasizing what John Miller Chernoff termed “offbeat aesthetics.”

Scholars such as Hugh Tracey, John Baily, and Peter Driver have each stressed the importance of spatio-motor thinking in music making. Their work is used as a point of departure to consider the performers’ bodies, instruments, dancing, and music as parts of one entity, *changüí*. The connection between these four elements is reinforced through an examination of the terminology associated with *changüí* performance as well the spatio-motor movement linked to performative actions and dance. Thus, the plainspoken instruction to “play it like you dance it, dance it like you play it” provides a holistic perspective on the structure and aesthetic of the music.

H’an and *Shin-Myông*: An Aesthetic of Affect and the Body in Korean Folk Music

Gloria Lee (New York University)

The Korean terms *h’an* [“unspeakable sorrow”] and *shin-myông* [“ecstasy”/ “joyful energy”] are affective words used to describe Korean folk music aesthetics. The close symbiosis of affect and the body is particularly apparent in the musical achievement made through the performing body. The unique timbre and non-metrical rhythm creating tension and release, as featured in folk singing, *kayagûm* (twelve-string zither), and *p’oong-mul-nori* (farmers’ percussion music), are sensual forms inviting participation via affective appeal. Together, *h’an* and *shin-myông* bring individuals’ affective and bodily experiences into collective play in what Steve Feld calls the “feelingful” participation of groove. According to Feld, a musical groove is simply “a comfortable place to be.” It is the essence of style “engraved and ingrained in cultures the way grooves are engraved and ingrained in record discs” (Feld, *Music Grooves*, p. 111). Through an analysis of field-based data from the Korean Traditional Performing Arts Association of New York and recent Korean literature on *h’an* and *shin-myông*, I propose that Korean folk music is a social space where peoples’ *h’an*—unspeakable, because it is “unspeakable”—is expressed, felt, empathized, and collectively sublimated through the *shin-myông* of musical sound.

Hearing Their Voices: Embodiment, Role Modeling, and Native Women Performers

Elyse Carter Vosen (University of Pennsylvania)

This paper explores the powerful impact of role modeling by First Nations women popular artists on young women singers from an Anishinaabe (Ojibwe) community. It particularly emphasizes the ways in which Native women performers may use their bodies and voices as expressive instruments in uniquely gendered displays of competence or even virtuosity. To demonstrate the centrality of the body to performing competence, I begin by discussing the performance spaces inhabited by young women within an Anishinaabe tribal school community, focusing primarily on the dynamics of “backing up” male singers at the drum. Tribal protocol generally excludes women from the masculine-coded safety and intimacy of the drum group. Fear often keeps young women from hearing their own voices.

In this paper I propose that young Anishinaabe women singers, lacking broader networks of social support like those surrounding male drum groups, often seek role models among African-American and Native performers of popular music. As a result, these young women must negotiate dissonances between tribally-specific expectations for women’s performance behavior and those existing outside their community’s social and spiritual frameworks.

To examine the interplay between competing value systems surrounding Native women’s voices and bodies, I draw upon the experiences of a small group of Anishinaabe girls with the popular vocal trio Ulali. I discuss the ways in which a series of performances and workshops with this bold, sensual, and politically savvy group of women provided “permission” to courageously engage in public performance while still honoring tribal beliefs and practices.

Constructing the “Natural” Hegemonies of the Body

Kati Szego (Memorial University of Newfoundland)

Pierre Bourdieu has argued that “every established order tends to produce . . . the naturalization of its own arbitrariness” (*Outline of a Theory of Practice*, 1977, p. 164). This is accomplished not only through verbal and symbolic means, i.e., persuading members of subordinate groups to believe in the values of the established order, but also by managing their bodies. Bourdieu asserts, furthermore, that hegemonies which do not explicitly demand belief, but work on consciousness through repeated bodily practice, are the most effective. In this paper I examine Bourdieu’s theory as it applies, historically, to Native Hawaiian music-makers and dancers attending a colonial American private school.

From the time of the school’s founding in the late nineteenth century, American faculty and administration sought to win Hawaiian students’ consent to their own cultural assimilation so that the school’s power would appear both legitimate and natural. That the school achieved this objective in the aesthetic domain is inarguable, though the extent of its success and the depth with which it penetrated students’ systems of valuation is equivocal. I discuss the role of bodily practices (e.g., control of posture in choral rehearsals, restrictions on dance movement, the use of Western techniques of vocal production) in helping to effect assimilation, and how these bodily practices and their attendant values came to be understood as natural (as opposed to culturally constructed and achieved).

Session 3-30 (SEM), 8:30-10:30

Theorizing Popular Music and the Nation-State

Sponsored by the Popular Music Section of the Society for Ethnomusicology

Donna A. Buchanan (University of Illinois at Urbana-Champaign), Chair

On the basis of original research and drawing on different concepts of nation, nationalism and the nation-state, the papers of this session illustrate and analyze research in a variety of different geographical areas and from various theoretical perspectives how popular music negotiates contradictions and tensions between the nation-state as a potentially emotionally cohesive unit on the one hand, and the social stratifications and hierarchical relations of ethnicities and cultures on the other. The panelists look at issues of indigenous, rural/peasant cultures as legitimizers of national culture, discuss questions of commercialism, alterity, authenticity, history and memory. Papers will theorize how the nation is constructed through popular music, how popular music is incorporated into views about what it means to be a member of the nation, and how it negotiates various different narratives about what constitutes the culture of the Nation. The session will also investigate the role of popular music in delineating the boundaries between citizens and non-citizens, insiders and outsiders, how it signifies inclusion and exclusion

Representing Cuban and Afrocuban Music Identities

Lisa Maya Knauer (New York University)

Popular music has been a staging ground for competing notions of Cuban national identity. During the late nineteenth and early twentieth centuries, nationalist-minded elites promoted specific musical forms in opposition to the culture of the colonizers: Spain and later the U.S. However, the penetration of U.S. commercial culture—including popular music—has been a constant current, and has in subtle and important ways shaped Cuban self-identity. At certain moments, African-influenced cultural forms—danzón, son, and rumba—were upheld as the essence of Cubanness. There is thus a complex and ambivalent relationship between race and national identity. Versions of these musical forms were gradually incorporated into commercial entertainments, although they continued in their “original” contexts. During the 1950s, when Havana was a playground for the U.S. middle class, cabarets such as the Tropicana presented elaborate spectacles featuring exoticized versions of folkloric music and dance, including many Afrocuban forms. The cabarets were initially closed after the Revolution, but were reopened under the jurisdiction of the Ministry of Culture to cater to the growing tourist sector. This paper, based on original fieldwork in Havana, analyzes the representation of Cuban—and particularly Afrocuban—culture in the tourist-oriented venues, both explicitly commercial sites such as cabarets but also events sponsored by the Artists and Writers Union. I use these performances to examine the shifting dialectic between race and nation. I contextualize these performance events within an expanding dollar economy and the circulation of Cuban music in the global arena (e.g. the “Buena Vista” phenomenon).

The Case of the Deviant Diva: Singer Misora Hibari As Symbol of Postwar Japan

Christine R. Yano (University of Hawaii at Manoa)

In 1989 two persons died in Japan whose passing marked the end of an era. One was Emperor Hirohito, whose death officially ended what is called the Shouwa era. The other was Misora Hibari (1937–1989), legendary queen of *enka*, a popular song genre often called expressive of “the heart/soul of Japanese.” The death of this “people’s singer” unofficially and more emotionally, perhaps, ended the Shouwa era as well.

This paper examines the enshrinement of Hibari as a symbol of postwar Japan since her death by focussing on narratives from the 1990s such as television broadcasts, museum presentations, fan club literature, and fan interviews. Although her fans are primarily older women and men whose lives chronologically paralleled hers, they also include younger women who find in her some kind of resonant appeal.

Hibari inhabits her iconic status within a complex of transgressions: her hidden Korean ethnicity, her ties to *yakuza*, her tumultuous personal life, her rumored alcoholism. The processes of her sanctification absolve these transgressions in various ways: through tears which moralize her as a sufferer, through re-juvenilizing her as a child star, and through historicizing her as a seminal figure of postwar Japan. Most significantly, the son she adopted allows her re-imaging as mother, one of the most culturally potent and unchallenged symbols in Japan. Analyzing Hibari’s sanctification underscores the power and politics of historical memory, here centered in a popular songstress, in particular when the stakes are nothing less than the nation-state.

Kadongokamu: A Popular Music Style of Uganda

James Makubuya (Massachusetts Institute of Technology)

The late 1950s saw an emergence of *Kadongokamu* as a new stylistic music innovation that constituted a major breakthrough in the popular music of Uganda. Not only have the sixties, seventies, eighties and nineties seen its continued musical and formal refinement but this popular music style has in the process of time become a powerful and formidable agent of mass communication and mobilization in matters cultural, religious, and political. Embraced as a new form of entertainment expression when it first started, the power of *Kadongokamu* is partly attributed to the global fact that it attracted both the young and old. Its immense popularity resulted from the fact that it beautifully, artistically, and effectively blended both the so-called authentic indigenous as well as modern instrumentation and styles.

This paper first explores and examines the indigenous musical idioms and the extent to which they have been effectively used to constitute the defining characteristics of *Kadongokamu* making it a true popular music genre that give it a definite Ugandan musical identity. The role of *Kadongokamu* in shaping the national politics of Uganda is then explored. *Kadongokamu* has been made to play a dual contextual role in the hands of different players: while to the culturalists it has been a tool for re-cultivating

and re-emphasizing the fading cultural identities and values of Ugandan ethnic groups, politicians have used it to discourage ethnic cohesion in preference for more broad based national unity.

Countering Unity, Singing Diversity: Popular Music in Multicultural Taiwan

Nancy Guy (University of California, San Diego)

With its rapid democratization since the mid-1980s, social forces, rather than the party state, are now determining the agenda and pace of change in Taiwan. This paper demonstrates that popular music is a key force in shaping the notion of Taiwan as a unique and multicultural, pluralistic society. For many years the ruling Nationalist Party strove to block the formation of any concept of Taiwan as culturally distinct from China. During its first three decades in exile on Taiwan, the authoritarian Nationalist Party ruled with virtually no popular resistance. After its arrival on Taiwan, recovery of the Chinese mainland became the party-state's sacred mission to which all local concerns were sacrificed. The Nationalists constructed what Gramsci termed a "collective national-popular will" which articulated mainland recovery as its dominant ideology. In service of this ideology, mainland Chinese culture was promoted while anything unique to Taiwan (e.g., Taiwanese language, music, etc.) was either disparaged or banned outright. Popular songs rarely gave expression to life as rooted in Taiwan. Instead, songs—written mostly in the "national language" (i.e., Mandarin) rather than in Taiwanese—were typically escapist with romance and heartbreak as common themes.

The scene has changed dramatically over the last decade. Many songs vividly describe life in Taiwan. The diversity of Taiwan society is encoded by the mixing of multiple languages (e.g., Taiwanese, Hakka, and aboriginal languages). Other songs feature aboriginal musicians and musics which have become among the most potent of "Taiwanese" symbols. These strategies, among others, counter the former dominant ideology, and demand that Taiwan be viewed as unique (and distinct from China).

Session 3-31 (SEM), 8:30-10:30

Aboriginal, First Nations, and Native American Popular Music on Stage and in the Studio: Producing the Ideology and Imagery of Expressive Alliances

Beverly Diamond (York University), Organizer and Chair:

This panel explores the cultural production of recent indigenous music in Australia, Canada, and the U.S. The studies combine performance and/or studio ethnography with textual analysis. In part, we participate in the dialogue underway among ethnomusicologists who study "world music," globalized systems of circulation, and musical negotiations of identity. We consider genres where stylistic appropriation, cross-cultural musical alliances and idiosyncratic invention are all useful strategies for presenting aboriginal social concerns and political issues to ever more diversified audiences. In part, however, we argue that we are not just another panel on world beat identity issues. The musicians collaborating in our work face unique challenges as "post-Indians" (Vizenor 1999) and "post-aboriginals" working in the shadow of centuries of the most pervasive and virulent stereotypes of modernity. Furthermore, their ongoing relationship to local places and communities defies the usual strategies for industry success. The ideologies, sonic alliances, and imagery of the band Blues Nation (Oklahoma), studio recording sessions of First Nations and Métis women, as well as a compilation album made by various Australian Aboriginal and Torres Strait Island musicians, are considered with these factors in mind.

Empty Tipi Blues: Native Blues Expression in Southwest Oklahoma

James E. Cunningham (Cameron University)

This paper explores the complex interweaving of contemporary popular and indigenous culture in the music of Blues Nation, an all-Indian blues band from Anadarko, Oklahoma, which is made up of veteran musicians from the local Kiowa, Comanche, and Creek tribes. They are led by vocalist and guitarist Tom "Mauchahty" Ware, who recorded one of the first collections of Native American flute music in 1978. Dusty Miller, the lead and slide guitarist for Blues Nation, played with Tom Bee in the 1970s seminal Indian rock band XIT, along with keyboardist Obie Sullivan. These and the other Native musicians in Blues Nation, Terry Tsothigh (drums) and Sonny Klinekole (bass), have released two blues CDs—the latest, *Blues Nation*, in 1999. Their musical style and instrumentation is firmly rooted in the music of African-American bluesmen, such as Muddy Waters, B.B. King, and Bobby Bland. However, the music of Blues Nation draws heavily on themes and imagery from contemporary and

traditional indigenous culture. In performance, band members wear traditional ribbon shirts and moccasins, and tie their hair in braids as symbols of Indian identity and heritage. Their original songs “My People (Have A Right to Sing the Blues)” and “Empty Tipi Blues” present a uniquely Native, rather than African-American, perspective of the contemporary social experience in North America. For Blues Nation, the choice of the blues as an expressive genre also has another purpose. Says Ware, “We have chosen the blues over rock and country because of its ability to communicate spiritually.”

First Nations, Inuit, and Métis Women Singers in the Recording Studio

Beverley Diamond (York University)

As an increasing number of First Nations, Inuit, and Métis women acquire experience as recording artists, a dialogue is emerging about the identities constructed in the studio production of their work. The paper is based on interviews and two studio case studies involving contemporary singers. Participants include widely acclaimed and well established artists such as Seneca traditional singer Sadie Buck, Oneida “New Age” arranger Joanne Shenandoah, Tuscaroran jazz artist Pura Fe (founder of Ulali), and Muscogee poet/ saxophonist/reggae song-writer Joy Harjo; newer artists such as Inuit songwriter Lucie Idlout, Cree country artist Mishi Donovan, and Métis blues composer Jani Lauzon; producers and sound mixers of several of their CDs. Predictably, the musicians vary in the emphasis they place on translating traditional values and aesthetic principles to the new context, on forging new sonic alliances or inventing new vocabulary to articulate the meaning of their work. Factors that impinge on their compositional decision making—whether that be Buck’s insistence on respect for traditional style in collaboration with Robbie Robertson, Idlout’s refusal of what she calls “heya weya music,” or Harjo’s emphasis on the hybridity of her experience— influence their attitudes toward such things as the use of reverberation, the “proper” drum sound, or appropriate social relations in the studio. Similarly, their producers and sound engineers are guided by a wide range of production and post-production principles, in some cases reiterating and in others resisting stereotypes of gender and/or race and/or genre. This paper builds on earlier work by Meintjes, Porcello, and others, by examining the interplay of ideologies evident in the social interaction and processes of recording and post-production.

“Our Home, Our Land...Something to Sing About”: An Indigenous Music Recording As Identity Narrative

Karl Neuenfeldt and Kathleen Oine (Central Queensland University)

This paper analyses how identity is constructed within and through the textual and cultural production of a CD recording, examining process as well as end-product. The “enunciative strategies” utilised in this identity construction are drawn from four kinds of artistic expression: song lyrics, promotional and informational materials, interviews, and public sphere journalism. The recording *Our Home, Our Land* occupies a particular textual space and constitutes a particular kind of indigenous Australian “identity narrative” consisting of twenty-four predominantly Aboriginal and Torres Strait Islander songs which emphasise the relationship between indigenous peoples and their land. In a sense it provides a sociocultural and musical soundtrack following on from two momentous events in the struggle for the recognition and implementation of indigenous Australians’ land rights: the 1992 High Court Native Title in Common Law decision (the “Mabo” Decision) and the 1993 Native Title Act. The recording presents different musical styles performed by diverse indigenous and non-indigenous, female and male, group and solo artists from across the nation.

The recording’s variety highlights three important factors underlying our analysis: there are multiple indigenous (and non-indigenous) identities in Australia; indigenous identities as constructed and produced within popular music discourse are often collaborative, and sometimes contentious; and the recording and the individual indigenous songs are self-representations, albeit presented within a predominantly Western popular music aesthetic. Notwithstanding the recording’s multiplicity of identities, collaborative and contentious nature, and claims to self-representation, the songs revolve around a recurrent trope in the discourse of identity for both indigenous and non-indigenous Australians: the relationship between the past, space, and culture.

Sounding Native: A Comparison of Powwow and Contemporary Native Music Production Aesthetics

Christopher A. Scales (University of Illinois at Urbana-Champaign)

The paper broadly compares processes of powwow and First Nations popular musical production at Arbor Records, a native music label in Winnipeg, Manitoba. Arbor Records is a white-owned and operated music label dedicated to the production and distribution of a wide variety of Aboriginal musical styles including rap, rock, and pop (all referred to under the general category of “contemporary” Native music) and powwow music. A unique set of aesthetic and verbal practices is associated with the production, promotion, and distribution of each of these two different styles of music. In comparing these two processes, it becomes clear that two different sets of ideas about musical style, authenticity, ownership, and creative control are developed and negotiated. During this negotiation, different musical and verbal discourses about what it means to “sound native” are constructed. This paper examines how these musical styles are creatively and discursively performed and imbued with specific meanings at the site of production; and how cultural heritage, social hierarchy within an institutional structure, and economic considerations combine to produce a complex hybrid of aesthetic values incorporating a multiplicity of sociocultural subject positions.

Session 3-32 (SEM), 8:30-10:30

Music Makers, Audiences, and Researchers in the Internet Age

Mark F. DeWitt (affiliation?), Chair

Indian Pop and the Internet Music Market

Alison Arnold (University of North Carolina, Chapel Hill)

The development of new audio technologies in recent years has resulted in an explosion of digitized music available to computer users via the internet. The worldwide web offers musicians, producers and audiences a variety of new modes for the distribution and reception of music, modes that are realigning relationships between artists and audiences and directly challenging the existing power structures within the recorded music industry. The impact of this new internet technology and market on musicians, audiences, and on music itself presents an intriguing subject of study, yet the uneven spread of computer technology and low level of internet penetration even within populations in the western world limits the musical genres and communities in which such research is feasible.

This paper thus focuses on one pop music genre—Indian pop—whose artists and audiences, many physically located in Great Britain and North America, are computer savvy and connected to the internet. Drawing on a six-month study of the online world of Indian pop or “Indipop”—an east/west fusion that combines elements of Asian Indian music and various western pop and traditional musics—I explore the impact of internet communication and mediation on this hybrid genre in terms of changes in the artistic community, repertoire, marketing strategies, and musical distribution. I further consider the issue of corporate control and maneuvers by the recorded music industry to maintain its presence amidst the new technologies of the twenty-first century. This paper has relevance for ethnomusicologists and for students and scholars of popular music and communication studies as an indication of possible trends in music marketing and distribution on a much broader scale.

Web *Jefes*: Performing *La Mujer* in Mariachi

Candida F. Jaquez (Indiana University)

The current popularity of Latino music icons such as Ricky Martin, Carlos Santana, and the late Selena has been critically reflected upon by Latino musicians pursuing traditional musics in U.S. contexts. Women mariachi musicians and educators in particular have engaged musical practice as part of a broader awareness of female embodiments of nationalist identities in subcultural representation. This multi-media engagement has led to an expanded internet presence in the roles of female educator and professional. Of particular note is the work pursued by Laura Sobrino, Leonor Perez, and Sylvia Gonzales on websites that promote gender-specific forms, methods, and ideologies that present mariachi history and identity as culturally viable for young people, especially females. A brief survey of these works reveals how these sites reflect socio-cultural networks among

women that may or may not be formally acknowledged or legitimized as bases of knowledge for U.S. Mexican-descent communities.

Li-Yanyuwa Li-Wirdiwalangu: Sending a Message Stick to the World through a Collaborative Approach to Aboriginal Performance Research at Borrooloola, Northern Territory, Australia

Elizabeth Mackinlay (University of Queensland)

In 1999 the collaborative Aboriginal learning unit at Borrooloola in the Northern Territory of Australia was established. Called *Li-Yanyuwa Li-Wirdiwalangu*, meaning “senior Law people of the Yanyuwa,” the unit currently has fifteen members which include senior Yanyuwa women, young women and men from the Aboriginal community at Borrooloola, non-Aboriginal community representation, information technology officers, and academics with a long research association with the Yanyuwa community. In this paper I discuss the vision of *Li-Yanyuwa Li-Wirdiwalangu* to play an educative role within the Aboriginal community at Borrooloola and to promote cross-cultural understanding and reconciliation between Indigenous Australians and the wider Australian and world communities by way of a website called *Di-wurruwurru* or “message stick.” Currently under development, the website is based on the Aboriginal cultures of the Borrooloola region and provides an interactive forum to communicate the historical and living diversities of Aboriginal culture at Borrooloola in relation to land, ceremony, song, and everyday life. The background, history, and process behind the development of the website are discussed and a brief introduction to the format and content of the website is provided. Focus then centres on those pages which provide detailed information about traditional and contemporary Yanyuwa performance practice. Attention then turns to the issue of sensibly repatriating the results of research back into the community and the effectiveness of internet technology and the collaborative learning unit for achieving this end.

Osborne vs. the Vienna Philharmonic: Grassroots Activism in Cyberspace

Susan Hurley-Glowa (Center of Independent Scholars, Associated Colleges of the St. Lawrence Valley, New York)

The American composer William Osborne has lived in Germany for the past nineteen years. He was made excruciatingly aware of discrimination against female orchestra musicians in top German orchestras when his Juilliard-trained wife, Abbie Conant, was hired as first trombone in the Munich Philharmonic. Despite the orchestra’s support, the Romanian conductor Sergiu Celibidache demoted her to second chair stating: “You know the problem, we need a man for the principal trombone.” Conant and Osborne fought for her reinstatement to solo trombone for thirteen years and eventually won their battle. In the process Osborne became a watchdog for gender bias in the hiring practices of international orchestras. Using the internet, he began to reach out to people about the injustices he observed. Osborne posted scholarly articles he wrote documenting gender bias in European orchestras, focusing on the problems caused by the Vienna Philharmonic’s traditional all-male ideologies. His writings served as the catalyst for a grassroots activist movement in cyberspace: a movement that has proved to be a powerful tool for creating real change. This *cybergrass* movement (Osborne’s term for grassroots activism in cyberspace) has spawned extensive international debate about gender bias, as well as letter writing campaigns and street protests at Carnegie Hall when the Vienna Philharmonic performed. The movement brought the Vienna Philharmonic to its knees: under great pressure, the orchestra finally hired a female musician in 1997. This paper discusses Osborne’s cybergrass movement as a case study illustrating the internet’s power in mobilizing supporters, and in this interesting case, in changing the musical *status quo* in top European orchestras

Session 3-33 (SEM), 11:00-1:00

Ethnomusicology in the Public Interest

Sponsored by the Applied Ethnomusicology Section of the Society for Ethnomusicology

Jeff Todd Titon (Brown University), Organizer and Chair

The four presenters in this panel consider ethnomusicology outside of the academy. Many ethnomusicologists act as advocates, advisors, researchers, producers, and/or administrators on projects designed to conserve, encourage the development of, and publicly disseminate the musics of various ethnic communities and cultural groups. This dissemination may be directed primarily within the

smaller community or to the general public. Some applied ethnomusicologists also hold university jobs while others work as broadcast and print journalists, recording producers, contract fieldworkers, festival promoters, film makers, arts administrators, culture brokers, musicians and within musical groups, educators at large, and so forth. Some have an academic background and professional training in ethnomusicology; others rely primarily on their experiences outside the academy.

What happens when ethnomusicological sound recording, ostensibly done in the field for research, preservation, and deposit in an archive, is also made available to the musical community under study and to the general public on radio, records, CDs, videos, the worldwide web, and other media? John Fenn and Amy Catlin explore issues involving commercial sound recordings. Fenn's paper treats the issue historically, focusing on the efforts of Laura Boulton in the period from the 1930s through the 1960s as she attempted to get her field recordings on disc for the general public, and as she dealt with such ethical issues as contract negotiations and copyrighting material that might be considered traditional and in the public domain. Catlin, who was an advisor on the project, considers the process by which a musical community of Sidi Africans in India debated publishing their own CD.

The two other papers are concerned with issues involving arts agencies, musical artists, ethnic communities, and the general public within the current multicultural atmosphere in the United States. Tom Van Buren reviews the progress of a project involving musical research and presentation in New York's Filipino-American community. Clifford Sloane takes a close look at how artists-in-the-schools offerings interface with the needs and expectations of multicultural educational programs in the public schools. In so doing, he considers the impact both on the schools and the artists.

Practice, Product, Philosophy and the Proto-Public Ethnomusicology of Laura Boulton

John Fenn (Indiana University)

This paper explores the relationship of one early folk music collector, Laura Boulton, to the commercial sound recording industry of the mid-twentieth century. Viewing Boulton's activities during the 1930s–60s as prefiguring applied ethnomusicology—in that her field based research and public outreach foreshadowed current attitudes and practices—is a starting point for this investigation. Her drive to do fieldwork reflected a “preserve and present” approach to folk music, shared by better-known contemporaries like Charles Seeger and Alan Lomax. Commercial phonographic releases of field recordings on labels such as RCA/Victor or Folkways served to further Boulton's goals of delivering the world's music and represented achievements in both academic and professional terms. However, behind-the-scenes contract negotiations, equipment worries, and such ethical considerations as copyright serve as subtexts for her commercial endeavors, useful today in assessing the public presentation of musical culture through commercially released albums. My aim, then, is to examine Boulton's utilization of commercial sound recording as a vehicle for enabling some types of applied practice, such as education or establishing awareness of and compassion for diverse cultures, while generating other types of practice, such as usage rights or representation strategies. I hope to open up for investigation the relevance of such issues today among ethnomusicologists working in the “public” realm, and consider the extent to which it is useful to trace contemporary applied ethnomusicology backward in time.

A Sidi CD? Media, Tourism, and Development among African-Indians

Amy Catlin (University of California, Los Angeles)

For many centuries, Africans have participated in India's development in military, maritime and mercantile arenas, on the sea as well as on Indian soil. The descendants of diasporized Africans who remained in India continue to maintain strong notions of cultural identity, often tied to their African heritage, but sometimes oblivious to it. While Sidi African-Indians still retain elements of their African musical heritage, including musical instruments and styles, they have also adapted these traits to the Indian context in various ways. At the same time, they have adopted local Indian instruments and styles.

Increasing access to media, including audio and video technology, may play an important role in the ways that Sidis choose to represent themselves through their music in the new technological marketplace. Recent developments in the enterprises of cultural and ecological tourism will also help to shape Sidi representations of their inherited and constructed musical identity. It is presumed that Sidis have already produced audiocassettes for consumption within their community. We have been told that some Sidis wish see their music published as a CD. Why? This presentation will report on discussions with Sidis held during a conference in Rajpipla, Gujarat in February 2000 concerning such questions as: Who might produce the first Sidi CD? What might it contain? Who would its consumers be? How should the Sidis be presented? What role, if any, should foreign scholars play in the process of producing Sidi media? How might the process contribute to Sidi development?

Walking a Fine Line: Addressing Multiple Audiences in the Presentation of Filipino-American Transnational Culture

Tom Van Buren (Center for Traditional Music and Dance, New York)

Ethnomusicology is both the study of musical culture and also, necessarily, the transmission of the studied culture by various means to any of numerous possible audiences. In public sector ethnomusicology this role goes public as well, as we seek to address a range of participants, vested interests, and audiences. In the staging of performances, the mode of address is not a lecture or article, but rather a negotiation of culture toward the framing of performance experience on a qualitative continuum from controlled rarefaction to the *laissez faire* show that must go on.

Citing examples from a two-year research and presentation project on Filipino- American culture in New York, I examine the evolving parameters of the process of cultural mitigation between competing agendas within the Filipino community to define a national syncretic culture in transnational setting. I present two aspects of the project: (1) the negotiation toward performance of Maranao Kinding Sindaw dance company as a simultaneous postmodern expression of a perceived pre-colonial culture; and (2) the conscious role of a classically trained composer, Bayani Mendoza de Leon, in developing the Spanish *rondalla* string orchestra as a distinctly Filipino phenomenon in America. Through the experience of doing the field work for this project, the networking to reach Filipino community support and audiences, and the co-production of an aurally and visually compelling program to address various multi-cultural interests, the role of the ethnomusicologist is stretched to encompass a wide range of logistical and theoretical issues. These include the inherent cultural bias a North American brings to the task, and the tension between the imperative to invite discussion and dissent on issues that have persisted for over 400 years and the need to bring a program to the public on schedule.

The World According to PTA Enrichment Committees: Supply and Demand in Multicultural Arts Programs

Clifford Sloane (Northwest Folklife)

Assembly programs are an increasingly popular way that schools address the need to present the arts from a multicultural perspective. In response to this growing demand, a number of arts agencies and non-profits are providing schools a roster of programs that can be booked into schools. These outside organizations become “vendors,” akin to the status of textbook publishers and subject to similar market forces. A number of important issues are raised in these encounters. The programs that are most popular reflect a view of the world shaped by the movement towards multicultural education and a sociological awareness of the school’s local demographics. The level of interpretation provided by vendors reflects their place in the local marketplace of artist-in-residence vendors, more so than the needs of artists. This presentation looks at the forces of supply and demand among several such vendors, and the effects upon interpretation and support for artists.

Session 3-34 (SEM), 11:00-1:00

Musical Hybridization III. The Black Atlantic

Paul Austerlitz (Brown University), Chair

Hybridity in Ghanaian Reggae-Highlife

Thomas Beardslee (Ohio State University)

In the past two decades, reggae music has gained popularity in Ghana. Concurrently, a subgenre of Ghanaian highlife known as reggae highlife has become one of the widest-selling popular music forms throughout the country. It combines basic structural and performance practice elements of Jamaican reggae with those of highlife music, while maintaining the vocal delivery and melodic movement characteristic of Ghanaian highlife.

The paper is based on several months of field experience with Amakye Dede’s Super Highlife Kings, one of the top reggae-highlife bands in Ghana. During this period I became familiar with the band’s repertoire and style, and with the elements of reggae highlife in general. I have also played in many Jamaican-style reggae bands over the years, and these playing experiences have provided a perspective on both styles. The paper explores the similarities of rhythmic structure, chord use, instrumentation,

and melodic style found in highlife and reggae. It then discusses how these similarities facilitated both the hybridization of these styles into reggae highlife and the acceptance of this new style by the Ghanaian audience, both urban and rural, throughout the country.

Nigerian Rap: Reinterpretation of an African-American Musical Tradition

Stephanie Shonekan (Indiana University)

Throughout the twentieth century, influences from several African-American musical genres have gravitated back to Africa. As observed by scholars of African-American music, the African manifestations of these musical genres are not identical to their original forms. Portia Maultsby, in her work on the African roots of African-American music, notes that African Americans created “new expressive forms out of African traditions and they brought relevance to European-American customs by reshaping them to conform to African aesthetic ideals”(1990:185). Just as the unique experience of African Americans inspired new musical expressions, the African renditions of African-American music have, in turn, been molded by the prevailing African social, political, and economic environment such that the outcome is a recognizable derivation from Black America unique to the African experience. Therefore, the evolution of popular music for both Africans and African Americans is closely associated with environmental factors and a historical legacy.

This paper examines the development and uniqueness of Nigerian rap music (also known as hip hop)—an indigenous version of a contemporary African-American musical genre. From highlife, to jùjú, to Afrobeat, and most recently to Nigerian rap, the development of popular music in Nigeria is linked to a unique set of historical, social, and political circumstances before and after World War II. This paper examines rap music within this context, focusing on the elements that make this musical genre relevant and appropriate within the local Nigerian setting. Using sound samples from various Nigerian rap groups, the paper discusses the prevailing themes as well as the stylistic elements used in Nigerian rap.

Cross-Cultural Experimentalism: Grupo Afro-Cuba de Matanzas and Steve Coleman’s Mystic Rhythm Society

Michael Dessen (University of California, San Diego)

This paper focuses on a 1996 collaboration between a group led by Steve Coleman, a North American saxophonist and composer who draws on African-American traditions ranging from jazz to rap, and Grupo AfroCuba de Matanzas, a Cuban ensemble that performs folkloric genres. After spending two weeks living and practicing together in Cuba, the ensembles produced a recording and performed on several European tours. This project is part of the long legacy of contact between Cuban and North American musicians. Yet in this case the groups avoided the many musical conventions established during that history. Instead, they took a more experimental approach, searching for new ways to negotiate their differences. In this paper I draw on interviews with members of both groups in which they discuss the musical and social processes underlying their work together. I focus on the similarities and differences in how they understand the nature of musical experimentation, and how they reconcile their roles as both preservers of particular traditions and participants in new, hybrid forms. In doing so, I argue that their music serves as a positive model for cross-cultural collaboration because it was conceived not merely as a world-beat collage of stable musical signifiers, but rather as a discourse which privileges interaction. Finally I suggest that their approaches embody a type of musical experimentalism in which not only formal elements, but conceptions of culture themselves are interrogated.

Popular Music and Créolité in Martinique

Dominique Cyrille (Lehman College, City University of New York)

In Martinique of the mid-1950s, a young light-skinned mulatto of bourgeois origins startled the population of Fort-de-France with provocative musical creations. To many people at the time, his mix of traditional rural and urban repertoires, with a Latin-American tinge, was simultaneously upsetting and amazingly attractive. Today, despite the numerous scandals that he provoked, a large number of people, local musicians and Créolité scholars as well, consider his work a model for future generations of Creole musicians.

This paper focuses on popular music and the expression of a Martinican *différence* during the second half of the twentieth century. More specifically, I am concerned with the impact of two musicians on the local soundscape: the mulatto Francisco and the black Eugene Mona, a very talented artist who made his first public appearance in the late sixties. Francisco's earlier innovations outlined a new Martinican musical space which Mona further defined two decades later.

I discuss the ways in which their musical creations intersect with the people's awareness of a Martinican-Creole identity, and compare the public's response to Francisco with its reaction to Eugene Mona. I conclude that their hybridized musical styles, which reflect the people's concerns of cultural identity and regional integration, also express *diversalité* as defined by Créolité scholars. Based on my personal observations and on fieldwork with local musicians during the past five years, this study is part of my ongoing research on Creolization in Martinique, my country of origin.

Session 3-35 (SEM), 11:00-1:00

Performing the Deep Past

T. M. Scruggs (University of Iowa), Chair

Chinggis Khan and the Construction of Modern Mythologies in Mongolian Rock and Pop Music

Peter K. Marsh (Indiana University)

In the decade since the end of socialist rule in Mongolia, Mongolian nationalists have placed myths about Chinggis Khan (Genghis Khan) at the center of their critique that the Mongolian people are undergoing a period of national "reawakening" (*sergen mandakh*). They seek to reestablish cultural and spiritual continuities with "the deep past" (*deer uyed*), something of a "Golden Age" (Smith 1997) that may be reached only by crossing over the historical void of socialism (1921–1990). In roughly the same period, a number of mainstream Mongolian rock and pop music groups have produced songs that, through both words and music, collectively construct a multi-dimensional Chinggis Khan, which, as seen in historical perspective, bears more in common with politically-focused national hero myths of the socialist era than the religiously-focused Chinggis myths of the pre-modern era. The data suggests that the contemporary mythologizing of Chinggis Khan not only "reaches into the past to legitimate very contemporary social goals" (Scruggs 1999:298), but also questions the very attributes that supposedly distinguish "socialist" Mongolia from the "democratic" one. This paper draws upon field research in Mongolia to deconstruct this image of Chinggis Khan as represented through rock and pop music, and then to compare and contrast this musical construction with constructions found in other post-socialist nations. Such work will contribute more broadly to our understanding of the uses of music and history during periods of rapid social transformation.

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Smith, Anthony. 1997. "The 'Golden Age' and National Renewal." In *Myths and Nationhood*, ed. G. Hoskin and G. Schopflin. New York: Routledge, pp. 36–59.

The Re-Africanization of Afro-Cuban Religion: Yoruba Reversionism and Cuban Orisha Worship

Kevin Delgado (University of California, Los Angeles)

This paper examines the philosophy of certain African-American practitioner/scholars who seek to re-Africanize Afro-Cuban religious liturgy, rendering Afro-Cuban Lucumí liturgy in contemporary Yoruba language with English translations. Afro-Cuban culture is regarded as one of the strongest expressions of African culture within the trans-Atlantic African diaspora, and Yoruba diaspora culture in Cuba is certainly one of the most celebrated and studied. Descendants of Yoruba slaves in Cuba, known broadly as Lucumí, preserve substantial amounts of religious language, worship of ancestral deities (orishas), divination, drum systems, songs, dances, and rituals in Cuba. This religion is known more commonly as Santería, Regla Lucumí, or Regla de Ocha.

While many Cuban and American scholars and musicians have extensively studied Lucumí religion and musicking as rich examples of African cultural retentions in the Americas, the publications of the Yoruba Theological Archministry in Brooklyn provide a unique perspective on Afro-Cuban orisha religion. The authors John Mason (who is an orisha priest and independent scholar) and Gary Edwards advocate a policy of "Yoruba reversionism," which seeks to return certain aspects of the Cuban orisha religion to its African roots. Part of the reversionism philosophy includes "reverting" Cuban orisha liturgy from present-day Lucumí language to contemporary Yoruba language.

This paper examines the reversionism philosophy, reflecting on the motivations for this approach as well as problematizing its application on a powerful and diverse diaspora culture that is no longer strictly Yoruba. Issues of syncretism and pluralistic identity on both sides of the Atlantic are also examined.

The Arab Musical Aesthetic in Indonesian Islam

Anne K. Rasmussen (College of William and Mary)

Scholars of contemporary Indonesia suggest that the renewal of cultural Islam and its embrace by a growing middle and upper class encourages the articulation of apolitical Islamic symbols and practices, for example, music. Islamic musical art and the Indonesian sacred music industry that explodes from it is indeed embraced by even the most pious, as an agreeable agent of *dakwah*: activity that brings people closer to Islam. Yet during 1999, when I was based in Jakarta, Indonesians enacted massive governmental changes, unimaginable in the recent past; it was difficult to see anything, including Islamic music, as purely apolitical.

This paper distills eleven months of research in Java and Sumatra and attempts to unravel the ways musicians and singers reference Islam in sound. My work shows that Arab music, whether vocal or instrumental, traditional or pop, is a powerful index of the original place and time of Islam that “outranks” Indonesian genres in its efficacy to express authentic spirituality. Constructed from a haphazard set of sources ranging from the lively gambus music of the Hadramaut Yemeni community, to cassettes purchased during the hajj, to the recited Qur’an, to the imagination of anyone with a synthesizer, “the Arab sound” may, today, also reinforce a modernist, universalist Islamic ideology that distances its followers from traditional, local Indonesian arts and practices. Balancing and challenging the prestige of “the Arab sound,” however, are the emergent local musics that consciously represent their own regional ethnicities in Indonesian musical expressions of self through Islam.

A Musical Representation of Colonial Mexico: SAVAE’s Guadalupe Recordings

You Young Kang (St. Mary’s College of Maryland)

The popular Guadalupe recordings of Mexican sacred music by the San Antonio Vocal Arts Ensemble (SAVAE) purportedly “attempt to capture the melding of the indigenous American and the colonial Spanish musical styles that began to fuse during the colonial period.” By combining the singing of music from cathedral archives with the playing of “ancient” Mexican instruments, SAVAE creates an imaginary soundscape of seventeenth-century Mexico by incorporating their own performative inventions based on some historical evidence. For example, their reproductions of ancient indigenous instruments are based on artwork, and their vocal performances incorporate rhythms found in *Canticos mexicanos*. SAVAE’s approach reflects contemporary trends in early music performance. Recognizing that “authentic” performance of this repertoire is impossible, they consider the music’s historical context and use performance practices known, or imagined, to have been prevalent.

As commercial products, however, these recordings are promoted as religious music and contemporary world music, with implications that conflict with the music’s history. The titles and production quality underscore the mysticism surrounding the Virgin of Guadalupe and assert the music’s universality. The side-by-side juxtaposition of songs in Latin, Spanish, and Nahuatl constitutes a contemporary realization of Mexican music, but it implicitly invokes a historical Latin America that was benevolently colonized. Hence, although SAVAE’s combination of musical styles is a fascinating contrast to the strictly “European” performances of Mexican Baroque music (as by Chanticleer), these contemporary performances also create representations of a historical past that deny the tragedies inherent in the colonialization of the Americas.

Session 3-36 (SEM), 11:00-1:00

National Canons and Traditions

Philip V. Bohlman (University of Chicago), Chair

The Standardization of Burmese Traditional Music: Creating Legitimacy and Enforcing Authority

Gavin Douglas (University of Washington)

The government of the Union of Myanmar has recently begun several projects designed to reinvigorate patriotism and unify the country. These projects include a tremendous amount of attention directed towards the traditional music and arts of the country. This paper addresses the role of the Burmese classical canon in the above nationalist project. This canon has been catalogued multiple times over the past century, yet these collections have only included song texts. Recent attempts to transcribe these hundreds of songs into Western musical notation (referred to in Myanmar as “international notation”) have created a multitude of problems. The music accompanying the documented texts has been passed down orally by way of multiple teachers, so that many diverging yet arguably legitimate song versions exist. Additionally, the highly improvisatory character of Burmese traditional music does not lend itself well to transcription of definitive arrangements. As such, the standardization and notation of a definitive canon becomes highly problematic.

This attempt to standardize definitive versions of an orally-transmitted improvised genre raises multiple sociological questions concerning musical authority and the place of a codified national culture in present-day Burmese/Myanmar politics. By highlighting various inconsistencies within the standardization process, and various arguments between key members of the government standardization committee, I show that the actual musical sound is secondary to the perceived unity, prestige, and authority presented in a government-authorized national music canon.

Old Genres in New Interpretations: The Meaning of *Zhanr* in Kazak Studies of *Kiiy* Instrumentals

Noriko Toda (Harvard University)

This paper attempts to clarify the meaning that the term *zhanr* has acquired in the context of the Kazak local musicology. By this term, local musicologists have classified various sets of pieces that share a common title, as well as a common story, emotional content, and legendary background in repertoires of traditional instrumental music called *kiiy*. The term *zhanr* was clearly borrowed from the French word *genre* through Russian musicological studies. Classification of the *zhanrs* of the *kiiy* is one of the topics in Kazak musicology that receive greatest attention. When we see local musicologists argue among themselves on which sets of pieces with a common title constitute a *zhanr* and which do not, the term *zhanr* seems to have developed a specific application to the *kiiy*. Though a significant number of studies on the *zhanrs* have been done since 1960s, and especially during last few decades, the meaning of the term is not made explicit in these works. This paper reveals characteristic expressions of tradition and change in musicology in Kazakhstan. As such, this study is an exploration of the ways that modes of textual representation of musical culture travel and are transformed, creating new “genres” of “genres,” in the intersection between the Central Asian steppe, European “high culture,” and Russian folklore studies.

Growing In and Out of Tradition: The Development of the National Arts in Modern Ghana

Leigh Creighton (University of California, Los Angeles)

What is a tradition, and how is one created? As in numerous anthropological and ethnomusicological works, these questions are important to the study of Ghana’s national music and dance ensemble, the Ghana Dance Ensemble, and the group’s innovations in performance practice. Formed in 1962, the ensemble was designed to combine the diverse traditions of Ghana within one repertoire and to serve as an effective and accessible symbol of modern Ghana through its performances. This design was realized through the creativity of the ensemble directors who choreographed culturally diverse, traditional pieces and combined them within a single staged performance. Through their modifications of village-based traditional pieces, the directors created a new style of choreographed, staged Ghanaian music and dance.

Through “growing out” of the village-based traditions, however, the ensemble directors grew into a tradition of their own—one which did not continue to change and evolve as occurred previously. This tradition was based in the ensemble’s choreo-

graphed repertoire which was preserved intact instead of functioning as a source of artistic creativity and innovation. Today, performances by the ensemble demonstrate the longevity of the repertoire's preservation, containing choreography and music which very closely resemble that of the 1960s ensemble. In this paper I discuss the concept of tradition as it has informed the early and later stages of the Ghana Dance Ensemble's development, examining the changing nature of the concept's literal and figurative meanings in modern Ghana.

The Showcase of Korean Music and Dance at Chôngdong Theater: Its Effect and Meaning

Jin-Woo Kim (University of Michigan)

The Chôngdong Theater located in downtown Seoul has been a vivacious Korean performing arts venue for the past few years. Its founding principles are, in part, to re-discover and develop Korean traditional performing arts, and to introduce traditional culture into the daily lives of Koreans. The traditional performing arts program has been designed to exert these principles. The repertoires of the performances consist of various Korean music and dance genres from the folk and court traditions. The theater's efforts to produce the traditional performances regularly have been fruitful, as proven by the full seats, occupied by both natives and foreigners, in almost every performance, and the positive press coverage by major Korean newspapers. Furthermore, the theater's potential to attract a large number of tourists and to promote Korean performing arts has been recognized by the government. In 1998 the Ministry of Culture and Tourism designated the Chôngdong Theater as a cultural site for international tourists to experience traditional music and dance. This nomination has contributed to the growth of foreign audiences.

This paper examines how the Chôngdong Theater has come to gain success in presenting traditional music, and what ideas are projected to the domestic and foreign audiences through the performances. I also discuss the performances of the theater in relation to the issue of cultural tourism.

Session 3-37 (SEM), 11:00-1:00

Native American and First Nation Cultural Resurgence in the Late Twentieth Century

J. Richard Haefer (Arizona State University), Organizer and Chair

Bruno Nettl (University of Illinois at Urbana-Champaign), Discussant

Spurred on by repatriation of cultural artifacts and an ever-broadening definition of cultural diversity, revitalization of music, dance, and ceremony has led to the reintroduction of many Native American and First Nations "doings" in the late twentieth century. Each culture has approached revitalization in different ways, at different times, and for different reasons as seen by the four divergent presentations of this session. In the opening paper there is explored not only resurgence of ceremonial activities within the Piman and Tohono O'odham cultures, but first is presented circumstances surrounding the loss of ceremonial activities in these two related cultures (basically Western religious proselytizing), or in the case of the Tohono O'odham a strong means of retention rather than loss.

In the cases of the Kettle and Stoney First Nation peoples, revitalization activities were stimulated by the death of a band member resulting from a direct attempt to reclaim tribal lands. An approach to the issues of intellectual property rights, especially in arts festivals and urban society, is examined by looking at the Kwagiulth of Vancouver Island, British Columbia. The final paper discusses the cultural processes of the phenomenon we call "cultural resurgence."

Proselytizing and Resurgence: Two Sides of a Coin?

J. Richard Haefer (Arizona State University)

Music, dance, and ceremony are often considered to be one of the most stable phenomena of traditional cultures. However, each culture reacts differently with regard to stability of cultural phenomena when faced with the introduction of outside forces, and similar forces are likely to produce different results even within related cultures. Although evangelizing by both Catholic and Protestant denominations was common to most North American Indian cultures from the last half of the nineteenth century through the middle of the twentieth, few studies to date have dealt with the affects of proselytizing in relation to the loss or retention of traditional cultural activities, and a later repatriation of music, dance, and ceremony.

The Tohono O'odham Indians of Arizona (formerly known as the Papago) and their northern neighbors the Pima (Akimal O'odham) present an interesting scenario for a comparison of the affects of proselytizing and repatriation over the last 150 years. I first present a summary of music, dance, and ceremonial life of both cultures in the mid-nineteenth century and then detail the differing effects of Protestant missionizing to the Pimas (a loss of traditional ways) versus that of Catholic missionaries to the Tohono O'odham (an encouragement of retention of traditional ways). Finally I present the differing means of revitalization of music dance and ceremony by both cultures from the 1970s to the present. Examined specifically are the celkona of the Tohono O'odham and the basket dance and girl's puberty ceremony of the Pima with some mention of the Girl's Puberty Ceremony.

Revitalizing, Celebrating, and Healing a Native Community: The Kettle and Stoney Point Powwow

Anna Hoefnagels (York University)

In 1995 and 1996 the Kettle and Stoney Point First Nation, located in southern Ontario, was highlighted in the media as it sought repossession of over 2440 acres of land from the provincial and federal governments, a conflict which climaxed with the shooting death of Band member Dudley George. For two years following the death of Dudley George, specific "Specials" took place at the community's annual powwow celebration to recognize his death and the conflict around it. "Specials" such as those held for Dudley George occur every year at the Kettle and Stoney Point powwow, reflecting the points of crisis and the points of celebration for the Anishnabek community. These "Specials" also serve to educate local non-Natives about the community while exhibiting Native arts and culture to visitors through the larger powwow celebration.

In this paper I examine several social and ceremonial "Specials" that have taken place during the Kettle and Stoney Point powwow that have contributed to the strengthening of this community while celebrating its Native heritage. I contextualize this exploration by detailing the background of the community and its relatively recent launching of an annual powwow. Following this I analyze the music and dance "Specials" that have taken place at the powwow since the 1995 conflict, to illustrate the important role of these events in the healing and celebrating of the community. Finally I argue that these "Specials" and the powwow at large also foster a better understanding of Native culture by non-Natives in this region of Ontario.

The Kwagiulth Dancers: Addressing Intellectual Property Issues at Victoria's First Peoples Festival

Klisala Harrison (York University)

This paper examines how the Kwagiulth Dancers, a Kwakwaka'wakw dance group, negotiate intellectual property issues at their presentations of music and dance for Victoria, B.C.'s First Peoples Festival, arguably Canada's largest indigenous arts festival. It has been informed by my interviews with performers and other participants, research for Victoria's Kwagiulth Urban Society on Kwakwaka'wakw intellectual property, and personal involvement in the 1998, 1999, and 2000 First Peoples Festivals.

I outline various intellectual property issues that the Kwagiulth Dancers address at the festival, some of which involve First Nations artists presenting Kwakwaka'wakw dances and songs, and non-Native entrepreneurs marketing Kwakwaka'wakw visual artforms without their owners' permission. I briefly describe different presentations of Kwakwaka'wakw arts that have proven controversial and have prompted the dance group to address these issues. Then, I explain that the Kwagiulth Dancers' chief speakers try to discourage the appropriation of Kwakwaka'wakw artforms by talking about traditional definitions and respectful uses of Kwakwaka'wakw intellectual property during festival performances. I discuss in some detail Kwagiulth Dancers' comments on different types of ownership involved in these definitions and on traditional protocols for the use of Kwakwaka'wakw intellectual property.

In conclusion I contrast definitions and uses of intellectual property advocated by Canadian and international legal establishments with those endorsed by the Kwagiulth Dancers at their First Peoples Festival performances. I also identify ways in which some Kwagiulth Dancers think legislation on intellectual property should be changed to accommodate traditional Kwakwaka'wakw forms of ownership.

The Authority of Invention and the Invention of Authority: The Social Construction of Tradition

Steve Nickerson (University of Washington)

The last thirty to forty years have seen a marked increase in the expression of cultural vitality among Native Americans. This may be described as a time of cultural resurgence after decades of federal and state policies of assimilation that targeted language, land, religion, and overall cultural integrity. Accompanying this resurgence is a sense of loss that in turn acts as a generative element in cultural resurgence practices. In this paper I suggest that tradition is a socially constructed concept, validated by the degree to which it is perceived as a “naturally” occurring phenomenon, or set of phenomena. New positions of cultural authority are quite naturally poised on the cusp of the past and the present, and integrative of these gross temporal considerations. Thus we experience some degree of dissonance when we see an American Indian dressed in full ceremonial regalia wearing wrap-around sunglasses, or photographs of individuals looking quite “native” operating cameras or other technical equipment.

Cultural resurgence, as I understand it, exhibits a number of embedded processes, which include a sense of cultural loss, a sense of lost history, rediscovery of older patterns of behavior, the collision of the past and present, and a dialectical process of negotiation resulting in new modes of behavior. I examine the relationship of rhetoric and musical practice to the construction of new traditions. Information was gathered in large part from fieldwork with members of the S'kllallam, Suquamish, and Tsimshian tribes, living in the Puget Sound region.

Session 3-38 (SEM), 11:00-1:00

Trends in Contemporary Japanese Music

Sponsored by the Popular Music Section of SEM

Jennifer Milioto (University of Chicago), Organizer and Co-Chair

Lorraine Plourde (Columbia University), Organizer and Co-Chair

Shuhei Hosokawa (Tokyo Institute of Technology), Discussant

Although Japan boasts its own form of highly commercial, “mainstream” pop music, J-Pop, the range of music sub-genres within Japanese popular music is quite staggering. Some of these sub-genres include punk rock, garage rock, hip-hop, trance, and noise. Yet surprisingly there have been very few academic studies of these various musical forms. In this panel we examine the history and current reception of specific styles of Japanese popular music, both within Japan and abroad. D. Ann Snow’s paper explores the popularization of Okinawan music, while Lorraine Plourde’s paper involves a historical analysis of the psychedelic movement in Japan. Ian Condry and Jennifer Milioto’s papers are both ethnographically-based studies of musical practice in contemporary Tokyo. This panel investigates the variety of popular music produced in Japan, expanding our understanding not only of Japanese popular music, but also methodological approaches to the study of popular music in general.

Japanese R&B Meets Japanese Hip-Hop: Black Music and Gender in Japan

Ian Condry (Union College)

Japanese popular musicians have appropriated Western musical forms throughout the postwar period, from jazz to folk to rock and then in the 1990s hip-hop and R&B as well. In this paper I would like to focus on the ways that “black music” (*burakku myujikku*) has been appropriated along sharply divergent gender lines during the 1990s. Based on fieldwork in Tokyo on the Japanese hip-hop scene in 1995–97 and on brief return trips in 1998 and 1999, I discuss the self-conscious masculinity of Japanese hip-hop as a contrast to the femininity of Japanese R&B. Although Japanese rap music has been produced since the early 1990s, most often by raspy voiced male toughs, it has remained on the fringe of the pop music scene (with a couple notable exceptions). In contrast, Japanese R&B is dominated by melodic and photogenic young women who have benefited from a boom in this “new” style. In a short time, Japanese R&B has become one of the leading genres in Japanese pop music. The marginality of Japanese hip-hop and the central role of Japanese R&B is revealing of the Japanese marketplace. Moreover, by analyzing songs that feature both rappers and R&B singers, we can observe the ways that the blackness of the style has been transformed into a commentary on being young and gendered in contemporary Japan. I would argue that this contrast shows how changes in the media environment have created new options for appropriation for young Japanese and the marketing departments behind them.

Tokyo Flashback: The Psychedelic Legacy of Japanese Noise

Lorraine Plourde (Columbia University)

Recent coverage of popular music has revealed a resurgence of interest in psychedelic music, as evidenced by the recently rediscovered, and highly revered, 1960s Brazilian pop group, Os Mutantes. Yet psychedelic rock from Asia, particularly East Asia, is rarely, if ever, discussed. Indeed, the very notion of Japanese psychedelia seems wholly inconsistent with respect to the stereotypes most often ascribed to Japan—i.e., highly “futuristic,” or technologically “advanced.” In this paper I explore the development of Japanese psychedelic pop and rock music in the 1960s and seventies, arguing that, rather than a forgotten moment in Japanese cultural history, the psychedelic movement in Japan has exerted a significant influence on contemporary avant-garde music in Japan, in particular, noise. For example, certain Japanese noise artists, such as Masonna, are known for self-consciously fusing the excessively violent and overdriven sensibilities of noise with psychedelia. An analysis of Japanese psychedelia, which was also, to some extent, inspired by developments in American psychedelia in the 1960s, necessarily raises notions of cultural translation and “influence,” which are also explored in this paper. As with the psychedelic rock movement in the U.S. and, in particular, the radical *tropicalismo* movement of late 1960s Brazil, Japanese psychedelic rock emerged at a tumultuous historical and political juncture. This period witnessed a flourishing of artistic experimentation, including *butoh* dance, theater, cinema, and music. My paper situates psychedelic rock within the artistic and historical developments of 1960s and seventies Japan.

Trance Dance: The Tokyo Rave Scene

Jennifer MJ Milioto (University of Chicago)

Dance music plays a central role in building communities among diverse individuals, both locally and globally. “Raves,” or dance parties held outside of traditional club venues, in particular serve as locations where people create imagined communities through dance. Works such as, Sarah Thornton’s “Club Cultures: Music, Media, and Subcultural Capital” (1996), Simon Reynolds’ “Generation Ecstasy: Into the World of Techno and Rave Culture” (1999), and Jeremy Gilbert and Ewan Pearson’s “Dance Music, Culture and the Politics of Sound” (1999), all examine dance music and/or rave culture in a variety of contexts. Such studies examine raves in major cities in the United States and Europe, including Chicago, New York, and London. Drawing from such scholarship, I investigate raves focused around “Goa” or “psychedelic trance” music in Tokyo. Based on ethnographic study in Japan from 1997–1999, I describe several clearly demarcated scenes revolving around specific types of electronic dance music such as “techno,” “house,” and “drum and bass.” Trance rave culture in Tokyo is particularly provocative, involving networks of party promoters, retail stores, club venues, and various other participants within Japan, while also connecting to trance scenes globally. For example, the Tokyo trance scene attracts top DJs from around the world. In addition, Japanese DJs, such as Tsuyoshi, have gained worldwide recognition. In this paper, I investigate the system that allows trance to flourish on both the local and global scale, while also considering how participants at all levels find meaning, and create communities, through engaging in the scene.

The Development of Okinawan Traditional Music into a Popular Music Form

D. Ann G. Snow (University of Tennessee, Knoxville)

Over the past twenty years, Okinawa traditional music has taken a dramatic turn as it has been incorporated into mainstream popular music of Japan. Until 1977, the performance and enjoyment of Okinawan traditional music had been limited to the Ryukyu Islands alone with virtually no other performances outside the Ryukyu chain. However, due to the work of musicians such as Shoukichi Kina and Ryuichi Sakamoto combining Okinawan traditional music with the technologies of popular music, performance of Okinawa’s traditional music has become more widespread throughout the world. The traditional music of Okinawa is unique in that it has been highly influenced by foreign cultures that played a great part in the making of its history. Foreign countries influenced the music, religions, festivals, ceremonies, dress, languages, and systems of government in Okinawa. Thus was born the unique language, poetry, musical scales, instruments, and instrumentation, which have become the sound of the traditional music of Okinawa. This music has taken a turn within the past two decades, however, with the addition of an electric bass, a drum beat, and the electrified Sanshin, along with the use of the traditional sounds of the three-women backup-chorus. By combining these elements and using them in a popular music style, the music has become easily accessible to the everyday popular music listener. This paper describes traditional Okinawan musical forms and traces their integration into popular music.

Session 3-39 (SMPC), 9:00-10:20

Musical Origins

Musical Behaviours and the Archaeological Record: A Preliminary Study

Ian Cross (University of Cambridge)
Ezra Zubrow (SUNY at Buffalo)

This paper presents the initial results of an attempt to ascertain whether traces of early “musical” behaviours might be recoverable from the archaeological record, adopting an operational definition of music as “an activity requiring planned repetitive motor behaviours oriented towards the production of sound.” If it can be shown that elements in the archaeological record have come about through such an activity this could constitute indirect evidence for the existence of pre-historic musical behaviours. One behaviour that has left substantial traces in the archaeological record, flint-knapping, shares aspects of this definition of music although archaeologists have interpreted its existence wholly in terms of traces of tool manufacture. However, there is evidence for the percussive use of stalactitic lithophones by Upper Palaeolithic peoples, and it can be inferred that they exploited the sound-producing aspect of a broader range of lithic objects. We are currently investigating the principles whereby sound-producing lithic objects might have been selected and the nature of the sound-producing objects, and whether or not traces of their use chime with anything in the archaeological record. We have already carried out informal pilot tests (for examples see [and hear]: <http://www.mus.cam.ac.uk/~cross/lithoacoustics/>). The aim of the present project is to produce a corpus of data on the sound-producing qualities of lithic objects that can be used in the production of musical sound so as to produce a generalisable taxonomy as the initial phase of a larger-scale project. Initial results of the study will be presented and the implications of these results for an understanding of musical behaviours as evidenced in the archaeological and evolutionary record will be explored.

Infants’ Perception of Rhythmic Patterns

Tonya R. Bergeson (University of Toronto)

The purpose of the present study was to ascertain whether human infants, who have had very limited experience with the musical repertoire of their culture-to-be, would exhibit superior perceptual processing of metric rhythmic patterns relative to nonmetric rhythmic patterns, as do adults. A second goal of the present investigation was to explore the effects of grouping characteristics on infants’ perception of metric rhythmic patterns. During a ten-minute test session, eight and a half to nine and a half month-old infants listened to repetitions, in transposition, of one of four simple rhythmic patterns: three metric rhythmic patterns varying in grouping characteristics, and one nonmetric rhythmic pattern. From time to time, infants were required to indicate their detection of rhythmic changes to one note of the rhythmic pattern by turning to the sound source (i.e., loudspeaker located to their left). Infants were able to detect the change in all three metric rhythmic patterns. By contrast, they were unable to detect the change in the nonmetric rhythmic pattern. Furthermore, infants more readily detected the change in the metric rhythmic patterns when these patterns consisted of two rather than three groups of notes. The present results with prelinguistic infants parallel the findings on adults’ perception and production of rhythms. Thus, infants’ performance is consistent with the notion of perceptual biases or predispositions for the processing of metric rhythmic patterns.

Infants’ Recognition of Music: A Socio-Cultural Study

Alexandra Lamont (University of Leicester)

This study explores whether seven- to nine-month-old infants are able to detect small and large changes to melodies drawn from familiar and unfamiliar musical styles. Previous research shows that six-month old infants are able to detect large changes to short musical sequences in a “familiar” musical style (Western tonal music for Western infants). Infants at this age have also been shown to detect smaller changes and changes to prototypical musical sequences in unfamiliar styles.

This study contrasts small and large changes to real melodies, comparing infants’ performance across different styles (familiar and unfamiliar) and different familiarity conditions (familiar style, familiar piece, and unfamiliar style and piece). The group of infants are part of a larger longitudinal study and data has already been gathered on their early recognition of melodies played to

them in utero. These melodies were chosen by parents as indicative of their preferred musical style, and records are currently being kept by parents concerning the amount and type of music played in the home.

A wide range of other data has been gathered about the infants' home lives, and results will be analysed using case studies in the light of this information. This provides a unique insight into the role of music in the infants' lives alongside a range of other factors which may explain differences or commonalities observed in their aural discrimination abilities with different styles and pieces of music.

The Effects of Auditory Stimulus Intensity and Tempo on Long-Term Memory Formation in the Day-Old Chick

S. R. Toukhsati and N. S. Rickard (Monash University)

The facilitatory effects of exposure to musical stimuli on long-term memory (LTM) formation and learning have long been under investigation. Previous research in our laboratory has demonstrated that exposure to a complex rhythmic auditory stimulus facilitated LTM formation in day-old chicks, when using a weakly-reinforced version of a passive avoidance task¹. In addition, it was determined that the optimal time of exposure to the complex rhythm stimulus, for the facilitation of memory formation, was for one minute. Moreover, the optimal time of presentation of the stimulus was five minutes post-training and the enhancing effect was not generalised to other auditory stimuli tested. By using day-old chicks many of the variables that have confounded past research in this field, when using humans, such as the effects of personal preferences or prior exposure, were excluded. Building upon previous findings, the aim of the current study was to investigate the effects of stimulus intensity and tempo on LTM formation. Using the complex rhythmic stimulus, it was clearly demonstrated that intensity and tempo had a moderating effect on the facilitation of LTM consolidation. Future research will consider the mediating effects of arousal on memory formation, such as noradrenaline release. Given the similarities between humans and chicks with regard to memory mechanisms, and the finding that exposure to a rhythmic component of music stimuli facilitated LTM consolidation, music therapists and educationalists should consider the use of complex rhythm for cognitive enhancement.

¹Crowe, S. F., Ng, K. T., & Gibbs, M. E. (1989). "Memory formation processes in weakly-reinforced learning." *Pharmacology Biochemistry and Behaviour*, 33, 881-887.

Session 3-40 (SMPC), 9 am

Imagery and Memory

Pitch Structure in Perception and Imagery: Evidence from College Musicians

John M. Holahan (Yale University School of Medicine) and T. Clark Saunders (University of Hartford)

We sought to determine: 1) Whether the probe-tone technique can be validated in a group-test format in perception and imagery conditions, and 2) The relationship between the cognitive structures of perception and imagery in a sample of forty-six trained musicians. Perception trials consisted of a melodic sequence followed by one of the twelve chromatic pitches (presented in random order, two trials per tone), which was rated by the listener for its "fit" with the preceding context on a scale from one to seven. Subjects repeated the melodic sequence in imagery immediately before the probe tone. In the imagery condition, the participants were presented a reference tonic tone which they used as the starting note of the imaged melodic sequence made familiar in the perception condition. They then rated the "fit" of the probe tone using the same seven-point rating system. The average ratings for the twelve chromatic tones of the perception task and imagery task were subjected to separate two-, three-, and four-group k-means cluster analyses. The two-, three-, or four-group ratings in the perception condition yielded high correlations ($r = .72 - .97$) with the standard Krumhansl (1990) ratings; whereas, the two-, three-, and four-group ratings in the imagery condition yielded low correlations ($r = .34 - .43$) with the standard Krumhansl ratings. That the perception ratings are consistent with Krumhansl's perception ratings, but the imagery ratings are not suggests that the cognitive structure of tonal imagery is less precise than, and unrelated to, corresponding structure of perception.

From Novel to Familiar: What Listeners Learn When Learning Melodies

Julia C. Kuhn (University of Texas at Dallas)

How does the representation of a novel melody change during the course of learning the tune? This question motivates work examining the learning process for melodies. At issue is to what extent relative and absolute features of a melody are part of the “permanent” representation of that melody. We know listeners can recognize melodies transposed to different pitch heights or played at different speeds. However, listeners have also demonstrated accurate long-term memory for absolute features such as pitch (Halpern, 1989; Levitin, 1994) and tempo (Levitin & Cook, 1996).

The current paradigm examines listeners’ ability to recognize changes in melodies learned as part of the experimental procedure. During the study phase, listeners hear repeated presentations of novel melodies. Listeners then are tested with melodies presented in their original form and in transformed versions. In order to test the importance of absolute vs. relative pitch information in long-term memory for music, transformations include direct transpositions and imitations with interval changes.

An initial investigation shows evidence that absolute pitch information is retained in long-term memory. Listeners discriminated between exact repetitions and transpositions of melodies at a level above chance. Furthermore, discriminations between exact repetitions and interval-altered lures tended to give higher performance when the test occurred in the original key than when the test was transposed out of the original key, suggesting that listeners partially relied on absolute pitch information to perform an interval discrimination task. Future experiments will clarify and expand these results.

REFERENCES: Halpern, A. R. (1989). “Memory for the absolute pitch of familiar songs.” *Memory & Cognition*, 17 (5), 572–581.

Levitin, D. J. (1994). “Absolute memory for musical pitch: Evidence from the production of learned melodies.” *Perception & Psychophysics*, 56 (4), 414–423.

Levitin, D. J., & Cook, P. R. (1996). “Memory for musical tempo: Additional evidence that auditory memory is absolute.” *Perception & Psychophysics*, 58 (6), 927–935.

Evidence of Verbal Encoding in Memory for Timbre

Nancy Rogers (Lawrence University)

Musical understanding relies heavily upon the listener’s memory, and our capacity to remember aural events is critical to our musical understanding. This does not mean, however, that music must be encoded in (and retrieved from) memory exclusively as aural representations. Instead, musical memory might also be encoded by other means, such as verbal or kinesthetic representations. This paper presents evidence that trained musicians employ verbal encoding strategies.

During an initial training period, participants heard a short melody presented in a variety of timbres and learned to identify half of the timbres by name. Immediately after the training period, listeners heard the same melody presented in twenty-four different timbres (some of which had been explicitly named during training) and wrote the name of each timbre. At the end of this timbre series, participants were told to study their lists for one minute before handing them in. In the final portion of the experiment, listeners heard the same melody presented in another series of twenty-four different timbres (some of which had been explicitly named during training). This time, listeners wrote the name of each timbre and also indicated whether they had heard this timbre during the previous series.

Significant differences emerged among the different training conditions: timbres that had been explicitly named during training were recognized at substantially higher rates than timbres that had been heard but not explicitly named. Furthermore, accurate labels were associated with superior discrimination (regardless of the timbre’s training condition), while inaccurate labels were associated with below-chance performance.

Identifying Popular Recordings from Brief Excerpts: “Name That Tune” Revisited

E. Glenn Schellenberg and Margaret C. McKinnon (University of Toronto, Mississauga)

We examined listeners’ ability to recognize brief excerpts of popular recordings. Our goals were two-fold: (1) to determine whether performance varies as a function of the presence or absence of vocals in the excerpts, and (2) to determine whether successful identification requires prior priming of listeners’ long-term memory representations. Listeners heard 200- or 100-ms excerpts of five popular recordings and then matched the excerpts to the song titles and artists. Each listener was tested twice:

once with excerpts that contained vocals and once with purely instrumental excerpts. In order to assess the possibility that priming enhances performance, some listeners heard longer, 20-s excerpts (taken from different segments of the recordings) before completing the matching tasks.

Performance was above chance levels for 200-ms excerpts, and poorer but still better than chance for 100-ms excerpts. The priming manipulation had no effect on performance. The vocal manipulation interacted with the duration of the excerpts. For 200-ms excerpts, performance was superior with vocal excerpts. For 100-ms excerpts, performance was significantly better for instrumental excerpts than for vocal excerpts. These findings confirm that very brief excerpts of recordings contain information useful for identification. Moreover, because the excerpts were too brief to contain any changes in pitch or tone durations, the results support our earlier contention that listeners rely on their long-term memory of the timbre of the recordings to complete this task. With extremely brief excerpts, the presence of the vocal information in the excerpts appears to interfere with timbre recognition.

Session 3-41 (SMPC), 10:30-11:50

Neuromusicology

Short-Term Effects of Musical Ear Training on Auditory Brain Activation Patterns

Eckart O. Altenmüller, Gundhild Liebert, Wilfried Gruhn
Institute for Music Physiology and Musician's Medicine (IMMM)
Hannover Academy of Music and Drama, Germany

In previous studies, we demonstrated that six week musical training produces changes in auditory brain activation patterns. In the present study we investigated, whether thirty minute ear training affects brain activation in a similar way. The topographical distribution of cortical DC-potentials was assessed with thirty-two electrodes while thirty-two musically trained subjects had to listen and to identify 140 major, minor, diminished or augmented chords ($n = 35$ each). Subsequently subjects received either musically or verbally based ear training. After the training, EEG-measurements were repeated and cortical activation patterns before and after training were compared. Listening to the chords caused a bilateral fronto-temporal activation pattern with remarkable interindividual differences. Ear training produced an increase in brain activation with a local maximum over the sensory-motor hand-areas. The brain activation pattern as a whole varied systematically in the different training groups.

The data indicate that processing of musical chords depends on highly individually developed neuronal networks reflecting the auditory "biography," i. e., the personal experiences during learning. We propose that the actualisation of kinaesthetic representations of the hand during ear training at the piano accounts for the increase in activity over sensory-motor regions after short-term training.

Pitch Matching and Singing Abilities among Williams Syndrome Children

Donald A. Hodges (University of Texas, San Antonio)

Williams Syndrome (WS) individuals make an interesting population to study because of the potential for linking genetic and neurological evidence with behavioral output. Much of the information concerning reported musical abilities is anecdotal, as there are few published studies in the literature. Several of the published studies used subjects who were attending a music camp, and it is possible that there was a subject-selection bias. It would be difficult to establish norms for WS individuals due to the limited number of subjects available and the extreme variability in general cognitive abilities. Nevertheless, it is important to continue to acquire data to determine how prevalent musical abilities are among this population.

The purpose of this study was to test the ability of WS individuals to match pitches and to sing melodies. WS subjects were identified in a large, metropolitan area and tested by a certified music therapist. They were asked to sing various intervals, pitch patterns, and familiar melodies, and to improvise vocally to an accompaniment. Thirteen subjects (seven males, six females), ranging in age from seven to twelve, have been tested so far. Although data collection and analyzation are ongoing, early indications are that there is considerable variety in abilities. Some WS children perform these tasks poorly, while others display quite remarkable skills. Poor performance may be due to inability to understand directions, lack of concentration, or may also be linked to age, as it has been suggested that musical abilities may appear later in WS individuals than in normals.

Frontal Brain Electrical Activity (Eeg) Distinguishes Valence and Intensity of Emotions Induced by Music

L. J. Trainor, C. D. Tsang, D. L. Santesso, S. L. Tasker, & L. A. Schmidt (McMaster University)

Recent models postulate that emotional responses can be distinguished on the basis of frontal brain activation. We tested these models with musical materials. In Experiment 1, we examined whether the pattern of regional EEG activity (indexed by the negative of alpha band power) distinguished emotions induced by four musical excerpts, which were known by adult ratings to vary in affective valence (positive vs. negative) and intensity (intense vs. calm). Adults exhibited greater relative left frontal activity to joy and happy musical excerpts and greater relative right frontal activity to fear and sad musical excerpts. We also found that the amount of frontal activity decreased from fear to joy to happy to sad excerpts. Thus, asymmetries in frontal activation were associated with emotional valence and overall frontal activation with emotional intensity. Two of the main determinants of emotion in music are tempo (increased speed associated with positive emotion) and mode (major mode more positive than minor mode). In Experiment 2 we collected six musical excerpts (based on stimuli by Peretz, 1998) and modified them such that we had a slow- minor, slow-major, fast-minor, and fast-major version of each. Consistent with Experiment 1, a change from fast to slow or from major to minor resulted in increased right frontal activity whereas a change from slow to fast or from minor to major resulted in increased left frontal activity. Together, these data appear to be the first to distinguish valence and intensity of musical emotions on frontal electrocortical measures.

Brain Responses to Musical Expectancy Violation

W. Einar Mencl (Yale University School of Medicine and Haskins Laboratories)

Leonard Meyer's widely-held theory of the basis of the emotional experience in music states that emotions arise when our internally-generated expectations of the ongoing musical piece are either fulfilled or violated. While much is known about the behavioral effects of musical expectancies, little is known about the neural structures that support them. This work investigates the brain responses to harmonic expectancy violation by measuring localized blood flow using functional magnetic resonance imaging (fMRI). While being scanned, subjects make simple judgments on two types of musical stimuli. First, subjects hear short blocks of short melodies. Within each block, melodies either end on a musically expected or unexpected note. Analysis is geared to identify brain areas where the mean activity level changes between these two conditions. Second, subjects listen to a long sequence of tones that implies a central tonic key. Occasionally, out-of-key tones are inserted into the ongoing sequence. By isolating brain areas that respond specifically to the unexpected out-of-key tones, neural sites involved in the fulfillment and violation of musical expectancies can be identified. Pilot results from this experiment indicated that a set of cortical areas responded to expectancy violations, and matched well with previous findings using ERPs [event-related potentials]. Results from the full sample will be reported, and will assist a better understanding of the emotional experience of musical listening.

This research was supported by grant #RP-158 from the International Foundation for Music Research to the author.

Session 3-42 (SMPC), 10:30-11:50

Atonal and Modal Structures

Shifting Sonorities: An Auditory-Scene-Analysis Approach to Early Atonality

Alfred Cramer (Pomona College)

The prevalent analytic method for atonality interprets the work as composed of a geometry of tones describable by means of set theory. But this approach and others fail to account for the beginnings of the Second Viennese School's atonality in a style that, according to the composers, was polyphonic.

I argue that Bregman's concept of auditory scene analysis provides terms for understanding such polyphony. Using examples from Schoenberg's Three Piano Pieces, Op. 11 and Webern's string quartet works opp. 5 and 9, I show how the early atonal harmonic scheme results in a texture of constantly shifting psychoacoustic groupings of tones. Harmonic progressions often involve structures of widely spaced dissonances such as minor 9ths and major 7ths in conjunction with consonances such as 3rds and 4ths. These interlock so that the introduction of a new tone reconfigures the auditory scene, for example by "capturing"

tones that had previously “belonged” to other tones. This hypothesis, then, treats the spacing of sonorities as essential to early atonal syntax, thus diminishing the importance of notions such as inversionsal equivalence in this music.

Experimentation is still needed in order to evaluate the perceptual viability of atonal textures as auditory scenes. But my hypothesis has historical support. Recordings show that the Viennese School favored performances emphasizing affinities and divisions within textures. And the notion of “auditory scene” is consistent with the empiricist world-view shared by the Viennese School with many of their contemporaries, regarding the outside world as a diffuse sensation parsed in the mind.

Tonal Profiles of Dorian and Lydian Modes

Sarah Creel (University of Rochester)

How does one aurally determine tonic in modal music, which departs from major and minor scale intervallic frameworks? The tonal hierarchy model (Krumhansl, 1990) predicts that listeners rely on frequency or recency of tones to infer tonic, while Butler’s (1989) intervallic rivalry hypothesis predicts listeners might infer an incorrect tonic, aligning a major scale template on modal music.

Introductory music theory students completed a probe-tone task (e.g. Krumhansl & Kessler, 1982) with “context” stimuli (two chord sequences, a melody, ascending and descending scales) in C Dorian and Eb Lydian modes. Participants rated probe tones using intuitions, not theoretical judgments.

Krumhansl’s (1990) key-finding algorithm was applied to each context stimulus. Eb Lydian contexts correlated with Eb major, Bb major, and G minor. C Dorian contexts correlated with C minor. This suggested listeners relying on familiarity with major and minor scale templates would choose the correct tonic easily for C Dorian, but would have difficulty with Eb Lydian. Results were moderately consistent with these predictions and with distributional information.

If frequency of occurrence alone controlled probe tone judgments, then in both modes—C Dorian and Eb Lydian—an A natural (present in both modes’ stimuli) would be rated significantly higher than Ab (not present). Higher Ab ratings would indicate that participants may have assigned tonic using frequency or recency information, then assimilated context stimuli to the major or minor scale template on the same tonic. This occurred in Eb Lydian contexts, but not C Dorian. Implications of this finding will be discussed.

Long-Term Memory and Perception of Octave-Equivalence with Atonal Melodies

Josh Mailman (Eastman School of Music)

Previous research on transpositional- and octave-equivalence had as primary variables their participant groups (musicians vs. non-musicians) and stimulus types (tonal vs. atonal). Moreover, atonal melodies were typically tested in contexts involving only short-term memory. The present study attempts to test atonal melodies in a long-term memory paradigm by training listeners to a set of atonal melodies in repeated sessions preceding the experimental trials. This investigation concerns *interval*-octave-equivalence, as opposed to the pitch-octave-equivalence commonly considered. *Interval*-octave equivalence (which relates, for instance, an ascending major third to an ascending major tenth and a descending minor sixth) is tested for the learned atonal melodies in tasks involving target/lure discrimination in addition to the tasks involving long-term-memory retrieval.

Stimuli consisted of melodies drawn from the twelve-tone and atonal music literature rather than manufactured melodies typical of previous research on atonal melody perception. Each of the training sessions on three consecutive days also involved testing. A melody labeling phase on the first day asked participants to invent melody labels which they would later employ in the identification task of the final session. Familiar condition testing on the final day consisted not only of *target/lure discrimination* under random octave-scrambling + transposition but also of *melody identification* under conditions: random octave-scrambling + transposition; contour-preserving octave-scrambling + transposition; and transposition only.

Significantly above chance performance on the tasks lends support to the existence of *interval*-octave-equivalence in perception of atonal melodies by skilled musical listeners in a familiar condition. The musical instrument of participants also had a significant effect.

The Effect of Boundary-Marker Placement on the Memorability of Atonal Hexachords

Matthew S. Royal (University of Western Ontario)

This study examined the influence of melodic and rhythmic boundary-marker placement on pitch recognition within short, six-note atonal melodies. The two-fold purpose was: (1) to see if grouping boundaries arising from melodic contour affected recognition of pairs of pitches embedded in an atonal melody; (2) to see if pairs of pitches straddling grouping boundaries were more difficult to recognize than pairs occurring within one group.

Second-year university music majors were played a series of trials, each consisting of a six-note atonal melody, silence and then two probe pitches. The task was to decide if the probe pitches had occurred in the preceding atonal melody or not. Factors manipulated were melodic contour, serial placement of a rhythmic grouping boundary (long note) and probe condition (whether or not the probe tones had occurred in the melody). Melodies were constructed from the tone rows from the first movement of Schoenberg's 4th String Quartet (first and second hexachords), from Schoenberg's Violin Concerto (first and second hexachords), and from melodic material specially composed for this study.

Although the placement of a long note did not significantly affect the percentage of correct recognitions of embedded pairs, melodic contour did. Specifically, pairs of pitches were most successfully recognized as occurring or not occurring in the atonal melody when those pitches were placed next to a change in melodic contour. This finding is discussed in light of (a) other perceptual work relating to melodic contour (Huron & Royal, 1996; Thomassen, 1982), and (b) its ramifications for melodic dictation exercises.

Session 3-43 (SMT), 9:00-12:00

Poster Presentations

Lori Burns (University of Ottawa), Moderator

A Model of Pitch-Class Set Associations and Voice Leading for Atonal Music

Edward Jurkowski (University of Lethbridge)

Theories used to explain the harmonic structure of atonal music generally are based on Allen Forte's set-class equivalences, related offshoots focusing on interval-class content, and David Lewin's transformations that allow for associations between different set-classes. These have been supplemented with definitions of voice leading (for example, see the work of Alan Chapman, Henry Klumpenhouwer, and John Roeder) and studies of invariance and symmetry (the latter incorporating ideas from George Perle). The present model builds on two developments: (1) dividing sets into dyadic pairs and looking at their relationships (specifically, the work by Richard Cohn), and (2) considering the combined sums (inversional relationships) and differences (transpositional relationships) of Klumpenhouwer Networks (Henry Klumpenhouwer and David Lewin). Instead of relating pairs of pitch-classes (e.g., I_2 or T_2 between notes C and D), the approach here relates the intervals between pitch-class pairs (e.g., a difference of 3 between interval 5 C-F and interval 2 C-D, where $5-2=3$). The intervals in a set and their relationships are defined by an "Interval-Difference Network." The model demonstrates similarities between pitch-class sets through transposition of their dyadic subsets and by reinterpretation of the relative positions and relationships of the intervals. A sensitivity to pitch space as well as to more general pitch-class space allows for relationships based on voice-leading transformations as well as for more abstract inclusion in Interval-Difference Network Families. The result is another class of relationships between pitch sets which may be otherwise resistant to analysis by set-class or current transformational means but which are related by musical context.

The Contra-Tonal Structure of Schoenberg's Twelve-Tone Rows

David Huron (Ohio State University)

Arnold Schoenberg's method of composing with twelve tones is shown to be consistent with Krumhansl's structural theory of tonality. An analysis of forty-one twelve-tone rows from the 'classic' twelve-tone literature shows a significant consistency with the Krumhansl and Kessler key-profiles and with the Krumhansl and Schmuckler (K-S) key-estimating algorithm. When given partial statements of a tone row, one can predict the ensuing chromas, in part, by selecting the next chroma so as to

maximize local key ambiguity according to the K-S algorithm. The results of this research suggest it is a mistake to claim that Schoenberg's twelve-tone rows are 'unrelated to perception.' On the contrary, the shadow of learned Western tonal schemas is omnipresent in the construction of these pre-compositional rows. Tonality is present—albeit as a sort of reverse psychology. Where Schoenberg claimed to write music that avoided tonal implications, Krumhansl's structural theory of tonality suggests that Schoenberg's efforts were both highly effective and notably efficient in achieving this goal. The term "atonal" suggests music without regard to tonality. Given Schoenberg's well-known antipathy toward this term, a more charitable and accurate adjective might be "contra-tonal."

Adorno's Apologia, Berg's Blush: Poetry and Principle in the *Seven Early Songs*

Don McLean (McGill University)

Berg's *Seven Early Songs* were composed between 1905 and 1908 (before the *Piano Sonata*, Op.1), but were revised and published in an orchestral version in 1928 (after *Wozzeck* and the *Lyric Suite*). Adorno claimed that Berg's 1928 return to an earlier stylistic idiom seemed to leave the Songs "more in need of apologia than of commentary," despite the fact that Berg himself apparently "divulged the blushing music of a youth without blushing." Though Berg may not have blushed, Adorno did. And subsequent commentators have also kept their critical distance from the Songs, restricting themselves to the identification of those incipient technicalities that they prefer to find in Berg's later work. The Songs are regularly successful in performance, in both piano and orchestral versions. Yet an analytical study—an examination of the interaction of their poetic content and musical means, and a reassessment of their important role in the Berg-Schoenberg relation—has been conspicuously absent from Berg research. The current presentation fills this gap. It is shown that each Song exploits a particular technical principle of *fin-de-siècle* chromatic harmony as received by Berg in his early studies under Schoenberg. And that the technical principle characteristic of each song can be related directly to the realization of its central poetic image.

When Online Outperforms

Eric Isaacson (Indiana University)

I argue that certain areas in undergraduate and pre-college music theory can now be taught at least as effectively through new technologies for online instruction. We can begin both to raise the expectations we have for our incoming undergraduate students and to make our core curricula more efficient, enabling us to expand the subjects and repertoires that we can cover. The poster displays criteria I feel are important for the mastery of musical concepts and the development of certain musical skills. I demonstrate lessons from Music Fundamentals Online, a self-contained, web-based course in music fundamentals. Data from user testing are displayed, showing that the instruction develops content mastery more efficiently than traditional classroom instruction, because students' on-task time is much greater. Evidence is provided that the majority of students are receptive to the computer-based format for these topics. I consider the kinds of music-theoretical topics for which this mode of instruction is and is not appropriate and describe how the traditional undergraduate theory curriculum might be completed more efficiently, providing more time for other topics and repertoires.

Groove Theory—Through the Grooves of James Brown

Christian Asplund (University of Oklahoma, Norman)

In our groove-saturated musical landscape, those compound ostinati that are Brown's grooves remain influential and ubiquitous (through sampling, lifting, and imitation). These grooves seem to maintain the listener's interest despite their repetitiveness, which suggests that there may be hidden treasures at the micro-beat level. What gives the grooves the power to sustain their many cycles of repetition? Transcription, analysis, listening, and even dancing reveal at least two related conclusions:

- 1) Brown's grooves gradually evolved in the sixties from swing to funk, and the essential differences between the two have to do with the shifting roles of the pulse and the least divisible unit, which is a kind of durational quantum.

2) The characteristic “lift” propelling the grooves is in part created by a linear succession of time-point “convergences” which have a hierarchy determined by pitch and metrical relationships that are unique to the idiom.

The Music of the Beatles in Undergraduate Music Theory Instruction

Pandel Collaros (Bethany College)

The Beatles’ repertoire provides a wealth of examples for music theory instruction, a sampling of which is presented in this poster. Analytic judgments are based on the author’s aural analyses. References to analyses by others are also made. Sound recordings and notated examples are an integral part of the presentation.

The presentation includes examples that demonstrate the parallel key relationship, root-position and second-inversion triads, the cadential 6/4 chord, extended tertian harmonies, the altered dominant, the half cadence, the pedal point, modulation, mixed meters, polyrhythm, the Mixolydian mode, polychordality, secondary function, mixture, and chromatic mediant. The examples are taken from the following songs: “Across the Universe,” “Piggies,” “I’ve Got a Feeling,” “Magical Mystery Tour,” “And I Love Her,” “A Hard Day’s Night,” “I Want You,” “Oh Darling,” “For No One,” “Blackbird,” “A Day in the Life,” “Good Day Sunshine,” “Mean Mr. Mustard,” “Blue Jay Way,” and “Something.”

Session 3-44 (SMT), 9:00-12:00

Focus on Schenker

David Beach (University of Toronto), Chair

Music Analysis As Critical Method: Schenker’s Reviews of Brahms’s Vocal Music, 1891–1892

Kevin Karnes (Brandeis University)

In 1891–1892, Heinrich Schenker contributed analytical reviews of Brahms’s songs Op. 107 and choral pieces Op. 104 to the *Leipzig Musikalisches Wochenblatt*. These essays are among his very first published writings. In these reviews, Schenker attempts to defend Brahms’s work against widespread charges of formal incomprehensibility and emotional detachment. Using analysis as a critical tool, he argues for the deeply moving correspondence of musical and poetic events in the pieces he discusses. Significantly, the analytical approach Schenker adopts in these essays, which involves, among other strategies, the construction of dramatic scenarios accounting for the musical events in a work, is strongly reminiscent of Wagner’s writings about the relationship between music and text in the music drama.

Such an approach within the context of a defense of Brahms’s music seems to confound some of our commonly accepted notions of an unbridgeable aesthetic gulf existing between critical supporters of Brahms and Wagner at the turn of the century. Schenker’s analytical reviews were received enthusiastically by prominent figures on both sides of the critical divide. This suggests that his critical methodology and analytical method reflect widely held late nineteenth-century conceptions of musical structure and meaning that largely transcended the musical partisanship which has come to dominate our view of the critical climate during this time.

Precursive Prolongation

James William Sobaskie (University of Wisconsin, Stevens Point)

Certain elements in tonal music function as prefixes; examples include appoggiaturas and applied dominants as well as embellished instances of these. In fact, even more extended structures may represent compound prefixes to contextually superior components. All may be described as precursive prolongations. More specifically, precursive prolongations consist of contrapuntal prefixes, plus their surface-level objects, which begin to compose-out higher-level structural entities before the confirming articulations actually sound. The term precursive prolongation subsumes both prefix and object, conveys the anticipatory quality of these structures, and distinguishes them from ordinary prolongations, which are sustaining in nature. This concept draws

upon the notions of dependency, hierarchical levels, prolongation, and implication, and thus is congruent with essential principles of Schenkerian theory. Most significantly, the concept enables a fuller understanding of many intriguing passages in tonal music, accounts for their allusive effects, and offers valuable insights for shaping performance.

This presentation begins with an empirical examination of brief prefixial structures drawn from the literature. Next, it provides a formal definition of precursive prolongation. Finally, it applies the concept to analyses of music drawn from Beethoven's Sonatas Op. 31, Nos. 2 and 3, Brahms's *Capriccio*, Op. 116, No. 3, and Chopin's *Prelude*, Op. 28, No. 18. Graphic and aural illustration illuminates relations among structure, effect, and performance.

Concentration and Fantasy in Brahms's *Fantasien*, Op. 116

Edward Laufer (University of Toronto)

This study offers an analytical consideration of these pieces, following Heinrich Schenker's approach. The *Fantasien* are characterized by an astonishing underlying compositional complexity, concentration, and conciseness—features which raise difficult analytical questions. These involve concealed motivic imitations and transformations, foreground figures becoming middleground motives, elisions, and parenthetical insertions: technical procedures which are always in the service of the particular dramatic character of the work.

Brahms referred to Op. 116 as "Fantasien," a designation which can denote works in which, programmatically, the composer is searching for a particular goal, as if pretending to have lost his way. This "fantasy" idea is associated with the technical procedures described. Amongst Schenker's unpublished analyses is a sketch of Op. 116/6: the present study provides a transcription and discussion of Schenker's reading, drawing consequences from it and carrying forth his approach to the other Op. 116 pieces.

The "Pseudo-*Einsatz*" in Two Handel Fugues: Heinrich Schenker's Analytical Work with Reinhard Opper

Timothy L. Jackson (University of North Texas)

Heinrich Schenker and Reinhard Opper (1878–1941), Professor of Music Theory at the Leipzig Conservatory, corresponded regularly and intensively about the music of Handel. During his summer holiday from 7–13 August 1931, Opper traveled to Galtür to consult Schenker: figuring large in the discussion was Handel's keyboard music, especially *Suite No. 2* in F major (HWV 426) and *Suite No. 8* in F minor (HWV 433). With reference to Opper's preparatory analyses of these works (in the Opper Collection) and Schenker's corresponding analyses (in the Oster and Salzer Collections), the historical component of this paper reconstructs Schenker and Opper's discussions of large-scale tonal structure, diminution, elision, and hidden repetition in these works. Schenker showed Opper how the putative tonic return of the subject toward the end of the fugue *which he called a "pseudo-reprise"* could be revalued as "the upper fifth" of the subdominant in undivided, i.e., through-composed, contexts. Proceeding from historical reconstruction of the Schenker-Opper dialogue concerning these fugues, supra-historical technical issues are considered: because Schenkerian analysis has evolved since the early 1930s, Schenker and Opper's analyses are not simply presented but also evaluated from a modern perspective.

Session 3-45 (SMT), 9:00-12:00

Neo-Riemannian Topics

Brian Hyer (University of Wisconsin, Madison), Chair

Half-Diminished Functions and Transformations in Late-Romantic Music

Richard Bass (University of Connecticut, Storrs)

Theoretical discussions of harmonic function, as well as those dealing with neo-Riemannian voice-leading transformations, have been concerned principally with triadic relationships. Transformational models for seventh chords have been proposed only

recently, and without demonstration of their usefulness in the analysis of complete musical structures. This paper adopts an analytic approach based on the coadjutant nature of harmonic functions and voice-leading transformations. A focus on half-diminished seventh chords as independent of their inversions, the dominant sevenths, recognizes the functional differences between these two chord types and yields an analytic model that is directly applicable to the nineteenth-century repertoire.

In the chromatic sphere of late-Romantic harmonic practice, half-diminished chords are adaptable to a variety of extended harmonic functions based on their resolutions, and they can also be organized into group-theoretical systems within which they are associated by minimal voice-leading distance. The half-diminished chords related in this way form three systems of four members each, with the total pitch content of each system expressing an octatonic collection. In works where half-diminished chords appear with some regularity, they help to characterize the overall sonority of the music in some clearly perceivable way. There are two tendencies that can be observed with regard to their usage: first, the proximate grouping of members of the same system, and second, changes from one system to another across larger musical spans according to some logical compositional scheme. These functional and transformational relationships are illustrated in examples chosen from the works of a diverse group of composers, including Wagner, Richard Strauss, Dvorák, Puccini, and Rachmaninov, and in the analysis of a complete piece by Scriabin.

Hexatonic and Nonatonic Cycles in Late Nineteenth-Century Music

Matthew Santa (Texas Tech University)

Many late nineteenth-century harmonic progressions explore symmetrical partitionings of the octave. Such partitionings, though problematic for Schenkerian analysis, respond well to Riemannian transformations, the logic of which is governed by parsimonious voice leading rather than by archetypal fundamental bass progressions. Thus, theorists have recently turned to the theories of Hugo Riemann in their efforts to explain harmonic progressions based on these partitionings. This paper explores the nonatonic cycle, a variant of Richard Cohn's hexatonic cycle that admits the dominant seventh chord, and in doing so takes a first step toward reconciling the harmonic theories of Rameau and Fétis with those of Riemann. The nonatonic cycle synthesizes their theories by including the dominant seventh as a structural harmony equal to that of the triad (Rameau), by reinstating the tritone and its resolution as fundamental to harmonic progression (Fétis), and by organizing triads and dominant sevenths into a cyclical network that exemplifies parsimonious voice leading (Riemann). The paper will conclude with examples of the nonatonic cycle from Liszt's songs "Das Veilchen" and "Enfant, si j'étais Roi" and from his Consolation No. 3.

Cross-Type Transformations, GIS Homomorphisms, and Generalized Transposition and Inversion

Julian L. Hook (Pennsylvania State University)

Cross-type transformations are mappings that transform objects of one type into objects of an entirely different type: for instance, mappings from pitches to pitch classes, or from triads to seventh chords. A simple cross-type analysis of an "omnibus" progression demonstrates the considerable analytical potential of cross-type transformations; standard formalizations of transformational theory, however, do not allow for such transformations at all. A brief discussion of the general theory of cross-type transformations will include a variety of examples. Most of these are also examples of *GIS homomorphisms*: structure-preserving mappings from one Generalized Interval System to another. In a case of particular interest, *cross-type transpositions* and *cross-type inversions* may be defined, generalizing the accepted notions of transposition and inversion within a single GIS. Examples of such transformations in the works of composers from Bach to Bartók will be presented, culminating in an example from the piano music of Karol Szymanowski in which cross-type transformations and inversions interact in subtle and complex ways.

Flip-Flop Circles and Their Groups

John Clough (SUNY at Buffalo)

A body of recent work by Richard Cohn, Julian Hook, Brian Hyer, Henry Klumpenhouwer, David Lewin, and others has employed groups of transformations traceable to Hugo Riemann's concepts of *Schritte* (dualistic transposition) and *Wechsel* (contextual inversion). Much of this work involves circles of major and minor triads such as Cohn's hexatonic systems. The paper

asks: What is the space of all such circles—formed by alternating major and minor triads in a consistent manner? It then proceeds to enumerate the 168 circles, called uniform flip-flop circles (UFFCs), that comprise this space.

Each UFFC may be viewed as an overlay of two constituent circles, one generated by transposing major triads by a constant interval and the other by transposing minor triads by the same interval. The enumeration proceeds by counting the possible constituent circles and their appropriate pairings, and accounting for rotations. Alternatively, but with the same result, each UFFC may be seen as arising from a pattern of two distinct Wechsels; however, a pattern may give rise to more than one UFFC. Navigation among the triads of a UFFC is accomplished by means of the appropriate, simply transitive subgroup of the Schritt/Wechsel group described by Klumpenhouwer.

The paper connects with Hook's work proposing a group of 288 transformations, of which Hyer's group of order 144 is a subgroup, and it touches on extensions to the arbitrary asymmetrical trichord, to dichotomies other than inversionally related chords, and to universes of other than twelve pieces.

Session 3-46 (SMT), 12:15 p.m.

Gender Studies and the Theorist: Identity, Pedagogy, Analytical Strategies Special Session, SMT Committee on the Status of Women

A Personal Path to a Feminist Music Theory

Diane Follet (Muhlenberg College)

This paper is the story of one woman's journey to a feminist point of view. Because it is a personal narrative, I make extensive use of the first person. While my experience may not be unique, I believe my perspective is.

Upon re-entering academia after a successful career as a CPA, I was surprised to discover that many women CPAs are treated with more deference and respect than are women academics. An unfortunate event occurred during the final year of my doctorate, and my perception of it was discounted by tenured male faculty. This experience refocused my dissertation research and reframed my sense of self. I began to study gender issues, and I felt compelled to make contributions of my own.

This talk discusses the new directions in my scholarship, the changes I was able to effect at my degree-granting institution, my new vision of my career, and how I brought a touch of feminism to freshman music theory. It is my hope that this tale will engender discussion, especially from graduate students, about what to expect in the Ivory Tower and ways in which women can successfully seek more inclusion in the curriculum and in academic life.

Towards a Feminist Conception of Tonal Coherence for Prokofiev's "Wrong-Note" Music

Deborah Rifkin (Oberlin College)

Prokofiev's distinctive compositional style can be recognized easily by its quirky turns of phrases and unexpected harmonies, which have been called "wrong notes" by many scholars. Theorists and critics describe notes as "wrong" in order to capture the notes' incongruous effect within tonal contexts. Calling some notes wrong seems to imply that they are incorrect substitutes for the "right notes," which would be notes that conform to conventional tonal expectations. "Wrong notes" invite a feminist analysis because they occupy a function in tonal structure similar to that of Other in feminist theories. According to feminist writings, Other is defined by the dominant ideology in terms of a lack. "Wrong notes" are considered Other because they break hierarchical transformation rules that form the philosophical basis of Schenkerian theory. In other words, "wrong notes" lack hierarchical derivation.

Although they cannot be included in a hierarchical model of tonal coherence, "wrong notes" do not completely destroy tonal coherence. Instead of dismissing the "wrong notes" as atonal aberrations, I challenge the structural model used to depict tonal coherence. Because hierarchies are based upon a Unique Connection Principle and require direct derivation from a root source, they demand either/or binary choices, which make hierarchies an imperfect model for musical structure. This paper explores an alternative means of representation, a network model, which can accommodate non-hierarchical musical associations.

Networks are feminist models of coherence because they can incorporate extra-hierarchical relationships between musical events that have been outcast as wrong or lacking. "Wrong notes" function in networks similarly to how women function in society, in that both women and "wrong notes" operate within a dominant ideology and in a space outside it. "Wrong notes" exist

within a hierarchical structure by consonantly supporting voice-leading motions, and they operate in a space outside the hierarchy by creating motivic associations across structural levels.

Speculations on Feminine Modes of Hearing and their Relation to Feminism

Martin Scherzinger (Eastman School of Music)

What is a feminine hearing? Is it coextensive with a feminist hearing? This paper agonizes over the methodological fallout between Benjamin Boretz and Susan McClary by positioning them as extreme tendencies of a late-twentieth-century dialectic that, institutionally speaking, are no longer obliged to speak with one another. I read Boretz's maximally "experiential-quality-sensitized descriptive" music analysis in "Experiences with no Names" (1991) under the lights of Fred Maus's feminine listening posture in "Love Stories" (1995) before deconstructing Boretz's sustained effort to resist the "ascriptive mode" that ostensibly reifies and reduces music's specific and chaotic "fully ontologized experiential-intellectual language" to "hearing ideologies." I make vivid the re-enclosure that marks the apocalyptic transgression Boretz desires of the musical experience in terms of what Jacques Derrida calls an "invaginated" metaphysical limit in "Le retrait de la métaphore" (1985). Yielding our bodies wholesale to unfettered sound irreducibly involves various openings, fractures and gaps that cannot not unfold as they open. I then ask, in step with McClary, what can distinguish Boretz's position from the old-fashioned aesthetic distancing espoused by David Hume and others, and finally distinguish the femininity of Boretz from the feminism of McClary on the musical terrain of Mozart.

Friday afternoon, 3 November

Session 3-46 (AMIS-AMS-CMS-HBS), 1:30-5:00

Early Music in the Curriculum

SPONSORED BY AMIS, AMS, CMS AND HBS IN COLLABORATION WITH EARLY MUSIC AMERICA

Thomas Kelly (Past President, Early Music America), Moderator

“Early Music in the Curriculum” takes as its starting point the changing array of courses that comprise education for North American baccalaureate students in music. Compared to twenty-five years ago, the study of European music before 1750 has a reduced presence among non-studio music courses offered to music majors, competing for attention with courses largely in twentieth-century musics (composition, jazz, popular and non-European musics) and digital technologies. At the same time, the training of early music performers has attained a high level of achievement in specialized niches. In the 1980s and nineties, such curricular changes affected the hiring of faculty in early music areas; the number and nature of courses offered in early music and approaches to teaching it; as well as, concomitantly, budgetary support for print and audio-visual materials, for playable instruments, and for concerts offered by resident ensembles.

Early Music in U.S. and Canadian Higher Education

Anne McLucas, Dean, School of Music, University of Oregon; James Grier (University of Western Ontario);
Jeffery Kite-Powell, president, EMA (Florida State University); Gerald Hoekstra (St. Olaf College);
and Cecil Adkins, past president, AMIS (University of North Texas)

The first panel reports on the present state of early music in college and university programs by addressing curricula in the U.S. and Canada; the status of early music degree programs (with special reference to the new guidelines adopted this year by NASM); issues facing early music performing ensembles that are not in early-music degree granting programs; and the instrument collections such ensembles must have in order to perform.

Teaching Early Music in the Curriculum

Margaret Sarkissian (Smith College), Kate van Orden (University of California, Berkeley),
John Wallace (Royal Academy of Music), and Ross Duffin (Case Western Reserve University)

The second half of the session presents a selection of approaches to the teaching of early music, focusing on areas presently of general interest in music curricula: on the one hand, the desirability for music students to experience the processes of improvisation and to gain flexibility in performance styles and techniques; on the other, ethnographic and cross-cultural viewpoints being explored in the humanities, as well as some of the now more familiar areas in cultural studies. A general discussion with all panelists closes the session.

Session 3-47 (Joint), 2:00-5:00

Subject or Object? Concepts of Representation in Current Music Scholarship

Eleanor Selfridge-Field (Stanford University), Organizer

Notions of “representation” permeate discussions of music in highly diverse intellectual quarters. The question of what (if anything) music represents has been a preoccupation of aesthetic theories of Western music for well over a century. The question of how music may represent anything external to itself has engendered much recent discussion, particularly in parallel with the rise of semiotics and

cognitive studies. These subdisciplines, although entirely distinct from each other, give far greater attention to mental processes than earlier theories which concentrated exclusively on the music itself.

An apparently different set of questions emerges in computational studies, where the question of how music itself may be represented for symbolic processing reveals the binding influence of all representational systems on the results of queries dependent upon them. Such questions have had significant influence on the growth of cognitive theories, because actual applications reveal how devoid of value the results of psychologically deficient representations may be. At the same time they force the enquirer to choose between performance and notation as a basis for theorizing about music. A similar dichotomy is evident when confronting temporal processes with intellectual constructions of them. Inherent contradictions call into question the validity of such constructions. Four papers are offered as a basis for broader discussion.

Genuine and False Problems in Theories of Musical Representation: A Semiotic Perspective

David Lidov (York University)

The question whether and what represents was enormously exaggerated through much of the twentieth century. Here are four intellectual obstacles and some proposed rectifications:

1. The idea of absolute music—an absolute category of music which refers to nothing or refers only to itself. (Carl Dahlhaus has already done much to dismantle this too-neat package, showing us that the impulse to resist mimesis and verbal paraphrase in the nineteenth century was itself a sign of transcendence.) Many sign systems explore elaborations of structure which supersede their original representational functions. We can understand musical abstraction as a development comparable to these.
2. The idea that we can not incorporate brute cause and effect schemas in our understanding of subtle musical representation. Our physical responses to music are not fundamental to what music means, but fundamental to how music means.
3. The idea that music has no meaning because we can't translate it and the idea that we should not try to. This notion accords an excessive privilege to language in deciding what counts as meaning. Yet, what can not be translated (e.g., a poem) may still be described.
4. The idea that differences between the understanding of the producer of music and the understanding of the receiver of music preclude musical communication.

Musical Process As a Critique of Representation

Christopher Hasty (University of Pennsylvania)

Compared to other arts music is customarily viewed as paradigmatically temporal and non-representational. While the first characteristic is generally lauded, the second is frequently a source of some embarrassment for the scholar who deals in representation. I propose that temporality and problems of representation are intimately linked and that rather than regret music's representational deficiencies we might more profitably look to musical practice for a critique of the notion of representation in general. I will relate both of these propositions to questions of musical analysis because it is here that problems of representation often seem most acute.

From a temporal or processive point of view music will be understood as actual event—evanescent, transitory, subject to passage. From this perspective “present” does not mean “standing before” us stable and complete; rather, “present” will mean ongoing, in the process of becoming, as yet incomplete. To analyze process we must arrest it in order to name its parts and judge their relationships; but so arrested, it can no longer be a process.

In order to fix or arrest the event, we are forced to make a model based on whatever characteristics interest us. In short, we must construct some sort of re-presentation. But if the temporality of an event is essential to what the event is, our abstraction from process may, in fact, be misrepresentation. Through our efforts at representation, we run the risk of losing a clear idea of the actual event to which the representation might correspond. This is always a problem for intellectual analysis if we take time and passage seriously. Although music is not more temporal and not necessarily less representational than many other of our activities, music by its very resistance to our attempts to hold onto it offers valuable opportunities to question our faith in representation.

Domain Selection: Computational Approaches and Representational Paradoxes

Eleanor Selfridge-Field (Stanford University)

Encoding schemes which represent selected features of music symbolically are essential to all software for processing music. Although some debate is directed towards the selection of features which may influence outcomes, little debate is addressed to the more fundamental question of which domain—sound or notation—shall form the basis of a representation scheme. The choice has profound consequences for the results of later processing, however. The relationship between notation and sound is necessarily selective since not all features of sound are indicated in common notation; conversely many features of notation have no meaning in sound. Much speculative music theory of the past century is tacitly grounded on notational representations of music, whereas musical data used in computer-assisted analysis may come from either domain. Since notation is itself a method of representation, encoding schemes based on it are necessarily meta-representations and theories based on it are in a sense secondary. Yet the ephemeral nature of sound introduces much instability in evaluations based on it.

The dichotomy between sound and notation in computer applications may itself represent a different order of problems implicit in historically grounded musical analysis, for it would appear that at certain junctures of musical history (e.g., the early Baroque) a system of music-making based on signs on the page operated in direct opposition to a system of sounds in the air.

Representing Music: A View from Cognitive Science

Lawrence Zbikowski (University of Chicago)

Early work in cognitive representation (from the 1950s) invested heavily in a computational/ symbolic approach and projected impressive returns within five to ten years. As Hubert Dreyfus and others have shown, such was not to be the future of cognitive science: the challenges of representing the outside world together with the complex interactions of the human nervous system (including the brain) presented formidable problems not easily addressed by the computational/symbolic approach. Music is a case in point: isolating “appropriate” musical phenomena for study is hardly a simple task. A thorough understanding of how humans process musical information must extend beyond the auditory system to include the physiological response to music and music making, and some account of how musical structures are correlated with those of other expressive domains.

Recent work in embodied cognition (e.g., by Lakoff and Johnson) together with work in perceptual symbol systems (Barsalou et al.) suggests more promising avenues for modeling cognitive representation. In this paper, I shall explore what this research has to offer music scholarship by considering a number of issues associated with musical representation, including the following:

1. the problem of “representing” a non-linguistic and ephemeral cultural product;
2. the correlation of representations of music with representations of other expressive domains;
3. the explanatory limitations of musical representations; and
4. whether music is a representational system distinct from natural language and capable of unique representations of non-musical phenomena.

By way of illustration, the opening of Schubert’s “Erlkönig” will be used.

Session 3-48 (Joint), 2:00-5:00

Jazz Off-Record: Researching “Lost” Jazz Histories

Ajay Heble (University of Guelph), Chair

This panel takes seriously observations of jazz studies scholars and writers who have argued that jazz historiography all too often winds up documenting the history of jazz records, privileging particular jazz performances, practices, and subjects selected by the gatekeepers of the record companies, while leaving many other jazz practices, artists, and social meanings that were not pressed into vinyl off the historical record. The panelists will share their diverse interdisciplinary methodologies and stakes, as well as discuss the challenges of researching jazz “off record,” in such disparate sites as political alliances between African Americans and Africans facilitated by State Department jazz tours in the 1950s; collaborations between Italian and Jewish musicians in early New Orleans jazz; early history of Canadian jazz musicians and jazz in Canada; and the jazz practices of “all-girl” bands and historically black colleges. While the historical project of each panelist is distinct, all confront challenges in crafting jazz histories to counter received notions of what counts as jazz history; to ask who constitutes an “authentic” jazz subject and where can “authentic” jazz be played; and to raise questions about the complex political, cultural, and social meanings that have been struggled over, expressed, resisted, and negotiated in a range of historically situated jazz practices.

Jazz and Politics, Off the Record

Ingrid Monson (Washington University in St. Louis)

As important as audio recordings have been in documenting the musical process of jazz improvisation, their fetishization has resulted in entire histories of jazz based primarily on their reception, canonization, and documentation, to the exclusion of broader modes of historical inquiry. Overlooked in these accounts are musicians who were never (or only sporadically) recorded and the performances of major bands in unusual contexts such as political events and state department tours. This paper will focus on several performances “off the record” which provide insight into the global and domestic politicization of jazz in the 1960s. Based on materials from the archives of the State Department Cultural Presentations Program and records of civil rights organizations, Louis Armstrong’s tour of Africa in 1960 (during the Congo crisis), Duke Ellington’s tour of the Middle East in 1963, and Ellington’s performance at Leopold Senghor’s First World Festival of Negro Arts in 1966 will document the State Department’s attempt to use the global prestige of jazz for its own purposes. Benefit concerts in the wake of the Freedom Rides (1961), and the Mississippi Freedom Summer (1964) document the participation of jazz musicians in the domestic struggle for civil rights. Emerging from this analysis is an argument for placing jazz recordings within a broader social and cultural framework of inquiry.

Stars of David and Sons of Sicily: Constellations Beyond the Canon in Early New Orleans Jazz

Bruce Boyd Raeburn (Hogan Jazz Archive, Tulane University)

This paper will examine the activities and contributions of Jewish and Sicilian-American (including Arbresh) jazz musicians on the New Orleans scene, 1900–1940, noting particularly the dynamics of interaction prevalent among these and African-American/Afro-French musicians, the roles available to these musicians within the jazz/legitimate music context, and aspects of transformation over time. Among the musicians discussed will be Marcus and Montague Korn, Mike Caplan, Charlie Fischbein, Godfrey Hirsch, David Winstein, and Meyer Weinberg; Arnold “Deacon” Loyacano, Margiotta Brothers, Nick LaRocca, Leon Roppolo, Anthony Parenti, Joseph “Wingy” Mannone, Sharkey Bonano, Louis Prima, Luke Schiro, and others.

Dear Old Northland: Embracing the History of Jazz in Canada

Mark Miller (Toronto *Globe and Mail*)

Jazz was introduced to Canada in 1914 when Freddie Keppard and the New Orleans Creole Ragtime Band (a.k.a. the Original Creole Orchestra) toured the Pantages vaudeville circuit in Western Canada. Despite the music’s remarkably early arrival in this country, it was not until the publication in 1997 of *Such Melodious Racket: The Lost History of Jazz in Canada, 1914–1949*—eighty-three years later—that an effort was made to document its dissemination and development on a national basis. This paper will review the attitudes behind this oversight, the sources for this research, the relationship between jazz and its history in Canada and jazz and its history more generally— i.e., as accepted in the United States— and the effect of this relationship on the Canadian perception of jazz in Canada.

Historically Black Colleges and “All-Girl” Bands: What if Jazz History Included the Prairie View Co-Eds?

Sherrie Tucker (Hobart and William Smith Colleges)

This paper will examine the history (and historical omission) of the Prairie View Co-eds, an African-American all-female big band based at Prairie View A & M during World War II. Drawn from a much larger project on “all-girl” big bands during World War II, this paper draws from interviews with seven musicians who played in the Prairie View Co-eds in the 1940s, as well as extensive secondary research in trade magazines, African-American newspapers, and publicity, annuals, and bulletins from the archives at Prairie View University. Kelso B. Morris has recently pointed out that the role of dance bands from historically black college is greatly under-estimated in jazz historiography. Indeed, the role of black college women in such musical organizations is

even less acknowledged. This paper examines the race, gender, class, and other social implications of envisioning a jazz historical framework that includes the Prairie View Co-eds.

Session 3-49 (AMS), 2:00-5:00

Topics in Medieval Music

Peter Lefferts (University of Nebraska), Chair

Pythagoras and the Construction of Arab Music History

Ramsey Clark El-Assal (Princeton University)

One motivation for the earliest comparative studies involving Arab musical manuscripts was a desire to rediscover vestiges of antique Greek practice in Near-Eastern sources. Beginning with Mersenne's problematic attempt in 1634 to acquire and analyze an Arab treatise for his *Harmonie Universelle*, the prospect of better understanding Hellenistic music sparked, in the decades that followed, other like-minded investigations. My paper demonstrates that, even though reconstructing Greek practice ceased rather quickly to be the goal of most Arabist musicologists, the framework by which manuscript evidence was sorted and situated continued to be very much informed by this original preoccupation. I will argue that the appraisal of surviving literature based on the presence or absence of Hellenistic theory, has led to the neglect of many important texts whose strategies of scalar- and melodic-organization differ. The result: an incomplete understanding of Arab music history.

Historiographic in nature, this paper will focus on the efforts of the earliest investigators of Arab music theory: Mersenne, Peiresc, and Napoleon's music specialist Villoteau. Close attention will be paid to the utilization of this first generation's research in second and third generation studies by Fétis, Riemann, Kiesewetter, Helmholtz, Carra de Vaux and Land, among others.

Singing with the Angels: Foundation Documents as Evidence for Musical Practice in Byzantine Monasteries

Rosemary Thoonen Dubowchik (Southern Connecticut State University)

In the foundation document for the monastery of St. John the Theologian on Patmos, written in 1091, the monk Christodoulos describes singing of psalmody as a conduit for spiritual striving, a view echoed in many *ktetorika typika* written by Byzantine monastic founders. Singing psalms and hymns was considered the soul of the monastery, a mystical incense-offering, a guard against temptations of Satan, and a means of joining humans on earth with the heavenly, angelic choir.

The centrality of music to worship required those responsible for regulating monastic life to make many decisions concerning musical practice. Yet, with the exception of the Pantokrator monastery *typikon*, foundation documents have not been studied by musicologists. Taken as a whole, they provide a wealth of information on subjects which include attitudes towards music and singers (monastic and professional); music-making as labor; endowment of musical establishments; the size of choirs and duties of officials who directed them; when and what to sing; the manner of chanting considered suitable (or unsuitable!) for monastics; maintaining discipline within the choir; the demeanor expected of chanters and punishment for transgressions of rules; reconciling variant practices and correcting errors; and the role of female monastics in the musical life of their own institutions.

In this paper, I will discuss evidence gleaned from sixty-one *ktetorika typika* in light of other types of sources, and the overall significance of these documents in broadening our understanding of the place and practice of music within the multi-faceted experience of Byzantine monasticism.

Inscribing Music for the Cult of Saint James: What Notation in the Codex Calixtinus Reveals

Sarah Fuller (SUNY at Stony Brook)

Monument to the cult of Saint James nurtured at the celebrated pilgrimage site in Compostela and repository of specially tooled repertoires of chant and polyphony, the Codex Calixtinus is a prime product of religious enterprise in mid-twelfth-century Europe. Although the Codex and its contents have been subject to considerable scholarly scrutiny, basic issues of where the

volume as produced, whether the existing manuscript is the original version of the complete book, and why this hagiographic compilation includes a substantial component of music remain unsettled.

Investigation of the musical notation and scribal hands in both monophonic and polyphonic sections offers new evidence for conditions under which the manuscript was produced. Systematic analysis of the notation indicates that two skilled music scribes were principally responsible for the music sections, that one or more revisers reviewed and corrected their work, and that other, less skillful, hands occasionally intervened with complete pieces. These latter interventions (which may be autographs by those responsible for the melodies) suggest that the musical repertoire was in part being compiled as the copying was being carried out. This supports the view that the present Codex Calixtinus is the original complete book, with music sections executed by a coordinated team of scribes. The principal chant scribe does not always employ the advanced technology of staff notation on (red) inked lines. The connotative notation he sometimes practices suggests roles for notation beyond that of preserving repertoire. In this codex, musical notation also serves a semiotic function, signaling the act of singing and conjuring the aural ambience of worship at the Cathedral of Santiago in Compostela.

The Play of Fact and Fancy in Enlightenment Readings of the Trouvères

John Haines (Shorter College)

Although twentieth-century scholarship has often belittled Enlightenment approaches to medieval song, the eighteenth-century's fundamental achievements played a pivotal role in directing Old French musical study in the following two centuries. Specific contributions of the Enlightenment include an unprecedented classification of primary sources, editions based on this study, and the formation of an authoritative canon of trouvère melodies. Two attitudes towards medieval song during this period may be distinguished: a creative, sentimental one and a scientific, rational one.

The scientific approach was inspired not only by recent discoveries in paleography, archeology, and textual criticism, but also by a well-developed tradition of medieval literary studies. Antiquarians began to reproduce the musical notation of manuscripts, and these attempts were the focus for later quarrels concerning authenticity. Side by side with this rational approach, a more creative one flourished, rooted in popular literary works of the so-called troubadour style which recast medieval tales for Enlightenment readership. Old French melodies were arranged for popular use, and, if a melody was not found in the manuscripts, an alternative was fabricated in a suitable nostalgic style. These two approaches to trouvère song, sentimental and rational, were rarely viewed as mutually exclusive in the eighteenth century. Only later ages have derided the delicate balance between fact and fancy in Enlightenment appreciation of medieval song.

Session 3-50 (AMS), 2:00-5:00

Music in *Fin-de-siècle* France

Steven Huebner (McGill University), Chair

An "Englishman" in Paris: Handel and the French, 1866–96

Katharine Ellis (University of London)

This paper examines the politicized nature of Handel reception in Paris during the last third of the nineteenth century. Handel's presentation as a Republicanized and de-Germanized figure was of key importance, as was the consistent reception of his music as rock-like, indomitable, and expressive of social cohesion. Debates concerning France's weak choral health as compared with her Protestant neighbours were closely linked to broader concerns after the Franco-Prussian War about the quality of the French education system and the nation's perceived level of cultural capital.

According to many writers, the national male-voice choir tradition was currently in crisis because of the musical illiteracy of its participants and the simplistic banality of its repertory. From the 1860s the orphéon movement became a focus for lobbyists wishing to overhaul France's choral traditions such that Handelian repertory sung by mixed choirs would replace a musically unworthy all-male tradition. The obstacles presented by such recommendations in relation to the propriety of female choir members were fraught, and, to the dismay of reformers, never fully overcome.

The Handel rage began to subside in 1876–77, the bicentennial year 1885 saw no grand Parisian celebration, and Charles Lamoureux's 1896 performances of *Messiah* were received in the press almost as an act of nostalgia. In Paris (though not in the provinces, which reveal a different story), the Handel oratorio revival exemplified the notion of 'expedient canonisation': his

music became a temporarily appropriate vehicle for cosmopolitan nationalism fuelled, though not produced, by the experience of recent defeat.

Rameau Revisited: National Identity and History in *Fin-de-siècle* France

Anya Suschitzky (Merton College, Oxford University)

This paper explores the revival of Rameau in France at the end of the nineteenth century. Accounts that search for the origins of neoclassicism have suggested that this ancient composer's "new appearance" during the Third Republic foreshadowed a more famous return to old styles. But neither the scholarly ideologies that supported the Rameau industry nor the relationship of revival to anti-Wagnerian feeling has been extensively discussed. This paper examines the emergence of Rameau's *Oeuvres complètes*, which began in 1895 under the direction of Saint-Saëns with contributions from musicologists and composers such as Dukas, Debussy, and d'Indy. Taking Dukas's 1902 edition of *Les Indes galantes* as a case study, I will suggest that, despite claims about historical authenticity in the critical apparatus, Dukas took significant liberties with the sources in order to bring *Les Indes* into line with a certain strand of contemporary operatic style, an approach that the editors of the *Oeuvres complètes* fully endorsed. Their accompanying essays, however, characterized Rameau as the epitome of the French "classical" tradition and the inventor of nineteenth-century genres, thereby pitting him against Wagner and the German canon and fashioning him as the precursor of modern French music. Rameau's revival was thus deeply implicated in nationalist debates, while also adding a striking paradox to notions of historical authenticity: attempts by Dukas, Debussy, and d'Indy to reconstruct Rameau's operas in an "original" form were inevitably bound up in the belief that the composer's significance had become manifest only a century and more after his death.

In Search of the *Mélodie Française*

Katherine Bergeron (University of California, Berkeley)

Camille Mauclair called it the "*lied*" français. Charles Koechlin called it *mélodie*. The terms themselves are not as significant as the phenomenon to which they bear witness—that, in the first decades of the twentieth century critics were beginning to take note of a new and essentially French art of song. A singer like Reynaldo Hahn confirmed the phenomenon in performance, demonstrating to society ladies the naturalistic and highly nuanced pronunciation that was essential to the art, praising the *voix parlée* of a lyric tenor like Jean de Reszké, thrilling to the cadences of a popular *disçuse* like Yvette Guilbert. For him the French art of singing was nothing less than the art of singing in French—in a word, an art of diction that opened new frontiers of expression, joining elite and popular music in common cause.

If historians have been quick to observe high and low elements in the works of a bohemian like Satie, they have all but overlooked it in Debussy, whose famous innovations in prosody have been viewed as more esoteric than eclectic. And yet closer observation of Debussy's *mélodies*—especially those composed in the wake of *Pelléas*—gives evidence to the contrary. In this paper, I examine Debussy's ultramodern setting of Paul Verlaine's "Colloque sentimental" (1904) and its relation to *chanson* culture—most significantly, in its citation of a well known cabaret pianist. This unexpected connection opens the way to further correspondences that, touching on histories of education, linguistic science and the spoken theater, point to the deeper cultural significance of French song at the dawn of the twentieth century.

Melodic Tonicization in Fauré's Songs

Lisa Harrington (University of Colorado, Boulder)

The harmonic language found in Fauré's songs is often enigmatic: a particular chord's function can be impossible to explain, and a passage's tonal center difficult to pinpoint. Attempts to explain Fauré's most cryptic harmonic choices invariably fall back on "good counterpoint." Interestingly though, the vocal melodies of Fauré are considered conservative; they rarely leap around or contain wide or dissonant intervals.

I propose that Fauré composed his melodies with a conscious effort to convey harmonic information left ambiguous by the more radical coloristic effects of the piano accompaniment's harmonies. Fauréan vocal melodies almost always describe a simple,

stable tonality, even (or especially) while the supporting chords are nebulously shifting. This implied tonality gives the listener a framework with which to bridge the more incomprehensible harmonic functions of the supporting chords, often anticipating the direction the accompaniment will take. Not unlike composers of bitonal music, Fauré demands that his listener perceive and retain more than one harmonic reality concurrently: the listener must not only “hear” the melody in one key while the supporting harmonies suggest others, but also retain a tonal center in memory, thereby to draw non-simultaneous harmonic connections between melody and accompaniment. By examining passages from “Lydia,” “Green,” and “Prima Verba,” this paper will demonstrate how identifying a melody’s implied tonal framework provides insight into Fauré’s coloristic and multi-dimensional harmonic language.

Session 3-51 (AMS), 2:00-5:00

Music and Film

David Neumeier (University of Texas at Austin), Chair

“What Ever Happened to Great Movie Music?”: The Direct Cinema Movement and Hollywood Film Music of the 1970s

Julie Hubbert (University of South Carolina)

In an essay written in 1974 entitled “What Ever Happened to Great Movie Music,” film composer Elmer Bernstein lamented a recent and dramatic change in Hollywood film music: the preference for using pre-existing music over originally composed musical scores. Although Bernstein points to the commercialization of film music (the proliferation of theme songs and pop and jazz soundtracks), this paper will challenge that conclusion. The drastic change that the aesthetic of film music witnessed in the 1960s and seventies, I will suggest, was also the work of an important revolution in documentary filmmaking, the “direct cinema” movement.

While the visual aspects of the direct cinema approach — the signature “shaky camera” look — have received substantial analysis, very little has been said about the equally profound effect this new aesthetic of realism has had on the role of music in film. This movement triggered a revolution similar in scope and dimension to the initial introduction of synchronized sound to film in 1927. In the name of realism the direct cinema filmmakers dramatically collapsed sound and music together into a single dimension. If the microphone didn’t pick up any music, they mandated, then the film had no music.

This paper will trace the influence this pivotal documentary movement had on the use of music in three important narrative films of the 1970s: Bogdanovich’s *Last Picture Show* (1971), Scorsese’s *Mean Streets* (1973), Lumet’s *Dog Day Afternoon* (1975).

Thomson’s Dodecaphony and Other (D)Evils in *Louisiana Story* (1948)

Neil Lerner (Davidson College)

Robert Flaherty directed his last film, *Louisiana Story*, on a commission from Standard Oil of New Jersey. Flaherty’s output as a filmmaker frequently emphasized the tensions arising when natural and industrial cultures came into contact, and this documentary marks one of the earliest instances of a company using film in order to improve its public image. Commentators on the film quickly note the poetic realism generated by its cinematographic achievements; they also point out how the film presents the intrusion of the oil company into the bayou through the perspective of a young Cajun boy, which perhaps explains the film’s curious attitude towards the oil seekers, who are positioned as unproblematically benign, although clearly out of place.

Yet if one moves beyond the visuals and considers Virgil Thomson’s Pulitzer Prize-winning score for the film, a carefully subtitled indictment comes into focus. While providing what could be considered synchronous, parallel underscoring for the rhapsodic scenes of nature (using several Cajun folk songs whose unsung words introduce more levels of meaning), Thomson interlards a heterodox twelve-tone chorale for the entrance of the oil derrick. More Lisztian and Straussian than Schoenbergian dodecaphony, Thomson quietly sets up the materials of serialism as a signifier for evil, critiquing Standard Oil in a way otherwise impossible. As he has done before in documentary scores, Thomson writes a fugue, this time with a tritone-laden subject and three countersubjects. Close readings of Thomson’s mercurial writings about the aesthetics of Schoenberg and Cage reinforce this understanding of the film score.

Mediating Music: Film and Television as Systems of Musical Meaning

Melanie Lowe (Vanderbilt University)

Although classical music contributed to cinematic meaning even before the advent of soundtracks, Stanley Kubrick points to the problem of meaning and non-original music in film. In defending his decision to replace Alex North's original score for 2001: A Space Odyssey with the music of Richard Strauss, Johann Strauss, Khachaturian, and Ligeti, he remarked: "Don't underestimate the charm of the Blue Danube. Most people under thirty-five think of it in an objective way, as a beautiful composition. Older people associate it with a Palm Court orchestra or have another unfortunate association . . ." While the signification directors intend for soundtrack music is determined chiefly by the cinematic context (and is, arguably, unknowable), the effect of soundtrack music also becomes dependent on a viewer's individual musical experience. Unlike earlier American film audiences who would have heard classical music mostly on concerts, radio, or recordings, today's typical film viewer comes into contact with it most frequently in the context of popular culture: movies, television, advertising. The possible meanings of classical music are now increasingly determined within extra-musical, particularly visual, contexts. In turn, these meanings, prescribed by cinematic and televisual contexts, are transferred onto purely musical encounters as well as further film and television experiences. Claimed by other media, classical music sounds in a feedback loop that generates its own self-reinforcing cultural echoes.

Looney Tunes as Postmodern Icon: Origins and Developments in the Cartoon Music of Carl Stalling

Margaret Martin (SUNY at Stony Brook)

Cartoon audiences have long been familiar with the music of Carl Stalling (1888–1974) as accompaniment to the antics of Bugs Bunny and other Warner Bros. animated characters. Beginning in the late 1980s, however, Stalling's work has been granted a place of new importance; through the release of the CD series *The Carl Stalling Project* and the endorsements of John Zorn, Stalling's trademark pluralistic and fragmented musical style has been heralded as an early prototype of musical postmodernism. While Stalling has been claimed as a key figure presaging the development of a postmodern present, this newly won status has unfortunately obscured a crucial historical aspect of his music: the lengthy process by which Stalling arrived at this particular "postmodern" style.

This paper explores both the origins and development of Stalling's cartoon music. As I show, many of the purportedly postmodern musical traits found throughout Stalling's cartoon scores are actually variations on musical conventions transplanted from the composer's early career as a silent film era moviehouse accompanist. I will compare Stalling's 1931 cartoon *The Village Smitty* with his late 1940s *Acrobatty Bunny* to illustrate the degree to which the composer's musical style evolved in response to changes in the structure of narrative cartoons.

Session 3-52 (AMS), 2:00-5:00

New Directions in *Primo Ottocento* Studies

David Rosen (Cornell University), Chair

Opera as Dramatic Situation: The *Largo Concertato*

Luke Jensen (University of Maryland)

An imperative task in the re-examination of the *primo Ottocento* repertory is to challenge more recent judgments that have employed modern concepts of "opera as drama" to the genre. This has led to the criticism of how composers set certain crucial episodes of the plot, is interpreting a seemingly static moment as a disappointing break in the action and perhaps even demonstrating a lack of theatrical or musical genius. Contemporary writers instead used the phrase *situazione drammatica e musicale*. An examination of the language of contemporary critics reveals that they evaluated these moments with a different aesthetic criterion. A full appreciation of these composers techniques demands an understanding of the *situazione drammatica e musicale*, especially as played out in the *largo concertato* of the potent internal act Finales. After reviewing contemporary writing, this paper examines representative sections from major works such as Mercadante's *Il giuramento*, Pacini's *Saffo*, and Coccia's *Caterina di Guisa*, and proposes that the composers'—and the audiences'—interest was rather in the situation itself and how it captured and prolonged a moment pregnant with possibility.

Mercadante and the *Introduzione* in Transition

Karen Bryan (Arizona State University)

Saverio Mercadante was one of the most renowned and active composers of the *primo Ottocento*. Verdi's success in the 1840s, as well as Mercadante's immersion in the academic world of Naples, combined to eclipse his reputation both among his contemporaries and with later scholars.

The influence of Mercadante's middle period operas cannot be overlooked. In these eight compositions, most commonly referred to even by him as reform operas, he explored new ways of combining traditional musical elements that would most effectively unify musical and dramatic considerations. His goals, which he outlined in his correspondence, became the philosophical basis of his work in the late 1830s. Although the results were not consistent, the larger structures of the operas reflect his success in replacing the standard formulaic set pieces with complex, dramatically unified structures. The two operas in which Mercadante achieved his most satisfying results were *Il giuramento* and *La Vestale*. Extended scene structures became the foundation for the development of complex dramatic units.

Mercadante's efforts are illustrated most clearly in the *introduzione* of each opera. Through the use of modified and extended structures, motivic representation, and a new, more careful attention to the dramatic possibilities of choral writing, he achieved results that foreshadowed the more successful efforts of Verdi and, even later, the *verismists* at the end of the century.

This paper explores the formal, thematic, and harmonic devices that the composer employed to achieve the desired fusion of musical and dramatic elements in the *introduzioni* of these two operas.

Otto Nicolai on Italian Theatrical Culture in the 1830s

Helen M. Greenwald (New England Conservatory of Music)

This paper highlights composer Otto Nicolai as chronicler, a writer with keenly defined tastes, a style etched in hyperbole, and a point of view shaped by profound ambition, wit, and resourcefulness. Unlike other critics of 1830s Italian opera (Berlioz, Mendelssohn, Wagner), Nicolai cut his teeth in Italy as student, singer, church organist, conductor, and composer; it was his intention to stay. And while he was most certainly a malcontent, and in the end a foreigner frustrated by cultural differences, he was, nonetheless, a sharp-eyed and sharp-tongued participant whose observations provide an unfiltered glimpse of the musical heroes of the *primo Ottocento* and their milieu.

Nicolai's account of his 1833 journey from Berlin to Rome is filled with awe (for architecture) and disdain (for poor performances and foreigners): Venetians are "riff-raff" with beautiful houses, and the sound of the girl's chorus in St. Mark's is "unbearable croaking," marked by "accursed" tempi; he is surprised by the female contrabass players in the orchestra, but not appalled. Nicolai's views are uncamouflaged: Verdi is a composer "devoid of technical ability," a man with the "heart of an ass." Donizetti is an object of jealousy. Nicolai's essays for Schumann's *Neue Zeitschrift für Musik*, in particular, "Einige Betrachtungen über die italienische Oper, im Vergleich zur deutschen" (1837) are equally unpretentious and colorfully direct: He notes that most Germans dismiss Italian opera as "characterless bilge and aural masturbation," but claims there is still much to defend in both Italian form and melody. His proposed fusion of German and Italian styles is uniquely fresh, direct, and detailed.

"Sessant'anni di storia": Re-Examining Giovanni Pacini's *Le mie memorie*

Denise Gallo (Catholic University of America)

Although they have rightly questioned the veracity of Giovanni Pacini's autobiography, *Le mie memorie artistiche*, music historians not only have cited it as the chief source of information about the composer's life and career but have considered it a quotable commentary about the inner workings of the *primo Ottocento* theatrical arena. Although the book might be excused as the misrememberings of the sixty-nine-year-old composer who attempted to document a career that spanned more than forty years, examination of Pacini's correspondence, autograph scores, personal papers, and articles from the contemporary musical press demonstrates that many of the inaccuracies were quite obviously intentional. Among these untruths are reports about compositions such as the opera *Carmelita* and the oratorio *Sant'Agnese*, as well as saccharine observations about his relationships with some of his fellow composers, particularly Vincenzo Bellini, with whom he in fact engaged in a two-sided cutthroat rivalry. Based on archival research, this paper reconstructs a portrait of Pacini as he really was. Rather than a self-serving teller of tales, the picture of him that emerges is representative of so many other composers of his day—tormented by personal and professional

insecurities and, in the shadow of Giuseppe Verdi, battling to remain in their profession. In addition to clarifying the chronicle of a truly significant primo Ottocento personality, this study proposes new perspectives for viewing the nineteenth-century Italian theatrical world.

Session 3-53 (ATMI), 1:00-2:15

On-Line 2: Distance Collaboration and I-2 (Internet 2)

Distance Collaboration for Making, Teaching, and Learning Music

John V. Gilbert (New York University) and Fred J. Rees (Indiana University School of Music at IUPUI)

This session will feature two models of distance collaboration for music instruction. One is a web-based project that began in 1996, focusing on creative aspects of composition and performance that united musicians, actors and dancers in the US, Canada, and Romania. The other is a graduate music program (begun in 1993), that uses interactive televised instruction, web-based videoconferencing and electronic course management (WebCT), and other electronic technology to deliver instruction. After an overview of both projects, there will be a discussion of the benefits and problems that collaborating at a distance posed for the students, creative artists, and instructors.

Session 3-54 (ATMI), 2:15-3:45

Pedagogy/E-Tools 3: What's Your Theory?

Using Integrated Sequencing/Notation/Audio Software to Teach Music Theory and Music Technology

Phil Shackleton (Azusa Pacific University)

Integrated sequencing/notation/digital audio systems like *Logic Audio* and *Cubase* can revolutionize the instructional approach to music theory, counterpoint, orchestration and composition, not to mention music technology itself. Having all these functions available all the time in a single integrated system allows uses that are impossible with combined stand-alone products. These systems allow students to produce work that can be immediately seen by all in class via computer projection, with easy editing on the spot by professors wishing to illustrate alternate solutions to musical problems raised by a student's work, and without labor intensive preparation by the professor to create computer presentations with animation of score and sound, etc.

Hearing Tonal Music: Musical Dictation for a New Age

John R. Clevenger (University of California, Santa Barbara)

In this presentation of *Hearing Tonal Music for Instruction*, a new methodology for the classroom administration of musical dictation is introduced that takes full advantage of modern multimedia technology to create a learning environment of unprecedented pedagogical effectiveness and sensory appeal. By using a teaching station equipped with a computer, a General MIDI synthesizer, room audio, and data projection, this multimedia instructional software product allows for the successful incorporation on a daily basis of dictation drawn from real music (comprising rhythmic, melodic, and harmonic dictation together) within the aural skills curriculum. In so doing, this new instructional resource transforms aural skills training into an aesthetically rewarding experience that affords students insights into the workings of great tonal music, while helping to familiarize them with the musical literature. Preparation time is dramatically reduced for the instructor; the pedagogical results positive. A companion program, *Hearing Tonal Music for Practice*, which allows students to practice these skills outside of class in a lab setting, is also demonstrated briefly.

Session 3-56 (CMS Panel), 2:00-3:10

Making Freedom: Improvisation As Interdisciplinary Performance and Pedagogy

David Denton (Edinboro University of Pennsylvania), Chair

Kitty Pappas (Eugene, OR), Moderator

Ellen Waterman (Trent University), Laura Koenig (University of Alaska), and Jane Rigler (Madrid, Spain)

Improvisation, a viable tool for developing creativity and technical freedom in a variety of musicians, has been a challenge to define. Improvisation gives the performer the permission and the challenge to explore sound in solo and ensemble playing and movement using the body-mind complex, while releasing that “other” thing called creative imagination, that requires varied experiences and an impulse from the Muse to make a new creation happen.

It is the improviser’s diversity that we propose to explore and celebrate in the panel “Making Freedom.” We have identified the following eight areas for discussion: (1) improvisation as empowerment for the performer as composer; (2) improvisation within interdisciplinary performance; (3) improvisation within western historical tradition; (4) improvisation as a pedagogical methodology; (5) improvisation as gendered musical practice; (6) improvisation as social ethics; (7) improvisation through technology; and (8) improvisation as a discipline for building technique.

The four panelists, Kitty Pappas, Ellen Waterman, Jane Rigler, and Laura Koenig met at the University of California in the early 1990s. Classically trained, we had come to UCSD because of its reputation as a cutting-edge composition school. We aspired to virtuosity as we labored over the torturous scores of late twentieth-century modernism. Improvisation liberated us in different ways. It inspired us creatively and intellectually, and has remained with us, both in performance practice and in pedagogy, despite the fact that we have pursued very different career paths. While we have varied approaches to, and philosophies of improvisation, we have agreed that it informs our technique, our ability to articulate ideas both to audiences and to students, and our ethics, our politics of being performer/composers in the music world. Whether in real-time composition, scholarly performance practice or in combination with other media, musical improvisation has become a way of making our freedom.

Session 3-57 (CMS Lecture-Recitals), 2:00-3:25

Turkey and Japan

Mary K. Ernst (University of Virginia), Chair

Eastern and Western Connections in the Piano Music of Turkish Composers

Ayşegül Durakoğlu (Musica Mundana)

The purpose of this lecture-recital is to introduce the piano compositions of Turkish composers and demonstrate how they combine western compositional techniques with aspects of Turkish traditional music. The presentation begins with a brief historical background of Turkish music and continues with the introduction of Turkish composers who have emerged since the birth of the Turkish Republic in 1923. The selected piano compositions show different stages and aspects of Turkish polyphonic music.

The early works exhibit a polyphonic character combined with monophonic structures and traditional rhythms of Turkish folk songs. In later stages, the compositions are developed into a more spontaneous style without the direct utilization of traditional tunes. Today, Turkish composers exercise their efforts in a rather wide range of approaches: some prefer the most recent techniques, others utilize atonal, serial, or indeterminate elements in their music. However, the trends of traditional folk elements are also implied. Among the selected composers are Ulvi Cemal Erkin, Cemal Resid Rey, Adnan Saygun, İlhan Mimaroglu, and Kamran Ince.

Innovative Modernization in Honma’s *Cross-Mode for Piano* (1978)

Yumiko Oshima-Ryan (Carleton College)

The presentation will feature an analysis and performance of Masao Honma’s *Cross-Mode for Piano*. This contemporary composition illustrates Honma’s inventive modernization of “national” elements emerging from something he calls “the Japanese sensibility”. The analysis will focus on clarifying the concept of “Japanese sensibility,” identifying specifically Japanese elements, and finding examples in *Cross-Mode*.

Masao Honma is among Japan's most important living composers. He likes to challenge the cliché that music is a common language the world over. In addition to common responses to music there are unique responses built on the experience of sound in each particular culture. Japanese "sensitivity" or characteristic musicality is defined by such unique responses. Its influence can be found in a wide range of musical forms: traditional Japanese music, folk songs, and *warabe-uta* (children's play songs), etc.

A short analysis of *Cross-Made* will focus on the composer's adaptation of two uniquely Japanese elements: 1. melodies based on the Japanese "fourth-frame chords" (four Japanese tetrachords devised by Fumio Koizumi, musicologist) as found in *minyō* (Japanese folk songs), 2. rhythms, such as *Jo-ha-Kyu* (accelerating free rhythm towards climactic sections of a piece) found often in Noh music. Two short musical examples from Honma's other major compositions supplement the analysis and demonstrate "the beauty of sound in Japanese music" for which Honma continuously searches: *Sokyo-Hensei* for amplified seventeen-string koto and organ, and *Four Movements for Warabe-Uta* in 3 Parts.

Session 3-58 (CMS Poster Session), 3:00-4:25

The Emergence of Jazz in New Orleans

John Hasse (Smithsonian Institution)

Jazz, according to popular lore, was born in New Orleans' brothels. It grew up in the red-light district, Storyville, until the U.S. Navy forced the area's closure in 1917, whereupon the jazz musicians left the city and took the new music up the Mississippi River to Chicago. From there it spread across the nation.

Is that the way it actually happened? Well, not really. This widely embraced notion is freighted with five misconceptions: about where the music started, about where it was played in New Orleans, about when the exodus of jazz musicians began and why, about their journey north, and about their pathways out of New Orleans. If the public is confused about early jazz, so are many historians. After decades of arguing about the origins and early development of jazz, scholars are still far from unanimity about how it came into existence. In fact, the early years of jazz are shrouded in a kind of fog, which the passing decades have thickened.

This paper is an attempt to bring into focus findings from scholarship in a number of disciplines about how New Orleans created the conditions that led to the emergence of jazz. Six jazz-creating conditions are posited: (1) fluid cultural boundaries, (2) an active Afro-Caribbean culture, (3) a vital musical life, (4) a strong dance tradition, (5) a pervasive "good times" atmosphere, and (6) the prevalence of brass bands. As well, this paper will discuss the venues where the music emerged, and its pathways as it left the city via what became a diaspora of New Orleans-born jazz musicians.

A Practical Approach to Teaching Twentieth-Century Melodic Dictation and Sightsinging

Craig Cummings (Ithaca College) and John W. White (Duquesne University)

This poster session presents a successful approach to teaching twentieth-century musical skills, concentrating on the area of melodic dictation and sightsinging. Information about scale types, triadic patterns, and trichord contour types is followed by sections on Impressionistic, post-tonal centric, and post-tonal non-centric music. Pitch patterns typical of the literature and a few sample melodies are included.

The scale types include major, the various types of minor, diatonic modes, whole tone, pentatonic, and octatonic collections. In addition to working with entire scales, an effective exercise is to play or sing brief scale fragments, working to hear them and to identify their parent scales. Triadic patterns are introduced to establish working with trichords in a familiar context.

As the students master scale types and triadic patterns, one may then begin to work with trichords associated with Impressionistic music: chromatic, whole tone, two types of pentatonic, quartal, and quintal. The trichord patterns may be transposed, reordered, and combined into pentachords and hexachords. Finally, one may work with entire melodies, applying the pitch patterns to the literature.

The post-tonal centric unit retains the previous patterns and scale types and adds the remaining "01X" trichords [(0,1,3), (0,1,4), (0,1,5), and (0,1,6)]. It also adds symmetrical tetrachord patterns—for example, (0,1,4,5) and (0,1,6,7)—as well as exercises which drill compound intervals. The post-tonal non-centric unit adds new concepts and patterns, including the Viennese trichord and patterns constructed from superimposed minor and/or major thirds and sixths.

The Hands-On Approach to a Medieval-Renaissance Survey: Activities in Music History

Cynthia J. Cyrus (Vanderbilt University)

It has become a commonplace of pedagogical theory that students learn more by doing than they do by listening. Nevertheless, it can be hard to relinquish lecture, particularly in an area of study such as music history of the Middle Ages and Renaissance for which students have little background. This poster facilitates the transition to a “hands-on” approach to music history by presenting five goals for student activities and by offering a repertory of activities that meet those goals.

I present details on four broad categories of student-based activities, with both sample assignments and concrete results in the form of student responses, descriptions, and pictures. Historical re-enactment allows students to bring an historical event or social practice to life. These are the classroom events that students will remember best; a decade later, I am still reminded of “that dance day” and “the Pheasant banquet” by former students. Creative writing and skits form a second category of student activity; they allow students to synthesize what they have learned. Students might apply their knowledge of the mass, for instance, by creating the text for an introit. Group work, including team-based game shows, short exercises at a series of “stations” around the room, and multi-person discussion of an open-ended question, allows direct and rapid feedback on students’ mastery of both specific detail and conceptual understanding. Finally, more traditional tasks such as map work or isorhythmic analysis can be enlivened through competition or a reward system.

Rethinking Pedagogical Norms: Northwestern University’s New Approach to Teaching Music Theory

Stacey Davis (Northwestern University), Linda Garton (Northwestern University),
and Eric Honour (Northwestern University)

abstract to come??

Strategies for Small-Handed Pianists

Lora Deahl (Texas Tech University) and Brenda Wristen (Chadron State College)

When pianos were first invented, they were no bigger and often smaller than harpsichords. Throughout the nineteenth century, however, pianos gradually expanded both in range and key size. Increases in action depth, hammer size, and key weight exacerbated problems for small-handed players. Devices to stretch the smaller hand into compliance were in vogue during the nineteenth and early twentieth centuries, and many famous pianists and teachers of piano recommended stretching or strength conditioning exercises for small-handed pianists. In fact, these “remedies” were largely ineffective and contributed to the growing numbers of students who sustained serious physical injury attributable to piano playing.

The object of the presentation will be to alert pianists of the inherent risks of having small hands through a discussion of biomechanical studies relating hand size and shape to injury. In addition, specific technical strategies for small-handed players will be presented in the following topical areas: *fortissimo* playing; playing of large chords and octaves; fingering, redistribution, and/or rewriting of notes; broken chord playing; and hand position and posture. The 7/8-size keyboard developed by inventors Chris Donison and David Steinbuhler is discussed as an attractive alternative solution. The general conclusions of this study are as follows: avoidance of traditional stretching or strength conditioning exercises, caution in choice of repertoire, educating students about injury prevention, empowering small-handed students to develop appropriate coping strategies, cultivating an aesthetic appreciation for many different styles of piano playing, and the universal adoption of 7/8-sized keyboards.

Welcome to Theory Camp! More Than Simple Remediation

Jeff Gillespie (Butler University)

Many of us involved in undergraduate theory teaching have noted a decline over the past decade in knowledge of the basic elements of music by entering students. At this institution, a solution was sought that would address this problem in a positive

and productive manner. The main question we posed was: how can we solve the problem of remediation in a way that is not demeaning to students and does not put them at a curricular disadvantage? “Theory Camp” has become our solution.

Theory Camp, first offered in 1996, is an intensive elements course that takes place just prior to Fall semester. But camp is much more than an elements course; it is an introduction to campus life, an opportunity for incoming students to become acquainted with each other, with faculty, with the campus and city, through planned social activities in the evenings. The academic goal of Theory Camp is obvious—to prepare students to enter the theory “core” confidently and on schedule. What was not originally anticipated was how beneficial the social component would be to the overall success of the camp.

Camp graduates have been tracked as they have progressed through the theory sequence, and data gathered from students and faculty are gratifying. According to the overwhelmingly positive comments from campers and faculty, the experience has proven to be advantageous to learning as well as a significant part of the transition into college life. My presentation presents data from graduates and outlines a typical day at camp.

Arts Integration in a Competency-Based Curriculum

Patricia Ann Grutzmacher (Kent State University)

In 1997–1998, Marshallville School (Green Local Schools, Wayne County, Ohio), completed a system-wide initiative to develop competencies K-12 in a pilot program for the Ohio Department of Education. Attention was focused on the Comprehensive Arts Education: Ohio’s Model Competency-Based Program, and The National Standards for Arts Education. In partnership with the music department of Kent State University-Stark Campus, emphasis in grade five was placed on developing problem-solving and critical thinking skills through arts integration experiences. The partnership provided training for teachers inexperienced in teaching through an integrated arts curriculum, interactive field-experiences for Kent State University education majors, and elementary students with creative arts-centered learning experiences.

Information being studied concurrently in music, art, and creative writing was integrated with a solar system unit. The teaching team included a college music professor, an art teacher, and a classroom teacher. There were twenty-four fifth graders. Education majors from Kent Stark participated. Using Gustav Holst’s *The Planets*, students studied compositional techniques, and compared the tools of the composer with the tools of the painter. They wrote creatively, performed sound poetry, and created visual art. They imagined new planets through music listening activities, and described these new planets through writing and drawing. The final outcome was a giant book titled *Our Imaginary Planets*. The processes of learning were described, and the giant book was exhibited in the Kent Stark art gallery. The fifth graders and the college students participated in a gala exhibit opening and a concert by the college band featuring “Jupiter” from *The Planets*.

Arts in Education Doctoral Studies 1962 to 1968: An Overall Description, Identification of Art Forms Used, and the Resultant Effects

Ronald Lee (University of Rhode Island)

abstract to come??

Teaching Students to Perform from Memory

Gregory Young (Montana State University)

The extent to which students should be required to perform from memory is a question that comes up often in university settings, competitions, festivals, preparatory programs etc. This poster focuses on the benefits of memorization, whether one decides to ultimately perform using music or not, as well as techniques to help performers prepare to play from memory. Together with an undergraduate research student, I surveyed faculty and students on their experiences, techniques, thoughts and advice with respect to memorization, and we conducted a workshop at the Montana/Idaho Clarinet Festival during which we solicited and taped audience input.

We found that although singers, cellists, pianists and other instrumentalists have some unique challenges related to their instrument/voice, many of the benefits of memorization and the preparation techniques are similar. For example, the extent to

which emotional impact influences one's ability to remember something; the kinesthetic, aural and visual components of preparation; the benefits of analytical score study and positive visualization; as well as the increases in expressive freedom achieved through memorization, were common to all instruments/voices.

Summarized in two charts will be 1) the many preparation techniques used by respondents, and 2) the benefits inherent in the memorization process. Also included will be our methodology, a philosophical statement gleaned through this process, and conclusions.

Session 3-59 (CMS Workshop), 3:15-4:25

Teaching First-Year Music Theory

John Buccheri (Northwestern University), Chair

Pamela L. Poulin (Peabody Conservatory of Music)

Not all instructors who teach music theory have been taught how to teach music theory. For many, their primary teaching area is other areas such as performance, music education, music history. At the 1999 Denver CMS Music Theory Open Forum there was strong interest expressed in having a pedagogy workshop on the teaching of first year music theory.

This workshop focuses on a few specific, teaching techniques that may be used in the classroom presentation of a variety of first year topics such as voice leading, chord connection, root position, first and second inversion of triads, seventh chords and small forms. Some techniques that I have found helpful in enhancing the teaching of ear training will also be presented (sight singing, dictation, keyboard). In the review of fundamentals that accompanies many first year programs, I would like to show how twentieth-century concepts as well as materials from other cultures may be used as vehicles to review these fundamental materials (e.g., exotic/other scales, freely related triads/chords using a modified pop symbol analysis). My presentation would include audience participation. Although this proposal includes a large spectrum of seemingly disparate topics, I will demonstrate how a few techniques may be used for a variety of topics and situations.

Session 3-59 (CSTM), 2:00-5:00

Traditions from Ireland and England

Leslie Hall (Ryerson Polytechnic University), Chair

Engaging Quests for Quintessential Irish Traditional Music

Kaley Mason (University of Alberta)

This paper explores the veneration of regional culture as the purest source of traditional music in Ireland. Assessments of authenticity in traditional music always unconsciously underlie our quests for what Ian McKay cogently calls "the Folk" (McKay 1998). I first confronted this Western tendency while living as an exchange student in Belfast, Northern Ireland. In the spring of 1998, I searched for stylistic features from Ireland's pristine musical past. Believing that these treasures could only be discovered in remote regions where modernity had yet to gain a foothold, I headed for the rugged Northwestern region of the Republic of Ireland. There – beneath the shadows of Errigal Mountain in County Donegal – I embarked on a quest for the quintessential Irish musical tradition. Needless to say, I was routinely dismayed when I encountered a confluence of disparate musical forms instead – ranging from country music, to popularized Irish tunes, to classic rock.

Through this reflexive vein, I address broader questions that reside at the core of the case study. What is a regional musical identity? Can we determine the regional quality of a musical form simply by examining genres, repertoire, and melodic features? (Ó Hallmhuráin 1998) How does regional music interact with national agendas? What happens to regional identities in modernity's wake? Ireland is presently undergoing dynamic economic, political, and cultural transformations. Nationalism, tourism, and the recent flow of European capital destined for regional development has engendered disparate conceptions of Irishness. How do these forces shape our expectations for authentic regional culture?

Examining the “Heritage” in *Canadian Heritage*

Sherry Johnson (York University)

Canadian Heritage, a group of eighteen step dancers and fiddlers from across Ontario, was formed in 1996 in response to an invitation to represent Canada at two international performing arts festivals. Billed as “Canada’s Answer to Riverdance,” the group has also performed to sold-out audiences across southwestern Ontario. While I perform with *Canadian Heritage* as their piano accompanist, I take no part in the decision-making of the group, as I do not attend regular practices or meetings. It was in this dual insider/outsider role that I first became intrigued by the group’s invocation of both “Canadian” and “heritage.” In this paper I focus specifically on the concept of “heritage” as it is understood by members of the performing group, and myself, in relation to our performances, and to step dancing in general.

At the root of my inquiry is the dichotomy between a fixed, essentialist concept of “heritage,” and a more fluid understanding of “heritage” as symbolic construct, concluding that this dichotomy is more relevant to how we *talk* about “heritage,” than how we *practise* it. In fact, because of the emphasis on development and creativity in Ottawa Valley-style step dancing, the use of an essentialist concept of “heritage,” in practice, would first necessitate its construction by participants. Perhaps a reflection of our postmodern age, the fragmentation and juxtaposition of various references to “heritage,” in relation to our name, performances, processes of cultural selection, and understanding of what we do, are not considered contradictions by the performers in the group, but rather a “natural” state for step dancing at the turn of the century.

Waxing Nostalgic: The Creation of an Irish Dancing Community

Danica Clark (University of Alberta)

Due to the success of shows such as “Riverdance” and “Lord of the Dance,” the popularity of Irish dancing has surged in the past decade. From its beginnings as a cultural form relatively unknown outside of Ireland, Irish dancing has become part of the Western mainstream. With growing interest in this art form and sport, more Irish dancing schools have cropped up across North America and the UK, competitions have magnified in size, and more dancers have been able to make a living as professional performers.

With Irish dancing’s move from church basements and town halls to worldwide concert stages and global video distribution, those who participate in Irish dancing have struggled to maintain a sense of community. One way that this has been achieved is through the use of nostalgia. By linking themselves to the past and emphasizing the notion of “tradition” in dance moves, costumes and competitions, participants have sought to bridge the gaps between old and new, local and global.

Based on my experience as a dancer, competitor and ethnographer, this paper will discuss the concept of nostalgia in the negotiation and maintenance of community for members of the Mattierin School of Irish Dancing in Edmonton, Canada.

Deconstructing Morris

Norman Stanfield (Vancouver, B.C.)

Not William Morris, the pre-Raphaelite poet and artist, or even Morris the Cat, but a form of folk dancing that has a long and colourful history among England’s working classes. Since its near demise and subsequent revival at the hands of Cecil Sharp and Mary Neel in the early years of the twentieth century, it seems to be an icon of all that is “England,” with its rural emphasis and rough-and-ready street ambience.

But all is not well in the land of morris dancing. As Tony Blair and his Labour Party continue to promote devolution in the not-so-United Kingdom, the concept of “Britain” is being replaced with an emerging outline of “England.” And rather than contributing to this all-to-familiar search for a national identity, Morris Dancing is muddying the waters. Why? Because most modern morris dancers continue to promote the theory of its origins as a vestige of a Fertility Cult. Not only is this a questionable and largely debunked theory, it even hinders the above search by ignoring the history of morris in the working classes of England so carefully described by historians such as Keith Chandler. The resultant confusion may very well be the source of the hostility towards morris found in the popular press.

Canada is drawn into this controversy because Morris Dancing is well established in its major centres. And rather than adding to a growing awareness of the position of “anglo-Canadians” in its multicultural fabric, it only obfuscates by claiming the same questionable origins.

Session 3-60 (CUMS), 2:00-4:00

Renaissance/Baroque

William Bowen (University of Toronto, Scarborough), Chair

Music As Propaganda: The Function and Style of Civic Music in Late Renaissance Venice

Johanna Devaney (York University)

In the late sixteenth century, while most Italian court chapels—including the newly-reformed Papal chapels of Rome—strongly favoured a rich polyphonic style of musical composition derived from the Franco-Flemish styles, the Venetian school of composition went against this trend, making extensive use of a unique and very novel texture of antiphonal and homophonic devices. This paper explores the religious and political considerations that contributed to the unique musical style of Venice, particularly to the music used for civic ritual, and how this style helped to perpetuate the “Myth of Venice.” It argues that the dual nature, secular and sacred, of Venice’s civic ritual created a need for music which conveyed the desired qualities of the Republic. Namely its power, wealth, stability, independence, serenity and piousness—the “Myth of Venice.” The music perpetuated the “Myth” through number and quality of the musicians, the use of liturgical motets in a civic context, and the treatment of the motet texts within the compositional style.

Peter Philips Then and Now

Rachelle Taylor (McGill University)

The fascinating life of Peter Philips (ca. 1560-ca. 1628), an English composer exiled on the continent after 1582 whose compositions compare in number and scope to those of Byrd, has suffered from poor documentation due to his *émigré* status.

This paper presents my new discoveries concerning Philips’s Antwerp period (1590–96), his court duties and benefices, and an entirely new perspective: his involvement in the British secret service. The following primary sources will be read in the context of European Counter-Reformation history and contemporary foreign policies: Foreign and domestic State Papers preserved at the British Public Record office; diplomatic and other government correspondence contained in the papers at Hatfield House and in other British *collectanea*; documents from parochial archives at Antwerp and ecclesiastical archives preserved at Mechelen for the diocese of Brabant; certificates of citizenship at Brussels; the correspondence of Richard Verstegen, poet and Catholic pamphleteer; and Jesuit papers housed in the Vatican Archivio Segreto.

Raw findings constitute the *prima materia* and stand on their own. I will tie the new documentation concerning Philips’s predicament as an exile to a consideration of his poor integration in British music history. The neglect of Philips’s life and compositions (a fact that has wider implications) is the result of an Elizabethan historiography that has largely suppressed the Catholic oppositional discourse prevalent in the twilight years of the Tudor dynasty. I will conclude with a brief overview of other Elizabethan and early Jacobean composers involved in covert activities.

Purcell in Print: England’s Orpheus in the Eighteenth-Century Marketplace

John Higney (University of Western Ontario)

Since his death in 1695, Henry Purcell has become a potent icon of English cultural identity. His works are at the core of England’s musical canon and have influenced countless leading composers for over three centuries; yet, no comprehensive critical/cultural history of Purcell and his music has ever been attempted. Part of a broader reception study, this paper is a selective publication history of Purcell’s music in the eighteenth century. The bibliographic research presented in this paper reveals that printers and booksellers produced and disseminated over two hundred individual publications of Purcell’s works during the eighteenth-century alone. Purcell produced music in nearly every genre, and for nearly every social situation, of the day: from church, to court, to coffeehouse. This multiplicity is reflected in the bibliographic variety of his publications. Issues discussed in this paper include the following: Purcell’s reputation is often associated with the collections produced after his death such as the various editions of *Orpheus Britannicus*, but fully one-third of eighteenth-century Purcell publications were issued as individually titled single song sheets. Who manufactured these publications and for what market? Typographic details of the various editions of *Orpheus Britannicus* clearly indicate that the publications were created by different craftsmen at different times during the early

eighteenth century. Were the various editions of *Orpheus Britannicus* merely a marketing device intended to sell old stock; or, did an active market for Purcell's music exist? A variety of primary sources are consulted, including contemporary newspapers and magazines, scores, memoirs, and general histories. This paper challenges us to reconsider our conception of Purcell's audience and reputation in the eighteenth century.

Session 3-61 (CUMS), 2:00-4:00

Twentieth Century

Murray Dineen (University of Ottawa), Chair

The Sound of Dreams: Language and Time in Toru Takemitsu's *Far Calls. Coming, Far!* and James Joyce's *Finnegans Wake*

Lynette Miller Gottlieb (SUNY at Buffalo)

Toru Takemitsu wrote several compositions that adopt as their titles quotations from James Joyce's revolutionary novel *Finnegans Wake*. Initially, there would seem to be little common ground between the Debussy-influenced Japanese composer and the notorious Irish modernist. In my paper, I explore the numerous aesthetic intersections between Takemitsu and Joyce by examining Takemitsu's evocative *Far Calls. Coming, Far!* (1981) for violin and orchestra, which is rich with Joycean influences and allusions.

Takemitsu and Joyce are mutually fascinated by language's facility for representation and communication and both use language as the material of a puzzle which they manipulate to result in word play. Other shared linguistic qualities between the works include the privileging of spoken language over the written word and an emphasis on ambiguous meaning. Furthermore, the status of time becomes significant in *Far Calls. Coming, Far!* and *Finnegans Wake* because both are written to replicate dreams. According to Freud, flexible, non-traditional forms of temporality constitute a key characteristic of unconscious thought. Therefore, it is fitting that Takemitsu's and Joyce's "dreamworks" invoke a philosophy of cyclical, flowing temporality. Takemitsu employs rheology (the flow of matter) via the symbol of water in the use of a SEA motive (E flat/S, E, A), while Joyce relies on River Liffey. Ultimately, my paper employs the text of *Finnegans Wake* as a fascinating and enlightening tool to pursue an original, cross-disciplinary interpretation of Takemitsu's *Far Calls. Coming, Far!*.

Form and Process in Steve Reich's *Music for Pieces of Wood*

John Brownell (York University)

Recently, the analytic methods developed for investigating pitch structures in non-tonal music have also produced a considerable literature in which number-theoretical theorems are repeatedly found to privilege not only the central pitch structures of traditional Western functional harmony of the tonal era but also cognate fundamental structures found in many non-Western musics. When similar number-theoretical arguments are made in the domain of rhythm, many of the most common asymmetrical ostinatos (or time lines) found in sub-Saharan African, Latin-American, Africa-derived popular musics, and minimalist composition emerge.

Temporal structures in Steve Reich's *Music for Pieces of Wood* are examined from a number of perspectives employing notions of cycle, repetition, wave motion, interference, complementarity, and circularity. It is shown that all of the ostinatos employed by Reich are favoured rhythmic structures in modulo 12, modulo 8, and modulo 6 systems. In addition, patterns resulting from combinations of these ostinatos, whether complete or incomplete, also form favoured structures.

This paper extends the analytical methodology of atonal theory to the domain of rhythm. In light of the limited pitch content of most so-called minimalist music (and of this piece in particular), and the fact that the small technical literature that exists deals primarily with pitch relationships, it seems clear that the attempt should be made to take rhythmic structures seriously in a piece and idiom where such structures have generally been ignored or treated superficially.

Playing with Xenakis: The Matrix Game in *Achorripsis*

Linda Arsenault (University of Toronto)

Scholars have examined creative game strategies employed by Iannis Xenakis in his compositions based explicitly on game theory, but the implementation of similar tactics adopted in his other compositions has remained unexplored. One conspicuous case occurs in his 1957 composition, *Achorripsis* (Greek for “jets of sound”) in which Xenakis utilized Poisson’s law of rare events to fashion a matrix for the formal structure of the piece. Despite his description of it as a “game of chess for a single player who must follow certain rules of the game for a prize for which he himself is the judge” (*Formalized Music*, 32), scholars have not focused on Xenakis’s game matrix, either on its mechanics or on its significance as a twentieth-century compositional device.

Following a brief introduction and explanation of Poisson’s law, the present paper first analyzes: 1) the mathematical procedure for determining the number of each kind of event in a matrix consisting of 28 columns by 7 rows; 2) the rules governing the distribution of musical events of varying densities within the matrix; and 3) Xenakis’s solution to the game. Having revealed the critical rules gleaned from the analysis, the paper subsequently demonstrates the construction of an algorithm of the matrix. This practical approach demystifies the methodology and highlights both the degree of freedom and the constraints inherent in this stochastic application.

Session 3-62 (CUMS Lecture-Recital), 4:15-5:00

“By a Canadian Lady”: Piano Music 1841–1997

Andrew Zinck (University of Prince Edward Island), Chair

Elaine Keillor, piano (Carleton University)

This lecture-recital surveys music written for the piano by Canadian women composers over a period of 150 years. The earliest available published composition is the *Canada Union Waltz* (“By a Canadian Lady,” 1841) whose title refers to the union of Upper and Lower Canada as recommended in Lord Durham’s report of 1840. Short pieces by Frances J. Hatton (came to Canada 1869) and Susie Frances Harrison (1859–1935) show the limitations of what publishers would print. Gena Branscombe (1881–1977) wrote chamber and orchestral works, but it was mainly her songs, choral settings and piano pieces that were published. Barbara Pentland (1912–2000) and Rhené Jaque (b. 1918) have been influential teachers. Alexina Louie (b. 1949) has been widely recognized for her evocative eastern-influenced orchestral works. Deidre Piper (b. 1943) explores a new concept in the Sonata “für Elaine.”

Session 3-63 (IASPM), 2:00-5:00

Processes of Ritual and Transformation in Popular Music Performance

Susan Fast (McMaster University), Chair

Catherine Graham (McMaster University), Respondent

Performance studies, as initiated by Richard Schechner and developed by other writers such as Victor Turner and Barbara Browning, has transformed the scholarship of drama and dance by turning attention from texts to practices, from bounded instances of expression to ritual events that encompass various stages and participants (Schechner’s model of performance as “gathering-performing-dispersing” is relevant here), and from mind/body dualism to integrated human actions and interactions that take place in particular spaces, used in particular ways to help shape the experience.

Some music scholars have independently pursued such a trajectory, perhaps most notably Christopher Small, whose analysis of orchestral concerts as complex rituals highlights just these concerns and illuminates the underlying values that make such experiences important to those who participate in them. A number of other musicologists and ethnomusicologists have explored such approaches to various repertoires, but popular music studies has not yet been much affected by these highly promising theoretical developments.

The aim of this session is to investigate two interconnected aspects of performance theory as they apply to various particular popular music performances (detailed below): certain rituals of the performances (whether structured by performers, audience members or both) and the ways in which these rituals serve either as liminal or transformative experiences (liminality and transformation in performance are theorized by both Schechner and Turner). Importantly, each of the three papers probes the ways in which musical details are an integral part of the ritual/transformational experience in popular music performance. Since this is a relatively new theoretical area for popular music scholars, we have invited Catherine Graham, whose area of specialty is performance studies (drama), to serve as respondent to the papers; her expertise with the theoretical sources and her contrasting disciplinary perspective will certainly enrich the discussion.

On the One: Parliament/Funkadelic, the Mothership and Transformation

Robert Bowman (York University)

In his essay “Towards a Poetics of Performance” Richard Schechner locates the “essential drama” of performance “in transformation—in how people use theatre as a way to experiment with, act out, and ratify change.” While all popular music performances, arguably, have the potential to bring about such transformations, little scholarly work has been done on how exactly these occur and what the nature of the transformations are at the three different levels suggested by Schechner. This paper will attempt to investigate Schechner’s theoretical ideas as they apply to performances by the funk ensembles led by George Clinton alternately known as Parliament, Funkadelic and P-Funk in the years 1976–78 and 1995. In these four years, Clinton mounted extraordinary tours whose performances culminated with the landing of the symbolically-loaded “Mothership,” a spaceship which brought the character of Dr. Funkenstein (played by Clinton) back to earth to defeat Sir Nose D’Voidofunk and thereby make earth funky once again. A number of other characters also appeared in these performances representing various aspects of Clinton’s complex funk cosmology. As these specific performances by P-Funk involve a clear political narrative suggesting “transformation,” they are particularly appropriate popular music vehicles with which to “test” Schechner’s theories. The methodology involved will be largely ethnographic involving interviews with various members of Parliament/Funkadelic and surveys with “maggots,” as fans of the group are affectionately known. Woven into the analysis will be the author’s own critical close reading of a number of these performances.

Qualities of Motion in Popular Music

Robert Walser (University of California, Los Angeles)

Rarely have the ritual aspects of performance situations been considered in relation to musical details—to not only the conventions and procedures that guide particular performances but also the tiniest, fleeting choices that can profoundly intensify or alter the experience of a performance from moment to moment. This paper begins by examining the bodily performances of audience members in relation to the music they are responding to and participating in. Why is it appropriate to headbang with one kind of music, pogo with another, line-dance or sit motionless to accompany other sounds? Part of the answer has to do with the total performance situation: the same music will evoke different response when differently framed, as by the powerful conventions of the twentieth-century concert hall, for example. Yet physical motion is often very specifically and immediately related to musical details. We know that many listeners to many kinds of music prefer to move their bodies in some sort of participation, yet the vast majority of musical analysis has proceeded in a disembodied fashion. In addition to the precedents mentioned above, I find helpful Lakoff and Johnson’s work on the bodily basis of metaphor, which they understand as conceptual mapping via neural connections. From recent work in comparative linguistics and cognitive science, they conclude that not only propositional language but all forms of cognition and feeling are grounded in physical experience. This presentation explores the productive potential of these ideas for popular music studies through discussion of several contrasting moments of recorded performance as well as a brief live performance, all the examples coming from 1990’s pop music.

Liminality and Transformation in Stadium Rock: The Case of U2’s *Popmart*

Susan Fast (McMaster University)

Far from simply serving as a forum in which a band or artist plays their songs, rock concerts can be well-choreographed multimedia events in which costumes and props, video, the running-order of the music, particular musical events within that order, the assumption of characters by the artist(s) and various other ritualized activities in which the audiences engages (singing along, lighting lighters, physical contact with the performers, etc.) serve to create what Victor Turner calls a liminal (threshold) phase: a fructile chaos, a fertile nothingness, a storehouse of possibilities...a striving after new forms. It is in this phase, Turner argues, that one is transported from the indicative or the everyday to the subjunctive or the world of possibilities. How is such a liminal phase created in a rock concert? What is at stake, culturally, in such moments? What modes of analysis might one use to interpret them? In this paper, I propose to begin to answer these questions through an analysis of what I view as the liminal making attributes of U2’s spectacular *Popmart* concert (1997–98).

Session 3-64 (IASPM), 2:00-5:00

Music and the Digital Media

Roger Johnson (Ramapo State College), Moderator

Panelists: Paul Friedlander (California State University, Chico), E. Michael Harrington (Belmont University, Nashville), Steve Jones (University of Illinois at Chicago), and David Mash (Berklee College of Music)

We are at a decisive moment in the evolution of musical technologies and media. New audio streaming and compression software known as MP3 permits CD-quality sound files to be downloaded from the web, heard and exchanged with no loss of sound quality to any home computer or player. MP3 has the obvious potential to completely revolutionize the sale and distribution of music and to transform the very definition and value of intellectual property. Members of the panel will explore important, closely related issues and questions raised by digital media which are having significant impact on music.

- What is the present state of the post MP3-music industry? How will the various gatekeepers and tastemakers of the culture industries operate within post-MP3 media? How can new voices, diversity and pluralism find their places and their communities?
- What are the emerging legal and intellectual property issues and rights under the Digital Millennium Copyright Act and the recent Report on Copyright and Digital Distance Education by the U.S. Copyright Office?
- What is the nature of sound, music, listening, use, function and meaning within digital media? How can we in the educational, scholarly and critical disciplines help students and practitioners to understand and seize opportunities for music, education and culture as we move into the next century?

These are very open, uncertain and exciting times. We in academe need to pay close attention to these substantial, rapidly occurring changes with their resulting problems and opportunities. We have much to learn from Chuck D and Public Enemy, Prince (the artist), Tom Petty, the Beastie Boys and especially many new and still unknown artists who are already taking advantage of the internet as a means for getting music out to a large and receptive public.

Session 3-65 (IASPM), 2:00-3:30

I'll Take a Beat and I'll Flip It: Understanding Digital Sampling in Hip-Hop

David Sanjek (BMI), Chair

“Just a Way for My Music to Keep Living”: Hip-Hop Sampling As Creative Cooperation

Ryan Snyder (University of Michigan)

Many academic critics fundamentally misunderstand sampling due to their reliance on a model of individual ownership which perhaps doesn't apply in this case. This particular shortcoming is an effect of a more basic misunderstanding. Scholars writing about hiphop music and culture tend to assume that the terms through which hiphop is represented by the mainstream media and major label music industry are the terms through which hiphop musicians and listeners understand themselves and their various interactions. On the contrary, drawing on ethnographic participant-observation done in the local Detroit hiphop scene, I argue that we need to work to understand hiphop artists on their own terms-which may or may not be synonymous with those of the mainstream. Through this specified concern with the lives, agencies, and actual music-making practices of independent hiphop musicians we can come to an understanding of sampling as a process of cooperation that manifests on social, ethical, and aesthetic levels.

“Synthetic Substitution”: Breakbeat Compilations and the Ethics of Hip-Hop Sampling

Joe Schloss (University of Washington)

Hip-hop sampling is usually portrayed as an anarchic looting of recorded musical history. While mainstream commentators bemoan the loss of creativity that such musical “stealing” requires, more sympathetic voices see this state of affairs as a liberating force from the commodification of musical practice. What most people on both sides of this debate often lose sight of is that sampling is not a moral free-for-all, but operates within a strict ethical protocol that is enforced by the community of hip-hop producers. There are two reasons why this important factor is overlooked. First, most academic writing about hip-hop is not concerned with specific social formations within the community, but with more general and abstract issues. Second, the producer's

ethics do not address whether sampling *itself* is acceptable—this is a foregone conclusion—but rather the relative moral value of specific approaches to sampling.

In this paper, based on seven years of participant-observation among hip-hop producers, I will address the moral world they have created by focussing on the ethical debate within the producers' community over one specific issue: the appropriateness of sampling from so-called "breakbeat compilations." These are records that assemble rare jazz, funk, and soul singles into (often unlicensed) vinyl anthologies, thus reducing the need for producers and DJs to search for original recordings. The varied and often contradictory objections that have been raised to the use of such compilations reveals much about the values, the work ethic, and the social structure of the hip-hop community.

Sonic Serendipity: The Art of (Ironic?) Sampling

Oliver Wang (University of California, Berkeley)

Not only has sampling—as an aesthetic practice—entered its third decade, but its maturation has come about in an age of unparalleled access to music—past and present. With vinyl once on the verge of obsolescence, hip-hop's hunger for sampling material has brought back out-of-print albums and singles into our present day. Coupled with the expansion of digital music into the Internet, music producers have a seemingly limitless range of sonic styles and sources to quote from. It's been argued that hip-hop producers rarely sample ironically, i.e. they don't purposely choose a sample for textual coherence between the source sample and the target song. However, I would argue what has happened are instances of non-intentional irony created through sampling, where both source song and finished product share thematic or conceptual aspects whether conscious or not.

This paper seeks to explore examples of how ironic sampling has emerged in the last twenty years and suggest that rather than see these as purely random examples of accidental alignment, we might instead see them as signs that sampling's hunger for past transports important, recurring issues from music's past into our social present and potential future.

Session 3-67 (IASPM), 3:45-5:15

Re-make, Re-model: Reinventing the Popular

David Brackett (SUNY at Binghamton), Chair

Devo, "Satisfaction" and the Impact of Parody

Theo Cateforis (College of William and Mary)

Ironic and Irreverent. These are the labels usually reserved for the late 1970s new wave band Devo. At a time when America's most popular rock group, KISS, were selling millions of records by marketing themselves as individual superstar personalities, Devo took to the stage as five faceless automatons in matching industrial factory worksuits. Devo further lampooned fanclubs like the KISS "Army" by promoting their own "corporate collective" through which one could purchase Devo leisure suits, 3D glasses and other absurdist paraphernalia, all modeled via the images of vacuous, enthusiastic shoppers lifted straight out of the 1950s advertising world. By "repeating with critical distance" various textual elements of popular culture, Devo fashioned what literary critic Linda Hutcheon would call a parody; one that made the ostensibly natural material of everyday life suddenly appear abnormal.

While critics have praised Devo's visuals and lyrics for their parodic qualities, rarely have they addressed the music itself for its similar effects. This paper links Devo's social critique with its musical, through a close analysis of the band's minimalist cover version of the Rolling Stones's 1965 classic "Satisfaction." As I show, by confusing the function of the backbeat with the upbeat, by employing a funk style bass riff that denies a typical bodily sense of groove and through other subversive means, Devo repeats rock music's conventions with a critical distance. The familiar is thus defamiliarized, enacting a parody that strips away our sense of a natural rock music language to reveal its status as a construct.

“Killing Me Softly” (Un)Covered: Sexual/Textual Violations

Ivan Raykoff (University of California, San Diego)

“Killing Me Softly With His Song” (Fox/Gimble) has been covered by over a dozen recording artists since Roberta Flack’s classic 1973 rendition. Typically sung by a female vocalist, “Killing Me Softly” narrates a masochistic confessional: a woman’s emotional impressions upon hearing a young man performing “his” song, which she cathects as an intimate expression of her own identity and experience. This imagined song provides a memory-script which exposes her passivity and psychological vulnerability. Its performance also enacts a nostalgic submission, as the boy’s instrument becomes an extension of her own fragile body, empowering him to manipulate her physically as well as emotionally. At the climax, the narrator’s acoustic penetration is matched by a visual one (“he looked right through me”) which results in the ultimate erasure of her identity (“as if I wasn’t there”). The repeated chorus, eventually dissolving into moans and sighs, affirms a cycle of perpetual subjugation.

Part of a larger project on popular “cover” versions, this paper explores how remakes of “Killing Me Softly” vary the song’s lyrics, composition, and performance, and thereby the complex psychology of the narrating singer-listener. Certain male crooners such as Perry Como and Andy Williams even change the pronoun (“.. With Her Song”), which problematizes—at times amusingly—the song’s gender-specific metaphors. Most recently, The Fugees, a hip-hop group featuring Lauren Hill, revise the concept of “killing” to refer to dubbing and the male D.J., a textual revision that transfers the song’s connotations of sexual and psychological violation to the technological domain.

“A Night on Disco Mountain”: Disco, Classical Music, and the Politics of Inclusion

Ken McLeod (McMaster University)

Following the social and political turmoil of the sixties and early seventies, North America was fertile ground for an escapist, non-threatening music that could transcend geographical, racial, gender, and class boundaries. Disco clubs and dance floors operated as sites of pluralistic cultural diversity, a diversity which, at least initially, was reflected in the large variety of musical styles and approaches which were incorporated in the disco phenomenon.

One of the most extreme examples of disco’s capacity for musical inclusion is found in the plethora of classical—disco cross-pollinations. Artists such as Tuxedo Junction and Wendy Carlos constructed disco arrangements of classical artists ranging from Mussorgsky and Bach to John Williams and George Gershwin. Walter Murphy’s “A Fifth of Beethoven,” and David Shire’s “Night on Disco Mountain,” among others, became instant commercial radio and dance hits selling millions of copies. Focusing on these two works, including the context of their production, reception and use in the film *Saturday Night Fever*, I explore the techniques by which disco challenged aspects of hierarchical classical musical construction. By privileging unusual instrumental combinations and negating sonata form theme areas and other key relationships, the musical and cultural recontextualizations of these well known classical works directly challenge traditional readings of their “heroic” and “aggressive” nature.

Session 3-68 (SEM), 2:30-4:30

Questioning Received Wisdoms: Rethinking the Ethnomusicology of Hindustani Music

Daniel Neuman (University of California, Los Angeles), Organizer and Co-Chair

Regula Burckhardt Qureshi (University of Alberta), Organizer and Co-Chair

North American and European ethnomusicologists have studied Hindustani music for over three decades, yet the field has changed remarkably little. Our panels brings together a cohort of specialists in order to interrogate, from a personal and historical position, what has happened to the ethnomusicology of Hindustani music in over a generation of scholarship. How have we situated our work, relative to India-specific disciplines like Indology and Indian anthropology: How relative to the art music disciplines of Indian and Western musicology? And, most important, how have we written the culture of musical discipleship (parampara) that has been the hallmark of Indian art music studies and the central marker of our legitimacy? Finally, how have we resisted or embraced post-positivist influences. And why has our scholarship appeared seemingly so conservative, so definitive, so full of answers rather than questions?

In light of current post-modern, post-colonial critiques raise by new generation of Indian music scholars, how can we productively revisit, rethink, and above all interrogate the received wisdom of our well-regarded, well-guarded field of study? Individual papers address these questions on the specific terrain of their work and lay the ground for a discussion among the panel, with a general discussion to follow.

Rethinking Gharānās

Daniel Neuman (University of California, Los Angeles) and Dard Neuman (Columbia University)

This paper revisits certain debates around the concept and “facts” of gharānās, the so-called hereditary-based musical stylistic schools of Hindustani music. It suggests that our own definitions of gharānās and discussions about who and what is included in them, is situated within the historical emergence of the phenomenon itself. We view the relatively recent birth of the gharānā as a significant occurrence in the history of Hindustani classical music, and suggest that this marks the introduction of “tradition” as an enframing concept. Can we, in other words, see the birth of gharānā as the moment when Hindustani musicians first began to objectify themselves? If so, is it possible to examine how that shift in self-perception altered how music was received, performed and transmitted? Finally, we ask how such a shift might alter our own assumptions about our own histories of Hindustani classical music.

Writing the Culture of Discipleship: Paradigm and Practice in Hindustani Ethnomusicology

Regula Burckhardt Qureshi (University of Alberta)

Discipleship has been a central paradigm for ethnomusicologists of Hindustani music and is foundational to many of its important studies. Almost invariably a starting base, if not the primary reason for field research, learning to sing or play has perhaps contributed to the formation of authors as much as their scholarly findings. Drawing on my own and other studies, I want to problematize discipleship in relation to dominant knowledge frames that have informed our work during the last decades. I first examine discipular scholarship and how its oral mode of transmission serves as a source for learning orally transmitted canonical musical content. Then I explore discipleship itself as a relational, multileveled, and highly contextual process of enculturation that may put notions of canonicity and detached musical knowledge into question. Finally, I contend that discipleship has contributed to the practice of a post- or rather counter-colonial ethnomusicology that has relevance beyond the confines of Hindustani music studies.

Perceptions in History

Bonnie C. Wade (University of California, Berkeley)

In our panel’s consideration of Western ethnomusicologists’ work on Hindustani music, I wish to look at historical study. My purpose is both to look back at the contributions of several scholars and also to look forward to consider where our studies might have positioned Hindustani music studies into the immediate future. I take the term “Hindustani” seriously in establishing the scholars whose work I include. That is, those of us who have worked on music in elite spheres in North India from the Sultanate period forward (what Qureshi refers to as “other musicologies”) (Srivastava, for instance). I raise such issues as the necessity for questioning sometimes the received historical truths, the treasured historical perceptions of those from whom we learn about history orally.

An Ethnomusicologist Looks at His Field: A View of the Forest from a Few Trees

Charles Capwell (University of Illinois at Urbana-Champaign)

Hindustani music, by its very name, suggests a unity that transcends regionalism. It has the appurtenances required of a Great Tradition and commands the general obeisance of a hegemonic institution. As a subject of scholarship, it naturally inspires the canonical approach of description, analysis, and classification, thereby reinforcing the means of its predominance, and its social effectuation has, with equal inspiration, been similarly treated. For these reasons, perhaps, ethnomusicologists may appear to have taken a conservative, definitive stance in their scholarship on Hindustani music. In so far as this is considered a true account of a fault, I would defend such an approach as part of a traditional and productive alliance between elite practitioners of art and scholarship; in so far as it is considered an accurate assessment of a lack in ethnomusicological scholarship, I would defend it as having done more than merely tread in worn paths. The former requires some consideration of the early paths followed by

ethnomusicologists studying Hindustani music and assumptions taken up from Western disciplines, including musicology, which may have stressed concepts such as reification and evaluation; the latter requires consideration of what attempts have been made to accommodate new methods and subjects of intellectual inquiry such as what paying attention to matters of gender or visual representation has done to open areas ignored in the past. In some part, I bring to this consideration of Hindustani music, the perspective from Bengal.

Session 3-70 (SEM), 2:30-4:30

Repatriation in Native American and Canadian First Nations Communities: Whither Ethnomusicologists?

Charlotte J. Frisbie (Southern Illinois University, Edwardsville), Organizer and Chair

Anthony Seeger (University of California, Los Angeles), Discussant

Among the rights legally guaranteed to Native Americans by the end of the twentieth century was that of reclaiming identifiable parts of their cultural heritage that had been removed earlier in time by various individuals and mechanisms. While the 1990 law known as NAGPRA has resulted in much professional discussion, within ethnomusicology, recent dialogues have predominately showcased one piece of the whole, or intellectual property laws, rights, and responsibilities. This panel focuses on repatriation as a process that supports self-determination and revitalization of indigenous Native North American communities. While First Nations, to date, have no legal remedies comparable to NAGPRA, repatriation is of equal importance in Canada, and local approaches continue to attempt to facilitate the return of items of cultural significance to rightful indigenous owners. In both the United States and Canada, repatriation involves many professions, including museum directors and curators, anthropologists, archivists, ethnomusicologists, folklorists, and lawyers. Processes vary with individual situations, and inevitably force discussions of other matters, including cultural property ownership, representation, intellectual property rights, the ethics of collecting, access to and responsible use of collections, and the contemporary realities of dissemination.

To stimulate broader discussions of repatriation within ethnomusicology, this panel assembles ethnomusicologists and others from both the United States and Canada who have direct experience with repatriation. Hailing from anthropology, museums, sound archives, and/or federal institutions with repatriation programs, participants, both during and after two anchor or contextualizing papers, will offer diverse perspectives on some of the many challenging issues involved in repatriation.

Nagpra and Ethnomusicologists: An Overview

Charlotte J. Frisbie (Southern Illinois University, Edwardsville)

This paper serves as the first of two anchor papers in the panel. Based on personal research on *jishi* or medicine bundles (sacred, living entities belonging to qualified Navajos, and ultimately, the Navajo Nation), as well as courtroom experience as an anthropologist providing “expert witness” testimony in a NAGPRA test case in New Mexico, the paper examines the Native American Graves Protection and Repatriation Act (NAGPRA, Public Law 101-601) of November 16, 1990 as a federal law. Particular emphasis is given to those sections of most importance to ethnomusicologists, anthropologists, museum directors and curators, archivists, and others who are, or may become involved with requests for the return of items of cultural significance to their rightful Native American owners or their descendants. Earlier repatriation efforts of selected U.S. institutions (including the American Folklife Center’s Federal Cylinder Project) and individuals are summarized, and potential roles for ethnomusicologists, highlighted.

Beyond “The Spirit Sings”: Repatriation, Museums, and First Peoples in Canada

Trudy Nicks (Royal Ontario Museum and McMaster University)

As the second anchor paper, this presentation provides an overview of approaches to issues of repatriation in Canada from “The Spirit Sings” exhibition into the twenty-first century. Scheduled in conjunction with the 1988 Calgary Olympics, the Glenbow Museum’s controversial exhibition named “The Spirit Sings” brought issues of repatriation and representation to public attention and led to the formation of a task force on museums and First Peoples, sponsored by the Assembly of First Nations and the Canadian Museums Association. After a national consultation, the Task Force (Hill and Nicks 1992) identified

three outstanding issues (repatriation, access to collections and research, and involvement of First Nations in museum programs) and provided guidelines for resolving these issues. The Task Force did not recommend legislation in the case of repatriation as it was felt that it could not adequately accommodate the diversity of First Nations cultures and interests in Canada. The report led to further dialogue and debate, and laid the groundwork for many collaborations between mainstream museums and First Nations communities. The paper presents examples of such collaborations and discusses repatriation in land claims legislation and other recent initiatives toward legal remedies.

Reference: Hill, Thomas, and Nicks, Trudy. 1992. *Turning the Page: Forging New Partnerships Between Museums and First Peoples*, 2nd ed. Ottawa: Assembly of First Nations and the Canadian Museums Association.

Dissemination to Whom? For What Purposes?

Judith Gray (American Folklife Center, Library of Congress)

Once the technology became available for “capturing” human voices on sound recordings in field settings, recordists also had the opportunity to share those sounds, either inside or outside the communities where the recordings were made. New audiences became a possibility. We have very little documentation regarding the thoughts of the early singers and speakers on this matter. And while several early twentieth-century ethnologists made reference to the preservation functions of such recordings, few seemed to think very specifically in terms of distribution. Yet the whole history of sound recordings demonstrates that once a master is available, copies almost certainly will be generated. This paper examines the history of copying and disseminating field recordings made principally in U.S. native communities in terms of collectors’ “agendas,” audiences, and changing professional and institutional understandings regarding responsible use of collections.

Anthropological Entanglements with Traditional (Yuchi) Music and Dance

Jason Baird Jackson (Oklahoma Museum of Natural History)

As an anthropologist and folklorist, I have been involved in studying Yuchi social dance music since 1993. As a human being entangled in deep friendships and commitments to Yuchi people I have, among other (scandalous) things, sung parts of this repertoire since being told to do so by Yuchi collaborators in 1996. My own engagements with Yuchi traditional culture index larger (and more generally relevant) processes of continuity and change in Yuchi society and its musical culture. In this paper I explore some threads in the complex tapestry of recent Yuchi musical history. While I link this discussion, in passing, to some ideas emerging out of broader repatriation and cultural property discourses, I am more interested in exploring the effects that a documentary attitude toward customary practices can have on the life of a community.

Indigenous Cultures: Accessibility and Representation in a Global Environment

M. Sam Cronk (Indiana University)

At this hopeful moment, we collectively acknowledge the impetus towards repatriation and intercultural reciprocity supporting the self-determination of indigenous North American communities. Yet within an unprecedented global framework, familiar issues of authority, representation, and ownership of cultural property (which includes material artifacts and the less tangible narratives, ideas, images, and music) continue to challenge our scholarship and institutions.

In this paper I focus on a digital resource, “Agayuliyararput—Our Way of Making Prayer,” developed in cooperation with international scholars, museums, and Alaskan Yup’ik elders. This project raised problematic questions concerning North American legislation surrounding indigenous material culture, and the far more illusive intellectual property right laws governing digital environments. Underlying these practical issues are broader themes of “accessibility to” and the “ethics of collecting” First Nations cultures, constructs which are timely and relevant for any discourse on cross cultural exchange.

Session 3-71 (SEM), 2:30-5:00

Technologies of Remembering

David Henderson (University of Oklahoma), Organizer and Chair

Studies of music and memory tend to fall into two broad categories: some researchers emphasize the cognitive and personal aspects of musical experience and learning, while others highlight the social and collective dimensions of remembering in and through musical performance. This panel explores the space between these two categories. Drawing particularly upon recent writings on nostalgia as a cultural practice and on the social construction of memory, we investigate instances in which ways of remembering interact with the technologies that help produce and reproduce memories. While we focus partly on the use of electronic media, we also wish to invoke a nineteenth-century meaning of the word “technology”—the systematic study of practical arts.” If we take remembering itself to be a practical art, then our goal is to outline theoretical and methodological approaches to ethnographic research on music and memory. Recent work in ethnomusicology has uncovered many ways in which public cultural forms shape ways of remembering and imagining nations and ethnicities, pasts and presents. We listen closely to what producers and consumers say about the musical products and techniques that circulate in their communities, and investigate how the memories that music incorporates and provokes are intensely and personally felt even as they are technologically and socially produced.

Auditions of the Past in Nepali Film

David Henderson (University of Oklahoma)

The history of filmmaking in Nepal is much shorter than it is in India, yet it is long enough for some styles of filming, recording, and editing to have become relatively standard. While Hindi-language films continue to dominate the theaters in the Kathmandu valley, each year brings a few new Nepali-language releases. Directors, actors, and musicians working in the Nepali cinema have drawn from film and television traditions ranging from Bollywood to Hollywood, and these influences are quite audible in their work. Yet some distinctive practices have emerged, as well. In this paper I describe how sound effects, background music, and musical interludes provoke memories and ideas of the social landscape of Nepal. Sound effects often work to index character types—buffoons, sirens, artistes, and the like—and characters often are endowed with other identifying features that help viewers remember and imagine their place among the ethnic diversity of the nation. Background music frequently acts as a sonic icon of the setting or the action on the screen—particularly intriguing, for instance, is the use of *lok git* (folk music) to accompany a scene in a Himalayan village, or the use of rock instrumentals to accompany scenes that transpire between young men in the city. And musical interludes especially act as extended sequences of remembering, as characters have flashbacks that layer a history of social interaction onto the event at hand. Drawing examples from a recent film, *Allare*, directed by Ashok Sharma, and based ethnographically upon interviews and conversations with the director as well as upon viewings with Nepali audiences, I trace out these connections in detail.

Theorizing an Ecology of Musical Memory

Benjamin Brinner (University of California, Berkeley)

Musicians’ memory for music is socially and culturally formed, shaped not only by individual capabilities and motivations, but by performances heard, assistance (or hindrance) offered by other musicians, and the nature of musical compositions and performance processes. While variation in individual abilities remains largely beyond the reach of analysis, much can be said for a given musical community about general conditions under which musicians commit to memory, retain, and recall specific compositions if we ask the right questions.

These questions concern the balance of forces, resources, interests, and capabilities that situate individual memory in social networks and link it to cultural opportunities and necessities. In what contexts is memory nourished? What is the division of labor? Do memory specialists take the burden or is it more generally shared? This both shapes and depends upon the interaction of musicians in performance. What are the demands, the challenges? We can characterize the difficulties in the nature of the music to be played in terms of the number of pieces, their length and relative complexity, as well as performance contexts and evaluations. How strictly do audiences and other performers judge adherence to a text, model, or prior performance of a piece?

Drawing on research on Balinese and Javanese ensemble music as well as solo Malay storytelling, I show that the answers to these questions delineate the ecological system within which musical memory operates and that such systems are highly relevant not only for historical projects but for well-grounded comparative work, too.

Direct Current Recall in Madagascar

Ron Emoff (University of Texas at Austin)

One prevalent product of foreign technology in Madagascar is the portable battery-powered radio/cassette-player combination, which Malagasy commonly call a “magneto.” In towns and even in remote villages magnetos are played at volumes intended to be overheard, providing an almost invasive soundtrack to daily life. Magnetos are prohibitively expensive in Madagascar—to own one is an audible sign of prestige and accomplishment. Sound production, though, also plays a vital role in Malagasy ancestral spirit beliefs and practices. In its capacities to preserve, transmit, amplify, appropriate, alter, and localize varied modes of sound, and thus power, the magneto can in varied ways enhance these spirit beliefs and practices. Members of a particular group of Malagasy on the east coast even build one of their ceremonial wooden stringed instruments very true to the form of a portable magneto (with carved condenser microphone, fast forward, play, and other control buttons, carrying handle, speaker, and antenna) thus transferring currents of power, electrical and envisioned, that run through this sound-producing device directly into a complex scheme of empowerment in their own spiritual ceremonies. The magneto in Madagascar, then, is more than simply an audio device that enhances the flow of everyday life there. Beyond the songs, discourses, and news that it transmits or reproduces, the machine itself has become a variable sign of diverse powers, one that among other things evokes among Malagasy memories of ancestral, colonial, national, and other interactions throughout the past.

Engineering the Terrain of Memory in Nepali Popular Music

Paul D. Greene (Pennsylvania State University)

Nepali identity, as it is imagined through music, cinema, literature, and websites, revolves around nostalgic representations of the mountains and of the country’s alpine communities. A common theme in folksongs is the mountain trek, for trade or pilgrimage, in which Nepalis sing calls designed to be heard over great distances and express the sorrows of separation from native communities. In today’s urban sound studios, musicians engineer a new nostalgia for the Nepali mountains, in popular songs concerning mountain journeys. In the new trek music, journeys are not only about the sorrows of separation, but also about meeting new people along the way. Musicians thus are re-engineering the journey theme as well as listeners’ memories of Nepal. The new music serves the increasingly multicultural cosmopolitanism of Nepali urban youths. Ambient effects, especially digital reverb and delay, are among the new tools by which musicians situate listeners in mountain canyons, valleys, and other spaces. Like Kaluli waterfalls of song, Nepali popular songs transport the listener from place to place, simultaneously triggering and reinscribing their memories of Nepal. This paper shows how sound engineering practices in *lok git*, *aadhunik git*, and Nepali pop continue and transform long-standing traditions of situating listeners in Nepal’s landscape. As an increasing portion of the world’s music is produced in sound studios, there is an acute need for ethnographic reception research on the meanings, functions, and perceptions of electronically-engineered sounds. This paper responds to this need, exploring Nepali ways of hearing and remembering through engineered music.

Session 3-72 (SEM), 2:30-5:00

Contested Categories and Narratives

Amy Ku’uleialoha Stillman (University of Michigan), Chair

“You’re Roman?”: Musical Practice and the Creation of Social Categories among Roman (Gypsy) Communities of Western Turkey

Sonia Tamar Seeman (University of California, Los Angeles)

Since the 1990s, the growing impact of globalization on local cultures has inspired scholars to seek new theoretical formulations to account for changing forms of cultural production. In ethnomusicology, theoretical formulations by Erlmann (1993, 1994, 1996, 1998) and Slobin (1992) take into consideration the effects of interlocking networks at the local, urban, national, and transnational levels. Particular studies such as Monson (1999), Meintjes (1990) and others examine the role of agents in musical production, thus highlighting the ways in which musical production and consumption configures multiple senses of

geographic, social, and temporal space. This particular study seeks to bring to this discussion issues suggested by Roman (Gypsy) musical production in particular geographic and social spaces in Turkey.

Introduced in the 1960s, the neologism, "Roman," was primarily disseminated by professional musicians via commercial recordings as both a genre and a social category, effectively linking this new community name with a historical dance music genre. Culled from four years of field work in Turkey, this paper takes several instances of musical performance that invoke the local, the national and the transnational to tease out the ways in which various communities attempt to position themselves. Thus the music which is heard encodes various linkages, creating different worlds for the imagining of social belonging. In the performance of this socially-marked category of "Roman," I suggest that rather than an essential social category, "ethnicity" is also an imagined social space, which music as a form of aesthetic expression creates, negotiates, and contests.

The Tamil Music Movement: A Challenge to Brahmanical Music Culture in South India

Yoshitaka Terada (National Museum of Ethnology, Osaka)

The Tamil music movement has challenged the domination of Telugu and Sanskrit songs in the repertoire of south Indian classical music since the 1930s. The proponents of the movement have consistently called for a better representation of Tamil songs which, according to them, are unjustly neglected. Although language is the primary point of contention, caste rivalry among the practitioners of music serves as its backdrop. Primarily non-Brahman musicians have transmitted Tamil compositions, while the majority of Telugu and Sanskrit songs are attributed to Brahman creation. Especially, the three famed Brahman composers of the nineteenth century (collectively known as the Trinity) are believed to represent the pinnacle of classical music. In this perspective, the Tamil music movement has in effect challenged classical music as a cultural arena nurtured and transmitted by Brahmins.

The Tamil Music Association, the flagship of the movement since 1943, and the Music Academy, the citadel of Brahmanical music culture since its inception in 1927, have promoted competing perspectives on music through their activities such as festivals, conferences, competitions, ceremonial functions, and education. In this paper I analyze such activities of these two music organizations, and trace the trajectory of their assertions on the issue of language in south Indian classical music. In so doing, I examine the degree to which the Tamil Music Association has represented the perspectives of non-Brahmins to form oppositional forces to the Brahman-dominated music culture.

In the Tradition: Race, Culture, History, and Memory in 1990s Jazz

Travis A. Jackson (University of Michigan)

Among the persistent issues in jazz history and jazz historiography, the roles of race and culture in historical narratives have been the most frequently and hotly debated. Whether one conceives the debates in terms of the conceptions of musicians versus those of scholars and critics or in terms of the views of African Americans versus those of European and Asian Americans, what is at stake is legitimation. Drawing on written and orally transmitted narratives, these different social actors use the past to authorize (or invalidate) cultural practices, to determine whether jazz is an "African American" music, or a "universal" one whose origins have no discernible current impact.

Drawing on fieldwork conducted in New York City in the 1990s and reviews of criticism and secondary literature on jazz, this paper compares and contrasts different groups' understandings of "jazz" and the role of race and culture in those understandings. It focuses in particular on the interlocking roles of history and memory in the construction of jazz by performing musicians (Donald Harrison, Joe Lovano, Fred Ho) and cultural critics from differing backgrounds (Stanley Crouch, Albert Murray, James Lincoln Collier, Terry Teachout).

By focusing on the degree to which these individuals give greater priority to written historical narratives or the memory-centered historicity of orally transmitted ones, the paper concludes that the constructions of memory are in some ways more crucial to emergent understandings of jazz than the written histories upon which much extant jazz research is based.

**Latin-American Immigrant Musicians in the United States:
Resistance and Accommodation to the American Category of “Latino”**

Cristian Amigo (University of California, Los Angeles)

Latin American immigrant musicians in the U.S. find themselves at a crossroads with respect to their personal and artistic solvency. These new “Americans” have willingly and willfully assumed the great expense, risks, and consequences associated with migrating to the U.S. and their very lives and identities are staked on the outcome. Their success is partially related to their ability to maintain their sense and practice of being “musicians” or m(sicos in a transposed context. These musicians struggle with the “culture clash” of maintaining their pre-migration cultural identities and practices against the new personal and cultural spaces of being “Latino” in an American context.

Immigrant musicians from Latin American countries not represented by the larger, dominant Latino groups in the U.S. (Mexican/Chicano, Cuban, Puerto Rican, Cuban, Dominican), have to engage in the processes of assimilation and acculturation along three analytically distinct lines: (1) in relation to mainstream American musical culture; (2) in relation to the dominant Latino culture/s in the area where these immigrants reside; (3) in relation to a supranational American “Latino” musical culture itself allied to a national and international perception and circulation of latinidad. I examine how the dialectic between individuals from underrepresented Latino cultures and dominant Latino cultures operates at the local ethnographic level. My paper addresses some ways in which such an ethnographic study might proceed. I believe this dialectic will register at the level of musical organization, technique, and sound/music.

**It’s a Small World... But Where Are We in “World” Music?
Global Imagination and Spatial Identity in World Music: A View from Asia Major**

Junko Oba (Wesleyan University)

Toward the end of the twentieth century, one of the most notable trends in the hegemonic First World music industry is the surge of interest in various non-Western musics, which have been marketed as “world music” since the late 1980s. Although its market share is still relatively small, the visibility of world music has rapidly grown over these ten years; it has become an indispensable constituent of our sound- and media-scapes and thus greatly impacted the way we conceptualize the world and our global music map.

One important change is that the conventional bilateral perspective of the world has been replaced by a more totalizing and inclusive view, which is exemplified in phrases such as “It’s a small world with a huge number of possibilities” or “we are all connected.” It is worthy of note, however, despite such all-inclusive perspective, that representations of global musical diversity in our “world music” map are not necessarily well or evenly balanced as a result of the careful “aesthetic” screening.

This paper examines such selective representations of the world in “world music” and their impact on the spatial identity of the areas eliminated from this imagined global community, as it is reflected in the areas’ music-making. Of particular concern is the case of advanced capitalist countries of East Asia, which is arguably the largest geographic area conspicuously absent and underrepresented in our current “world music” map. It is also an attempt to discuss “world music” at large from a different viewpoint.

Session 3-73 (SEM), 2:30-5:00

Positioning the Local and (Inter)National in Indonesian Popular Music

Julia S. Byl (University of Michigan), Organizer

Sean Williams (Evergreen State College), Chair

Andrew Weintraub (University of Pittsburgh), Discussant

As Indonesia strives to remake itself in the face of social and political upheaval, this panel seeks to explore the representations of different facets of Indonesia in popular music at the end of the twentieth century. We discuss the rising prominence of popular music in the last two decades and the surrounding issues of media representation, systems of value and power, social critique, and the navigation between national and local identities, and in so doing aim to widen the definition of Indonesian music and open new discussions about the creation of meaning through the popular media. More specifically, we investigate these meanings through analyzing the role of popular music television in the imagining of the national and local, tracing commentary on value and power by a 1980s popular singer,

exploring how the changes in Toba Batak song position the intersection between ethnic and national identities, and examining the use of popular music in one genre of film.

Indonesianizing Music Television: MTV Goes Local?

R. Anderson Sutton (University of Wisconsin-Madison)

Since the early days of television broadcast in Southeast Asia, music shows have held a substantial percentage of total broadcast time. The Indonesian government station and its regional branches have regularly broadcast popular music of various styles, ranging from Elvis Presley imitations to indigenous, Western-influenced forms, as well as a selection of regionally-based “traditional” music and related performing arts from many parts of Indonesia. With the rapid rise of private television stations, the first established only in 1989 and four others in operation by 1995, Indonesia now offers a wider range of choices, many of them imported and broadcast with no change other than subtitling or dubbing in Indonesian. Among the imports in the early 1990s were MTV shows devoted to Western popular musicians. But MTV soon learned that their potential market in Asia could be substantially widened by tailoring their presentations to local tastes and expectations. In Indonesia this has resulted in a rapid Indonesianization of MTV product, from the hiring of Indonesian VJs fluent in both Indonesian and English, to the incorporation of music video clips and promotional materials in which songs, performers, and images are Indonesian.

This paper traces the rapid rise of music television in Indonesia during the 1990s, critically assessing the strategies used by those involved in production and programming, as well as the aesthetics of the music and its video imagery. While not arguing for an essentialist notion of “Indonesian” culture, either as a coherent whole or as an amalgam of essential regional cultures (Javanese, Minangkabau, etc.), the paper endeavors to identify the particular contours of musical and visual preferences and to interpret these as contingent upon historical, social, and aesthetic particulars that have come to define “Indonesia” in recent local imagination.

Gombloh: Social Criticism in the Songs of a 1980s Indonesian “Pop Country” Singer

Martin Hatch (Cornell University)

As time passes, more and more courses with the words “popular music” in their titles are being taught in American colleges and universities. The source for much of this development can probably be found in the desire of (mostly music) departments to increase enrolments by engaging students in the areas of their interests. This occurs in tandem, however, with several developments in the nature of American social acceptance (the valuing) of popular music and its legitimization for scholarship (and acceptance in scholarly societies). Still, research and writing related to the place of popular music in a music curriculum is only just beginning, and it is very small in two essential areas: the quality of the power or standing of popular music and its relative musical and social value. And questions of the relative importance of popular music to the goals of teaching (primarily, but by no means solely, of music) in colleges and universities are still (often hotly) debated whenever they are raised.

Using terms common in most musical analyses, this paper seeks to explore, cross-culturally, questions of value and power in the music of Gombloh (Sudjarwoto Wumarsono), an Indonesian singer prominent in the late 1970s and throughout the 1980s. The relationship between the systems of value and power of popular music in Indonesia and America and the contrasts and similarities between the place of this singer’s work in both those systems are briefly presented as a background to close consideration of the musical elements of several of his songs from a cassette called *Berita Cuaca (Weather Report)*, commercially released in 1981 near the beginning of his rise in popularity in Indonesia.

Navigating the Regional and National in Two Versions of a Batak Toba Song

Julia S. Byl (University of Michigan)

A constant theme throughout Indonesia’s independence movement and subsequent history has been the balancing of national and ethnic identities. One positive consequence of the creation of an often dubious unity through a common language and an inclusive, though repressive, state philosophy is the extension of public space needed by many ethnic groups to exert their presence on a national level. The 1950s popular song “Butet” is arguably the most widely-known example of Batak Toba popular

song among Indonesians, despite its use of a regional language. The song, which depicts a mother relating her husband's wartime death to her daughter, attracted national attention for its anti-colonial story, and became a prime musical example of the blending of Toba and national elements.

In the 1990s "Butet" was again released in a successful Batak Toba recording by the Jakarta-based singer Victor Hutabarat. Like its predecessor, the song is aimed at a wider Indonesian audience, despite its Batak lyrics and instrumentation. However, unlike the earlier "Butet," the lyrics depict a father singing to his daughter about his separation from her mother, and the modern pop sound and Jakarta label reflect this modern twist. This surprising reversal invites attention to the changes in Toba Batak culture and identity expressed by these two songs. More specifically, in this paper I compare these songs and selected others within the Batak popular song genre to illuminate how current Batak music formulates national and ethnic identities in an environment increasingly affected by a fraying sense of nationalism and an ethnic identity no longer bounded by region.

Indonesian Film and Popular Music: Identifying National Identity

Sathya Burchman (Wesleyan University)

Despite the abundance of academic attention given to "traditional" musics of Java, Bali, and other Indonesian islands, popular forms of music such as *kroncong*, *dangdut*, *campur sari*, and Western pop are part of a more relevant soundscape in the lives of today's Indonesians below the age of forty. Popular music's rise to prominence in Indonesia is directly related to the introduction and proliferation of electronic mass media. Among the earliest is film, which from the beginning included contemporary popular music (*kroncong*) in many soundtracks.

During the economic boom of the 1980s under Suharto's New Order, a genre of film emerged which capitalized on popular music, popular music stars, and populist themes to construct Islamic nationalist ideology. This paper examines two films of that genre as texts which reveal how efforts by the New Order government to build a national identity converged with corporate commercial interests in marketing both film and music across ethnic, class, and gender lines. In an effort to construct local historical aspects of national identity, these films emphasize continuity and universality. They search for cultural authenticity by mapping contemporary text on pre-colonial, pre-industrial stories that construct Indonesia as unchanging and bound by the ancient and mythic. This paper is an effort to locate popular musical agency in politics and economics within the layers of film construction.

Session 3-74 (SEM), 4:30-5:30

Ritual

Keith Howard (University of London), Chair

Chinese Ritual Music in a Global Village

James Dale Wilson (Columbia University)

This is a multi-site ethnographic investigation of ritual life in single-surname villages in the Toishan region of Guangdong province, and of how ritual life impacts and is impacted by kin in the greater New York City area. The fountainhead of early Chinese migration to the United States originated in the Pearl River Delta of Guangdong Province, where Toishan is located. However, of those early arrivals, the majority never settled permanently in this country. Since that time, generations of Toishan Chinese have kept one foot in North America and another foot in the village and, for well over a hundred years, the lives of Toishan villagers have been bound up with events on the other side of the globe.

There is much that the performance of Toishan ritual music can tell us about processes of transmigration. This report uses ritual performance as a prism through which to examine contemporary global flows of capital and peoples and how individuals from this region have been historically predisposed to be part of those flows. To this end, it focuses on a specific group of musicians within a specific region of Toishan, and the clients, locally in Toishan and from abroad, who engage their services.

Chasing Saint Nicholas: A Mid-Winter Noise Ritual in Central Switzerland

Helena Simonett (Vanderbilt University)

Fusing elements of pre-Christian rites of banning heathen gods and hostile natural forces with elements of Christian worship of St. Nicholas, the *Chlausjagen* ("chasing St. Nicholas") is a custom that has evolved into one of Central Switzerland's most magnificent manifestation of local tradition, both aurally and visually. As many of Switzerland's local customs, it is practiced within a small indigenous circle. Thus, rather than a matter of entertaining the tourists, the *Chlausjagen* is a significant ingredient of local life and an act of self-identification. Despite the successful attempts by the St. Nicholas Association, founded in 1928, to channel the youths' tumultuous and uncontrolled chasing into orderly processions that would mirror ideals of the modern nation-state, noise-making continued to be the central element of this mid-winter practice.

Based on archival research and on fieldwork in 1998 and 1999, this paper discusses the custom and its historical and contemporary meanings for the community, and analyzes one aspect of the infernal noise-making more closely: the *Geislechlepfä* (scourge cracking).

Session 3-75 (SEM), 4:30-6:00

Nonference

Studying the Relation between Music and Islam: Into the Twenty-First Century

Michael Frishkopf (University of Alberta), Organizer and Chair

Jonathan H. Shannon (City University of New York), Dane Kusic (University of Maryland, Baltimore County),

Ted R. Swedenburg (University of Arkansas), and Philip Schuyler (University of Washington)

Music and musicians have occupied an ambiguous status in Islamic cultures throughout history. Muslim religious scholars rejected music and musicians, or admitted them subject to strict conditions. Yet the sounds and aesthetics of Islam frequently represented the highest aesthetic models and served as a touchstone for musical authenticity and legitimacy. Still, relations between Islamic and musical practices were never uniform for all social agents, particularly during periods of rapid change.

Recently, modernization, nationalism, Westernization, globalization, and religious revivalism have wrought profound transformations in Islamic societies. Correspondingly, the relation between music and Islam has changed, becoming even less uniform than before. Thus today there is an acute need to re-examine this relation, through close observation of practice and discourse in a variety of contexts. We envision this roundtable as a dynamic and synergistic exploration of these issues, via brief individual position statements, followed by discussion.

Session 3-76 (SMPC), 2:00-3:40

Cognitive Music Analysis

An Analysis and Classification of Folk Melodies, Using a Hybrid Approach with Inductive Learning

J.A. Carter and M.R. Brown (University of Derby, UK), B. Eaglestone (University of Sheffield, UK)

This paper investigates the analysis of folk melodies using a hybrid approach derived from existing cognitive music analysis methods (in particular, those of Lerdahl & Jackendoff, 1983, 1996 and Narmour, 1977, 1990), in an attempt to identify attributes that typically describe the style of sets of folk melodies.

A series of experiments were carried out to determine the feasibility of applying a hybrid analysis method, derived from techniques primarily designed for the analysis of western art music, to the folk music genre. The sets of tunes were taken from different cultural backgrounds (Irish, American, French), and were all scored for violin. The tunes were defined by musical scores, but with some performance information included such as slurs and ornamentation.

The hybrid analysis method was derived using elements of Lerdahl and Jackendoff's GTTM (1983, 1996) and Narmour's implication-realisation model (1977, 1990). Some statistical techniques (O'Canainn, 1978; Jarvinen et. al., 1999) were also included.

The results of the music analysis provided a set of attributes that described each melody, and these were used to classify the tunes according to their cultural background. The classification process was carried out using Quinlan's C5 algorithm for induc-

tive learning (Rulequest Research, 1998, 1999). The attributes for each set of melodies were passed through the inductive learning software and were classified with reference to a training set.

The degree of success of the classification process was evaluated using statistical techniques. The experimental results are evaluated and proposals for further developments identified.

Music-Theoretic Constraints on Models of Music Cognition: Some Formal Problems with Associationistic Accounts of Tonal Structure

Tim Horton (University of Cambridge, UK)

Connectionist models of pitch cognition seek to describe the perception of tonal structure in terms of the spreading of activation through a network of interconnected nodes that typically represent certain types of harmonic units. The activation transmitted between two nodes is a function of the frequency with which the units represented by the nodes have been paired in previous experience. Accordingly, such models represent a tonal structure as a pattern of activation, distributed over the nodes of a network, that derives from the statistical properties of the training environment and therefore reflects the transition probabilities for events to follow. These models thus discard much of the traditional apparatus of music theory that has long been regarded as necessary for the accurate description and explanation of tonal structure. Instead, they offer the prospect of an alternative account of tonal structure rooted in the principles of associationist psychology.

This paper will present a critical analysis of these connectionist models. First, the fundamental theoretical claims underlying such models will be identified, through an examination of their representational systems. The incompatibility of these theoretical claims with various aspects of tonal structure will then be demonstrated. Specifically, it will be shown that such models are unable to deal with a wide range of phenomena that implicate the existence of syntactic categories and relations in tonal music. Indeed, the phenomena to be presented in this paper not only falsify the models in question but also rule out whole classes of possible theories based upon associative principles.

Set-Class, Chord, and Perception: Examining Associations between Set-Classes and Chords

Tuire Kuusi (Sibelius Academy, Finland)

The present study is a part of ongoing research concerning associations between some pitch-class set-theoretical abstract models and listeners' perception of stimuli made in accordance with these models. One important property of a set-class is the total interval-class content included in it. As an abstraction a set-class has no chordal way of being, and it can be represented by different kinds of pitch sets (chords or melodies). Hence, one total interval-class content of a set-class can be represented by many different total interval contents of the pitch-sets. The total interval content of a pitch-set, in turn, includes as important factors the intervals between adjacent pitches, intervals between the lowest pitch and the other pitches, etc.

In this study fifty-eight subjects rated twenty-eight block-chords derived from twelve pentad set-classes on nine different semantic scales. A digital grand piano sound was used as the timbre. It was found that chords derived from one set-class were rated rather equally despite the differences in chordal setting if the chords had some salient character (for example high degree of dissonance or strong associations with the dominant seventh chord). It seemed that some of these salient characteristics were bound to the total interval-class content of the set-classes from which the chords were derived. There were also cases in which the chords derived from different set-classes were rated very equally. In these cases it seemed that the qualitative characteristics of chordal setting influenced in perception more strongly than did the total interval-class structure.

Perceived Similarity of Non-Tonal Tetrachords Compared to Predictions of Selected Twentieth-Century Chord Classification Systems

Art Samplaski (Ithaca, NY)

Seventy trained musicians rated the similarities of pairs of tetrachords under several different experimental conditions. A set of stringent criteria for the retention of listener data was used to ensure greater reliability and predictive power of the results.

Listeners' responses were analyzed via multidimensional scaling and additive tree analysis; the derived configurations were compared to the (qualitative) clustering predictions of four chord-classification systems: Forte's (1988) pc-set genera, Hindemith's (1937/1942) system, and two recent proposals by Harris (1989) and Quinn (1997). In all cases except those with some significant ambiguities, none of the classification schemes' predictions matched the perceived similarity groupings of listeners. Instead, a number of potential factors involving chord spacing and ordering of adjacent notes were identified as contributing to listeners' similarity ratings. These factors appear to interact or compete with each other in various domains, leading in some cases to complex or seemingly chaotic structure. No significant difference in strategies for judging similarity was observed depending upon listeners' experience or inexperience with nontonal music.

REFERENCES: Forte, A. (1988). "Pitch-class set genera and the origin of modern harmonic species." *Journal of Music Theory* 32, 187–270.

Harris, S. (1989). *A proposed classification of chords in early twentieth-century music*. New York: Garland.

Hindemith, P. (1937/1942). *The craft of musical composition, vol. 1: Theoretical part* (Trans. A. Mendel). New York: Associated Music.

Quinn, I. (1997). "On similarity, relations, and similarity relations." *Perspectives of New Music* (in press).

On the Role of Embodiment in Music Perception and Cognition

Vijay Iyer (University of California, Berkeley)

The goal of this work has been to develop an enlarged view of music perception and cognition that incorporates physicality, temporality, and culture. According to the theory of embodied cognition, which has emerged in the cognitive-science community over the last decade, cognition is seen to be inextricably intertwined with bodily experience in the physical world, as well as with interpersonal experience in the cultural world; cognition is not treated merely as abstract, disembodied computation, but rather as concrete, embodied activity. This dual theoretical framework, involving both the embodiment and the situatedness of human cognition, grounds our understanding of cognitive processes in physical and cultural realities. Drawing from the above concepts, I suggest a number of consequences for music perception.

- 1) Musical meter seems to be delimited by natural timescales of physical embodiment and human memory; furthermore, meter perception requires specific, culturally contingent decoding strategies.
- 2) Summarizing some results on rhythmic expression in African and African-American pulse-based musics, I discuss how expressive microtiming variations may be decoded as the sonic trace of a physical, culturally situated body.
- 3) The embodied framework provides a useful view of musical improvisation as a kind of dialectic between symbolic and situational constraints. Musical meaning in improvisation depends on temporal situatedness, a crucial aspect of embodiment.

All of these examples contribute to a holistic, broad view of music perception and cognition, incorporating physical embodiment, temporal situatedness, environmental factors, and cultural context as constitutive elements.

Session 3-77 (SMPC), 2:00-3:40

Rhythm and Tempo

Modeling Multilimb Coordination in Unstructured Dance as a Perception-Action System

Steven M. Boker and Minquan Xu (University of Notre Dame)

The perception of rhythm and the production of movement have long been hypothesized to be closely linked. The current work explores several models for this perception-action system; ranging from a top-down, cognitively guided system to a tightly coupled perception-reaction with only peripheral cognitive involvement.

Subjects (N=13) were asked to dance to a set of rhythmic stimuli whose perceptual segmentation probabilities had been empirically estimated. Subjects wore magnetic field 6 degree-of-freedom motion tracking sensors on their hands, upper forearms, head, sternum, hips and upper shins during their dances. Motion data was gathered at 80 Hz simultaneously from all sensors and was synchronized to the auditory data. Previous work has found that the more ambiguous the stimulus, the less well the subjects

synchronized with the stimulus. This result lends support to a tightly coupled and low level pre-cognitive rhythm perception – motion production system from which a Gestalt conscious awareness of a rhythm is formed.

The present work cross-validates the previous experiment and extends it to include interlimb coordination during the production of the dance. This interlimb coordination is examined using multivariate time series techniques to estimate the dimension of the structure of the interlimb coordination during synchronization with the auditory stimuli.

Tempo Discrimination: Influences Due to Pitch Characteristics

Marilyn G. Boltz (Haverford College)

Previous research has shown that even though two melodies may have the same tempo, one may seem faster or slower than the other due to the relative number of contour changes, the magnitude of pitch skips, or the regularity of the unfolding rhythm. This illusory tempo effect has been attributed to an “imputed velocity hypothesis” in which listeners may be imposing subjective temporal accents on melodic change points or alternatively, overgeneralizing certain invariants of audiovisual motion within the natural environment. These two hypotheses were contrasted through a set of experiments that relied on a paired comparison task in which melodies within a pair always contained the same number of notes and either a same or different tempo. In Experiment One, melodies varied in their relative pitch height (high vs. low) as well as their respective timbre (high vs. low). Melodies within Experiment Two not only varied in their overall pitch height but also the momentum of their pitch trajectory, namely, the number of consistently rising or falling notes before the melody’s ending point. Results revealed that relative to their standard referents, comparison melodies that were actually of the same tempo were perceptually judged to unfold more quickly when they displayed a higher pitch, a higher timbre, and a greater momentum toward an eventual ending point. These findings suggest that illusory tempo effects in music perception can stem from more global principles of motion that apply to audiovisual events.

Pulsedness

Benjamin Carson (University of California, San Diego)

This paper presents a method for the examination of musical pulse. Cognitive scientists and music theorists have investigated rhythm perception with the help of practical constructions that arise from tradition.¹ These include meter, “internal clocks,” “prior” or culturally-determined grammars, and other terms which, it could be argued, describe higher order cognitive activity. The distinctions made in these approaches are provisional: they perform best when applied to standard or uncomplicated musical passages. Added to these difficulties is a more elaborate problem of analogy between parameters of musical information, which can be found in Lerdahl and Jackendoff’s *General Theory of Tonal Music*.²

A parameter-integrated mathematical model of musical pulse is proposed, and its uses in analysis, experiment, and composition are shown. Two principles distinguish the model from those which are reviewed here. The first is that an index of pulsedness should orient a single event to rhythmic activity which precedes it. The second arises from the first: although “distribution-in-time” seems to be the main information determining the pulsedness at a given event, such distributions cannot be assessed before it has been established *what* events count as members of the preceding group. A sequence of single events can be found to lack pulsedness even if evenly spaced, depending upon the distribution of subgroups within the sequence, segregated according to their non-temporal aspects. Examples from Haydn and Varèse are discussed.

¹P. Desain, “A (De)Composable Theory of Rhythm Perception,” *Music Perception* (1992); E. Narmour, “Some Major Theoretical Problems Concerning the Concept of Hierarchy in the Analysis of Tonal Music,” *MP* (1983); D.-J. Povel and P. Essens, “Perception of Temporal Patterns,” *MP* (1985); H. G. Tekman, “Interactions of Perceived Intensity, Duration, and Pitch in Pure Tone Sequences,” *MP* (1997); *Ibid.*, “Cue Trading in the Perception of Rhythmic Structure,” *MP* (1995).

²Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music*, (Cambridge: MIT Press, 1983).

Temporal Drift

Geoffrey L. Collier (South Carolina State University) and R. Todd Ogden (University of South Carolina)

In this research we address the problem of temporal drift in simple isochronous rhythmic tapping. By “temporal drift” we are referring to the tendency observed among musicians and non-musicians alike for the tempo to vary up and down. In addition to being a musical curiosity, this fact is of interest for two reasons. First, it presents a problem for the Wing-Kristofferson model of motor timing, a model that has been very widely applied since introduced in 1973. Researchers who have employed this model have generally treated temporal drift as a nuisance variable. Attempts to deal with it have not been wholly satisfactory. Second, the ubiquity of temporal drift implies that drift is a potentially interesting source of motoric variability, worthy of study in its own right, rather than being treated merely as a nuisance variable. We present a nonparametric test statistic (“q”) for the presence of drift that doesn’t make strong assumptions about the shape of the drift. We also present studies of its properties using both simulations and real data. Along with this, we decompose variance into three sources; motoric, central/clock, and central due to drift. Finally, we also present preliminary research on the structure of the drift using local linear function estimation.

The “Garden-Path” Phenomenon in the Perception of Meter

Peter Vazan and Michael F. Schober (New School for Social Research)

To what extent is meter perception affected mandatorily by the accent structure of musical sequences? Alternatively, can people hear one rhythmic pattern from different metrical perspectives? Our study models a listening situation in which a listener’s initial metrical hypothesis is disconfirmed later in the piece. In each trial, the same rhythmic pattern (a cross-rhythm based on a 2 by 3 polyrhythm) was presented simultaneously with visual information indicating a different meter. Participants were asked to bring their hearing in line with the visually presented pattern, which in most cases started somewhere else (with a different phase) than the one they heard; they were asked to tap the new meter, which allowed us to assess their perceptions. This procedure models the psycholinguistic “garden-path” phenomenon in a musical setting. However, the process of reinterpreting meter freeing oneself from an initial metrical interpretation and adopting another is quite unlike reinterpreting meaning during sentence comprehension, because of music’s strict temporal order and its inexorable continuation. Hanging one’s musical perceptions in real time is like trying to jump out of a moving train and jumping back into another carriage. Finally, results from the study were correlated with people’s tapping performance in various metrically ambiguous musical excerpts.

Session 3-78 (SMPC), 4:00-5:00

Perception and Aural Skills

Diagnostic Assessment of Aural Skills Based on Cognitive Principles: Placement Testing and Curricular Ramifications

Gary S. Karpinski (University of Massachusetts at Amherst) and Sigrun B. Heinzelman (City University of New York)

This paper examines the use of cognitive principles as a basis for designing and implementing a diagnostic placement examination in aural skills for first-year college-level students. Traditional methods of assessing and evaluating the aural skills of incoming college music students—interval and chord-quality identification, error detection, dictation, and sight singing—have proven to be ineffective predictors of success in traditional aural skills curricula. Future achievement in aural training hinges not so much on students’ proficiency in such complex behaviors but on much more basic aural abilities and skills.

A ten-minute aural examination was devised based on research in musical intelligence, pitch discrimination, musical memory, and tonal perception, which tests such fundamental skills as pulse inference, pitch matching, short-term rhythm and pitch memory, and tonic inference. The results of the examination are used to place students in either of two curricular tracks in aural skills.

This paper presents the cognitive principles underlying the designs of the various test items and explores the interpretations of various responses to each item. The pedagogical designs for the two curricular tracks are examined, investigating how specific goals and methods of this curriculum are dependent on the perceptual and cognitive skills measured by the examination. The paper also explores how best to develop the skills of those individuals exhibiting specific deficiencies on the examination. The

paper goes on to investigate correlations between diagnostic examination scores and actual achievement during the academic year, and student achievement in the years before and after implementation of the two-track curriculum.

Pitch and Loudness Perception Abilities of Musicians and Non-Musicians

Nancy L. Vause, Timothy Mermagen, Eileen Resta, and Tomasz Letowski
(Human Research and Engineering Directorate, U.S. Army Research Laboratory)

The Army Research Laboratory (ARL) has been exploring pitch perception. An offshoot of the research has been interesting data suggesting musically trained listeners may exhibit enhanced pitch discrimination abilities compared to non-musically trained listeners. Performance of musically trained listeners exceeded performance of listeners without musical training on all tasks. Additionally, listeners with high frequency hearing loss performed better than the listeners exhibiting flat hearing loss. A University of California, San Francisco study reported 10% of musicians possess absolute pitch. This rate is 200 times higher than the rate for the general population. The present study examined pitch and loudness perception capabilities for different octave frequencies, as well as intensity discrimination; among the general population; Army band members; professional musicians; and musically trained civilians (with and without hearing loss). The implications for musician and audience perception will be explored.

Tonal Perception Thresholds and Pitch Identification by Absolute Pitch and Relative Pitch Possessors

Janina Fyk [?]and Scott D. Lipscomb] (University of Texas at San Antonio)

This study investigates the pitch identification abilities of two specific populations of music listeners: individuals with Absolute Pitch (AP) and those with Relative Pitch (RP). In a series of two experiments, the first addresses the matter of tonal perception thresholds. Stimuli consisted of a series of sine tones covering a one-octave range from C4 (261.6 Hz) to B4 (493.9 Hz). Note duration was also varied by the investigators and included 10-, 15-, 20-, 25-, and 30-ms tones. Subjects listened binaurally to sixty randomly-presented sine tone trials. Subjects were required to match the pitch of the presented tone. The precision of pitch-matching was measured in cents and tonal perception thresholds for AP and RP possessors were established using the average error method, in which the boundaries of the inter-quartile range were considered to be the tonal perception threshold.

The second experiment investigated pitch identification of short tones by AP and RP possessors within the same frequency range described above. In this experiment, subjects responded to randomly-presented tones on a MIDI keyboard. Both the MIDI pitch number and the response time were recorded, allowing the investigators to consider not only the accuracy of each subject's response but the amount of time taken to respond as a function of variations in frequency and note duration. A model of pitch identification—including the interrelationship between the tonal perception thresholds and both the accuracy and response time—will be proposed, identifying significant distinctions between strategies used by AP possessors and RP possessors.

Session 3-79 (SMPC), 4:00-5:00

Emotion and Mood

Relaxing Music Reduces Psychological and Physiological Stress Reactivity During a Cognitive Stressor

Wendy Knight and Nikki S. Rickard (Monash University)

The detrimental effect of stress on health is well-established.¹ Previous research has shown that relaxing music is capable of reducing subjective anxiety and stress.² However, the effects of relaxing music on physiological parameters of stress reactivity have been less consistent. The aim in the current study was to determine whether a piece of relaxing music mediated psychological and physiological indices of stress. Forty-five females and forty-six males were exposed to a short cognitive stressor involving preparation for a public speaking task. Participants performed the task either in silence, or while being exposed to the Pachelbel's Canon in D major. Pre- and post-task measures were taken for psychological anxiety, heart rate, systolic blood pressure, salivary cortisol and salivary immunoglobulin A (IgA) levels. In the absence of the music treatment, the stressor significantly increased subjective

anxiety levels, heart rate and systolic blood pressure. In the presence of relaxing music, these increases were significantly diminished, and in some cases, even reversed (for both males and females). IgA levels increased significantly in response to the music, despite the stressor having no effect on either IgA and cortisol levels. Relaxing music therefore substantially mediated psychological and cardiac measures of stress, but had little effect on the hormonal or immune indices of stress measured. While a number of methodological issues relating to the type of music and stressor need to be considered in future research, the current findings have promising implications for the role of music in reducing cardiovascular effects of cognitive stress.

¹Edelman, S., & Kidman, A. (1997). "Mind and cancer: Is there a relationship? A review of the evidence." *Australian Psychology*, March, 79–85.

²Henry, L.L. (1995). "Music therapy: A nursing intervention for the control of pain and anxiety in the ICU: A review of the literature." *Dimensions of Critical Care Nursing*, 14, 295–304.

Is Listening to Music Like Getting a Colonoscopy?: Remembering Musical Affect

Alexander Rozin (University of Pennsylvania)

Most affective labels for music represent remembered experiences. Music critics, subjects in psychology experiments, and everyday listeners use words such as "sad," "emotional," and "intense" primarily to describe music already gone. Completely unstudied is how such affective labels and the remembered musical experiences they represent derive from moment-to-moment experiences. What is the mapping from affective present to affective past? Building on the work of psychologists who have explored this issue in the domain of pain, the present study was conducted to determine how listeners derive global evaluations of past musical durations from moment-to-moment experience.

Subjects produced moment-to-moment emotional intensity ratings while listening to various selections by pressing a pressure-sensitive button. They also reported the remembered affective intensity of each example. Statistical evaluation of the data suggest that the assumption that remembered experience equals the sum of moment-to-moment experiences fundamentally misrepresents how listeners encode and label past affective durations.

The results shed new light on common practices of psychologists, composers, performers, and music theorists. Listeners' methods of integrating, compacting, and distorting on-line experience cast doubt upon the usefulness of some experimental methodologies employed to study affect. They also provide clues as to how a composer or performer might leave listeners with a powerful memory at the expense of individual moments during the piece. Lastly, the results indicate that a single graphical analysis of a musical experience can represent either moment-to-moment experience or the memory of that experience but not both.

The Mozart Effect: An Artifact of Mood and Preference

W.F. Thompson, E.G. Schellenberg, and G. Husain (Atkinson College, York University)

Rauscher, Shaw & Ky (1993) reported that spatial abilities are enhanced by listening to Mozart, but the so-called "Mozart effect" remains to be explained in a satisfactory manner. We examined whether the Mozart effect might be a consequence of positive mood induction, such that participants perform at enhanced levels following exposure to a pleasant or preferred stimulus. Our participants (N=24) completed a paper-folding-and-cutting task twice: once after listening to ten minutes of music, and once after sitting in silence for ten minutes. The music was a Mozart sonata (a pleasant, non-challenging piece from the Classical repertoire) for half of the participants, and an Albinoni adagio (typically described as sounding sad) for the other half. The music and silence conditions were separated by a week, and testing order (music-silence or silence-music) was counterbalanced with the music manipulation. We also obtained ratings of preference and mood from each participant in both conditions. Performance on the spatial task was higher following the music condition than the silence condition for participants who listened to Mozart, but not for participants who listened to Albinoni. In other words, we successfully replicated the Mozart effect. Nonetheless, similar response patterns were observed for the preference and mood variables. Moreover, when differences in preference or mood were held constant, the Mozart effect disappeared. The findings are consistent with our suggestion that the Mozart effect is an artifact of preference and mood.

Session 3-80 (SMPC Poster Session), 2:00-5:00

Location Uncertainty and the Binding of Musical Features

Michael D. Hall (University of Nevada, Las Vegas)

Illusory conjunctions, the perception of incorrect combinations of presented features, frequently occur in vision (e.g., Treisman & Schmidt, 1982), providing evidence for a process that binds features to enable object perception. Recently, evidence of a corresponding auditory process has been obtained through illusory conjunctions of musical features (e.g., Hall, Pastore, Acker, & Huang, in press). However, the factors that contribute to auditory illusory conjunctions are unclear. The current investigation assessed the contribution of one important variable for visual illusory conjunctions, uncertainty about the location of features (e.g., Ashby, Prinzmetal, Ivry, & Maddox, 1996), to illusory conjunctions of pitch and timbre. Musically trained listeners searched pairs of tones for a presented target timbre (piano or violin), its corresponding pitch (low, medium, or high), and the pitch of the remaining tone. Experiment one evaluated the effects of location uncertainty for tones distributed in space (by varying the lead-time for tones to different earphones by .25, .50, or .75 ms). Experiment two extended this evaluation to auditory time (using a variable ISI of 250, 500, or 750 ms) to address binding errors in short-term memory. Error rates were submitted to several models of search performance to assess the incidence of illusory conjunctions and feature misperceptions. Models differed regarding their inclusion of (1) various guessing strategies, (2) illusory conjunctions, and (3) assumed effects of location uncertainty. The relative fits of models to the data were compared across levels of location/distance. Implications for building an appropriate model of auditory feature binding will be discussed.

The Armchair Researcher

Rosemary Mountain (Concordia University)

The Armchair Researcher was designed as a means to promote dialogue among musicians and psychologists on issues relevant to music analysis. Important components of twentieth-century music such as texture, timbre, atonality, and polyrhythmic structures have received scant direct attention from cognitive scientists, and many musicians who specialize in the field are not yet conversant with the lingo of psychology. Therefore I have been developing a multi-format environment for the presentation of various approaches and questions designed to encourage reflection and hopefully stimulate further investigation.

The Armchair Researcher is constructed in modules dedicated to specific issues, aimed to gauge reactions to proposed terms, correspondences and approach. Communication of modules and responses can occur live or by virtual means, whether by post or internet. The context of a poster session allows a blend of the virtual and the real, with score fragments, spectrograms, audio clips, and some moving images displayed on computer as they would be on a web page, while proposed matches, suggestions of vocabulary to be employed, and questions can be discussed in person.

The current modules under development focus on musical textures and gestures; prototypical examples with suggested parameters for perceptual identification are drawn from the musical repertoire and supplemented by versions with timbral and temporal modifications. In order to examine the possible relationship between musical gesture and human movement and mood, visual images of motor movement are presented for comparison with what seem to be their musical counterparts.

Role of Prior Mood in Aesthetic Evaluation of Music

Valerie N. Stratton and Annette H. Zalanowski (Pennsylvania State Altoona College)

The study explored the hypothesis that aesthetic evaluation of music might be influenced by prior mood. Thirty college students were asked to rate the aesthetics of an unfamiliar selection of classical music. There were three conditions: one group heard only the test music, a second group first heard a happy popular song intended to induce a happy mood, and a third group first heard a sad popular song intended to induce a sad mood. Each piece of music was rated for enjoyment, aesthetics, and familiarity. Mood was assessed before and after the test music using the Multiple Affect Adjective Check List - Revised. Aesthetic ratings of the classical piece were also made using the Continuous Response Digital Interface, an apparatus which allows ratings to be made continuously with a large dial; the position of the dial was recorded by a computer program every four seconds. Results indicated that the aesthetic ratings of the classical piece were influenced by the mood condition, but in an unexpected direction. The happy mood group rated the music significantly less aesthetic than the other two groups. However, some con-

founding factors were identified. The happy song was more familiar and enjoyable than the sad song, and thus led the classical music to be rated less familiar and less enjoyable by comparison. These factors may be involved in aesthetic judgements, and additional studies are in progress using non-music stimuli to induce mood.

Maternal Speech and Singing to Infants

Takayuki Nakata and Sandra E. Trehub (University of Toronto)

Caregivers' singing and speaking interactions with prelinguistic infants may differ in form, function, and impact. The present study was designed to provide preliminary information about maternal and infant behavior in such speaking and singing contexts. Mothers and their 6-month-old infants participated in two sessions separated by approximately one week. In the first session, mothers were videotaped as they sang to their infant for five minutes and talked for five minutes (in random order). In the second session, infants were presented with two four-minute videotapes, one of their mother's previously recorded singing and the other of her speaking (in random order). Infants were videotaped as they watched both performances.

An examination of maternal attention-getting strategies revealed that mothers placed toys in infants' line of sight significantly more often during speaking than during singing episodes. They also used more attention-eliciting vocalizations (i.e., loud, rapid-onset) during speaking than singing episodes. Nevertheless, infants looked significantly longer at their mother's recorded image while she sang than while she spoke. Another sign of infant attention and contentment—reduced body movement—was more prominent during maternal singing compared to speaking episodes. In short, we found evidence of differential maternal behavior and infant responsiveness during maternal speaking and singing interactions with 6-month-old infants. Mothers' relatively subdued episodes of singing were successful in gaining and sustaining infant attention. By contrast, their highly variable episodes of talking, which were interspersed with intense, rapid-onset vocalizations and object movement, failed to achieve comparable levels of infant engagement.

Infants' Physiological and Behavioral Responses to Maternal Singing

Tali Shenfield, Sandra E. Trehub, and Takayuki Nakata (University of Toronto)

Mothers across cultures fine-tune their behavior to optimize their infant's attention and arousal. One way in which they do so is by singing in a distinctive infant-directed style. There is evidence that infants show attentional and affective preferences for such infant-directed singing over mothers' usual style of singing. If such singing to infants is successful in capturing infant attention and modulating arousal, its consequences should be reflected in physiological measures. The goal of the present study was to document the effects of finely tuned maternal singing on infant attention and arousal, as reflected in salivary cortisol levels. Mothers (N=31) were video-recorded as they sang to their 6-month-old infants for a period of ten minutes. Samples of infant saliva were obtained immediately preceding and ten minutes after the singing episode. Levels of salivary cortisol were subsequently assayed as an index of infant arousal. Videotapes were coded for instances of infant loss of interest or distress and for maternal interventions that were contingent on such signs of infant disengagement. The proportion of contingent alterations of maternal performance yielded an index of maternal fine-tuning or sensitivity. Although singing, in itself, did not produce changes in infants' level of salivary cortisol, finely tuned maternal singing did produce such changes. Specifically, infants who heard finely tuned performances had unchanged or slightly increased cortisol levels; those who heard less finely tuned performances had decreased cortisol levels. The fine-tuning or sensitivity of maternal performances was also associated with sustained infant attention during the singing session.

Session 3-81 (SMT), 2:00-4:15

Twentieth-Century Designs

Allen Forte (Yale University), Chair

“Lines and Circles . . . [Strange] Figures”: Musical Dialectics and Dramatic Ambivalence in *Wozzeck*

Wayne Alpern (Mannes College of Music)

When *Wozzeck* describes his hallucinations to the Doctor in Berg’s opera, he conjures up mysterious images of some secret geometric code. “Lines and circles,” he mutters, “figures . . . if only one could read them!” Analytic interpretations have focused upon the circle as a symbol of *Wozzeck*’s state of mind and Berg’s own view of life, but with ambiguous results. Some see the circle as a pessimistic image of fatalistic doom, others as an optimistic metaphor for hopeful rejuvenation. A dialectical conception of the opera suggests their unresolved juxtaposition, simultaneously asserting affirmative and negative conceptions of life.

But it is *Wozzeck*’s “lines” rather than his “circles” that unlock the geometry of ambivalence encoded in the “figures” of the open field. A “dialectical ramp” of two intersecting lines in oblique motion embodies this vacillation between dynamic affirmation and static negation. Tracking this “figure” as a musical metaphor reveals a profound ambivalence at the heart of Berg’s masterpiece. Half soldier, half seer, wandering across the open field of life, *Wozzeck* catches a fleeting glimpse of this ambiguous geometry of hope and despair tugging against one other, juxtaposed without victor, each sharing Berg’s stage to weave a delicate synthesis of unresolved antinomies.

Intervalllic “Multiplication” in the Music of Claude Debussy: An Extended Theory of Transpositional Combination

Christoph Neidhofer (McGill University)

In his landmark book *Penser la Musique Aujourd’hui* (1963) Pierre Boulez discusses a compositional device called “multiplication.” In this device, first a twelve-tone series is partitioned into smaller units. Then one unit, or pitch-class set, is “multiplied” by another by transposing one of the two sets on to each pitch-class of the other set. Intervalllic “multiplication” is what Richard Cohn has described as “transpositional combination” in the context of Bartók’s music. While “transpositional combination,” as defined by Cohn, is designed as a tool for the analysis of music that projects different transpositions of a particular *set-class*, I propose extending the notion to music in which intervals are not transposed as set-classes but as diatonic *step-classes*. A given step-class may project different set-classes.

This paper develops an alternative approach to transpositional combination that applies to set-class as well as step-class contexts. I shall discuss all possible chord-types that can be generated via “multiplication” of the various step-class sets and present the pertinent mathematical generalizations. I shall then apply my approach to Claude Debussy’s étude “Pour les quarts” and show how Debussy’s chords and modes can be generated via the extended notion of transpositional combination.

Conceiving and Communicating Multiplicity in Post-Tonal Music Analyses

Josh Mailman and Richard Randall (Eastman School of Music)

This paper discusses problems and proposes solutions regarding the conception and communication of post-tonal music analyses and systems of data representation (e.g., labels) used in these. David Lewin (1986) has discussed the advantages of leaving open the possibility of multiple interpretations during the course of analysis. Although he describes the desire for multiplicity, Lewin does not identify the role that labeling systems necessarily play in the conveyance of multiplicity. Multiplicity in the exposition of an analysis necessarily requires a communication channel that can follow and clearly represent a changing mental conception of music itself. Our research finds that the *representation* of our conceptions feed back on the *conception* of music itself and *vice versa*. To analyze music with unordered pitch-class sets (pc sets), for instance, is to imagine music *in terms* of unordered pc-sets. To the degree that music-analytical expression depends on extant labeling systems, the representation of such multiplicity would require multiple (and possibly incompatible) descriptors (from different labeling systems) for each musical event. Since we’d rather use a labeling system that encourages rather than limits the possibility of such multiple interpretations, our project employs a labeling system called SCRN/TRN (Set Class Realization Notation / Transformation Realization Notation). It re-

solves the “multiple interpretation” issue by representing in a single coordinated notational construct what would otherwise require an *ad hoc* combination of labeling systems already available.

Session 3-82 (SMT), 2:00-5:45

Words and Concepts

Janna K. Saslaw (Loyola University), Chair

Where Musical Places Come From: The Conceptual Metaphor STATES ARE LOCATIONS

Arnie Cox (Oberlin College)

There are no actual locations in music, nor actual distances or motion between musical locations, and yet much of music discourse is premised on the belief that there are. Although it has been recognized that such metaphoric concepts are treated in practice as if they were literal, it has not been explained why we should have such concepts in the first place. What is it about musical experience that motivates conceptualizations of locations, distances, and motion? Metaphor theory in music has begun to identify the cross-domain mappings and image schemas relevant to musical motion and space, but we do not yet have an account of the motivations behind, and constraints on, our mapping of spatial relations onto the relations of musical tones. As a result, theories and epistemologies that are premised on the metaphor of musical “space” still depend largely on shared intuitions regarding the logic, aptness, and value of such metaphoric representations. This paper offers an account of how embodied experience motivates and constrains conceptions of musical motion and space, and it shows how these concepts emerge from the same metaphoric reasoning whereby we conceive abstract state-locations and motion in other aspects of everyday life.

The Musical Idea and the Basic Image in the Atonal Songs and Recitations of Arnold Schoenberg

Jack Boss (University of Oregon)

This paper is taken from a larger study-in-progress which attempts to show that many of Schoenberg’s songs and recitations — tonal, atonal, and serial — elaborate three kinds of framework, all of which derive from the notion of “musical idea” so prominently represented in his writings. These frameworks are the complete idea, the incomplete idea or unresolved opposition, and the basic image. The complete idea generally comprises an opposition of elements, elaboration of that opposition, and ultimate resolution, while the unresolved opposition leaves off the last stage. The basic image translates a visual image of some kind into a musical shape, which then serves as a starting point for further development.

The paper shows how the motivic and harmonic structures of two atonal works—“Als wir hinter dem beblühten Tore,” Song eleven of *Das Buch der hängenden Gärten*, Op. 15, and “Nacht” from *Pierrot lunaire*, Op. 21— grow out of, respectively, a complete idea and a basic image, and how these frameworks and their motivic/harmonic elaborations parallel the structure and meaning of the texts. Since the paper’s insights about harmonic elements and relations are presented using the language of pitch-class set theory, the paper also demonstrates ways in which Schoenberg’s notions of coherence intersect with familiar models of pitch-class set coherence.

Hearing the Unspoken in Britten’s *Death In Venice*

Shersten Johnson (University of Wisconsin-Madison)

Of particular interest among recent writings on the subject of text-music relations are those inquiries that focus on the dialectical character of text and music. Britten’s *Death in Venice* is especially suited to an investigation of this type, since its story, formulated in words, centers on the loss of words, a loss so critical that it cannot be redeemed even by music. In particular, an analysis of scene twelve shows the interconnection between Aschenbach, his words, and the musical daemons that surround him. Because of his choice not to speak at this pivotal moment, both his words and his music are irrevocably changed.

This paper focuses on the way those lost words sound in conjunction with their music, using a method of analysis that can accommodate that dynamic interconnection. This method, developed by Lawrence Zbikowski, employs conceptual models to

depict the way a listener might combine perceptions of music and text to create meaning beyond that of the text alone. Freud's writings on repression and blockage in the creative process provide further structure for the analysis. In this way, the paper not only addresses the influence of specific musical elements on the perception of Aschenbach's blocked words, but goes a step further to show where the music itself goes through its own process of repression, failing to supply the words and meanings that Aschenbach so desperately seeks.

The Analysis of Song: An Approach from Conceptual Blending

Lawrence Zbikowski (University of Chicago)

"We await the development of a syntax of song." Thus Kofi Agawu ended a 1992 essay in which he argued that, despite the rich critical and analytical literature that had developed around art song, there was still no theoretical model adequate to the phenomenon of song. In this paper I present work towards such a model, based on recent research in cognitive linguistics by Gilles Fauconnier and Mark Turner. This research has shown that, under certain circumstances, concepts from two separate domains, each constructed by language, blend together to create novel concepts in a third domain. I propose that a similar sort of conceptual blending can occur when one of the domains is constructed by music. Using the technology developed for analyzing conceptual blends, I show why two different settings of the same poem by Joseph von Eichendorff— one by Schumann (Op. 39/1), the other by Brahms (Op. 3/5)— give rise to two quite different songs. I argue that this model offers a way to account for "the syntax of song."

An Historical Approach to Musical Topics

Raymond Monelle (University of Edinburgh)

The semiotics of musical topic theory is more complex than was implied by Leonard Ratner in his book *Classic Music*. Topics are mixed signs, manifested as conventional signs (symbols) with their roots in icons and indices. A careful study of both signifiers and signifieds usually reveals that topics are cultural items signifying units at some remove from the world that creates them; typically, a topic makes use of a contemporary signifier (though this may be elaborately concealed) to mean an imaginary signified plucked from the culture of several centuries previous. In this respect, musical topics resemble literary topics. Examples are given, including the equestrian topic, and the hunt, military, pastoral, and Turkish topics.

Session 3-83 (SMT), 2:00-5:00

Scales and Chords

Henry Martin (Rutgers University), Chair

Diabolus in Musica: Structure and Tonality in the Wolf's Glen

John L. Snyder (University of Houston)

The fundamental ambiguity of the tritone relationship with the tonic makes it inimical to functional tonality; in Schenkerian terms, it can exist only as a secondary relationship, e.g., as bIII/III (Beethoven's Op. 26, II), or N/iv (as Schenker reads Berlioz's *Symphonie Fantastique*, IV, mm. 152ff). But, in the Berlioz, explaining the Db chords in G minor as N/iv rings hollow, as nothing in the passage suggests C minor. Analysts must therefore ask: just *how did* tonal composers use the TT/I relationship? *What effect* does this usage have on tonal structure? And, how can the resulting structural anomalies be *accounted for* in analysis? A *locus classicus* for tritone relationships is the Wolf's Glen Scene from Weber's opera *Der Freischütz*. The scene begins and ends in F# minor, but most of the scene is in C minor. Further, Eb major and A minor are also important centers. Absolute key associations play a role, but my central question is the fundamental structure of the scene.

Several new ideas are proposed: multiple tonal threads, discontinuity and resumption, and abandonment. The scene is viewed as a collection of separate tonal threads, some of which are interpolated into others. Discontinued threads may be resumed later,

or simply abandoned. Graphically modeled on Schenker's interruption symbol (||), discontinuity is indicated by an ellipsis (...), and abandonment by an obelus (†). An important distinction will be drawn between *prolongation and projection*: the scene projects the F# diminished seventh chord but does not prolong it.

The paper also makes connections to dramatic theory, and to the dissolution of tonality in the late nineteenth century. Brahms's *German Requiem*, IV, and Bruckner's Symphony No. 6, I, will also be cited.

Debussy's Chromatically Displaced Dominants: A Force of Nature

D. Boyd Pomeroy (Cornell University)

This paper departs from an observation that certain pieces by Debussy feature the consistent chromatic displacement (usually downward) of dominant-like gestures. From a historical perspective, this dislocation of "dominant rhetoric" from its normally associated tonal-syntactical constraints could be viewed as an extreme manifestation of certain nineteenth-century trends in this direction. From a functional perspective, however, the dominant's wholesale chromatic displacement raises perceptual questions. It also engages an interesting theoretical issue—the "#IV / (bV)" problem—concerning the limits of chromatic transformation in tonal music, and the subject of a recent article by Matthew Brown and Dave Headlam. Given these authors' conclusion that, in genuinely tonal music, apparent #IV's/3V's can relate to the tonic only indirectly, how can the dominant's chromatic displacement be apprehended as such within a tonal context? Adapting Richard Bass's model of "wrong note" chromatic displacement in the music of Prokofiev, I suggest that Debussy's apparent 3V's similarly operate in the capacity of substitute for their "diatonic shadow." After consideration of the tonal/formal conditions under which the chromatic substitution can be effectively perceived as such, the remainder of the paper demonstrates how these conditions are fulfilled in four movements—from *La mer*, the orchestral *Images*, and the piano preludes. Finally, taken together, these pieces point to an intriguing correlation between chromatically deformational tonal structure and programmatic or evocative content, suggesting that Debussy associated the technique with the musical portrayal of nature's more elemental, untamed aspects.

Modes, Scales, Functional Harmony, and Non-Functional Harmony in the Compositions of Herbie Hancock

Keith Waters (University of Colorado, Boulder)

Herbie Hancock emerged as one of the most influential jazz composers and pianists of the 1960s, and his compositions played a significant role in the expansion of the jazz harmonic language that took place during that decade. Some commentators use the term "modal" to describe the harmonic vocabulary of Hancock's compositions—in these instances modality may refer to harmonic ambiguity, static harmony, the scalar foundations behind individual harmonies, and/or the absence of functional harmonic progressions.

The paper addresses the question of analytical approaches in the absence of functional harmonic progression. In the compositions "One Finger Snap," "Jessica," and "King Cobra," Hancock creates compositional organization through the use of interval cycles in both the harmonic and the melodic dimensions. In addition, the paper suggests that two scalar collections, the diatonic (D) and acoustic (A), provide the source for Hancock's harmonic vocabulary. We may hear the movement among and between D and A collections in degrees of relative closeness and distance, labeled here as the "distance value." I provide a series of networks which show the relationship of all D and A collections at each possible distance value, and I show how Hancock systematically exploits these distance-value relationships in his compositions.

The Role of Triads in Ligeti's Recent Music

Eric Drott (Yale University)

One of the most remarkable features of György Ligeti's music from the late 1970s to the present is its embrace of triadic harmony. Unlike his music of the 1960s, known for its extreme chromaticism and widespread use of clusters, his latest works explicitly utilize consonant harmonies, albeit in a non-tonal context. Moreover, the return to triadic harmony intersects with another of his recent preoccupations, namely the exploration of polyrhythmic and polymetric devices. By analyzing the deploy-

ment of triads in a number of his recent works, including his Etudes for Piano, this paper shows how complex rhythmic dissonances interfere with the perceptual and functional roles of the harmonic dimension. Drawing on theories of auditory perception developed by Albert Bregman, this paper argues that vertical and horizontal structures are set against each other in Ligeti's works, so that the one interferes with the other. At the same time, this paper interprets Ligeti's music in light of the repudiation of the triad in the modernist aesthetics of Boulez and Adorno, in order to describe how his recent works situate themselves between both tonal and post-tonal traditions.

Friday evening, 3 November

Session 3-81 (AMS Panel Discussion), 8:00-11:00

Recent Researches on Scottish Music Manuscripts

James Porter (University of Aberdeen), Chair

Warwick Edwards (University of Glasgow), Gordon Munro (Scottish Academy of Music and Drama),

Marjorie Rycroft (University of Glasgow), David J. Smith (University of Aberdeen),

Matthew Spring (Bath Spa College), and Evelyn Stell (University of Glasgow)

This panel involves short informal presentations followed by discussion of recent research on Scottish music manuscripts. Compared with Ireland, for example, Scotland has a wealth of unpublished music manuscripts from the Renaissance period up to the present—several hundred are known in various libraries and private collections. While many of them have been referred to and cited by scholars such as Henry Farmer, Nelly Diem, Bertrand Bronson, Samuel Bayard, and John Ward, few have been published in scholarly performing editions. Genres range from late medieval plainchant to solo songs, ballads, lute tunes, music for clarsach, fiddle, bagpipe, recorder, harpsichord and other instruments. Both sacred and secular music will be considered. Recent research and published analysis have shown the manuscripts to contain valuable information on style, taste and technique (such as the Panmure manuscript, which illuminates the performative style of Sainte-Colombe through his pupils, the brothers Maule). The manuscripts are of general interest, too, because they contain not just Scottish music, but music of diverse national origins; English, French, German, Irish, and Italian tunes are commonly found. The panel will discuss both common and unique problems of script, instrumentation, and interpretation within an often dramatically-changing set of social and historical contexts.

Session 3-82 (AMS Panel Discussion), 8:00-11:00

Panel Discussion

The Music of Tuscany, 1650–1850: The Restoration and Preservation of a Forgotten Repertory

The Panel Session is dedicated to the memory of William Holmes

Susan Parisi (University of Illinois at Urbana-Champaign), Chair

Irene Alm (Rutgers University), Frank A. D'Accone (University of California, Los Angeles),

Aubrey Garlington (University of North Carolina, Greensboro), Ellen Harris (Massachusetts Institute of Technology),

John W. Hill (University of Illinois at Champaign-Urbana), John P. Karr (University of Louisville),

James Leve (Fitchburg State College), Lowell Lindgren (Massachusetts Institute of Technology),

Kay M. Lipton (Pasadena City College), Colleen Reardon (Binghamton University),

John Rice (Rochester, MN), Harris Saunders (University of Illinois at Chicago),

Edmond Strainchamps (State University of New York at Buffalo), and Robert Lamar Weaver (University of Louisville)

The repertory of Tuscan music relative to its merits and quantity is unknown to historians, musicians, and the public. The general ignorance is especially to be noted with respect to the music of the late seventeenth through the early nineteenth centuries and increases from the early portion of this period to the late, even though the number of new operas premiered in Florence in the late 1780s and nineties exceeds the numbers individually produced in Naples, Venice, and Milan. With the exception of the keyboard sonatas of Giovanni Maria Rutini, the obscurity of chamber and orchestral music is even deeper than that of opera. The existence of a large number of sacred choral and organ compositions is simply unknown. Before the publication of the *New Grove Dictionary of Opera* (1992) many of the principal composers and librettists could not be found in the major encyclopedias and dictionaries. The purpose of the Panel Session is to explore possibilities for alleviating this situation. Now is an appropriate time for the effort because of the great expansion of published catalogues undertaken by the Associazione toscana per la ricerca delle fonti musicali, by the publication of two reference works that make the operatic repertory more readily accessible to scholars (Francesco De Angeli's *Melodramma*, and Robert L. and Norma Weaver's *Music in the Florentine Theater*), by the discovery and preservation of a substantial amount of other genera in this repertory at the University of Louisville, and finally by the establishment of the international society, Musica Toscana, Inc., dedicated to the objectives stated in the title of the panel. After a tribute

to William Holmes by Frank D'Accone, the ten-minute position papers will be divided into two groups. The first will present new research as a continuation of Professor Holmes's own work. The second will focus on the practical problems of supporting the publication of musical editions, achieving and maintaining a suitable volume of excellent editions, and encouraging scholarship in the field. Other methods of disseminating knowledge of and acquaintance with the music, such as recordings, performances, and lectures will be discussed. Of particular interest are procedures that will make international cooperation possible with as little duplication of effort as is practicable.

The schedule of ten-minute position papers or reports is as follows:

- D'Accone, "William Holmes"
- Lindgren, "*Opera Observed* in Early Eighteenth-Century London: The Roles Played by Prominent Florentines"
- Leve, "A Comic Servant. Two Lovers and a Fool: Turning *Orlando Innamorato* into a Florentine Comic Opera"
- Alm, "Eighteenth-Century Opera and Dance: Comparisons between Venice and Florence."
- Reardon, "Siena in the Tuscan Repertory"
- Strainchamps, "Ecclesiastical Archives, with Special Attention to the Archives of S. Lorenzo"
- A representative of the Associazione toscana per la ricerca delle fonti musicali, "The Accomplishment and Plans of the ATRFM: publications and theses"
- Weaver, "A Survey of the Tuscan Repertory of the Late Eighteenth-Century"
- Karr, "Musica Toscana, Inc.: Its Accomplishments and Plans"

Session 3-83 (AMS), 8:00-11:00

The Rediscovered Berlin *Sing-Akademie* Library in Kiev: Its Impact on Bach Studies and Editions

Christoph Wolff (Harvard University), Chair

Hans-Joachim Schulze (Bach Archiv Leipzig), Ulrich Leisinger (Bach Archiv Leipzig), and Peter Wollny (Bach Archiv Leipzig)

In July 1999, the long-lost library of the Berlin *Sing-Akademie*, one of the world's most important collections of eighteenth-century music, comprising some 5,000 manuscripts, was rediscovered by Christoph Wolff in Kiev, Ukraine. The collection, which includes a significant number of largely unique Bach family materials, had been evacuated during World War II to Silesia, but then disappeared with no information available about its post-war fate and for a long time was feared destroyed. Shortly after their discovery the holdings of the *Sing-Akademie* library were examined by a group of Bach scholars led by Wolff at the Central State Archive-Museum of Literature and Art of Ukraine in Kiev.

The Berlin *Sing-Akademie*, a private choral society, was founded in 1791 by Carl Friedrich Christian Fasch and directed from 1800 to 1832 by Carl Friedrich Zelter; in 1829 it presented the celebrated performance of Bach's *St. Matthew Passion* under the direction of the young Felix Mendelssohn. A central portion of the *Sing-Akademie* archive consists of the estate of Carl Philipp Emanuel Bach, which includes music by his father and brothers, a collection of works by his ancestors (the famous *Altbachisches Archiv*), and the bulk of his own compositions in autograph or authorized copies, among them twenty Passions not transmitted elsewhere, fifty keyboard concertos, and numerous other vocal and instrumental works.

The proposed study session is intended to inform the scholarly community of the Kiev findings and to discuss various aspects of their impact on future Bach scholarship.

The schedule of papers is as follows:

- Wolff, "Introduction: The History of the Berlin *Sing-Akademie* Library—a Survey from 1791 to the Present"
- Wolff, "Johann Sebastian Bach and the Old-Bach Archive"
- Schulze, "C.F.C. Fasch's Collection of Four-Part Chorales by J.S. Bach"
- Wollny, "Three Pages of Unknown Sketches by J.S. and W.F. Bach"
- Leisinger, "New Sources for C.P.E. Bach's Songs"
- Wolff, "C.P.E. Bach's Own Thematic Catalogue of His Keyboard Music"
- Leisinger, Schulze, and Wollny, "C.P.E. Bach's Hamburg Choral Works"

Session 3-84 (AMS), 8:00-11:00

Critical Music Editing: New Directions in a Musicological Tradition

Richard Crawford, Editor-in-Chief, *Music of the United States of America* [MUSA], Chair
 James Grier, author, *The Critical Editing of Music*; Mark Clague, Executive Editor, MUSA;
 Philip Bohlman, Series Editor, Recent Researches in Oral Traditions; Paul Ranzini, Managing Editor, A-R Editions;
 and Austin Clarkson (Series Editor, The Stefan Wolpe Society Critical Editions)

Ludwig Senfl's edition of the complete works of his teacher Heinrich Isaac in the *Choralis Constantinus* of 1550–55 marks the beginnings of historical consciousness in edition making. The creation of the Bach Gesellschaft in 1850 and the publication of Friedrich Chrysander's *Denkmäler der Tonkunst* of 1867–71 represent the earliest attempts at critical editing and a recognition of the interpretive qualities of the musical text. The history of music editing then is in many ways a history of musicology, as editing has formed a core practice in musicological research. This tradition of critical editing values intense manuscript and sketch study, textual criticism, detailed research into performance practice, and precise editorial discipline. For many years critical editing was seen as among the definitive skills of musicologists, and critical editions were often part of the dissertation for many scholars, thus helping to qualify their authors for admission into the profession.

Since the 1970s, however, scholars have increasingly questioned such traditions in musicology, bringing new perspectives and critical resources to the discipline. In response, critical editing went out of fashion. Graduate training in editing and interpreting notation has been reduced or eliminated, and library budgets have been cut, forcing many institutions to cancel expensive subscriptions to critical editions. Until recently it appeared that the tradition of critical editing might end.

Yet scholars' work on critical editing has never stopped and many new series, such as Recent Researches in Oral Traditions, Music of the United States of America, the Kurt Weill Edition, series by the Centre de Musique Baroque Versailles, the New Rameau Edition, the Charles Ives Society Editions, the Stefan Wolpe Society Critical Editions, and the New C.P.E. Bach Edition, have been founded. Longstanding series, such as the Verdi and Rossini Editions and Recent Researches, have continued to thrive. Quietly, however, critical editing has undergone subtle and profound changes under the influence of new critical perspectives. Critical editions no longer purport to represent the composer's original intention. Instead the edition is but one representation of the work—one responding to the editor's interpretive perspective. Thus, the editor's work is celebrated rather than camouflaged. Textual interventions are made obvious to the reader, making the edition not an end in itself, but a source for further scholarly interpretation or for realization in performance. The implications of this move are profound, making it possible to push beyond the caricatures of positivism and criticism to a more synthetic approach.

The purpose of this ninety-minute panel is to reconsider the state of critical editing in musicology today. Beginning with five- to ten-minute position statements, panelists representing a range of current series will address a variety of themes in critical editing, including editing as criticism, editing and identity, the impact of technology on critical editions, and new scholarly initiatives in critical editing. By bringing these issues into a public forum for music scholars, the panelists hope to begin a conversation about the role critical editing plays in musicological research today and the role it might play in the future.

Session 3-85 (ATMI), 7:30-8:15

Technology & Performance 3: Panel on Performance

Creating a MIDI Ensemble: Organizing, Funding, Rehearsing, and Performing

Rocky J. Reuter (Capital University)

The panel, consisting of experienced ensemble leaders who will already be present at the conference, will discuss their experiences forming both student and faculty MIDI ensembles and the pros and cons of such an ensemble, with the intention of encouraging the development of such ensembles.

Session 3-86 (ATMI), 8:15-9:30

Technology & Performance 4: Live MIDI Concert II

Ten Calabi-Yau Shapes for Flute, Guitar, and Max/Msp

Stephen Taylor, Kimberly McCoul Risinger, Angelo Favis (Illinois State University)

“Ten Calabi-Yau Shapes” for flute, guitar, and Max/MSP uses digital technology both to enhance and confront the acoustic instruments. The flute and guitar achieve super-human extremes of range and speed, similar to Machover’s concept of “hyperinstruments,” thanks to Max/MSP. But they also trigger other purely electronic sounds, which play with and against the live musicians. The presentation also includes a brief introduction to Max/MSP.

Real-Time Multimedia Networks for Music Instruction: Hardware, Software, and Content Shells.

Mark Lochstampfor and Michael Cox (Faculty MIDI Duo, Capital University)

One of the most exciting venues for technology sessions in recent years has been live musical performances using MIDI instruments and instrument controllers. Previous performance groups have provided a variety of interesting technological performances and musical styles. This proposed performance will continue in that tradition, providing diversity of musical styles as performed by a smaller ensemble than previous groups, a duo. Technological aspects of this performance will include multiple layers of MIDI sound sources controlled by a wind controller and keyboards as well as a performance that includes computer controlled sequences with the live performers. The diversity of musical styles performed during this session will feature the use live controllers and sequences and will incorporate traditional, contemporary, and jazz fusion styles as well as a transcription of a work for concert band.

Session 3-87 (SAM Plenary Session II), 8:00-9:30

An Evening with Dr. Billy Taylor—Celebrating a Lifetime of Achievement in Jazz

Rae Linda Brown (University of California, Irvine), Chair

Dr. Billy Taylor, jazz’s most passionate advocate, will speak on his career and music. One of the best known faces in jazz, Billy Taylor has done more than nearly anyone to spread the music’s message. Bringing the past, present, and future together, he portrays distinguished musicians on the CBS program *Sunday Morning*, and he hosts a weekly NPR program, *Billy Taylor’s Jazz at the Kennedy Center*. He is artistic director at the Kennedy Center of a discussion/performance series which includes some thirty jazz programs a year. He is also leader of his own trio.

At this session the Society for American Music will present to Dr. Billy Taylor its Lifetime Achievement Award.

Session 3-88 (SMT), 7:00-10:00

Expanding the Canon IV: Musical Representations of ‘Self’ and ‘Other’

SPECIAL SESSION, SMT COMMITTEE ON DIVERSITY

Yayoi Uno Everett (Emory University), Chair

Martin Scherzinger (Eastman School of Music), Respondent

“Witnessing Representations?": European Music's Imagined East

Ralph Locke (Eastman School of Music)

This paper explores the uses and limits of “representation critique” (as seen in writings of Edward Said and others) to explicate the numerous exotic musical works that were composed in Europe during the several decades just before and after 1900 (i.e., during the most intense period of Western colonization and empire-building in North Africa and Asia).

Exotic works function in two main ways:

1) The culturally Other may comprise a surface-level (hence transparent?) metaphor/pretext. Thus, the semantics of Otherness is conveyed primarily by extramusical reference and stands in tension with the work's prevailing Western musical style. Radames, in *Aida*, is scarcely Egyptian except in costume; similarly, the courtiers in *The Mikado* are, in most respects, utterly British.

2) The Other may exert an indelible influence upon the work's shape and substance; semantic meaning thus impacts directly upon musical vocabulary and syntax. Diverse instances to be briefly explored include Borodin's *In Central Asia*, Puccini's *Madama Butterfly*, and Debussy's “Pour l'Egyptienne” from *Epigraphes antiques*.

A new definition of “musical exoticism” will be proposed that, unlike other recent definitions, does not focus exclusively on “authentic” borrowings or on invented “exotic” styles stereotypically coded (for listeners) as foreign. It therefore is well suited to deal not just with the cases listed in category two above but also with those in category 1, which have until now been generally treated as atypical examples of musical exoticism or as in some other way problematic.

“That's Why We Won't Take You, OK?": Women, Representation, and the Myth of the Unitary Self

Ellen Koskoff (Eastman School of Music)

This paper examines some of the ethical issues inherent in ethnographic and historical research on music and its social context, using “feminist epistemology” to highlight problems of analysis and interpretation. I assert that the fieldwork process, that quintessential method of data collection, which most distinguishes ethnomusicologists from historical musicologists, creates tensions for the ethnographer that are different in kind from those of the historian, tensions that must be resolved on an ongoing basis within a real-life context. Ethnomusicologists, whose “subjects” are living people with whom they form real relationships, differ from musicologists, whose “subjects,” no matter how vital they may appear from their works, are historical, and therefore unable to counter contemporary interpretations of their lives. Feminist analysis, essentially drawn from a western political ideology, does not always work outside that context, and indeed, the feminist ethnographer may find her or himself quite at odds with an informant who “argues back.” To illustrate these issues, I draw examples from my own fieldwork, analyzing the tensions that result from competing feminist agendas in the field.

“Ethnomusicology” of Contemporary Classical Music

Fred Maus (University of Virginia)

In their ethnographies of schools of music, Henry Kingsbury and Bruno Nettl disregard their extensive personal involvement with classical music to write from “participant-observer” or “outsider” stances. This approach accepts a problematic conception of ethnomusicology. Their texts often read as satire, as though the authors take an outsider's persona in order to bring out comical or pathetic aspects of classical music. In fact Kingsbury and Nettl resemble another, putatively quite different kind of writer. In the tradition of “radical” or “experimental” composition in North America, composers such as Cage and Oliveros have written brilliantly about the aspects of classical music from which they wish to distinguish their own work. The scientific aura of Kingsbury's and Nettl's writing disguises their participation in this dissident tradition.

A contrasting strategy, intentionally avoided by Kingsbury and Nettl, can serve the goal of understanding social aspects of classical music institutions. Recently, a number of writers have written autobiographically about their formation as classical musicians, mixing narrative with social and political discussion of their own experiences. Such writers, reflecting intimately and critically on their own experiences, are not simply “insiders” nor “outsiders” to classical music, and their writing offers an alternative to Kingsbury’s and Nettl’s pretense of distance.

Hearing Japanese—Hearing Takemitsu

Steven Nuss (Colby College)

Much recent Japanese scholarship has been devoted to making and supporting claims that the Japanese appreciate, process, and organize language and abstract sounds in ways quite distinct from non-Japanese. Though I initially dismissed the notion of “hearing Japanese,” the various physiological, psychological, and sociological claims made by advocates of these “uniqueness theories” surfaced again and again with positive reviews in many of my conversations with a number of influential Japanese composers. Regardless of the questionable validity of many of the uniqueness claims, they are undeniably at play in significant ways in the composition and reception of post-war Japanese art music, and they offer important insights into how the Japanese see and hear themselves. The most persistent arguments in the uniqueness debate are of two basic types: 1) theories of physiological uniqueness, and 2) theories of cultural uniqueness.

This paper offers an overview of both these types of uniqueness literature/research and explores their implications/possibilities for ways of “hearing Japanese,” and for building listening strategies for, and ways to explain the genesis of, content and form in passages from works by Toru Takemitsu, the composer regarded by most Japanese and non-Japanese alike as the most “Japanese” member of the post-war generation of Japanese composers.

Session 3-87 (SMT), 7:00-10:00

Mid-career Renewal and Responsibilities

SPECIAL PANEL, SMT COMMITTEE ON PROFESSIONAL DEVELOPMENT

Elizabeth W. Marvin (Eastman School of Music), Moderator

Allen Forte (Yale University), Robert Wason (Eastman School of Music), John Buccheri (Northwestern University),

Martha Hyde (SUNY at Buffalo), and Pat McCreless (Yale University)

These panelists represent senior music theorists who continue to renew themselves professionally—by means of exploring new areas of scholarship or new teaching venues, by re-examining their pedagogical approaches or moving from teaching to administration, by pursuing grants for research or study abroad, by returning to performance, or by other means. Panelists will also address the responsibilities that come with advancement to the ranks of senior faculty.

Each member of the panel will focus upon a particular topic of professional renewal, but most have experiences that cross these narrow boundaries. They therefore will not limit themselves rigidly to their assigned topic, but will speak broadly to the issue of professional renewal while covering their focus area in more depth. The primary topics for each member of the panel are: changing areas of research focus (Forte), returning to performance and pursuing travel opportunities (Wason), reexamining and revising pedagogical approaches (Buccheri), moving into (and out of) administration (Hyde), and mentoring and other responsibilities of senior faculty (McCreless). Following presentations by the panelists, there will be an opportunity for questions to the panel from the audience and open discussion of issues relating to professional renewal.

Saturday morning, 4 November

Session 4-1 (Joint), 8:00-12:00

Art Meets Science: Collaboration Between Music Theorists and Music Psychologists

Richard Parncutt (Karl-Franzens-Universität Graz), Co-Organizer and Moderator

Steve Larson (University of Oregon), Co-Organizer and Moderator

In the interdisciplinary spirit of the Toronto meeting, and to explore the inter-relationships of science and art, our session is the first that we know of in music research in which collaboration between artists and scientists is not merely encouraged, but a requirement for participation. One author of each paper is a music theorist (or an academic whose primary qualifications and publications are in the domain of the arts) and the other a music psychologist (or an academic whose primary qualifications and publications are in the domain of the natural sciences). The aim of the session is to generate original insights in music theory and analysis. Each paper emphasizes the relevance and implications of its findings for music theory and analysis, and each is supported with musical examples.*

The session closes with a discussion of the purpose, pragmatics, and politics of collaboration between music theorists and music psychologists, led by Richard Parncutt. Topics of interest include the extent to which music psychology should be included in the training of music theorists, and music theory in the training of music psychologists; and the extent to which music theory positions might require knowledge of music psychology, and music psychology positions might require knowledge of music theory.

1 MUSICAL MATERIALS

1.1 Perceptual vs. Historical Origins of Musical Materials

R. Parncutt* (Karl-Franzens-Universität Graz) and Roland Eberlein (Universität zu Köln)

Parncutt and Eberlein compare perceptual and historical explanations for the nature and origin of elements of tonal-harmonic syntax such as melodic and harmonic fifths and fourths, avoidance of parallel fifths, prevalence of triads in root position, and falling fifth cadences. They consider the relative importance of the history of compositional rules and practices, the physical structure of musical instruments, and perceptual models of pitch perception and consonance-dissonance. For example, in common-practice tonal music, major and minor triads in root position outnumber triads in first inversion, which in turn outnumber triads in second inversion. Should an explanation of this statistical pattern rest on the history of voice leading, on the sixteenth-century practice of *falsobordone*, or on modern perceptual theories of consonance and fusion?

1.2 Musical Materials And Social Meanings

Eric Clarke* (Sheffield University, UK) and Julian Johnson (University of Sussex, UK)

Clarke and Johnson consider the relationship between musical material and musical meaning from the twin perspectives of critical theory and perceptual theory. Adorno's vision of a "material theory of musical form," in which the sedimentation of social meaning within musical material was a central preoccupation, remained a tantalizing possibility that he himself never successfully realized in his own writing. By incorporating more recent perceptual theory, it may now be possible to pay proper attention both to the specific material and formal properties of music, with due awareness of the reciprocal relationship between material and listeners, and at the same time to consider ideological and critical aspects. A synthesis of this kind has the potential to make a contribution to analysis (by bridging the gap between formalist and critical traditions), to critical theory in music (by moving towards a realization of Adorno's ideal of a material critical theory), and to music perception (by demonstrating that perceptual theory and empirical methods can make a contribution to cultural theory). The approach will be illustrated by perceptually informed analyses of one of Webern's atonal instrumental miniatures, and a track by the British pop musician Tricky.

2 PERCEPTION OF STRUCTURAL RELATIONSHIPS

2.1 Thematic Variation and Cognitive Similarity

Nicola Dibben (Sheffield University, UK) and Alexandra Lamont* (Leicester University, UK)

Dibben and Lamont ask whether the surface and deep structures of music are always intertwined, and whether this relationship is style-dependent. Findings from existing work in cognitive and music psychology are reviewed to generate a set of surface and deep features of music to which listeners have been shown to be sensitive in different contexts. This feature set is applied to the analysis of a range of tonal classical and atonal serial music. Extracts are selected for degrees of similarity and difference following the above analyses, and listeners' similarity ratings of these extracts are examined. A combination of cognitive theories of similarity and music-analytic principles clarifies whether variation technique in tonal and atonal music is likely to lead to clearly structured and easily perceptible musical settings, and to what extent these factors are dependent on musical style.

2.2 Surface Effects On Perception Of Deeper Levels

Gunter Kreutz* (Goethe-Universität Frankfurt) and Oliver Schwab-Felisch (Technische Universität, Berlin)

Gunter Kreutz and Oliver Schwab-Felisch also investigate the relationship between surface and deeper structures, but from another angle. They report a study in which listeners hear sixteen-bar compound melodies composed in the style of J. S. Bach's works for unaccompanied stringed instruments. Surface locations in the pieces corresponding to events at deeper levels are systematically varied. In each trial, the music is followed by one of three different reductions: Schenkerian, time-span (after Lerdahl & Jackendoff), and music-theoretically "incorrect" foils. Three groups of listeners – experts specializing in Schenkerian analysis, music students, and non-musicians – rate how well the reduction matches the preceding music. Possible implications for the development of perceptually-oriented approaches to reductive analysis are considered.

3 DYNAMIC RELATIONSHIPS BETWEEN MUSICAL ELEMENTS

3.1 Measuring Musical Forces

Leigh VanHandel* (Stanford University) and Steve Larson (University of Oregon)

VanHandel and Larson report the results of an experiment in which listeners rate the relative strengths of different melodic continuations in given contexts. Listeners' judgments are compared with the predictions of various algorithms (Larson 1993, Lerdahl 1996, and further revisions of these) that model the interaction of "musical forces." The experimental results and theoretical models are also compared with a survey of the distributions of the same continuations in common-practice tonal music.

3.2 Modeling Tension And Attraction

Joshua Fineberg (Columbia University), Carol Krumhansl* (Cornell University), and Fred Lerdahl (Columbia University)

Fineberg, Krumhansl, and Lerdahl theoretically and empirically examine music-theoretic models of the cognitive distance, tonal tension, and tonal attraction between pitches, chords, and keys within a tonal pitch space. The models are ultimately based on the stability conditions in Lerdahl and Jackendoff's theory of prolongational reduction. Computer implementations of the algorithms ease quantification in specific theoretic and analytic applications. The efficacy of the models is evaluated by comparing predictions with listeners' responses in perceptual experiments.

Session 4-2 (CSTM-SAM), 8:30-12:00

Traditional Music in North America

Neil V. Rosenberg (Memorial University), Chair

Gaelic Language Attitudes and the Valuation of Mouth Music in Cape Breton, Nova Scotia

Heather Sparling (York University)

There is an assumption in sociolinguistics that “language and culture are often seen to go together” (Adegbija 1994:25). The belief that language affects culture, which of course includes music, is so ingrained that it is rarely articulated explicitly. The question is, how do language and culture go together? This paper examines the impact language attitudes have on musical choice and valuation in Cape Breton Gaelic culture.

A popular song genre on commercial Gaelic recordings and in classrooms is “puirt-a-beul,” or “mouth music.” While these songs are popular with tourists and Gaelic learners, native Gaelic-speaking consultants tend to have a low opinion of them. I argue that this disparity in estimation may be attributable to differing attitudes towards the Gaelic language. For language learners, who are part of the current Gaelic revival, puirt-a-beul are an important entry point to the culture. Puirt-a-beul are accessible to the non-Gael due to their repetitive nature and upbeat tempo. Language learners enjoy their basic vocabulary, simple grammar, and humorous lyrics. In the past, however, Gaelic was perceived to be an impediment to social advancement and economic opportunity in both Scotland and in Canada. Native Gaelic speakers in Cape Breton, for many of whom Gaelic was forbidden at both school and home, may fear that puirt-a-beul misrepresent Gaelic culture to outsiders, contributing to the devaluation of the culture.

Through the use of ethnographic interviews, musical examples, and sociolinguistic analysis, this paper will indicate that language attitudes directly affect the value and use of puirt-a-beul within Cape Breton Gaelic culture.

The Conditions for Cape Breton Music

Burt Feintuch (University of New Hampshire)

In New Orleans They Mardi Gras, In Cape Breton We Ceilidh” reads an ad targeted at visitors to Cape Breton Island, Nova Scotia. “Ceilidh” is a Gaelic word, originally connoting a neighborly gathering for good talk, but it is now also the official name of Route 19—the Ceilidh Trail, that is—which hugs the western side of the island. Along the Ceilidh Trail, “ceilidh” is shifting its meaning to describe a music session, and “ceilidh” is on its way to becoming a verb in Cape Breton. What Cape Bretoners call “Cape Breton Scottish violin music is thriving, and especially during the summer, people are ceilidhing at a nearly feverish pace.

Why is this music burgeoning at a time when many other regional musics of the same vintage have largely vanished or radically transformed themselves? Cape Bretoners tell a story about this—a story asserting that music is in the genes, speaking of isolation from other musical influences, gradual decline, and a 1970s television documentary that revived the music. But that doesn’t fully address the question of what cultural and economic circumstances enable the music. How can we understand what it is that supports and encourages people to keep on ceilidhing in this economically marginalized place? My paper will examine the ways in which Cape Breton musicians have made an accommodation: thriving in the interstices between locality, tourism, and mass markets, representing an idealized identity to local people and visitors, and playing remarkably vital music.

Scots Fiddle Tunes in the U.S. and Canada: Transformation versus Retention

Chris Goertzen (University of Southern Mississippi) and Paul F. Wells (Middle Tennessee State University)

In the late eighteenth and early nineteenth centuries Scottish fiddlers such as Niel and Nathaniel Gow, Daniel Dow, William Marshall, Alexander McGlashan, and many others wrote, collected, and published many hundred reels, strathspeys, jigs, and hornpipes. Tunes from this era form a cornerstone of traditional fiddle repertoires in North America. “Lord MacDonald’s Reel,” “Mason’s Apron,” “My Love She’s But a Lassie Yet,” “Miller of Drone,” “Soldier’s Joy,” and “Braes of Auchtertyre” are among the tunes with 200-year-old Scottish pedigrees that are known to fiddlers throughout much of the United States and Canada. These tunes have fared differently in different regions of North America in terms of constancy of title, melodic stability, and relative popularity. In Cape Breton, Nova Scotia, for instance, where many fiddlers are musically literate and have access to and respect

for the old Scottish tunebooks, there is a high level of retention of both title and melody, and performance style still bears a close relationship to that of Scotland. In the northern United States English adjustments of Scottish tunes are a factor. In the southern U.S. there has been much more transformation. “Miller of Drone” has become “Grey Eagle” and is popular among contest players as a vehicle on which to demonstrate their ability to improvise new strains and variations. The first strain of “Mason’s Apron” has acquired numerous second strains and many new names, such as “Wake Up Susan,” “Redbird,” and “Jack of Diamonds.”

Gamblers, Drunkards, Politicians, and Other Fiddlers in the Antebellum South

Dale Cockrell (Vanderbilt University)

Fiddling was a central feature of the antebellum Southern musical world among lower-class whites and blacks. This paper presents new evidence on the nature of fiddling in the South garnered from a study of the era’s newspapers and travel accounts. It provides details on the contexts in which fiddling flourished.

This is also, necessarily, a study of historiography and what evidence tells us about social relations. To give example, I focus on fiddling/violin-playing in Natchez, Mississippi. Natchez was a divided town with a rowdy riverfront landing (Natchez-under-the-Hill) that supported a social and musical life quite different from that found on-the-Bluff, where respectable society lived. There are even fiddle tune titles that draw attention to the under/on dichotomy. In brief, the citizens of the Bluff who left records and who loved or played music—newspaper editors, music store operators, music teachers, among others made it clear that their bowed instrument of choice was the *violin*. References to under-the-Hill music are almost without exception to the role taken by the *fiddle*. The complicating role that race played in many aspects of antebellum Southern musical life including fiddling and violin-playing in Natchez cannot easily be extrapolated from a straightforward reading of the historical records left us, mainly, by those on-the-Bluff. For somewhat self-serving reasons, historiography would have it that antebellum Southern music and life is at heart a function of race; in fact, it appears that it is essentially a function of class.

Edith Fowke and Traditional Music in Rural Ontario

Allen Kirby (Loyalist College, Belleville, ON)

Song collector Edith Fowke first went to Peterborough County, Ontario in 1956. There she uncovered an abundance of folk songs that had remained relatively invisible until that time. Edith realized the significance of her discovery and compared it to finding gold. “Luck was with me,” she said, “the first area I tried was Peterborough...it soon became clear that I had struck a very rich lode.”

In spite of major urban growth in the area, many parts of Peterborough County remain untouched from the time Edith did her fieldwork there. The folk music tradition is still very much in evidence. In my paper, I will discuss the music and musicians of the county, past and present, and the influence of Edith Fowke. She encouraged musicians to nurture their music and pass it on. Current Peterborough area musicians, including some of the descendants of her informants, have been the recipients of this heritage. Traditional Ontario folk music reveals much of the province’s rural history and way of life. Edith ensured that folk songs and singers from Ontario would receive recognition through her publications and the recordings released by Folkways Records.

Maud Karpeles, Newfoundland, and the Crisis of the Folksong Revival, 1924–1935

David Gregory (Athabasca University)

Devastated by Cecil Sharp’s death in 1924, Maud Karpeles stopped collecting traditional songs for five years, a period that coincided with a significant reduction in the quality of the *Journal of the Folk Song Society*. By the end of the 1920s the English folk music revival was in severe decline, and little was being done to address the crisis. The movement, it appeared, had probably died with Sharp.

In 1929 Karpeles suddenly made a field trip to Newfoundland, followed by another in 1930. Some of the fruits of her collecting were subsequently published in *Folk Songs from Newfoundland*. One of the most vocal advocates of the controversial merger between the Folk Song Society and the English Folk Dance Society, she was subsequently a founding member, secretary,

and driving force behind the International Folk Music Council. She organised the first International Folk Dance Festival, held in London, England, on July 14–20th, 1935.

Why did Karpeles go to Newfoundland, and how did her experience there impact her subsequent life and work? Was there a connection between her field trips and her decision to devote the rest of her life to the international folk music movement? Drawing upon evidence provided by her Newfoundland notebooks and diaries and by her unpublished autobiography, this paper will attempt to answer these questions.

Session 4-3 (Joint), 9:00-12:00

The Sense of Sound: Imagining Music and Sensuality

Tomie Hahn (Tufts University) and Bonnie Gordon (SUNY at Stony Brook), Co-Organizers

The senses serve as the body's interface to the world and the arts a reflection, or a way of "making sense" of life. Despite the overwhelming amount of research on the body and the inextricable intertwining of sense and song, scholars of music tend to avoid specific discussions of the senses. This interdisciplinary panel fills that void, focusing on the relationship of the sensorium to the expressive arts at diverse cultural and historical moments. Placed side-by-side, madrigal song, virtual reality, the pageantry of the Torah service, Monster Truck rallies, operatic singing, and the emergence of the radio reveal the constructedness of the liminal extremes of the senses as defined by the worlds they emerge from.

The senses are situated in a unique position as the link between body (including self and individual) and the world. Further, they act as mediator of the social and of existence, simultaneously constructing these parameters—what defines the body, self, social group, time period, or world. Here, notions of "construct" are reflexive, because, as the body comprehends its existence through the filter of cultural definitions, culture is also constructed via the senses and the constraints of the physical.

The presentations in this session question how and why our perceptions of the world differ so greatly. How do different cultures imagine the senses and perception? How might we historicize the sensual? Given that song and instrumental expression often moves body and soul to heightened realms, it would be easy to posit music and the senses as universals. However, this panel will argue precisely the opposite point, that the varieties of experience marked by music and sensualities remain radically constructed and stand outside of biological reality. Our papers will collapse dualisms of mind/body, science/humanity, human/machine, culture/nature, man/woman, self/other, in order to understand culturally created cosmologies. Our investigations all touch upon three recurring themes: the interplay between the senses, text, performance, and ritual; the relationship between the voice, body, and spirit; and the expansion of the senses via technology.

On the eve of the millennium, with the emergence of new technological worlds, Western culture seems particularly concerned with expanding the limits of human sentience—witness the internet explosion, virtual reality, the computerization of early modern scores, and digital sound. This moment of technological advance, similar to the invention of the printing press, sound recording, and the computer, will undoubtedly alter our concepts of the senses and by extension our understanding of the body, emotion, and self. At the same time the mistrust of the senses has a long tradition in Western thought and is bundled with imaginings about the "nature" of music as a sensual form of expression. The contemporary body that depends on virtual senses threatens our trust of the senses. This session will use this distrust to bridge gaps between disciplines, making the sensorium a vehicle for interrogating our experiences of the expressive arts in culture.

Sensual Orientations: Considering the Sensibilities of Fieldwork

Tomie Hahn (Tufts University)

Through fieldwork, we are plunged into another culture's sensory framework, or world. Fieldwork experiences provide researchers with an opportunity to make sense of the world from a variety of cultural perspectives, a variety of sensual orientations. Interviews can reveal artists' thoughts on cultural values, aesthetics, meaning and symbol, creative process, performance identity, and concepts of performance. In this presentation I will draw from my fieldwork experiences in Japanese and Japanese-American dance, Monster Truck rallies, and interactive performance pieces utilizing physical data sensors to reveal a variety of performance sensibilities.

Kisses and Control

Bonnie Gordon (SUNY at Stony Brook)

In Monteverdi's fourth book of madrigals lovers only touch each other once. The seventh book overflows with *baci* and the one dramatized in "Eccomi pronta, ai baci" goes awry. Ergasto bites his lady leaving teeth marks on her face. Unlike the Petrarchan lovers of Monteverdi's early madrigals who suffer inside, this pain marks external surfaces. The shift from a poetry of inwardness and innuendo—one that outwardly eschews the body—toward tactile and playful erotics in which lovers kiss and taste each other might seem to indicate a more embodied sensibility. But I will argue that, the attention to tactile detail bespeaks an emptying out of song's alterity and a distancing from the body, marked by musical gestures whose virtuosity, consistency, brevity, and circular motion frame the voice within an independent musical logic that operates apart from the body.

Song, Sense, and the Emergence of Music

Gary Tomlinson (University of Pennsylvania)

Before the full coalescing in Europe around 1800 of a modern ideology of music, song could lodge itself in the European imagination as a rich amalgam of primal utterance, tropological elegancy, affirmation of shared humanity, and confirmation of drastic human difference. All these ingredients originated in early modern conceptions of the passionate powers of voice and lived on in Enlightenment rethinking of these powers. I will outline this cultural formation and trace some of the changes wrought in it around 1800, linking the decline of the earlier ideology to the emergence of modern music and a modern anthropology as well.

The Torah Service and the Re-Enactment of Revelation

Jeffrey Summit (Tufts University)

Jewish prayer is centered on the performance of liturgical and sacred text. In certain services, the public reading of the Torah amplifies this performance by the use of pageantry, procession, sexual imagery, music and choreography. I examine how this ritual re-enacts the historical experience of revelation and why many contemporary worshipers understand this multi-sensory ritual to be the core of authentic religious expression in Jewish prayer.

Body Waves: Transmission, Audition, and Attention in the Emergence of Radio

Nathan MacBrien (Stanford University Press)

Focusing on the historical emergence of radio music in the 1920s and 1930s, MacBrien will discuss the media-technological formation of the listening subject. Contemporaneous musicological writings, media criticism, fiction, poetry, and journalism suggest that radio, in its infancy, could produce subtle shocks of embodied awareness in the listener that depended precisely on disembodiment of the performer. By removing the listener physically from the "point of audition" (Chion), radio forced an unaccustomed separation of ear from eye, with occasionally vertiginous results. Vertigo—an irreducibly historical phenomenon tied to modern technology—could be mastered through the practice of attention through active listening. The moment of vertiginous shock, however, could also register a physical awareness of other modes of experience that writers seem to have found very difficult to describe. The paper argues for a rehabilitation of Walter Benjamin's notions of experience for understanding this experience and its relevance for contemporary aesthetics.

Music at the Edge of the World's Knowledge: A Techno-Feminist Perspective

Elizabeth Tolbert (Peabody Conservatory)

From a techno/feminist perspective, Elizabeth Tolbert will examine writings on music put forth by evolutionary psychologists such as Pinker and Miller to show how the dialectic between concepts of science and imaginings of what is mind and what is body are contributing to ongoing myths about music in Western academic culture. Drawing on material from the electronic journal *Edge*, an intellectual forum that conceives of itself as a "third" culture bridging the arts and the sciences, Tolbert proposes that music as a feminized entity is deeply implicated in evolutionary accounts of the development of language and human cognition. If music is among our few species-specific traits, then the lines imagined between human and non-human are especially relevant for an understanding of music within Western academic discourses.

Session 4-4 (AMIS-HBS), 9:00-12:00

Organology and Brass Instruments

J. Kenneth Moore (Metropolitan Museum of Art, NY), Chair

The Soprano Trombone Swindle

Howard Weiner (Freiburgim Breisgau)

The soprano or discant trombone is the stepchild of the trombone family. Developed late in comparison to the other trombones, it hardly found employment by composers of stature; only Johann Sebastian Bach called for a soprano trombone, in three of his cantatas. By chance and through the absence of historical knowledge in following generations, however, Christoph Willibald von Gluck and Wolfgang Amadeus Mozart were also brought into connection with this instrument. Thus, in the nineteenth and twentieth centuries various false facts concerning the soprano trombone have made the rounds. In concentrated form, they are to be found in *Posaune*, vol. 8 of Hans Kunitz's series *Die Instrumentation* published in 1959. Kunitz, however, did not content himself with a simple retelling of the usual legends, but rather fabricated a grandiose history of the soprano trombone, a forgery that has found great acceptance in spite of its obvious source-historical problems. The influence of Kunitz's swindle is clearly discernible in many articles, lexica, and books on organology and will be discussed in this paper.

The French Connection: Origin and Early Days of Périnet-Valved Bb-Cornet Design

Niles Eldridge (American Museum of Natural History)

The bewildering diversity of cornet design stands in marked contrast to the configurational monotony that has characterized trumpet manufacture since the nineteenth century. Yet the history of cornet design diversity is far from chaotic, and it has proven possible to pinpoint the origins and subsequent histories of major models that set the standards and were industry leaders over successive intervals of time. Several designs originating from the Parisian ateliers of Courtois and Besson in particular dominated Périnet-valved cornet design on both sides of the Atlantic from the 1850s up to the end of the nineteenth century—and one of those designs (the Besson Concertiste dating from the early 1870s) became the forerunner of modern cornets.

The Right Measure: How Brass Instrument Makers of the Nineteenth Century Decided on Dimensions of the Bore

Herbert Heyde (Metropolitan Museum of Art, NYC)

This paper suggests that the most common way to determine the bore of brass wind instruments was empirical by nature in the nineteenth century. Accumulating experience as a manufacturer and trial and error were the prevailing methods to determine precise dimensions that would produce a particular sound quality. In addition to this approach, proportional methods played a role that was not directly related to music. Some written sources and extant instruments indicate the use of procedures that

attempted to develop designs using a rational approach and, in this way, to impose distinct dimensions. The paper discusses the sources and instruments in question.

Did Sax Invent the Saxhorn?

Arnold Myers (University of Edinburgh)

The maker and inventor Adolphe Sax successfully fought a legal battle defending the novelty of the family of instruments now known as saxhorns. This paper re-examines the claims of Sax and his rival instrument makers, drawing on systematic measurements of surviving instruments. The criteria for an acoustically significant characterization of brasswinds are explored. The paper concludes with a discussion of what is meant by a family of instruments.

Session 4-5 (AMS-SAM), 10:15-12:00

Copland: A Centennial Retrospective II. New Perspectives on Copland

Elizabeth Bergman Crist (University of Texas at Austin), Chair

The Informal Copland: New Material

Vivian Perlis (Yale University)

Copland, the West, and American Identity

Jessica Burr (Princeton University)

Copland on Hollywood

Sally Bick (Yale University)

Copland and the Dance

Marta Robertson (Gettysburg College)

Copland, Twelve-Tone Music, and the Cold War

Jennifer Delapp (University Of Maryland, College Park)

Problems of Self-Borrowing in Copland's Music

Daniel Mathers (University Of Cincinnati)

Copland studies, spurred in part by the opening of the Copland Collection at the Library of Congress, currently engages a variety of scholarly issues. Vivian Perlis discusses previously unpublished material from tape recordings made with Copland while reviewing files of juvenilia with him. Jessica Burr examines Copland's popular image as a composer of the American West, and what this image has meant for his place in American musical life. Sally Bick considers how Copland's initial experiences in Hollywood led to a series of important articles that function as a critical assessment and evaluation of Hollywood film music. She also examines how Copland's work helped to foster innovation, elevate standards, and endorse Hollywood film music as a potential genre for the American art-music composer. Notwithstanding such obstacles as mutually exclusive music and dance vocabularies, Marta Robertson examines Copland's choreographic scores within their collaborative and choreographic contexts in order to understand these compositions as complete artworks. In the light of American awareness of Communist opposition to the twelve-tone technique and Copland's difficulties with anti-communist forces, Jennifer Delapp suggests connections between the Cold-War political climate and Copland's interest in dodecaphony. Daniel Mathers provides an overview of important ways in which Copland's music is indebted to self-borrowing; he also considers some of the major problems entailed for research.

Session 4-6 (SMT-SEM LECTURE-RECITAL), 10:30-12:00

Translating Norwegian (1901–2000): Appropriations of Folk Music from and by Norwegians

David Loberg Code (Western Michigan University), Organizer

Deborah Stein (New England Conservatory of Music), Chair

This lecture-recital presents three points (from the beginning, middle, and close of our century) illustrating differing ideologies and methods in which traditional Norwegian folk music has been appropriated and translated by Norwegians themselves to be incorporated into other musical styles (such as classical art music, jazz, and world music). More specifically we focus on the music of a single folk district, Telemark, as it has been interpreted varyingly by Edvard Grieg, Eivind Groven, and the Chateau Neuf Spelemannslag. The presenters include scholars from the fields of ethnomusicology, musicology, and music theory; along with performers with diverse backgrounds in classical, jazz, and folk music.

Polishing the Jagged Rocks: Edvard Grieg's Slåttar, Op. 72

Arvid Vollsnes (Universitetet i Oslo, Norway)

Silvia Roederer (Western Michigan University), piano

Karin Loberg Code (Kalamazoo, MI), hardingfele

In 1901, Edvard Grieg (1843–1907) began work on what has been considered by some his most original and exemplary contribution to the Norwegian national style—his *Slåttar* (Norwegian Peasant Dances), Op. 72 for solo piano. The suite is an arrangement of *hardingfele* (harding fiddle) tunes from Telemark which have been part of an aural tradition transmitted from fiddler to fiddler for many generations. This project was not initiated by Grieg, but rather resulted from the persistent efforts of Knut Dahle, a *hardingfele* player, who wrote to Grieg over a span of ten years to enlist his aid in preserving these folk melodies from Telemark. Grieg never heard Dahle play, basing his composition instead on written transcriptions by Johan Halvorsen, a classically-trained violinist. Although considered by Grieg to be written down “in a manner reliable even for research-work,” the transcriptions represent a rather crude translation of the idiomatic pitch systems, rhythms, ornamentation, and metric structure of the folk melodies into a Western art-music style.

In the case of his *Slåttar*, Op.72, Grieg's stated objective in arranging the music for the piano was “to raise these works of the [peasant] people to an artistic level.” Norwegian national composers seemed to regard folk music not as something to preserve, but as raw materials, as bits of rock. Grieg's contemporary Rikard Nordrak writes: “Nationality in music...means building a house out of all these bits of rock and living in it.” The performance portion of this presentation includes several movements from Grieg's suite heard side-by-side with the same tunes performed on the *hardingfele* in the traditional folk style.

Quest for the Pure Voice: Eivind Groven's Renstemt Organ

David Loberg Code (Western Michigan University)

Silvia Roederer (Western Michigan University), keyboard

Øyonn Groven Myhren (Oslo), voice and seljfløyte

In contrast to his predecessor Edvard Grieg, Norwegian composer and ethnomusicologist Eivind Groven (1901–1977) was born and raised within the strong folk tradition of Telemark. His first instruments were the indigenous *hardingfele* and *seljfløyte* (willow flute), both of which utilize non-tempered tuning systems. Upon his first encounter with the piano as an adult, he found the music rather harsh to his ear and considered 12-tone equal temperament to be out-of-tune.

It was as a result of this clash of cultures that Groven resolved to construct a keyboard capable of playing in pure tuning, or just intonation, first experimenting with the piano, and later succeeding with a 36-tone organ which can automatically adjust the tuning dynamically during performance. Of the organ's two modes of operation—fixed and dynamic tuning—the former was intended primarily for playing arrangements of traditional Norwegian folk music and the latter for Western tonal art music. With various scales, Groven tried to approximate the tunings employed in folk songs and by indigenous Norwegian folk instruments such as the *hardingfele* and *seljfløyte*. The performance includes some of Groven's folk and classical compositions featuring a newly constructed 36-tone piano system modeled after Groven's organ.

New Traditionalism: The Chateau Neuf Spelemannslag and World Music

Tellef Kvifte (Universitet i Oslo) and members of the Chateau Neuf Spelemannslag

Formed in 1994 at the University of Oslo, the Chateau Neuf Spelemannslag (CNS) is representative of a new kind of Norwegian folk music which incorporates influences of classical, jazz, rock, and world music. The music of the CNS is firmly rooted in Norwegian traditions, and the performers have studied with several well-known and respected folk musicians and dancers. After learning the melodies by ear, the members of the CNS develop the arrangements collectively. The non-conventional orchestration gives the band its unique sound; along with the singers and traditional instruments like the fiddle, *hardingfele*, accordion, and a Norwegian type of recorder, one hears saxophone, clarinet, oboe, electric bass, guitar, piano, and percussion. The term *spelemannslag* refers to a local or regional fiddle club, a longstanding tradition the CNS not only descends from, but redefines. Today most *spelemannslags* are constituent members of the Langdlaget for Spelemen, a seventy-five-year-old national organization dedicated to the preservation and perpetuation of Norwegian folk music and dance. The acceptance of the CNS as an official registered *spelemannslag* was somewhat controversial, due to both their music and the make-up of the ensemble. The fact that CNS is a *spelemannslag*, and not simply a band, means that they are part of Norwegian folk culture, not external to it, and perhaps more importantly, that Norwegian folk music is not a static body of preserved works, but rather is a living, evolving tradition.

The performance portion of this part presents music by the CNS, highlighting folk music from the Telemark tradition.

Session 4-7 (AMS), 9:00-12:00

Masters of the Renaissance: Dufay, Obrecht, and Josquin

Julie Cumming (McGill University), Chair

Revisiting Dufay's *St. Anthony* Mass and its Connection to Donatello's Altar of St. Anthony of Padua

Eleonora M. Beck (Lewis and Clark College)

In a 1987 article, David Fallows proposes a connection between Dufay's *St. Anthony* Mass and Donatello's bronze altar of St. Anthony of Padua. Both were conceivably composed between 1443 and 1450 and Fallows suggests that Dufay probably wrote his Mass for the altar's consecration in 1450, after a documented voyage to Turin with *'novem religiosum.'* For Fallows the works share common structural features: (1) the twelve Mass movements correspond to Donatello's twelve musical angels, and (2) the division between Proper and Ordinary of the Mass in Dufay's work relate to two types of sculpture found in Donatello's bronzes (statue and relief).

In this paper I wish to revisit Fallows' intriguing argument and suggest that the Mass and altar share little in common beyond the subject of St. Anthony—which is also a matter of contention since Dufay's extant Mass is traditionally believed to have been written for St. Anthony Abbott and not St. Anthony of Padua. I propose a new reading of Donatello's altar and enigmatic twelve musical putti based on the legend of St. Anthony of Padua. It will be also be demonstrated that Donatello modeled the placement of the twelve figures after similar figures in Giotto's Scrovegni Chapel frescoes. Like Giotto, Donatello included the angel musicians to accentuate the concept of justice and the just life of St. Anthony of Padua.

Syphilis, Indulgence, and the Virgin Mary: Obrecht's *Missa Maria Zart*

Birgit Lodes (University of Munich)

"The sphinx among Obrecht's Masses" (Rob Wegman) still holds many mysteries. Why is the Mass so long? Why did Obrecht use a German monophonic song as his basis and treat it so extensively in all the voices—is this really primarily because of the attraction of the song's musical qualities, as Fabrice Fitch recently suggested?

Tracing the genesis and the meaning of the monophonic song opens up new perspectives. The text and melody of *Maria zart* were very popular from ca. 1500 on in south-German regions. As contemporary sources testify, forty days of indulgence were granted for reading or singing the text, or even for hearing it read or sung. Through the legend of its genesis, moreover, the song acquired an additional meaning of even more immediate relevance: people believed it to offer potent help against the new illness then spreading rapidly—the "malafrantzos," syphilis.

These two meanings carried by the monophonic song can help us understand Obrecht's Mass—as well as another, anonymous *Missa Maria zart* (in the “Codex Leopold,” Munich, Mus.ms. 3154) and the numerous polyphonic settings of the song—from the perspective of contemporary composers, singers, and listeners, among them Emperor Maximilian I and his chapel. More important, perhaps, exploration of this context does much to explain some of the musical peculiarities of Obrecht's setting; sheds unsuspected light on an obscure period in his biography; and leads to a new understanding of the mysterious *Missa Regina celi* that Obrecht wrote for Maximilian in 1503. Thus, the sphinx will reveal some—if happily not all—of its mysteries.

Josquin Desprez, Singer of King René d'Anjou

Lora Matthews (University of Ottawa and Carleton University) and Paul A. Merkley (University of Ottawa)

Following the revisions to the years of Josquin Desprez's service in the Sforza court of Milan and the discovery of the identity of Iudochus de Picardia, it became imperative to re-examine notices for the singers of the court of René of Anjou. In the course of this work, many new notices (unknown to Robin and Esquieu) have been recovered for several of René's singers. Among these are surprising, new documents for his singer Josquin Desprez; these describe transactions concerning several new benefices that extend his service in the 1470s, and reveal an established musician who enjoyed substantial income and the favor of his patron.

This new information is evaluated against the Milanese, Roman, and French biographical evidence and indications for the composer. In addition, it affords an opportunity to re-examine the hypothesis of the transfer of some of the personnel to the chapel of King Louis XI of France. It also demonstrates how routes of patronage have become increasingly more important in the study of the movement of singers and musical repertoire.

Other documents point out circumstances that are suggestive of connections between certain occasions and Josquin's repertoire. These would alter the chronology further from what has been supposed for this period, and this in turn calls into question stylistic assumptions that have been the basis of the stylistic superchronology, as well as the role and position of the larger musical establishments in the late 1470s in the inception and propagation of new styles.

Josquin the Teacher: A Lost Treatise and Vestiges of an Oral Tradition

Jeffrey Dean (Manchester, England)

In *Il perché musicale* (1693) Angelo Berardi explained that a minim rest was too short to mitigate consecutive fifths or octaves, because “they do not create any variation in the harmony, as Josquin well observed,” and quoted a sentence in Latin. (This was known to Fétis but has scarcely been taken seriously since.) The same sentence was tacitly quoted in Gaffurius' *Practica musicae* (1496) in such a way that this cannot have been what Berardi was referring to. Whatever the text was, it had no wide circulation, and if it was really by Josquin it must have been written early in his career and was probably suppressed by the author.

The doctrine of the text quoted by Gaffurius and Berardi can, however, be put into a wider context of teachings loosely ascribed to Josquin. The testimony of Adrian Petit Coclico, who claimed to have been Josquin's pupil, has been largely discounted because of his proven autobiographical untruths, but it is congruent with the witness of others, including Gaffurius, Aaron, Frosch, and Lampadius. Specific examples will be given of a web of unusual statements made by one or more of these authors, all attached to Josquin by at least one of them. Josquin can be shown to have had a distinctive and rather unconventional idea of the practice and teaching of composition.

Session 4-8 (AMS), 9:00-12:00

Revisiting the Classics

Richard Cohn (University of Chicago), Chair

Thematic Rapprochement in the Recapitulation of Classical Sonata Form

Anatole Leikin (University of California, Santa Cruz)

Tonal unity between the principal and the secondary groups in the recapitulation of Classical sonata form is the main but not the only procedure through which the initial conflict between these two groups is resolved. A tonal integration of the principal and secondary sections in the recapitulation is customarily accompanied by an acquired thematic rapprochement as well. The thematic recapitulatory rapprochement, found in both mono-, duo-, and polythematic sonata forms, is achieved through transposing some essential thematic elements in the secondary group onto the same pitches as in the commonly-held thematic material in the principal section. Consequently, the secondary group in the recapitulation moves closer to the principal group not only tonally, but also thematically.

Although the acquired thematic rapprochement in the recapitulation has not been described in the past by music theorists, innumerable examples from the Classical repertoire illustrate composers' intuitive sensitivity to this proceeding. Composers may even occasionally sacrifice a degree of tonal unity in the recapitulation for the sake of its thematic integrity (as, for instance, in Beethoven's Piano Sonata Op. 13).

Most of the time, composers place common thematic elements at prominent positions: at the very beginning or ending of a theme, or at a theme's climactic point; often such elements are emphasized through repetition. However, these thematic elements are not always obvious within a textural/thematic conglomerate; therefore it is often up to the performer to highlight and delineate them.

The presentation will focus on both structural and performing aspects of this important formal procedure.

Op. 131 and the Uncanny

Joseph Kerman (University of California, Berkeley)

In the reception of Beethoven's Quartet in C# minor, Op. 131, glowing accolades for its "normality" (Tovey, Kerman) and "unity" (Becker, Kinderman, etc.) have obscured elements of alienation and critique that should have recommended the piece to a critic like Aforo (but did not). While indulgent notice has been taken of disruptive moments in the Andante and the Scherzo, unsentimental scrutiny of the finale has been lacking.

I read this finale as an explicit critique of the heroic/tragic ethos of sonata form, more explicit than in, e.g., Opp. 130 and 132. Cutting across sonata-form action in this piece is a counter-narrative staged by two first-group themes, on *fortissimo*, the other *piano*, both continuously transformed. Originally merely juxtaposed, ultimately they are realigned as counter-forces and control the dynamic.

While the *piano* theme is originally (I shall try to show) little short of a travesty of the first-movement fugue subject, it becomes less uncanny at each return. The *forte* theme, for all its bluster, shows signs of instability early on, as in the disconcerting (though not to most critics) *aporia* of mm. 17–21. Its defining modulation to the minor dominant does not make it to the recapitulation, and ultimately the melody collapses into rhythmic shards. The rhetoric of Beethoven Hero is undercut by a final transformation of the *piano* theme stirring extraordinary new memories of the opening fugue. Here Beethoven truly recaptures its affect ("the saddest thing ever said in music"—Wagner) rather than just tinkering with its celebrated pitch content.

An Insular World of Romantic Isolation:

Harmonic Digressions in the First Movement of the Early Nineteenth-Century Piano Concerto

Steve Lindeman (Brigham Young University)

Many composers writing piano concertos in the early nineteenth century exploited possibilities inherent in the genre as perfected by Mozart. But others expanded or redefined some of the concerto's classical parameters—formal delineation, thematic content, harmonic vocabulary, and virtuosity—in fresh, experimental ways.

One manner of experimentation in the early nineteenth century was to define a tonally distant, isolated area scored as the exclusive domain of the soloist (metaphorically equated as the “individual” in some descriptions of the genre), far removed from the tonal world prescribed by the orchestra (i.e. “society”). Examples may be seen in the piano concertos of Chopin, Field, Moscheles, Ries, and Wieck, which assign wide-ranging harmonic digressions to the soloist in the first movement. These digressions propel the movement far afield from its presumed harmonic goal, typically to such distant areas as the flat mediant, submediant, or Neapolitan areas. By mid-century, harmonic subversion to different areas became almost formulaic, inevitably employed in the areas of pronounced virtuosic display immediately preceding the second and third ritornellos.

Robert Schumann was an astute observer of this practice, having reviewed many of these works in the *Neue Zeitschrift für Musik*. In this paper, I will examine harmonic digressions in several concerto first movements by composers mentioned above, as well as Schumann’s own Piano Concerto in A minor, Op. 54.

Schubert Reception: From Excursions to Structure

Suzannah Clark (University of Oxford)

In the nineteenth-century, Schubert’s instrumental music was generally regarded as lyrically beautiful, but structurally flawed. More recently, scholars have attempted to see his structures as simply “other”: Dahlhaus contrasts Schubert’s “lyric-epic” with Beethoven’s “dramatic-dialectic” form; Schenkerians have given greater prominence to Schubert’s “design,” elevating his experimental harmonies from the foreground to the middleground; and McClary and others have celebrated these structures as possible representations of a homosexual subjectivity. As Agawu has rightly pointed out, however, the differences between these readings are mainly in their language: while the nineteenth-century view is the most obviously judgmental, each reading presupposes a “norm,” by seeing Schubert’s model as “deviating” from Beethoven’s (Dahlhaus), by understanding non-tonic and non-dominant harmonies as expansions within rather than substitutions of background events (Schenkerians), or by seeing the Schubertian counternarrative within normative harmonic conventions (McClary). This paper goes beyond Agawu’s observation by offering a solution to the problems in these approaches—indeed by demonstrating how music theory can “catch up” with musicology. I will propose that Schubert’s music can be released from the shackles of pedigreed habits of theoretical thinking, opening a new analytic strategy to support the view of Schubert’s instrumental music as “other.” Where musicologists have based their reception histories on the apparent theoretical truism that Schubert’s harmonic adventures must be organized by structural fifths, locating his otherness in harmonic excursions, I will suggest that Schubert’s characteristic harmonies are *themselves* the structure. It is when these harmonies are given a structural status that Schubert can be said to have created his own distinct mode of expression.

Session 4-9 (AMS), 9:00-12:00

Performers and Composers

Jane Bowers (University of Wisconsin, Malwaukee), Chair

“If His Enthusiasm Did Not Carry Him Away”: Beethoven’s Timpanist Ignaz Manker (Ca. 1765 - 1817)

Theodore Albrecht (Kent State University)

Because Joseph Haydn spent his career leading the orchestra of the Princes Esterházy, often writing passages especially for his personnel, scholars have long sought out documents that shed light on this aspect of his activities. Beethoven, however, who never held a similar position and who reputedly disdained the orchestral players with whom he worked, has only recently become the focus of such documentary study, involving payroll, census, marriage, death, and estate records in Vienna and elsewhere.

From 1802 to 1814, Beethoven wrote most of his orchestral music for either the Theater an der Wien’s augmented orchestra or a composite ensemble consisting largely of that theater’s personnel. After spending six years in Esterházy’s employ as a violoncellist, Ignaz Manker became timpanist at the Theater an der Wien in 1802. Because Manker had experience in chamber music, Beethoven wrote piano-timpani duets into his Piano Concertos Nos. 3 and 5, the piano version of the Violin Concerto, and even the *Choral Fantasy*. Similarly, because Manker possessed the ability to tune timpani to unusual intervals, Beethoven wrote innovative passages for him in *Leonore* and Symphonies Nos. 7 and 8. Further exposed timpani parts in Beethoven’s Symphonies Nos. 4 and 5, the Violin Concerto and other works from this period provide ample evidence of rapport between the composer and a

specific orchestral musician. Such new insights, when applied to other orchestral sections as well, will significantly alter our perception of Beethoven's creative process and, as implied in the title above, his expectations in performance.

Performers Interpreting History: Finding “Una Voce Poco Fa”

José Antonio Bowen (Georgetown University)

This study draws upon over 150 recordings (from 1899 to 1999), manuscripts (including two by Rossini), annotated scores and published editions of Rossini's “Una voce poco fa” (from *Il Barbiere di Siviglia*). Using transcriptions of the notes performed, this paper demonstrates that pitch choices in these performances are largely governed *not by the written score*, but by oral traditions specific to individual measures. Generations of singers have inherited different melodies, as well as articulations, dynamics, phrasing, and tempo changes from their teachers and coaches. It is, therefore, possible to construct an evolutionary tree of “Una voce poco fa” that traces its fluid history in performance.

These variations are not the result of improvisation; whether in manuscript or in performance, performers offer a consistent version. Performances are also largely consistent within geographical areas and historical periods; singers from Spain, France, Germany, and Italy are easily identifiable from the notes they sing. Singing notes from the score is largely an aberration before 1950.

This paper demonstrates a methodology for separating the regional, institutional, period and other “styles” (which performers apply to all works) from the work-specific “traditions” (which are attached to specific pieces or measures). As the unique interpretation is then created out of an interaction with these components (and not generally from a dialogue with the score), “performance analysis” demands a unique integration of traditional source study (albeit of new sources) with an awareness of the real conditions of the sounding work.

“The Taste for Music Has Increased Extraordinarily...”

Hélène De Montgeroult and the Paris Conservatoire In 1795

Maria Rose (Yale University)

The native pianistic culture of Paris before 1820 has been generally described by music historians as a virtual pianistic desert, characterized by a taste for fashionable virtuoso displays by visiting performers. As in London and Vienna, female amateurs constituted a vast market for easy piano repertoire and even the most respected composers provided streams of popular music-for-the-home.

The work and teaching of Hélène de Montgeroult, born Countess de Charnay, will be presented in this paper as evidence of a more refined level of local pianism than has been recognized. She studied with Hüllmandel and Dussek, and can be considered an important link between them and the French Piano School. Following the French Revolution, professional music education in Paris improved when the *Conservatoire national de Musique* was founded in 1795; Montgeroult was appointed its first piano instructor. Public professional institutions were generally closed to women, but she received the highest rank and salary; proof of her exceptional position.

In 1820 she published a *Cours complet pour l'enseignement du forte-piano* in three volumes. Many such methods appeared at that time, but Montgeroult's had an especially long-lasting influence on subsequent generations of pianists. Its emphasis on the application of vocal technique suggests a link with the pianistic styles of C.P.E.Bach and Dussek. It will be argued that her work contributed to an understanding of Dussek's distinct piano technique while elements of her methodology found their way into later French piano methods.

The Climate for Women's Musical Creativity in Turn-of-the-Century England

Paula Gillett (Yale University)

In late nineteenth-century England, women's creativity was widely held to be limited to small forms suitable to the private realm. In music, this was taken to mean ballads appropriate to drawing room presentations and short piano pieces. A number of authoritative pronouncements, from the writings of Schopenhauer, the findings of brain researchers, and statements by such

eminent musicians as Hans von Bulow and Anton Rubinstein, gave support to this prejudice. My presentation will examine the nature and tenacity of the denigration of female creativity and will explore the ways in which a number of turn-of-the-century women composers were able to defy contemporary expectations by their significant achievements in a variety of musical genres.

Session 4-10 (AMS), 9:00-12:00

Nineteenth- and Twentieth-Century Opera

Andreas Giger (Louisiana State University), Chair

Climbing the Alps on the Nineteenth-Century Italian Stage

Emanuele Senici (Oxford University)

In this paper I investigate the visual representation of Alpine landscape in nineteenth-century Italian opera, from Bellini's *La sonnambula* (1831) to Catalani's *La Wally* (1892), presenting a wealth of primary sources—mostly stage and costume designs—and interpreting them in the light of contemporary iconographical traditions.

Early nineteenth-century European culture constructed the Alps in two different ways: one could be called “sublime,” the other “idyllic” or “pastoral.” Building on the legacy of Rousseau's philosophical anthropology and its literary manifestations, the operatic representation of an idyllic Alpine landscape promoted it as the site of a prelapsarian communion between nature and the human subject. Visually, this meant a recuperation of the centuries-old iconographical topos of the *locus amoenus*. As the century progressed, however, the evolution of travel and the increasing popularity of the Alps as a tourist destination made them more familiar to urban audiences, rendering this kind of idealization no longer possible. Alpine landscape lost its status as the purest, most “natural” site, becoming instead fantastical and obscure, and acquiring, perhaps paradoxically, an almost exotic flavor that aligns it with other, better-known forms of *fin-de-siècle* operatic exoticism. While this new cultural construction could be translated into visual, musical, and textual terms for new operas, the fact that works from earlier in the century remained popular meant that a schism opened between their updated visual apparatus on the one hand and their relatively fixed musical and literary texts on the other, thus significantly altering their meaning.

“Celestial Bodies” and “An Erring Sister's Shame”: Censorship, Victorian Decorum, and Verdi's Operas

Roberta Montemorra Marvin (University of Iowa)

Verdi experienced difficulties with censorship of his operas for much of his career as a consequence of the religious elements, the politically charged subjects, and the socially relevant issues essential to his dramaturgical ideals. While the censorship of Verdi's dramas in Italy has been addressed, the effect of censorial intervention on the performance and reception of his works elsewhere in Europe has not been adequately studied. My paper begins to fill this void by launching an investigation into censorship of Verdi's operas in a single location and era—Victorian London.

Drawing on letters and copies of the librettos from the Lord Chamberlain's Office (the agency responsible for approval and licensing of all theatrical works in London), annotations made in the operatic texts by the Examiner of Plays, published Parliamentary proceedings, and reviews from London newspapers, I present a profile of the licensing procedures followed by the English censors, their criteria for approval, and the nature of censorial intervention in these operas and view this against contemporaneous writings on the essence of religious belief and devotion, the accepted image of women, and the role of theatrical entertainment in promoting social decency. I use specific examples from Verdi's operas (focusing on *I masnadieri* and *La traviata*) to illustrate official censorial attempts to protect Victorian sensibilities. My study questions how the pretenses authorities sought to uphold in the name of religious, moral, and social decorum affected the production and perception of Verdi's works at their first London performances.

The Lighter Side of *Lady Macbeth*

David A. Griffioen (Indiana University)

Dmitri Shostakovich, writing about his opera *Lady Macbeth of the Mtsensk District*, explained that he had written music for the character Sergei “in the style of the light genre.” Far from a mere descriptive term, the “light genre”—a pejorative reference to jazz, cabaret, popular music and the like heard at clubs, cafes, and meeting halls—had been hotly debated on ideological and musical grounds in the Soviet musical press in the late 1920s, shortly before *Lady Macbeth*’s composition. Musicians of all stripes weighed in, and most (including Shostakovich) demanded the genre’s elimination and the censure of its practitioners, who were derided as “fox-trot-ists” and “gypsy-ists.” During the controversy, Shostakovich even felt compelled to withdraw his “Tahiti-Trot” (his light-hearted arrangement of “Tea for Two”) to escape such labeling himself. The struggle ended with the decisive defeat of the light-genrists; still, soon afterwards, Shostakovich not only wrote music in the light-genre style, but publicly applied the dangerous label himself.

Relying on published comments by Shostakovich and others and musical examples cited by them, this paper traces the Soviet controversy surrounding the “light genre,” noting its sociological and ideological associations (decadent, promiscuous, bourgeois) as well as musical characteristics. These characteristics mark Sergei’s fourth-act music from *Lady Macbeth*, differentiating it from the surrounding musical fabric and endowing his musical characterization with the light genre’s negative connotations. The effectiveness of Shostakovich’s musical expression of his harshly negative appraisal of Sergei depends on our awareness of these references to *Lady Macbeth*’s Soviet musical context.

Performing Empire: Opera in Colonial Hanoi

Michael E. McClellan (Chinese University of Hong Kong)

Material manifestations of power constitute a basic tool of empire. Forts, barracks, and other governmental structures generate a controlled landscape that contains both colonist and colonized. Thus, it is not surprising that the French government of Indochina inaugurated costly building projects to reify their command over Southeast Asia, including the construction of three theaters intended for opera. These auditoriums fulfilled several functions. The architecture proclaimed France’s technological superiority, while the performances celebrated French culture. Together, opera and opera house represented the glorious past of the metropole and the triumphant future of its empire.

This examination of colonial opera focuses on Hanoi. After a tentative start in the 1880s, a regular opera season was established there in the 1890s. By recreating a semblance of French cultural life in this corner of Southeast Asia, city officials hoped to strengthen their ties with France. Unfortunately, transportation problems, the climate’s effects on instruments, and the apathy of the native Vietnamese combined to emphasize Hanoi’s isolation. Opera in Vietnam made the distances—physical, social, and cultural—that separated the colony from France even more apparent.

Sources for this study come from the Bibliothèque Nationale (Paris), the Centre des Archives d’Outre Mer (Aix-en-Provence), and the National Library and Archive of Vietnam (Hanoi). This material (administrative documents and municipal records concerning Vietnamese theaters), has received little attention in the past, yet it confirms the significance of musical theater to France’s colonial project in general and to the development of Hanoi as a cultural center in particular.

Session 4-11 (ATMI), 8:00-9:15

Pedagogy/E-Tools 4: It’s All Theoretical

Theory and Musicianship—Software for Practice, Instruction and Assessment

Kelly Demoline (Kelly’s Music)

A demonstration and comparison of “cutting edge” theory software, such as MusicLab Melody/Harmony, Practica Musica, and Musica Analytica.

Creating Web-Based Applications for Post-Tonal Theory

Reginald Bain (University of South Carolina)

This paper discusses issues surrounding the creation and implementation of Web-based applications created with JavaScript and the Beatnik browser plug-in that aid in the analysis and composition of post-tonal music. The focus of the paper will be on AtonalAssistant, a tool for musical set theory, and MatrixMaker a tool for generating matrices commonly employed in the analysis and composition of serial music.

Session 4-12 (ATMI), 9:15-10:30

On-Line 3: Long-Distance Composition

The Effect of Online Mentoring on Quality of Constructive Feedback About Original Student Music Compositions

Sam Reese (University of Illinois at Urbana-Champaign)

This presentation will report the results of an experimental research study and describe the related instructional program. The purpose of the study was to determine the effect of on-line mentoring on the quality of constructive feedback by university music education majors about original student music compositions and on attitudes toward teaching technology-based composition. Data were collected through pre- and post writing tests, pre- and post attitude scales, and descriptive surveys. These were analyzed using repeated measures ANOVA.

A Collaborative Internet Music Composition Project: Lessons Learned from a Two-Year Study

Maud Hickey and Amanda Leon-Guerrero (Northwestern University)

The purpose of this presentation is to share the results of a two year collaborative Internet music composition project. MICNet is designed to allow student composers to publicly display their work and to receive feedback from composers and University music education students. The compositions were submitted by elementary, middle, and high school students. The respondents were university pre-service music education students, public school teachers, the student composers themselves, and a professional composer. We will show the MICNet site and layout and share sample compositions and interactions amongst some of the participants. Comments were coded to identify emergent themes in the data. Based upon this qualitative analysis, we will describe the nature of interaction that took place. In addition, a model will be presented which illustrates this interaction.

Session 4-13 (ATMI), 10:45-12:00

Curricular Issues 4: Presentations with Attitude!

Student Attitudes and Self-Assessments in an Introduction to Music Technology Class

Sara L. Hagen (Florida State University)

Two important aspects of assimilating technology into an integrative pattern of application is a positive attitude and the perception that technology adds value to learning and to one's profession in the real world. Providing a high quality, yet succinct, one-semester course that will set the stage for a lifetime of technology use is a tall order. Student attitudes have been linked to successful learning on all levels, but also in technology, especially in the education field. By providing a solid foundation and building a pedagogy that supports a life-long learning habit, music students may have enough confidence to continue learning and using technology beyond the walls of the classroom. A recent historical perspective report suggested that development is too far ahead of effectiveness research and that a pedagogy of music technology may be advantageous to music educators. Toward that

end, this study may provide some helpful insights into teaching methods that may foster a positive attitude toward music technology and learning with computers.

**Books that Sing, Ensembles that Sizzle, and Theory Assignments that Live!
Curricular, Social, and Technological Revision of Music Theory Instructional Environments**

J. Timothy Kolosick (University of Arizona) and Robert Clifford (University of South Florida)

Today's music students have grown up in a technologically rich environment. They have never known a world without remote controls, walkmen, and compact discs. Recent research in language acquisition demonstrates that adolescents tend to read and learn those things that allow them to engage in conversation with persons who mean a great deal to them. As part of our Music Theory curriculum, The University of Arizona School of Music and Dance has developed a twenty-two-station computer facility with MIDI pianos, computers, and synthesis modules to enhance learning. These learning tools are used in the standard music curriculum, rather than "technology" classes. This presentation will describe and demonstrate a technologically rich learning environment in which students learn music theory, ear training, and arranging skills using tools similar to those of today's music production studios. Those in attendance will learn how to apply today's tools to varied learning styles and modes to allow students to learn more effectively.

Session 4-14 (CAML), 9:00-10:45

**Electronic Documents: Management, Access, Licensing, Reference Cataloguing
and Access to Library Electronic Resources**

Cheryl Martin, Director of Bibliographic Services (McMaster University Library)

This presentation describes the recommendations of a Task Force at McMaster University Library, regarding the cataloguing of and access to electronic resources. Electronic journals are available both individually, and from aggregators, and can be accessible either via the Library catalogue, and/or the Library web pages. There is much debate as to what type of access should be provided, and how to handle problems such as title changes, merges and splits, URL changes, and journals added and dropped from aggregators. All these aspects pose a real challenge to Technical Services management. The presentation will discuss pros and cons involved in this situation.

Session 4-15 (CMS), 9:30-10:55

Twentieth-Century Topics

Judith Shatin (University of Virginia), Chair

Feminist and Non-Western Perspectives in the Music Theory Classroom: John Harbison's *Mirabai Songs*

Amy Carr-Richardson (East Carolina University)

John Harbison's *Mirabai Songs* (1982) are musical settings of English translations of poems by a young woman, Mirabai, who lived in India during the sixteenth century. After her husband was killed in war, she defied Indian tradition by refusing to sacrifice her own life on her husband's funeral pyre, choosing instead to focus her life on the worship of Krishna. Mirabai's poems address both her fervent devotion to Krishna and the manner in which she is criticized and ostracized by her family because of her nontraditional choices.

The six *Mirabai Songs* offer an excellent source for interdisciplinary studies in the music theory classroom. The poems themselves invite the consideration of women's issues and perspectives of Indian culture. Musically, the songs exemplify topics typically addressed in the twentieth-century portion of an undergraduate theory sequence, such as irregular and additive meter, and the study of intervallic unity through set theory. Because metaphors found in the poetry are expressed through text painting, the meaning of the poems is intimately tied to their musical setting. Thus, the musical setting of certain phrases of text raises further topics for discussion: religious metaphor in non-western culture, rhythmic and larger temporal concepts in Indian music, and the integration of these factors in Harbison's songs. The *Mirabai Songs* enable the study of both pitch organization and

rhythmic/metric features typically explored in the twentieth-century literature of an undergraduate theory class, as well as the rich interaction of these musical aspects with issues of gender and non-western culture.

Women Composers under Communism

Nancy Van de Vate (Vienna, Austria)

This paper is concerned with three women composers who received their musical training and built successful careers under Communist regimes: Myriam Marbe of Rumania, Ruth Zechlin of the former East Germany, and Ivana Loudova of the former Czechoslovakia. All three composed music in the large forms, and all were part of mainstream musical life in Communist countries. (Sofia Gubaidulina is not included here because of greater familiarity with her life and music in the West.) Career summaries of the three composers will consider the extent to which Communism and its strict governmental controls may have helped or hindered their professional development. Also discussed will be ways in which rigid government control may have affected their stylistic development. Brief mention will be made of other Communist-era women composers (e.g. Bernadetta Matusczak and Marta Ptaszynska of Poland.) The presentation will include recorded musical examples by the three main composers and excerpts from an extended interview with Ivana Loudova in Samorin, Slovakia on May 11, 2000.

Simultaneous Contrast and Additive Pitch Designs in Messiaen's *Saint François d'Assise*

Vincent Benitez (Bowling Green State University)

Olivier Messiaen admired the painter Robert Delaunay for his use of simultaneous contrast. Indeed, Messiaen claimed that Delaunay's paintings came very close to what he saw when he heard music. Delaunay was influenced by the color theories of Michel-Eugène Chevreul and Ogden N. Rood and incorporated color contrast as a significant part of his painting approach. In structuring a composition, Messiaen associated specific sonorities with specific colors and employed them like a painter, juxtaposing colors and highlighting them via their complements as the work unfolded. More than any other pitch technique, Messiaen's additive designs approximate simultaneous contrast through the interaction of pitch structures and processes. The number of concurrent pitch events varies from a few strata to a chaotic mélange of many layers.

This paper studies the additive pitch designs employed in Messiaen's opera *Saint François d'Assise*. *Saint François* is an ideal piece for this study, for it contains, according to Messiaen, all of his harmonic procedures and the colors that he envisioned for his chords. The paper begins by addressing how color theory is related to both Delaunay and Messiaen's artistic outlooks. Slides of selected paintings by Delaunay, such as *Discs: Sun and Moon* (1912–13), are shown to illustrate his adaptation of color theory. Second, additive pitch designs are categorized with examples drawn from the opera. Finally, the additive pitch designs and color schemes of "Le Baiser au Lépreux," the opera's key scene, are studied. Sound-color structures are explored for emotive contents arising from color schemes.

Musical Acculturation in the Millennium: The Universal Egg and the Question of Boundaries

JoAnn Koh (Mount Vernon Nazarene College)

Session 4-16 (CMS-SAM) 9:00-10:55

Canonical Considerations for the American Musical Theater and its Inclusion in College and University Curricula

Gayle Seaton (Florida State University), Chair

Paul Laird (University of Kansas), Thomas Riis (University of Colorado, Boulder),

William Everett (University of Missouri), and Ann Sears (Wheaton College)

With apologies to Rodgers and Hart, Rodgers and Hammerstein, and Irving Berlin, we assert that it is time for music historians to grapple seriously with the rich legacy of the American musical theater, defined here as those genres that most often appear in Broadway theaters: operetta, musical comedy, musical play, and revue.

*Broadway shows and music are presented eagerly by college and university performers, but Broadway has yet to find a permanent niche in music history curricula. Recent textbooks, both in general studies and music major courses, include aspects of the American musical theater, but usually Broadway is covered with one or two well-known representatives, such as *Oklahoma!* and *West Side Story*. Few students experience enough of the American musical theater, for example, to place a work into an appropriate historical context.*

We will not argue Broadway's importance, but will address issues pertinent to making American musical theater genres accessible for curricula, including the formulation and dangers of a canon and how two professors approach the topic in classes for music majors and other students. Each pair of papers will be presented as a unit followed by discussion.

“If You Asked Me I Could Write A Book”: An Approach to an American Musical Theater Canon

Paul Laird (University of Kansas)

The question of musicological canons is addressed from several angles in *Disciplining Music: Musicology and Its Canons* (1992), edited by Katherine Bergeron and Philip V. Bohlman. In his “Epilogue,” Bohlman notes that “Very few of musicology’s endeavors fail to exhibit some investment in canons and canonizing” (p. 198). He describes the process of canonic formulation: discovering a repertory with “some putative value” or “conscious repudiation of the past”; a shift in mindset from the past and present as works are appropriated for use in the future; and finally the canon’s replication in publications (pp. 203–04).

Certainly these steps occur in the history of the Broadway musical theater, where various canons already exist, sometimes for reasons of commercial success. Beginning with *Oklahoma!* (1943), there are three or four dozen shows that have never left the repertory because they offer presenting organizations a marketable product. Another canon includes Broadway songs that are “standards.” Replication of these canons occurs in performances and books.

A canon formed for educational purposes, however, must be broader, presenting in itself a sketch history of Broadway. Members of this panel recently confronted the *de facto* formulation of such a canon when assembling a table of contents for *The Cambridge Companion to the Musical*, currently being written. The first paper of this session will include a list of accessible shows (most with recordings or scores available) dating back to the nineteenth century that provide a functional history of the American musical theater.

“You’ve Got to Be Carefully Taught”: Canonical Concerns

Thomas Riis (University of Colorado, Boulder)

Assembling such a canon, however, is dangerous. Choosing one or two shows to represent important creators such as George and Ira Gershwin or Rodgers and Hammerstein risks misrepresentation. Some Broadway creators, such as Kurt Weill and Stephen Sondheim, almost intentionally avoided repeating a particular type of show. Canonic creation includes weighing different criteria: artistic merit, musical quality, relative importance of creators and performers, commercial success, and any other factors that made a show famous or especially important. Clearly all Broadway genres must be represented, but how does one

compare the relative importance of, for example, *The Student Prince*, *Girl Crazy*, and *A Chorus Line*? It should be possible within such a canon to trace the history of each Broadway genre, some of which have existed for the entire century, such as the musical comedy from Cohan to the present day. The canon should include shows that are not part of what might be called “mainstream Broadway,” including African-American shows by Noble and Sissle and perhaps the German-language theater from the early years of the century. Should opera, another genre not ordinarily heard on Broadway, be part of the canon? Such caveats, some unique to the musical theater, will be addressed in this paper. Many of these issues and our canon itself will serve as fodder for the following discussion.

**“They Say It’s Wonderful”: The American Musical Theater in Courses
for Undergraduate and Graduate Music Majors**

William Everett (University of Missouri)

“Say It with Music”: The American Musical Theater in General Studies Courses

Ann Sears (Wheaton College)

Canonic formulation forces one to make the choices necessary to place musical theater works in curricula. The second half of this session includes thoughts on the presentation of American musical theater to all types of college and university students. Two college instructors who make the American musical theater an important part of their curricula, William Everett and Ann Sears, will address issues involved in such courses. Everett teaches classes for undergraduate and graduate music students and allows the American musical theater to take its place beside other genres, especially in graduate courses on American music and twentieth-century music. He also teaches a graduate course on the Broadway musical and will share the process of its formulation. Sears teaches a general studies course on the Broadway musical and will address its special issues, including the challenges of bringing Broadway repertory to students who do not know it well and how Broadway shows provide an effective window to other times.

Session 4-17 (CMS Robert Trotter Lecture), 11:00-11:55

Education through Music: The Dream and the Reality

Dale Olson (Florida State University), Chair and President, The College Music Society
Alexander Ringer (University of Illinois)

Session 4-18 (CSTM), 9:00-10:00

**Oral Tradition and the Medieval Music Curriculum in Ontario:
Ideas, Experiences and Possibilities**

Judith Cohen (York University)
Kari Veblen and Sonia James-Wilson (University of Toronto)

The Ontario Ministry of Education mandated a Grade Four curriculum including a medieval unit, which has now been taught for several years, despite the fact that there are no teacher training sessions or educational materials to support it. Concerned, we initiated a study collaborating with four teachers to generate a medieval music component for the medieval unit. Our project is based in a culturally-diverse inner-city Toronto school. The process of working with children in school contexts raises many issues. What musics should represent the medieval era’s range of cultures and time periods? What is possible and appropriate for fourth graders? How can we involve children actively without trivializing the music?

Questions of oral and written transmission arose. We were also conscious of the impossibility of audio documentation, lack of notation for non-Christian cultures and incompleteness of notation or performance contexts. Our lessons drew upon the continuance of instruments and oral traditions in folkways, and time-honored techniques such as repetition to facilitate aural

learning and participation. Survival of certain medieval songs in French Canada served to illustrate differences between survival of words and actual melodies.

This presentation examines theoretical and practical aspects of working with this interplay between manuscript and oral tradition, to be demonstrated with live and recorded musical examples. Political realities have motivated this project and shape our analysis as we seek to draw implications for a synthesis of ethnomusicological, musicological and performance experiences in music education.

Session 4-19 (CSTM), 10:00-12:00

Chinese Traditions

Paula Conlon (University of Oklahoma), Chair

East Meets West at Chinese Festivals in Toronto

Margaret Chan (York University)

For various reasons, many diasporic Chinese artists feel the need for reaching out to the wider society as they position themselves on what they perceive as a mainstream-minority dichotomy. Taking advantage of the staging of Chinese festivals at public venues such as the Harbourfront Centre, a number of Chinese artists express their intent of meeting the West through syncretized musical pieces. Through such pieces, these artists hope to build bridges that connect people(s), if not cultures.

This paper, which develops from my dissertation research that focuses on Chinese musical performances during contemporary Chinese festivals in Toronto, is based on a couple of *er-hu* pieces composed and performed by George Gao. Through these works, I explore the paradoxes and contradictions as the East seeks to meet the West in an uneasy musical contact zone. While the power hierarchy embedded in the phrase “East meets West” is often unnoticed, I shall highlight the ways such power dynamics are enacted in Gao’s syncretized musical works. The ways intercultural (mis)understanding is effected will also be examined.

The two pieces under study (both premiered by the composer at the 1997 and 2000 Chinese New Year festivals), are entitled “Embroidering a Lotus Purse” and “Peach Blossom in the Birch Forest.” In the former, Gao adapts a Shaanxi (NW China) folk tune in a theme and variation format, while he incorporates some “jazzy” components in several of its variations. Also in a theme and variation format, the latter piece combines a traditional classic Chinese *guqin* (plucked zither) piece “Trivariations of the Plum Blossom” with “Land of the Silver Birch,” a piece attributed (by the composer) to Canadian First Nations.

Music in Vancouver’s Chinatown: The Social Dimension

Alan R. Thrasher (University of British Columbia)

Music making among Cantonese speakers in Vancouver takes place in both established music clubs and at newer and often less formal venues. While the high-profile historic clubs are located in the heart of Chinatown, increasing numbers of upwardly-mobile Cantonese people have moved to the suburbs, forming new centres of activity. At most clubs, weekly rehearsals are dominated by the singing of opera-derived songs (sung mostly by women) and accompanied by instrumentalists (mostly men). Performances occur in conjunction with Chinese New Year and at other annual events, the primary functions being fundraising, social integration and entertainment. I propose to examine some of the important social elements of this tradition, notably the balance maintained between professional and amateur roles, gender roles, associations with non-musical activities (which often differ from one club to another), cultural/literary values reflected in the music, and the dilemma of attracting second-generation Cantonese-Canadians. A brief taped example will be played in illustration.

Chinese Russians and Their Folk Music

Yaxiong Du (University of British Columbia)

The Russian nationality is the only nationality of western origin in China. More than 4,000 people of Russian origin live in Xinjiang and Inner Mongolia. They first began moving to China from Tsarist Russia in the early nineteenth century and contin-

ued until after the October revolution in 1917. Chinese Russians speak Russian, their customs and clothing are almost identical to those of Russians in the former Soviet Union and most of them believe in the Orthodox Eastern Church. In rural areas, groups of about ten Russian families live together in small villages. They have reclaimed and cultivated the wasteland on the banks of rivers.

Although small in population, the Chinese Russians have a rich folk music tradition including folk songs, dance music and instrumental music which has been influenced by the musics of various Chinese groups. Based on fieldwork in 1982 and 1993, the author describes characteristics of Chinese Russian folk music and discusses its significance.

Session 4-20 (CUMS), 9:00-10:15

Dance

Phillip Adamson (University of Windsor), Chair

Body Language: The Expressive Role of Gestural Variations in the Ballroom Minuet, ca. 1700–1725

Alan Dodson (University of Western Ontario)

An important aspect of the early eighteenth-century minuet is the use of improvised or quasi-improvisatory variation techniques in both its figures and its steps. In particular, these procedures seem to be related to the flirtatiousness of this dance, a quality depicted amusingly in the *Parodie sur les caractres de la danse* (*Mercur de France*, 1721). Evidence of this phenomenon can be found in period accounts of the *menuet ordinaire*, a standard couple dance performed in virtually all formal balls in the French court after 1700, and in published choreographies of minuets for important state occasions from the first quarter of the century.

The peak of interest in the *menuet ordinaire* occurs when the partners join hands, so the dance can be viewed as an elaboration on the opening honours, at the conclusion of which the partners take hands for the first time. In preparation for this climactic event, there are several repetitions of a figure in which the dancers cross paths without joining hands, and they maintain nearly continuous facial opposition. Thus, the idea of an introduction between a man and a woman is presented twice (after opening honours and in the dance proper) and in such a way that features which often precede such an introduction, notably eye contact and a sense of anticipation, are subtly dramatized. In performance, this structural variation was often further emphasized through the strategic introduction of impromptu step substitutions. Choreographies of more complex minuets, which were disseminated using a notational system codified in Raoul Auger Feuillet's *Chorégraphie* (1700), use increasingly innovative figures and steps in ways that enhance these suspenseful and flirtatious effects.

The Meeting of Cultures: Dance as an Arena for Social Change in Russia under Peter the Great

Elizabeth Sander (University of Western Ontario)

Any discussion of Tsar Peter the Great and his epoch must take into account the dramatic social, cultural and political changes which occurred largely by virtue of Peter the Great's sheer force of will. There is no doubt that the tsar's authoritarian gestures included the conscious enforcement of rules of social behaviour borrowed from the West. Together with his military reforms and war campaigns, Peter's cultural reforms transformed Russia into a cosmopolitan state, fostering mutual respect between Russians and Europeans.

One of the more notable cultural institutions adapted from the West during the Petrine epoch was that of the *asamblei*, introduced by decree in 1718. The most formalized aspect of social interaction at the *asamblei*, or assembly, was that of dance. This paper, drawing on hitherto rarely examined primary documents, including the *Tagebuch* by Friedrich Wilhelm von Bergholz, will explore the nature of dance at assemblies taking place during the last four years of Peter the Great's reign, from 1721 to 1725. In keeping with the theme of the Toronto 2000 conference, this paper will explore intersections, as well as divergences, between cultural practices. Drawing on primary sources both from Russia and from Western Europe, there will be an evaluation of how deeply cultural practices in Peter the Great's assemblies were actually indebted to borrowings from the West. We will observe that the assembly in Russia consisted of a strange mixture of freedom and compulsion, and we will see how formalized recreation was an effective ideological tool by which Peter exerted his authority in venues which otherwise would not have been subject to rigorous regulation. The deeper significance of the reforms to Russian national identity and to the legacy of Peter the Great will also be addressed.

Session 4-21 (CUMS), 10:45-12:00

Criticism/Interpretation

Jacinthe Harbec (Université de Sherbrooke), Chair

Reconsidering Repression in Verdi's *Don Carlos*

Heather Wiebe (University of California, Berkeley)

Underlying much recent critical treatment of *Don Carlos* is a conception of public life as fundamentally incompatible with individual satisfaction, and of the public realm as an essentially repressive force. But attention to how the opera diverges from this framework reveals a number of significant gaps between *Don Carlos* and our expectations of it in this regard, and suggests, furthermore, that the one-dimensionality ascribed to some of its characters—Posa and Carlos in particular—may be somehow connected to these gaps. What is it about this opera's presentation of the relationship of public and private that eludes us?

My study will examine a number of critical approaches to *Don Carlos*, focusing on their treatment of public-private conflict as it involves the opera's three central male characters, Carlos, Philippe, and Posa, and highlighting the aspects of these characters which prove difficult to account for. Using a model recently presented by literary critic Christopher Lane, I will offer an alternate interpretation of the relationship of the interior world of emotions and desires with public life in *Don Carlos*, arguing that the opera reflects themes of the inherent dangers of desire and represents public life as a potential refuge against these dangers. In this interpretive framework, a primary concern of the opera appears to be the *failure* of public life to fulfill this function, and its pervading sense of loss is focused in part around this perceived collapse of citizenship's stabilizing role in masculine identity.

Surréalisme et musique en Belgique

Marie-Noëlle Lavoie (Université de Montréal)

Dans le domaine des correspondances artistiques, il est généralement admis que le surréalisme n'a pas eu d'incidence notable en musique. En Belgique cependant, le groupe surréaliste de Bruxelles a manifesté un grand intérêt pour la musique et a su lui faire une place de choix en intégrant dans ses rangs le compositeur André Souris (1899–1970). L'objectif de cet exposé est de démontrer les analogies entre la démarche musicale de Souris et les principes de création du groupe, qui permettent d'établir l'existence d'une musique tributaire du surréalisme bruxellois. La spécificité musicale du groupe dans le contexte d'un mouvement peu ouvert aux compositeurs constitue le point de départ de la présentation. Suivra un aperçu des diverses manifestations témoignant du rôle de la musique. L'auteure abordera ensuite l'idée de lieux communs, clef de voûte de la création bruxelloise, à partir d'exemples littéraires et picturaux tirés de textes de Paul Nougé et de tableaux de René Magritte. En dernier lieu, les Iuvres de Souris seront présentées comme la contrepartie musicale de la philosophie artistique mise de l'avant par le groupe surréaliste de Bruxelles.

Session 4-22 (CUMS LECTURE-RECITAL), 12:30-1:30

The Vocal Music of Anton Webern: The Persistence of Tonality and its Influence on Performance

Maureen Volk (Memorial University of Newfoundland), Chair

Anton Webern wrote for the voice throughout the course of his career as composer, from very early works to some of his last compositions. Webern's songs can therefore serve as a basis for study of his changing compositional styles, from high Romanticism to strict dodecaphony. But are there components of tonality within all these styles? Are there tonal gestures and elements that create a continuity from Webern's early works to the later works? This lecture-recital will explore that possibility, within the context of two representative song groups, the *Fünf Lieder*, Op. 3 and the *Drei Lieder*, Op. 25.

Further ideas can stem from the actual performance of the song groups. Can the idea of tonality as a feature that unifies disparate works of Webern's oeuvre connect in some way to actual performance of the songs? Webern's vocal music can appear somewhat daunting to the performer, with its large intervallic leaps and complex rhythms. But perhaps many of the melodic gestures, if approached within the context of the German Romantic tonal tradition, can become easier to hear and to sing. The presenters will discuss ways of approaching these songs as performer and as listener.

Session 4-23 (IASPM), 9:00-12:00

Exporting the Local, Importing the Global: Cuban Music at the Crossroads

Deborah Pacini Hernandez (Brown University), Chair

Despite decades of hostilities between the U.S. and Cuba and the continued existence of a forty-year old U.S. blockade designed to isolate Cuba from the rest of the world, Cuban music has always been in dialogue with musics from elsewhere, including the United States. This pattern has become more open and expansive as the music industry has become an increasingly global phenomenon. This panel is designed to explore a number of instances of these rich musical exchanges, countering images of Cuba as culturally-isolated and frozen in time. These include: the influence of Cuban music on the development of local musics elsewhere (Zaire); the effects on the local Cuban music scene of incorporating non-Cuban popular musics (rock and rap); the complex dynamics involved in importing live Cuban music to the United States; and the Cuban reaction to a joint U.S.-Cuban musical collaboration (Buena Vista Social Club).

Cuba, Cosmopolitanism, and the Re-Invention of Rumba in Congo-Zaire

Bob W. White (University of California, Santa Cruz)

Most first-time listeners of Congolese popular dance music comment on the fact that this typically African musical style actually sounds Afro-Cuban. This is not a coincidence, given that since the beginning of Congolese urban popular music in the 1940s, popular music from Cuba has been one of its primary sources of inspiration. In this paper I will look briefly at how Cuban music came to be imported and distributed in the Congo and I will discuss some of the stylistic borrowing that has given Congolese music a strongly Afro-Cuban flavor. But I am also interested in the way that Congolese rumba (also known as “soukous”) has gradually undergone a process of indigenization which has made it the “musica franca” of much of sub-Saharan Africa and an important marker of Congolese national identity. My central argument is that Cuban music became popular in the Congo not only because it retained elements of “traditional” African musical and performative aesthetics, but also because it stood for a form of urban cosmopolitanism which was something other than European. By comparing the appropriation of Afro-Cuban music in the Congo during two distinct historical periods (on the eve of independence and at the end of the Mobutu regime), I hope to show not only how changes in larger political economies correspond with changing notions of cosmopolitanism in a local African setting, but also how popular music mediates at various levels between the local and the foreign.

A Secret Society Goes Public: The Relationship Between Abakuá and Cuban Popular Culture

Ivor Miller (Schomburg Center for Research in Black Culture)

The Abakuá Society for men is derived from the West African Ekpe Societies of the Cross River Region. It was founded in Havana, Cuba in 1836 to resist slavery, and has since been active in many aspects of Cuban culture. Although hermetic and little-known even within Cuba, an analysis of Cuban popular music recorded from the 1920s till the present reveals Abakuá influence in nearly every genre of Cuban popular music. Abakuá lore is orally transmitted, and Cuban musicians who are Abakuá members have continually documented key aspects of their society’s history in commercial recordings, often in Abakuá language. Because theirs is a secret language for initiates only, Abakuá have commercially recorded actual chants of the society, knowing that outsiders cannot interpret them. Even so, these recordings have been very popular because the Abakuá represent a rebellious, even anti-colonial, aspect of Cuban culture. Now played throughout the Americas, Africa, Europe, and Asia, Cuban popular music and its derivatives maintain Abakuá language and aesthetics as integral elements. Because so little has been written about the society by members themselves, commercial recordings with Abakuá content are an important source of knowledge about this group. While listening to the lyrics, I realized that Abakuá musicians have sung about their contributions to Cuban history, their liberation struggles, and race relations. My research suggests the rising importance of Abakuá as a symbol of Cuban culture. During my presentation, I will play examples of Abakuá influence in Cuban music from 1916–1999.

Nationalizing Rock: Rock and Roll in Cuba, 1960–1980

Deborah Pacini Hernandez (Brown University)

The fact that musical interactions between the U.S. and pre-revolutionary Cuba were extensive and profound has by now been well explored in the literature. Little, in contrast, has been written about the nature of musical interactions since the blockade cut off all formal economic and cultural connections between the two countries. Contrary to what one might expect, U.S. rock and roll, which had begun making inroads into Cuba in the 1950s, did not disappear from the Cuban popular music landscape in the aftermath of the Revolution: tainted as the music of the enemy, rock and roll went temporarily underground in the 1960s, but it continued to exert a persistent-if subtle-influence on Cuba's popular music landscape. This paper will survey the complex relationship between rock and roll and concurrent developments in the Cuban popular music landscape between 1960 and 1980s (the years in which rock's status in Cuba was most precarious), paying particular attention to how young Cuban musicians sought to legitimize and nationalize a musical form so closely linked with the US. The presentation will be illustrated with slides, audio recordings and video.

Hip Hop Havana: Rap in Contemporary Cuba

Reebee Garofalo (University of Massachusetts-Boston)

While the influence of pre-Revolutionary Cuban rumba, mambo and cha cha and Cuba's pivotal contributions to salsa are rife in the literature, less well known is the fact that musical forms from the U.S., from jazz to rock, also became permanent, if marginalized, features of the Cuban popular music landscape. Rap is the most recent example of a U.S. cultural expression that has taken root in Cuba-primarily among urban, mostly black, youth.

This paper will examine the current state of the relatively nascent hip hop movement in Cuba. Rap arrived and spread primarily through informal mechanisms in Cuba, albeit during a time of relative openness to outside cultural influences. This paper will analyze the changes that have occurred in the process of transmission and translation. The fact that rap is the product of and makes explicit references to oppressed minorities in the United States, has made it more difficult to dismiss its presence as imperialist and has compelled young Cubans to deal with race in new ways in a country where racial differences have not generally been considered part of the national identity. While rappers in Cuba clearly take their cues from their U.S. counterparts, they have indigenized both the lyrics and the rhythms, transforming Havana rap into an expression of local culture that is quite distinct from its U.S. models. The presentation will make extensive use of slides, video, and recordings collected during recent field trips Havana.

Revolutionary Modernity Does Not Sell Records: The Buena Vista Social Club

Ariana Hernandez-Reguant (University of Chicago)

The public for "world music" has increased in recent years in North America and Europe. Successful marketing strategies have often stressed the music's identification with "authentic" and exotic ways of life in remote places. Even though Cuba is not so remote, four decades of the U.S. blockade have shielded its everyday life from the public view. In this paper, I examine the success of the Grammy-winning album, *Buena Vista Social Club*, as well as Wim Wender's ensuing documentary, whose popular appeal in Europe and North America was based on marketing nostalgia and cultural "roots" void of political ideologies.

In contrast, while traditional music is the primary focus of European and North American producers, it sparks little interest among Cuban audiences, where "timba" dominates the popularity charts and media shows. A comparison of recent films on Cuban music made by European (Wim Wenders' *Buena Vista Social Club*, 1998), Cuban (Rigoberto Lopez's *Yo soy, Del son a la salsa*, 1997), and American (Randa Haines' *Dance with Me*, 1998) producers will further illustrate these points.

Session 4-24 (IASPM), 9:00-12:00**Musical Histories**

Charles Hamm (Dartmouth College), Chair

Before Fusion: Jazz in Crisis (1964–67)

Bernard Gendron (University of Wisconsin-Milwaukee)

In the mid-sixties, jazz was undergoing a multi-dimensional crisis, whose most palpable expression was a rapid and continuing economic downturn. Aesthetically and politically, the jazz community was embroiled in a divisive debate over the avant-garde. Was the avant-garde the next logical stage in the development of jazz or a tragically wrong turn? To what extent was it an expression of growing black radicalism and what did this politicization mean for jazz? Finally, there was the growing challenge of rock music, which was not only making substantial inroads into the college population, one of jazz's traditional bases, but was rapidly achieving legitimacy as an art form, and thus competing with jazz for cultural capital.

I will be examining these shifting and multi-layered discourses of crisis within the jazz community, during the years 1964–67, as they broach matters of economics, politics, and aesthetics. I will pay special attention to the rapid transition in jazz discourse from a primary preoccupation with the jazz avant-garde to a primary preoccupation with rock music. The upshot was the decision in mid-1967 by America's two leading jazz journals, *Downbeat* and *Jazz*, to give coverage to rock as well as jazz—the latter journal changing its name to *Jazz and Pop*. In effect, the bold move toward fusion occurred in jazz discourse before it did in jazz music, a fact whose significance I will explore.

“A Bad and Dangerous Epidemic”:**Rhythm, Dance, and the Vilification of Popular Music in Late Nineteenth-Century America**

Steven Baur (University of California, Los Angeles)

The latter half of the nineteenth century featured a remarkable intensification in American cultural self-consciousness. Numerous period commentators encouraged the development of intellectual, literary, and artistic practices, promoting them as a vital corrective to the crudeness and brutality they perceived in urbanizing, industrializing America. By the turn of the century, urban centers nationwide had in place a network of institutions, universities, museums, concert halls, theaters, opera houses, and others which provided a stable organizational base for the cultivation of humanistic and artistic endeavors. Leading “culturists” insisted upon the social value and moralizing agency of certain forms of expressive culture, and many were convinced of the power of music in particular to shape and influence individual behavior. While most writers at mid-century tended to attribute to all music the power to ennoble and elevate its auditors, post-Civil War critics were more discriminating in what music they prescribed as an antidote for social decay. This paper investigates two popular song idioms of the late nineteenth century that provoked especially harsh condemnations from social-minded cultural critics—the waltz and ragtime. Denounced at the time for their moral depravity and the “vulgar” bodily participation they elicited, I look into both post-Civil War dance crazes and consider bodily engagement as an issue in the valuation of musical works and practices. I discuss and analyze specific songs within the context of period social politics and consider ways in which such songs may have provided a site for negotiating the configuration of the body politic.

“Victory through Harmony”: Dance Music for Workers in Wartime Britain

Christina Baade (University of Wisconsin-Madison)

“Music While You Work” was first broadcast on 23 June 1940 as part of the British Broadcasting Corporation's response to World War II. Designed for factory workers, the programme featured a half-hour of uninterrupted music performed by dance bands and light music combinations. Its organizer, Wynford Reynolds, argued that dance music was not mere entertainment but a useful tool. Employing public relations, industrial cooperation, and up-to-date studies of productivity and workers' tastes, Reynolds worked to harness music over the radio to advance Britain's war effort.

According to Reynolds' reports, music boosted morale and decreased absenteeism and conversation; it was especially effective among “undisciplined” female workers and those doing repetitive tasks. Factory owners, however, were warned against simply

playing gramophone records: the objective of workplace music was to increase production—not to indulge workers. “Music While You Work” programming was scientific, regulating what music could be played and how it would be performed. Bandleaders were instructed to play familiar music with clear (“unjazzed”) melody and steady beat, maintaining a mood of “unrelieved brightness and cheeriness.”

Drawing from BBC archival materials, listener studies, and press sources, I will explore how popular music was both regulated and legitimized in the official discourses of “Music While You Work.” Further, I will examine listener reception and resistance to the programme, focusing on intersecting positions of gender, class, and national identity. The ideology of “Victory through Harmony” is significant not only to wartime Britain, but to broader questions of musical and social hierarchy, value, and power.

“Please, Miss Central, Find My Mamma”: The Telephone Girl, in Society and in Popular Song

Melissa Parkhurst (University of Wisconsin, Madison)

The telephone, with its 1876 invention and subsequent proliferation, revolutionized interpersonal communication in ways that were fundamental and pervasive. Public fascination with the telephone manifested itself in popular music, with dozens of songs appearing between 1890 and 1930 that address that telephone in all its guises. A recurring figure throughout these songs is that of the telephone girl, the operator who served as the mediator between the public and the technology itself.

Tracing the trajectory of the telephone girl in popular song reveals the ways in which a new technology becomes the site of an intense power struggle, involving issues of gender, ethnicity, and class. Women were deemed appropriate for operator jobs because the female voice was seen as more fitting to the delicate instrument, but their technical knowledge of the switchboard itself was downplayed or denied entirely. Their relationship to the telephone was constructed in opposition to that of the male expert, who presumably understood the technology he was using and therefore had rights to its ownership.

Surprisingly, early telephone songs often invest the telephone operator with a degree of moral authority, sometimes superseding even that of the mother, whose growing interest in extra-domestic activities was seen as a threat to the home. Later telephone songs, particularly during the 1920s, show the operators as good-time girls who are available simply by lifting the receiver. Steeped in issues of class etiquette, whiteness, and urban sophistication, telephone songs provide a multi-faceted picture of a new technology and the means employed for controlling it.

Session 4-25 (IASPM), 9:00-12:00

Structures and Constructions

Will Straw (McGill University), Chair

Female Vocality and the Celtic in Loreena McKennitt and Enya

Kirsten Yri (SUNY at Stony Brook)

In the last fifteen years, the sounds of high female voices have resounded through the airwaves and on radio programs with increasing frequency. Whether the Medieval Baebes, Anonymous 4, Enya, or Loreena McKennitt, these singers give voice to a modern and highly popular female vocality which they construct as lodged in an ancient and marginalized past. This paper explores the musical and cultural construction of such vocality focussing on the “Celtic” music of Loreena McKennitt and Enya. I discuss the different ways in which a discourse around the Celtic appeals to “femaleness” by for instance highlighting the unusually high positions women are thought to have held and the struggles the Celts endured through the centuries. In short, Celtic sources author(ize) contemporary discourse on the Celtic as unjustly persecuted, something which resonates with feminist concerns. I also examine the musical characteristics which may signify Celtic for listeners in this discursive light. Given how Celts have been constructed in contemporary culture, McKennitt’s and Enya’s music might be read as feminist and resisting dominant patriarchy. While this may describe the ways in which some fans interpret their music, the easy-listening category and the music’s frequent alignment with the New Age rob it of the possibility of resistance for many music critics. To be sure, the sociological and ideological theories of resistance, modes of critique developed for popular culture, were developed for sounds which were seen to deliberately resist dominant and commercial culture, often, by privileging sounds considered “disruptive” by the majority.

One Sings, the Other Doesn't: Musicality and the Human Figure in Music Video

Carol Vernallis (University of Northern Iowa)

Videos place heavy emphasis upon flattering depictions of stars. But what of the other figures in a music video? I consider the use of human figures in music video: the stars, other band members, and extras as well. The star performers seem to possess the greatest license in music video, but they are actually compelled to respond to music video's strictest and most pervasive conventions—the demand that the singer lip-synch the song while looking good. The extras, on the other hand, are restricted by their inability to speak, but they can nonetheless underscore a song's themes in a way that the star cannot. Videomakers have developed a variety of techniques that tease meaning out of the scheme of lip-synching singer plus silent figures in the background. Sometimes the extras play roles that naturalize the absence of speech: mermen, people overcome with emotion, even librarians. At other times, their silence becomes not merely conventional, but dark and uncanny. Their isolation from the musicians and each other can make them seem like allegorical figures, representative of some emotion or principle.

The use of lip-synch within a varied *mise-en-scène* can also raise questions about a performer's status in the video: is she a character in a narrative, or does she stand only for herself as star? I address the musical consequences of these conventions: does the indeterminacy of the background figures leave additional space for the song? Can the placement and comportment of the figures bring out the song's formal features?

Popular Song and the Construction of the Archetypal "Baby"

Lutgard Mutsaers (Utrecht University)

American popular song has served as the main vehicle to promote the concept of "Baby" as a grown person. "Baby" has appealed to a mainstream and international audience for at least the last hundred years, and has developed into an icon of singular importance and lasting popularity. It rules in the domains of romance and sexuality, where it can take on many roles and serve many different expressive needs. Despite its relative uselessness as a rhyming tool, the word "Baby" has become an indispensable lyrical instrument in a broad spectrum of popular music. Apart from noting its ubiquity, academics and critics have taken "Baby" for granted, leaving this intriguing archetype of popular culture without its well-deserved recognition.

This paper offers an explanation for "Baby's" success as protagonist of pop. First it traces "Baby's" origins and entrance into the world of popular song and follows its twentieth-century path and rise to stardom, the main objective being to disentangle the qualities of the archetypal construction of "Baby" that were handed down intact to our time. The research material consists of a selection from the category of popular songs with the word "Baby" in their title from the 1880s onwards. In these songs "Baby's" part is highlighted and its importance as key player in the song's plot underlined.

Hermeneutics of Suspicion: Paranoia and the Technological Sublime in Drum and Bass Music

Dale Chapman (University of California, Los Angeles)

One of the most significant developments in contemporary culture has been the characterization of our historical moment as a locus of the technological sublime. In such films as *Pi*, we are confronted with a world in which our technological achievements take on qualities that Kant attributed to the most powerful forces of nature: If our reason can comprehend such ideas as the Internet or multinational capitalism in the abstract, our imagination—our ability to intuit the object of our perception—finds itself wholly incapable of grasping the nature of the world in which we live. The notion of the sublime accounts for the simultaneous feelings of terror and awe that we feel in the presence of such a phenomenon.

In many ways, drum and bass might be seen as an aural analogue to this sensibility. Simon Reynolds has observed that the treacherous, volatile rhythmic conception of drum and bass suggests a world stripped of its reassuring veneer, a sense that dark, nameless forces are constantly at work, manipulating our lives through means that we are unable to grasp. In the present discussion, using musical examples by such artists as Photek and Lemon D, I would like to explore the ways in which the very process of musical construction in jungle—the sampling, fragmenting and reassembly of funk breakbeats that lends jungle its idiosyncratic musical quality—give rise to the sensibility of the technological sublime.

Session 4-26 (SAM), 8:30-10:00

Copland: A Centennial Retrospective I. Copland and the American Scene

Judith Tick (Northeastern University), Chair

H. Wiley Hitchcock (City University of New York), Carol J. Oja (The College of William and Mary),
and Wayne D. Shirley (The Library of Congress), Discussants

Copland, Ives, and Gambling with the Future

Larry Starr (University of Washington)

It is a well-known fact that Aaron Copland was an early admirer and promoter of Charles Ives's music; in the early 1930s, he wrote an important article of appreciation, "The Ives Case." Copland's enthusiasm for Ives at this time was by no means unqualified, however, and the article noted problems of organization and excessive complexity that appeared to characterize Ives's larger works. A lesser-known fact is that Copland significantly revised his opinion of Ives when his article was republished in 1968 in *The New Music: 1900–1960*. Here, Copland acknowledged his earlier "misapprehension," and praised the "richness of experience" that is suggested by the complexities in Ives's big works, claiming that the older composer had made "a gamble with the future, that he has miraculously won."

Copland's changing views of Ives attest not only to his perspicacity and open-mindedness as a critic, they also reflect the evolution and experiences of Copland the composer during this time period. Between the mid-1930s and the mid-1960s, Copland embraced an American populism that linked him more obviously to the familiar side of Ives than any of his preceding efforts. But it was also during this period that Copland wrote such complex pieces as the *Piano Fantasy* and *Connotations*, thus linking himself to Ives the "difficult" modernist. By the time *The New Music: 1900–1960* was published, Copland's oeuvre as a whole displayed a stylistic breadth that had also characterized Ives's output, and this stylistic heterogeneity had rendered Copland, again like Ives, no stranger to controversy. Like the older composer he grew to admire more and more, Copland had become a gambler with the future.

Copland and the "Jazz Boys"

David Schiff (Reed College)

In his compositions and critical writings Aaron Copland defined a competitive relationship between the music of the "jazz boys" and his own modernist style. Using a highly selective extraction of jazz "markers," excluding many elements of jazz composition and translating others into modernist equivalents, Copland figured jazz both as the music of brash primitivism and of the isolated self: at once the opposite and the essence of high art.

Copland and Gershwin

Howard Pollack (University of Houston)

Although Aaron Copland (1900–1990) and George Gershwin (1898–1937) moved in different professional circles and enjoyed only limited personal contact, they had much in common in terms of their backgrounds, careers, tastes, and ideals. Moreover, as has long been noted, their music features formal and stylistic similarities, including rhythmic, melodic, and harmonic traits derived from ragtime, jazz, city blues, and various folk styles.

What has gone largely unremarked is the fact that their work engages similar themes: the restlessness, excitement, and loneliness of contemporary urban life; the absurdities of American affectations and pretenses; and the resilience of the human spirit. Such themes characterize a wide range of their compositions, including their major works for the stage, *Porgy and Bess* and *The Tender Land*. These two operas contain a number of intriguing parallels, including the sober optimism of their endings, in which their protagonists, alone and hopeful, courageously depart for worlds unknown, thus offering archetypes for the American lyric stage at its most characteristic and distinctive.

Session 4-27 (SAM), 8:30-12:00

Music for the Movies

Martin M. Marks (Massachusetts Institute of Technology), Chair

Looking through the Ear: Musical and Auditory Encodings of Seeing in Film

Stan Link (Vanderbilt University)

Seemingly inherent and embodied in film as a medium, our relationship to cinematic evocations of corporeality itself appears immediate and unavoidable. Film “moves,” “sees,” and “hears” in ways that both reference and construct a body, senses, and perception. At the same time, however, the ability of film music and sound to encode semiotically everything from class and race distinctions to individual memory and emotion suggests the possibility that filmic corporeality may also be mediated signified as well as experienced. Indeed, musical representations of such things as a racing pulse, screams, and rhythmic movement are commonplace, and clearly affirm that the film’s “body” can become the subject of its soundtrack. But given the distinctive mechanics of visual perception and understanding, as well as their apparent priority in the film experience, the extent to which the soundtrack cross-codes the visual within the aural component might easily escape our attention. While much has been written in film studies to theorize the gaze, spectacle, and visual pleasure *etc.*, relatively little has been undertaken in musically oriented discourse to address the construction and reinforcement of visual subjectivity via aural means. With reference to several feature films including *North By Northwest*, *American Beauty*, *Contact*, and *Elephant Man*, this paper explores their employment of music and sound to develop, reinforce, and represent visual modes of attention. Functioning variously as spectacle, hallucination, synopsis, voyeurism, concentration, and astonishment, the soundtracks of these films offer instances of hearing that suggest its transformation into a type of seeing by other means.

Containment, Political Allegory, and Dimitri Tiomkin’s Score for *High Noon* (1952)

Neil Lerner (Davidson College)

Dimitri Tiomkin’s score for *High Noon* provides a vital key for the interpretation of this famous Western film as a parable about Hollywood and the politics of anti-communism. In *High Noon*, the boundaries between the diegetic and non-diegetic levels—the world of the narrative and its opposite, the “real” world—are continually collapsing. Such a narrative strategy is entirely appropriate for a film that was calculatedly constructed as a political allegory depicting the roles of individual and collective in the age of McCarthy. Screenwriter Carl Foreman was subpoenaed while the film was in production and eventually blacklisted in Hollywood, betrayed by his peers in a way similar to Kane’s “fictional” situation in Hadleyville.

In the history of Hollywood film music, Dimitri Tiomkin’s score for *High Noon* is singularly important as it was the first time a titular theme song was released before the film as a marketing strategy. This theme song presents one of several examples of a diegetic/non-diegetic rupture: the non-diegetic melody repeatedly bleeds into the story world (e.g., one character in the film plays the title melody, supposedly audible only to the audience, on a harmonica). Furthermore, the film follows diegetic time (time in the story world does not disappear through the elisions of continuity editing, but instead the story takes as long as the film takes to transpire). These ruptures repeatedly force the film out of its “safer” status as fictional narrative, confirming the film’s ongoing commentary about Hollywood in 1952.

Claiming Amadeus: Hollywood’s Appropriation and Resignification of Mozart

Melanie Lowe (Vanderbilt University)

This paper examines the American cinematic appropriation of Mozart’s music. A consideration of the use of Mozart in Hollywood film and television soundtracks from the mid- and late- twentieth century relative to the musical experiences of contemporary audiences reveals a significant shift in the acquired meaning of classical music in mainstream American culture. For example, while Mozart’s music is therapeutic for the acrophobic detective in Alfred Hitchcock’s 1958 film *Vertigo*, both John Hughes’ 1986 film *Ferris Bueller’s Day Off* and the current NBC sitcom *Frasier* encourage the viewer to hear Mozart as a sign of snobbery. Rather than psychological implications, the frequent and explicit association of classical music with superior intelligence, affluence, and caricatures of civilized human behavior imbues the use of Mozart’s music with social implications in late-

twentieth-century media. Mozart's music remains the same, but the cultural codes have shifted beyond those that are an inherent aspect of its musical code. In the process, Mozart's music becomes a cinematic code in its own right.

Brothers Gonna Work It Out?: Echoes of Blaxploitation Sound

Joanna Demers (Princeton University)

In 1971, Melvin Van Peebles wrote, directed, and starred in *Sweet Sweetback's Baadasssss Song*, a work that is widely regarded as the first blaxploitation film; it featured a soundtrack by the then-obscure jazz-fusion band Earth, Wind, and Fire. Blaxploitation encompasses action movies of the 1970s that feature African-Americans negotiating a campy underworld of crime, drugs, racism, and sex. In the tradition of *Sweetback*, most blaxploitation films showcased original soundtracks by contemporary soul composers such as Isaac Hayes, Curtis Mayfield, and James Brown. While most of these films were dismissed as exploitative B-movies, their soundtracks comprise some of the most finely crafted and socially critical music to emerge from the decade.

Blaxploitation has experienced a renaissance in the late 1980s and 1990s, owing in part to hip-hop music. Hip-hop artists frequently sample blaxploitation soundtracks in an attempt to align themselves with soul and funk figures who coded "blackness" acoustically as a gesture of solidarity with the Civil Rights movement. Blaxploitation-era soul has been imbued with canonical status in order to construct an "authentic" African-American identity. This discussion will isolate instances of translation (and mis-translation) when the revolutionary racial politics of blaxploitation music is sampled in post-1970s popular culture.

The Score for *Elizabeth*: An Abundance or Excess of Codes?

Linda Schubert (Los Angeles, CA)

The American Academy of Motion Picture Arts and Sciences has often favored period films for Academy Awards (e.g., in the 1990s alone, period films have dominated the Best Picture category). In 1998, Indian director Shekhar Kapur's period film *Elizabeth* made a powerful impact in the United States and was nominated for seven Oscars, including Best Music, Original Dramatic Score. The score for this film about Britain's great sixteenth-century queen has also aroused argument among musicologists.

The striking and supposedly contradictory presence of musical styles and pre-existent pieces not from the time portrayed—a common trait in period films—seems to be the source of the controversy. In this paper, however, I argue that the problem posed by "mismatched" music is the result of a particularly narrow understanding of how a score should relate to film images and narrative. The pre-existent pieces and styles have equally pre-existent associations, as well as meanings acquired from the film itself. These associations provide an abundance of musical codes (or an excess, depending on your point of view) that encourage a variety of readings—readings that may delight or disturb viewers, depending on their musical knowledge, preferences, and expectations.

In considering the reception of *Elizabeth* in the United States, I will unravel associations and explore alternative readings for particular scenes and cues in the film (e.g., the final scene, which uses Mozart's *Requiem*). Time permitting, I will also give a brief overview of films about Elizabeth to identify past scoring practices for the character.

Session 4-28 (SAM Lecture-Recital), 12:30-1:30

Two Minds with but a Single Thought: Zez Confrey and Louis Gruenberg "Jazz the Classics"

Ann Sears (Wheaton College), Chair

Kirsten Helgeland (University of Cincinnati)

Composers of ragtime and jazz works frequently used classical sources for inspiration. Reaction to such treatment of cherished melodies was varied, but primarily negative. Lest the assumption be made that only jazz composers wrote such pieces, this lecture-recital concerns two very different composers who modernized well-loved melodies.

Zez Confrey and Louis Gruenberg both had training in classical composition. Confrey's name is synonymous with novelty music for the piano, including his best-known novelty solo "Kitten on the Keys." Gruenberg believed that the use of elements of American popular music and jazz in classical composition would create an American style of composition. Both took famous keyboard pieces and modified them with syncopated rhythms, swinging tempo, and blue notes.

Each published a collection of two of these pieces in the 1920s and 1930s. Confrey's *Modern Conceptions of Six Old Masterpieces for Piano* (1925) drew great criticism, while Gruenberg's two sets of *Jazz Masks* (1929, 1941) received virtually no attention at all. The lecture-recital will conclude with a performance of some of the Gruenberg and Confrey pieces, contrasting the styles with which each composer approached "jazzing" the classics.

Session 4-29 (SEM), 8:30-10:30

Sponsored by the Popular Music Section of SEM

The Dynamics of Musical Change and Exchange in Caribbean Popular Music

Hope Munro Smith (University of Texas at Austin), Organizer and Chair

As recent works by Manuel, Guilbault, Averill, and others attest, the Caribbean's greatest contribution to world culture has been the original and dynamic musical genres that emerged from the region during the twentieth century. As the twenty-first century begins, Caribbean peoples continue to innovate on existing local musics and integrate global musics within local performance practice. The three papers on this panel discuss these changes and innovations and their intersection with local politics, gender relations, religion, and concepts of regional identity. Jerry Wever's paper studies the integration of U.S. Country & Western music and dance in St. Lucian society; Gigi Rabé's paper traces the influence of politics, economics, and religion on the content of Jamaican ska; and Hope Munro Smith's paper examines the musical innovations created by female performers of Trinidadian calypso and soca.

Innovation and Gendered Identity in Trinidadian Calypso and Soca

Hope Munro Smith (University of Texas at Austin)

This paper is a study of women's participation in the contemporary Trinidadian popular musics known as calypso and soca. The musical examples discussed in the paper were composed and performed for the 1998 and 1999 Carnival seasons. I examine how female popular musicians bring together personal opinion, public persona, and musical structure to create emotional bonds with their intended audiences and comment upon contemporary gender relations. My paper demonstrates how popular music addresses political concerns and the construction of gender roles not only by means of the rhetorical strategies of its song lyrics, but also through the stage presentations of musicians and their use of musical genres that are associated with certain social groups and their position within the social hierarchy. In Trinidad, as in other regions, the work of popular singers serves as signposts of a feminist project that resists domination while at the same time empowering audiences to question the relations that cause domination in their own lives. Within various contexts of music-making in Trinidad a space is opened to renegotiate gender identity and relations as well as to allow female musicians to innovate upon musical style and practice.

Mizik Manmay Lakai (Home-Children Music): U.S. Country & Western Music in St. Lucia

Jerry Wever (University of Iowa)

This is a study of U.S. Country & Western music in the small nation-state of St. Lucia, an island in the eastern Caribbean. By St. Lucians the music is called *Mizik Manmay Lakai* (Home-Children Music) in French Creole (Kwéyòl), and most often just *Western* in English. I question prevailing assumptions about the ways musical forms cross national and ethnic boundaries by presenting how U.S. Country & Western music is embraced, creolized, and integrated into the social fabric of St. Lucia. I also want to use this case study to talk about our social science notions of mixing—within the framework of creolization, and more specifically within the politically charged creolization processes at work in the formation of St. Lucian post-colonial identity. I first explore the history of St. Lucian interaction with Country & Western music and contextualize this within a matrix of musical movement in the Caribbean. I present one example of the ways Country & Western music becomes hotly contested as an issue within discourse about Afro-St. Lucian and creole identity. I then present details as to the extent and kind of its prevalence, its creolization (foremost the dancing), and particular ways it has become integrated into societal structure. For example, in some dancing venues, DJs playing Country & Western alternate with Creole string bands playing *kwadrils* (quadrilles) and other associated St. Lucian dances. This paper includes multiple explanations St. Lucians give as to why Country & Western music has become so integrated to the point that St. Lucians have gained a Caribbean-wide reputation. I analyze how the use of

this music has in the past broken down more strictly along class, generational, and rural lines, and show the fluid dynamics of these relations in the negotiation of contemporary St. Lucian culture.

Politics, Economics, and Religion in Ska: The Formation of Jamaican Identity

Gigi Rabe (UCLA and California State University-Northridge)

Ska is a genre of music first popularized in Jamaica in the 1960s. Known as the predecessor to reggae, ska emerged as a genre that borrowed musical elements from the Jamaican calypso or mento and American rhythm and blues. Since Jamaica gained its independence from Britain in 1962, politics and economics have played a role in the development of the music. References to religion are also prevalent in ska. In this paper I show how religion, politics, and economics helped to create a tradition that has become a part of Jamaican identity. I trace the formation of ska, including the political climate of Jamaica. Economics is also a part of the political agenda, and I investigate the politics of the Jamaican music industry and the use of “sound systems,” or mobile discotheques. Ownership of this new music, how some industry officials attempted to alter ska in order to make it appealing to white audiences abroad, and how the music has ties to different economic classes are also discussed. In regard to religion, I discuss how ska has links to various religious music traditions. Song texts are analyzed for possible Rastafarian themes and other religious meanings. Ultimately, this paper should prove that although ska was created from pre-existing art forms, the religion, politics, and economics within Jamaica shaped the music tremendously. Ska was and is an important representative of Jamaican identity after many years of colonial rule.

Session 4-30 (SEM), 8:30-10:30

Music and Identity in the Tatras and Balkans

Svanibor Pettan (University of Ljubljana), Chair

Music and Identity Politics in the Polish Tatras: Changing Meanings of Musical Symbols

Timothy J. Cooley (University of California, Santa Barbara)

First imagining and then actually recreating the political entity called Poland in the twentieth century, Polish nationalists turned to folk music for raw materials with which to build a new national identity. On the surface this and similar uses of folklore may seem like a return to nineteenth-century-style musical nationalism, and in some cases it was. However, increasingly after World War II in Soviet bloc nations, folk music gained a new symbolic role as an antidote to bourgeois capitalist ideologies. For example, in Poland folk music was used by ministers of culture as propaganda to promote the ideal of a unified “folk” in support of Poland’s communist government. In many cases the effect was the opposite of that desired, and many Poles who opposed the government and its ideologies shunned folk music. Others used the government’s support of folk music and folk music research to quietly undermine the communists’ programs. Since the end of communist hegemony in Poland in 1989, the symbolic meaning of folk music is once again being renegotiated.

In this paper I use the music-culture of the Tatra Mountain region of Poland to illustrate the changing meanings of musical symbols over time and across political movements. The music repertoire of this region remained surprisingly stable during the entire twentieth century, but the symbolic meaning changed from exotica, to national symbol, to symbol of an ethnic minority.

Sharing Songs with the Enemy: Albanian Epic Singers and Ethnic Identity in the Balkans

Nicola Scaldaferri (University of Bologna)

The paper discusses how a broadly-shared musical tradition, such as the Balkan epics, is used in building a specific local identity. Geg Albanians, who have settled in Northern Albania and former Yugoslavia, sing epic songs (*këngë kreshnike*) which are nearly identical both musically and textually with those of their Slavic neighbors. Strong ties have always existed between Albanian and Slavic singers; nevertheless, these epics have proven to be some of the most potent devices in the development of nationalistic hostilities, especially during recent years.

I begin by focusing on the training and repertoire of individual Albanian epic singers, as well as on social aspects of epic song performance. I follow by discussing the context of Balkan nationalism, which allows also for a more general reflection of music and identity in a region where national, cultural, ethnic, and religious borders are always in conflict. Materials analyzed cover a period of over sixty years. Sources include the Parry-Lord Collection (containing nearly-unknown Albanian materials gathered between 1934 and 1937), communist-era publications by Albanian scholars, research conducted by the Institute for Albanian Studies of Prishtina (Kosovo), and my own fieldwork conducted among Geg Albanians between 1997 and 1999.

“In Death Song Has No Place”:
Mediated Musics and Issues of Albanian Identity in the Wake of the Kosova War

Jane C. Sugarman (SUNY at Stony Brook)

When war began in Kosova in early 1998, participants in the Albanian music industry found themselves caught between two contradictory stances: the longstanding belief that music making is inappropriate in times of death and suffering; and the equally longstanding practice of commemorating military heroism through song. While a few artists chose not to perform or to avoid themes of war, the great majority of prominent musicians responded with new productions and performances that directly addressed it. The result was a burst of musical activity, in the form of live concerts as well as cassette and video releases. Based on ongoing fieldwork in North America, Germany, Switzerland, and the former Yugoslavia, this paper examines the varied strategies taken in these productions, and the contribution that they made to the war effort.

In their wartime performances, many musicians were compelled to reinvent both their repertoire and their public image to suit the vastly altered circumstances of Kosova life. Even those singers whose presentations had once promoted images of a distinctive and cosmopolitan Kosova society turned to themes and tropes drawn from folkloric forms: gendered images of the warrior-hero or the lamenting mother; and visions of an “independent and united Albania.” For audiences in Kosova, such presentations naturalized the immanent possibility of death, extolling it as an Albanian national tradition. For those in neighboring states and the diaspora, musical performances underscored their obligation either to contribute materially to the war effort or to return to Kosova to fight for the “homeland.”

Belgrade, Spring 1999: Songs that Sustained the Nation

Ljerka Vidic Rasmussen (Middle Tennessee State University)

During the months of NATO’s air-strikes in Serbia, the intensity of anti-Western sentiment in Belgrade was underscored by a surge of artistic manipulation of Western cultural imagery. Particularly effective were recontextualizations of symbols of perceived Western hegemony; for instance, a highly visible poster exhibition titled “Windows 99” juxtaposed the images of Serbia’s destruction and Western corporate sponsorship.

Based on fieldwork in Belgrade in the aftermath of the NATO action, this paper reports on the massive mobilization of musicians as part of an organized resistance to the air campaign. It then explores the interweaving of cultural subversion and piracy, illuminating what members of the Belgrade Circle, following Baudrillard, have described as “the ambitious attempt by the symbolic machines of Serbia to cosmetically imitate the simulation model of the West” (1998). Central to this debate has been turbo-folk, a stylistic mutation of the newly-composed folk music genre which has dominated Yugoslav popular music since its commercial inception in the 1970s.

The hardened sound of turbo-folk and its monopolistic standing in Serbia’s cultural production of the 1990s mark the enduring vitality of this genre from the socialist past as well as a profound shift: once seen as a culturally illegitimate product, the music is now embedded in the structure of political power.

Session 4-31 (SEM), 8:30-10:30

Musical Hybridization IV. Instrumental Resources

Terry E. Miller (Kent State University), Chair

“Like Hens’ Teeth”: Sleepy Brown, Country Trumpet, and the Hybrid Culture of Western Swing

Tracey Laird (University of Michigan)

The musically hybrid genre of Western swing grew from efforts of country musicians like Bob Wills, Milton Brown, and Cliff Bruner to incorporate elements of African-American jazz into white “hillbilly music.” Prominent trumpet was one of the distinguishing elements of Western swing; yet, it remains the only period in which trumpet was a regular feature of country music. T. E. “Sleepy” Brown grew up in the area of northwest Louisiana that was a crossroads of many different musical styles. He honed his trumpet skills during the summer when he was still in high school, hitchhiking to Beaumont and Orange, Texas, during the 1930s to sit in with Cliff Bruner and the Texas Wanderers, which included pianist Moon Mullican. After high school, Brown played trumpet in a medicine show that toured Arkansas, hawking a foul-tasting laxative known as “Satanic Medicine.” In 1940 Brown recorded “You Are My Sunshine” with Jimmie Davis in Chicago; after World War II he joined Davis’s ten-piece Western swing band, and toured the nation until he returned home around 1950. My paper addresses how Brown’s career as a country music trumpeter exemplifies two things: the musical richness of the region encompassing Louisiana, Arkansas, and east Texas, where black and white southern musical styles intermingled and shaped one another; and the artificial nature of the racially exclusive categories of “race” and “hillbilly” music, which belie the frequent intercultural dialogue between black and white musicians in the southern United States.

The Saxophone, Not the *Nagasvaram*, in Traditional Weddings and Temple Rituals in Karnataka, South India

Gayathri Rajapur Kassebaum (Bharatiya Vidya Bhavan, Bangalore)

Hybridization is not a new concept in South Indian music nor is the practice of adapting Western-invented musical instruments in the performance of Karnatic music. The violin, with distinctive playing position and technique, is one example. The guitar and mandolin (adapted for playing in a manner similar to the fretted *vina* or non-fretted *gottuvadyam*) are other examples.

Recently the western saxophone has been adapted to Karnatic music. In the last quarter of a century, the saxophone has become a popular instrument not only in secular concerts and ensemble music, but also in temple rituals, especially in Karnataka state. Classical rāgas and traditional compositions are performed on the saxophone on the occasions of weddings as a substitute for the *nagasvaram* ensembles. In Karnataka the saxophone is not played as in the West. The playing technique and tuning are modified according to the requirements of South Indian classical music. At present the saxophone is a prominent instrument in traditional temples of Karnataka. Sometimes it appears alone in temple music and sometimes it is played together with *nagasvaram*, in both forms with traditional drums.

This paper is based on observations of performances, interviews with saxophone performers, and analysis of recordings to distinguish the hybrid saxophone from traditional *Nagasvaram* performances in the state of Karnataka, in the context of globalization of music.

From “No-Name Waltz” to “We Like to Party”: Musik Bambu and the Performance of Minahasan History in North Sulawesi, Indonesia

Jennifer Munger (University of Wisconsin-Madison)

Musik Bambu is an ensemble of locally-produced brass and bamboo instruments originating in the Minahasa Regency of North Sulawesi. This region of multiple ethnic groups was united under a common identity within the last 150 years through the efforts of missionaries and Dutch colonizers. In this presentation I trace the changes in Musik Bambu instrumentation and repertoire from the 1930s to the present, linking its development to Minahasa’s colonial past and present identity. Musik Bambu grew from a desire to perform western tunes; thus builders made instruments that emulate the sounds and shapes of western instruments. I argue that the predominance of Western repertoire in this genre is not due to an inevitable loss of local culture, nor

to an imposition of the colonial presence, but to a conscious striving to be modern and to incorporate the West as part of the Minahasan self. Embedded into the performance of this music are myths about past relationships with the Spanish, Portuguese, Dutch, and now Indonesia and the generic West. As the title of my paper suggests, the repertoire has changed considerably, from Strauss dance tunes popular in the colonial era to today's renditions of pop songs by the Vengaboys. But as new tunes are added, the past is not forgotten: "No-Name Waltz" and "March Minahasa" are played alongside "Send Me the Pillow" and "We Like to Party." Thus performers work with instrument builders, teachers, and financial sponsors to create a changing musical narrative of Minahasan history.

Music, Measurements, and Pitch Survivals in Korea

Robert C. Provine (University of Maryland, College Park)

In keeping with long-standing Chinese Confucian tradition, the young Chosŏn dynasty (1392–1910) court in Korea needed to establish in the early fifteenth century a new set of standardized measurements (length, weight, and volume) for use in the kingdom. The measurements were all proportionately related, so that if one were fixed, all the others were also determined. Following Chinese precedent, the Koreans did considerable research into the establishing of a fundamental musical pitch from which the other twelve pitches in the octave could be determined, and the length of the pitch pipe which produced this fundamental pitch in turn constituted a basic unit of length from which the other standard measurements could be calculated.

In the paper I explore this historical context and the unusual Korean process for setting their fundamental pitch and consequent measurement system. While the historically-attested Chinese procedure for setting the length of the fundamental pitchpipe involved lining up a number of grains of millet, the Koreans decided, after careful research and several test runs, to equate their pitch instead to that on surviving fixed-pitch instruments received from early twelfth-century China. Remarkably, that fundamental pitch is still in use in Korean court music today. As it turns out, the fundamental pitch borrowed from China, which happens to be C, was itself not from a pitchpipe based on grains of millet, but one derived from the sum of the lengths of three fingers of the emperor's left hand.

Session 4-32 (SEM), 8:30-10:30

Collaboration and Negotiation

Daniel Avorgbedor (Ohio State University), Chair

Havorlu: A Forum for Collaborative Creativity and the Perpetuation of Social and Artistic Values and Goals in New Anlo Ewe Songs

George Worlasi Kwasi Dor (University of Pittsburgh)

Harvorlu is an institutionalized practice and process through which newly composed pieces are brought before a select group of artists for scrutiny and refinement among the Anlo Ewe of Ghana. Additionally, *havorlu* is a context for initiating new songs as well as for learning the refined songs in preparation for *hakpatoto* (choir rehearsal involving the entire group). This practice reverberates the debate of whether composition in oral cultures is an individual or a corporate activity (Merriam, *The Anthropology of Music*, 1964, p. 165).

In this paper I argue that the origination, development, and realization of a category of new songs in Anloland involve collaborative and communal inputs, aside from individual contributions to the compositional process. Basing my evidence on data I collected from Anlo Ewe musicians between July 1998 and January 1999, I illustrate the manner in which *havorlu* meetings offer opportunities for such collaborations. I also examine factors that circumscribe the selection and the operations of the *harvorlu* team, and factors that exempt a category of new songs from censorship and artistic appraisal at *harvorlu*. Although the practice of *havorlu* sacrifices public celebrity of the individual Anlo Ewe composer, it promotes communal spirit, aspirations, and values. As my conclusion, I recommend the importance of such collaborations to contemporary composers, in particular, and musicians, in general.

Negotiating West Indian and African-American Styles of Musical Worship in a Brooklyn Pentecostal Church

Melvin Butler (New York University)

Scholars writing about the “Caribbeanization” of New York City have pointed out that, since the mid-1960s, political, economic, and cultural arenas have become increasingly influenced by transmigrants from the Anglophone Caribbean. In this paper I examine the dialectic between West Indian and African-American styles of musical worship at Emanuel Temple, a Pentecostal church located in Crown Heights, Brooklyn, home to many English-speaking West Indian residents.

At Emanuel Temple, the musical styles of West Indians co-exist with the styles of migrants from the U.S. South, who comprise the largest part of the church’s congregation. Drawing from my experience as church organist at Emanuel Temple, I explore differences in rhythmic conception, singing style, and song choice expressed by these two migrant groups, viewing these musical traits as identity markers that help African-Americans and West Indians distinguish themselves and evoke a sense of “home.” This paper also examines the ways in which musical differences between African-Americans and West Indians intersect with generational differences and are negotiated in the interest of musical coherence in the worship service, despite the presence of seemingly incompatible styles of musical expression. In underscoring Emanuel Temple’s ethnic diversity, I suggest that transnational processes of cultural exchange necessitate more comprehensive research that considers the impact of migration on black churches often assumed to be homogeneous.

Negotiated Harmonies: Reflections on *Simunye: Music for a Harmonious World*

Brett Pyper (Emory University)

In 1997 Warner Classics released an album titled *Simunye*, a collaboration between a church-based choir from Soweto and an early music ensemble from Oxford. Conceived as a cultural conversation between exponents of diverse choral traditions, the album emerged from a cultural exchange project which I had coordinated in the first year after South Africa’s first all-race elections. Like many similar crossover initiatives, the collaboration raised many questions concerning the poetics and the politics of musical pairings across cultural boundaries. It also marked one moment in a process in which so-called “ethnic voices” became ubiquitous on record-store shelves, as the “world music” impetus extended to the catalogs of formerly “classical” labels. Yet in the context of post-Apartheid South Africa, the album also represented an experiment on the part of various local role-players eager to adopt the newly accessible resources of the global culture industry to their own ends.

This paper reflects on the complex process of negotiating these often contradictory impulses over the life-span of the collaboration that issued in the recording. As the ethnographic and aesthetic interest which prompted me to initiate the program came to be mediated by a range of other role-players and institutions, it became increasingly important to scrutinize the process rather than merely the product of the collaboration, and to manage the inevitable disparities in power that come into play in such encounters.

Musical Hybrids in Zimbabwe: Improvisation as the Link between Musical Cultures

Myrna Capp (Seattle Pacific University)

Improvisation has been called a “universal” in music, and has been studied in jazz, classical music, and various traditional cultures by numerous scholars. This paper traces the process and outcomes of a turn-of-the-century experiment in combining the Shona *mbira* from Zimbabwe, with the Western piano, through improvisation. The goals of this collaboration are elaborated, as well as various approaches to initiating the improvisations. The process for deciding the style for the improvisation is discussed. The crucial role of intuitive listening—being sensitive to the nuances which each performer brought to the improvisations—is an important part of the discussion.

Awareness of the limitations, as well as the unique musical possibilities of each instrument, on the part of both musicians, was crucial to making the improvisations effective. Another important factor was the technical proficiency and musicianship of each of the collaborators. Verbal and non-verbal communication in this musical-cultural collaboration was of utmost importance, with mutual trust and honesty between the musicians a necessity.

Evaluation of the taped performances was necessary in leading to refining and perfecting of the musical results—the musical hybrids—to the satisfaction of both performers. All of the above, including the interpersonal relationships which emerged from

this kind of a collaboration are explored in the presentation. Cross-cultural musical improvisation as a healing agent in a troubled country will be discussed. The paper/presentation includes some taped musical excerpts of the collaboration, and photographs of the musicians taken on site in Harare, Zimbabwe.

Session 4-33 (SEM), 8:30-10:30

Whose Ragas are We Playing and How are We Playing Them?

The Sound of South Indian Ethnomusicology at the Turn of the Twenty-first Century

Zoe Sherinian (Franklin and Marshall College), Organizer and Co-Chair

Matthew Allen (Wheaton College), Organizer and Co-Chair

Recent studies in South Indian ethnomusicology have begun to move beyond an exclusive focus on musical analysis of classical genres, looking at issues concerning Non-Brahmin classical musicians and women performers, the maintenance of tradition in hereditary musical families, and popular and folk traditions of Dalit Bahujans. The panelists address central topics, methods, and concerns of South Indian ethnomusicology at the turn of the twenty-first century from four perspectives. T. Viswanathan examines the dialectic between change and continuity in Karnataka music across four generations of musicians. Matthew Allen views the mid-century Tamil Isai movement through the lens of one musician participant. Amanda Weidman addresses the transformation of the role of women in classical music in the early twentieth century, and Zoe Sherinian analyzes the contribution of lower caste Tamil Christian musicians and theologians to classical music, the Tamil Isai movement, and the contemporary Dalit civil rights movement.

Claiming a Space for Tamil Music:

The “Tamil Isai” Movement Seen through the Career of T.N. Swaminatha Pillai, Karnataka Flutist

Matthew Allen (Wheaton College)

The 1940s saw a movement in Tamil Nadu, promoting the valorization and performance of a repertoire of “Tamil Isai,” music composed in the Tamil language. This was felt by its proponents to be an urgent necessity for several reasons. A major reason was that the core repertoire of the Karnataka music tradition—as constituted by musicians’ concert choices and critics’ discourse—was composed in languages (Telugu and Sanskrit) with which the majority of Tamils were not conversant. The historical parameters of this linguistic debate and its relation to class and caste issues will be sketched by way of introduction. The major part of the paper will present and evaluate the role played in the movement by the flutist T.N. Swaminatha Pillai. During his career Pillai taught at several institutions including the Music College of the Annamalai University in Cidambaram. This university was a prominent institutional philanthropic project of Raja Annamalai Chettiar, benefactor of the Tamil Isai movement. Chettiar offered considerable sums of money to musicians for the performance of Tamil songs in their concerts, the composition of new music in Tamil, and the setting to music of Tamil texts whose original musical settings had been lost. Pillai’s composition of new music for kritis of the seventeenth-century Tamil composer Muttuttandavar, and his perspectives on the movement as a whole (elucidated through interviews with his student T. Viswanathan), are discussed in an attempt to give local and personal understandings to this large and complex socio-musical movement.

Recasting Rāga: Change and Continuity in South Indian Performance Practice in the Twentieth Century

T. Viswanathan (Wesleyan University)

This paper explores the dialectic between change and continuity in twentieth-century South Indian music, using rare historical recordings and contemporary performances to study how renderings of rāga evolved through the last century. While in the performances of many classical musicians a clear increase over time in the use and intensity of *gamaka* (ornamentation) can be heard, something approaching the opposite appears to be true for the world of film music. The implications of this apparent paradox will be discussed. In the latter part of the paper I discuss change in the practice of rāga within a particular hereditary performance lineage, using recordings of four generations of my own family as a basis. Recordings of the rāga Sankarabharanam by my grandmother Vina Dhanammal (ca. 1935), my mother T. Jayammal (ca. 1950), sister T. Balasaraswati (ca. 1960), and

niece T. Vegavahini (ca. 1980) will be analyzed to show how musicians in our family have balanced the imperatives of individual creativity and maintenance of sampradaya (tradition), and how we conceive of our family style. In its use of historical archival recordings, this paper represents a new departure in analysis of Karnataka music as, somewhat surprisingly, the large body of extant recordings dating as far back as 1904 has till the present rarely been used by South Indian ethnomusicologists as a tool for the study of musical change.

Recasting the Classical: Karnataka Music and Female Musicians in the Twentieth Century

Amanda Weidman (Columbia University)

Between 1900 and 1940 Karnataka music and Bharata Natyam came into being as respectable arts, emerging from a position of disrespectability in the nineteenth century to become showpieces of cultural revival. This depended largely on shifting these arts from one community of women, devādasīs, to another: brahmins. Although this shift has been well documented in the field of dance, thus far hardly anything has been written about its implications in the field of music. This paper concerns the transformation of the role of women in the classical music world of South India in the twentieth century. The purpose is to show how women musicians have been affected by, and have constructed their lives within, the politics of music brought about by this transformation. What kinds of spaces are available for women musicians, both Brahmin and non-Brahmin, to occupy in the wake of such a history? I discuss this using interviews, concert reviews, and autobiographies.

Tamil Christian Strategies of Musical Identity Reconstruction: Recasting the Discourse of South Indian Ethnomusicology

Zoe Sherinian (Franklin and Marshall College)

Lower-caste, educated Tamil Christian musicians, theologian-composers and theorists have used a variety of strategies in an attempt to reconstruct and reclaim their identity through music. In the early twentieth century many adopted classical karnataka South Indian music and values. A primary motivation for this was to disprove the common stereotype that lower-castes do not have the intellectual and artistic capabilities of Brahmins. By mid-century others desanskritized classical music (re)claiming and (re)constructing high literary Tamil Isai (music). More recently Christians have rejected the use of karnataka music because they perceive its adoption as a cultural attempt at class/caste mobility that reflects the internalization and display of dominant cultural values. They have instead reclaimed village music and language.

Analysis of the careers and music of several Tamil Christian culture brokers shows that they are entwined in a discourse and reconstruction of caste, class, and ethnic (language) identity, tied to issues of self-esteem and stylistic value both within their subculture and as leaders and activists in the larger Tamil Isai and Dalit civil rights movements. Analysis of the meaning and impact of these musical roles and strategies of identity negotiation at the turn of the twenty-first century is an attempt to catch the ears of ethnomusicologists with a Dalit-Bahujan (oppressed majority) raga (Kancha Ilaiah:1996). To hear this raga/pan/patu I believe necessitates reevaluation of ethnomusicologists' previous tendency to focus on the classical genres from Brahminical perspectives and to resist cultural studies analysis.

Session 4-34 (SEM), 10:30-12:30

NONFERENCE

Rocking in the Free World: Global Perspectives on Heavy Metal

Jeremy Wallach (University of Pennsylvania), Organizer and Chair

Harris M. Berger (Texas A & M University) and Cynthia P. Wong (Columbia University)

At the turn of the century, heavy metal music has entered a new phase of global dissemination and stylistic hybridization. Starting in the 1990s, metal fans *cum* musicians around the world have been amalgamating distinctive features of western heavy metal with other musical traditions. These new alloys are immediately recognizable as "heavy metal," but take on new meanings and functions in their respective cultural settings. Thus in different national contexts, indigenously produced heavy metal is an outlet for class-related frustrations, a vehicle for a masculine-coded ethic of nonconformity and authenticity, a form of resistance

to government repression, and even a relatively innocuous form of entertainment for upper-class, upwardly mobile university students.

Although heavy metal is a topic of growing scholarly interest, this panel is the first forum to engage metal as a global phenomenon in cross-cultural perspective. Participants in this nonconference have explored metal subcultures in Indonesia, Malaysia, India, Nepal, China, Israel, and the United States. We examine specific examples of world metal both in relation to Euro-American metal and in the context of local musical traditions. Discussions problematize western definitions of heavy metal and engage what may be universal about world metal experiences and cultural formations.

Session 4-35 (SEM), 10:30-12:30

NONCONFERENCE

Internet for Scholars: New and Old Uses

Karl Signell (PLACE), Organizer and Chair

Robert Garfias (University of California, Irvine), Józef Pacholczyk (University of Maryland, Baltimore County),
and Jeff Todd Titon (Brown University)

To allow maximum audience interaction, the roundtable specialists will respond to questions rather than reading prepared statements. Topics are likely to range from past history, to current practice, to an imagined future.

Karl Signell moderated ETHMUS-L e-mail list for five years and has edited the e-journal *EOL (Ethnomusicology OnLine)* since 1995. *EOL* Board member Garfias has authored articles and reviews for the web and has used the web to supplement classroom teaching. Pacholczyk has contributed creative ideas as a Board member of *EOL*. *EOL* board member Titon pioneered multimedia computer-based authoring with his "Clyde Davenport" tale.

Session 4-36 (SEM), 11:00-12:30

Music for Children

Kari K. Veblen (University of Toronto), Chair

Call and Response and/or Leader and Chorus:

The Function and Aesthetic of Music for and by Children in Kenya

Jean Kidula (University of Georgia)

Two music education systems co-exist in Kenya but can be perceived as serving opposed ends. Dr. (Mrs.) Akuno and Mrs. Mulindi-King conducted research on the place, function, and aesthetics of music education for children in Kenya. They represent two distinct approaches to music enculturation in rural and urban situations, traditional African and contemporary academic music education systems. Both educators examine the principles and practice of music and its cultivation from a young age.

The ethnic-based musical education seeks to fashion functioning, cultured individuals where music is not only a socializing / humanizing agent, but also serves in educating the child in the principles of music and musicianship. The national education system seeks to create a musician in the global context, drawing on other definitions of music to allow the child to function in contemporary academic and popular markets.

I discuss the similarities and differences in Akuno's and Mulindi's philosophies, research approaches, samples, and findings about music education for and by children from a call/response standpoint or/and a leader/chorus one. The researchers' gender also plays a significant role in their responsibility as educators and their search for effective tools and means for acculturation. I then suggest ways in which the two approaches complement each other and can be prototypes for the amalgamation of theory and method in music education for children in ethnic, national, and global multicultural contexts.

The Donkey's Ears Go Flop, Flop: Miyagi Michio's Koto Works for Children

Anne Prescott (Augustana College)

Miyagi Michio (1894–1956) was the first koto composer and educator who had a direct impact on the way that koto is taught. Miyagi felt that it was particularly important to reach young people in order to stem the decline in the number of people studying koto in the early twentieth century. He therefore made a conscious effort to attract new young students to koto music by composing works for children and developing a pedagogical method based on those pieces. His more than 100 works for children, most with lyrics by Kuzuhara Shigeru, make him the most prolific composer of koto works for children.

Traditionally beginners, including children, began their study of the koto with relatively shorter works from the classic repertoire, with no thought given to whether or not the playing techniques were suitable for a beginner or the lyrics (most from classic literature and some erotic) appropriate for children. Miyagi's compositions for children are short, new playing techniques are isolated for practice, the complex vocal style is introduced gradually, and the lyrics appeal to young people.

This paper examines the history of Miyagi's compositions for children, including the relationship to the *dôyô* (children's songs) movement of the 1920s. The *Miyagi Michio Shôkyoku Shû*, a carefully-planned pedagogical method still widely used today to teach beginners, and other works are used to explore Miyagi's method for teaching koto. Particular attention is paid to his method of teaching traditional playing techniques and vocal style.

Ice Cream Truck Music, the Sound of Frozen Novelties

Daniel T. Neely (New York University)

Ice cream trucks commonly use sounds associated with children's musical genres to elicit a desired response from those who hear them. What are the ways in which ice cream truck companies use these particular musical associations to generate responses and what can this tell us about connections among children's music, sound, and commerce?

Through interviewing people variously associated with ice cream truck music, I discovered that its simplicity belies a deeper, more visceral structure than commonly assumed. In many neighborhoods, like the one I lived in during the summer of 1999, ice cream trucks compete fiercely for territory. For drivers and their companies, amplified chime music plays a significant role in the development of communal and individual commercial space through its "attractive" and signifying properties. These properties, based both in the historical and physical qualities of the music, contribute greatly to its success.

This paper explores the history of sounds associated with ice cream trucks towards an understanding of how the music works aesthetically as a symbol in itself, how it evokes a sense of nostalgia through its timbral and melodic characteristics, and finally, how the music maintains and reinforces a particular socially-informed economic organization.

Session 4-37 (SEM), 11:00-12:30

Ethnomusicology as Genre and Practice III. Interrogating Disciplinary Boundaries

Deborah Wong (University of California, Riverside), Chair

It's NOT Not Music!: Ethnomusicology and Film Sound Design

Chris Alberding (University of California-Riverside)

This paper seeks to expand the boundaries of ethnomusicology as a scholarly discipline. With the notion of music as "organized sound" as a starting point, I argue that other forms of "organized sound" are equally expressive, aesthetically conceived, and worthy of scholarly study. The particular other manifestation of "organized sound" serving as the impetus for this paper is film sound—the sound effects produced by a process known as "sound design"—everything from footsteps and breathing sounds to animal growls, futuristic spaceship engines, and an underlying sonic ambiance.

As a recent cultural phenomenon, film sound design is particularly related to the study of new technologies and their impact on ideas of what constitutes expressive sound. Film sound designers are almost without exception musically trained, and they are typically concerned with sound in expressive ways. Sound designers create and organize sound for emotional impact, just as any composer of music does. Indeed, while not normally considered music, film sound effects are *musical* in several basic ways: they

are inherently expressive, are aesthetically conceived and evaluated, and create and respond to cultural expectations. Sound effects are even considered in musical terms such as “pitch,” “timbre,” “dynamics,” and “texture.”

Drawing from personal observations at a major film sound studio and interviews with a well-known and respected sound designer (himself an accomplished musician) in the Hollywood film and television industry, my study challenges conventional notions about the domain of musical ethnography and the limits of ethnomusicology.

An Alternative to Ethnomusicology in the Twenty-First Century

Hyun Kyung Chae (Seoul National University)

Ethnomusicology was introduced to South Korea in the 1970s by “outsiders” as well as by “insiders” returned from studying abroad. Major universities adopting the Western educational system began offering courses in ethnomusicology. Although ethnomusicology appeared to be a new and important discipline, it was still considered a field for “the others” looking into our music. Assuming that ethnomusicology was a discipline dealing primarily with folk music, Korean scholars whose main research interests lay in elite music were reluctant to adopt the methodology of ethnomusicology in their research. Furthermore, a rise in nationalism following the unprecedented economic growth in the 1970s triggered a strong skepticism against reflective studies of Korea and its culture introduced by “the others.” As an increasing number of musicologists in both historical musicology and ethnomusicology trained in the West have returned to Korea and begun sharing the need for musicological research on Korean music, a series of favorable changes have occurred recently. Starting with the establishment of a musicology program at the Korean National University of Arts in 1997, ethnomusicology-oriented graduate programs have been initiated at major universities. Several highly successful international conferences promoting research exchanges between Korean and foreign scholars have been organized in recent years. In addition to such active conferences, new journals are being established with papers contributed by both insiders and outsiders. At the turn of a new century Korean musicology yearns for an alternative musicology combining the theories, methodologies, and scope of both ethnomusicology and historical musicology.

A Model for a Reintegrated Musicology

Izaly Zemtsovsky (University of Wisconsin-Madison)

Twentieth-century musicology is divided; its reintegration is a mission for the twenty-first. In search of a new and appropriate theoretical basis, I propose two premises, one concept, and a model.

1. The domains we need to integrate include musicology (with all its historical and theoretical branches), ethnomusicology, and anthropology (with all its approaches—historical, sociological, cultural, biological and psychological). The last is the key, because the most effective way to integrate all music-centered disciplines would be the “anthropologization” of musicology: in other words, its transformation from a text-oriented discipline to one oriented toward human culture.
2. The prefix *ethno-* ought eventually to be recognized not as a contentious term, but as a universal category for all fields in the humanities. To ensure equality in the process of reintegration, we must not omit “the ethno” but add it to the theoretical base of all music studies. This is the best way to achieve a synthesis of musicology and anthropology.
3. The key concept for such a synthesis is “ethnohearing.” I wish to introduce this term to denote the way we inevitably perceive and make music according to our own auditory experience. Ethnohearing, which is a foundation of music-ethnic identity, belongs to all of us as ethnophors (bearers of ethnicity) and therefore can be a unifying force in music studies rather than a badge of difference.
4. In order to avoid the oversimplification that two-dimensional diagrams entail, I propose a pyramidal or three-dimensional table to encompass the model of reintegration that my paper serves to introduce and advocate.

Session 4-38 (SEM), 11:00-12:30

Restudies and Revaluations

Lorraine Sakata (University of California, Los Angeles), Chair

Korean Shaman's Ritual Music Revisited

Mikyung Park (Keimyung University, Daegu, Korea)

During the year 1981–1982 I executed a year-long field research on shamans' music on Chindo Island, Korea. Even though the shamans' ritual performance in general was multifaceted, the shamans of the particular island had shown very high degrees of musical capacity. After about twenty years, has the ritual music gone through many changes? The ritual tradition was nominated as an intangible cultural treasure by the government about 1980, and since then it gradually transformed into a sort of concert piece. While it requires a great musical virtuoso to perform the ritual, the old generation who were capable of performing the rituals had gradually disappeared, and a young generation of other tradition began to participate in performing scenes. To raise their status from low-regarded ritualists to nationally designated "intangible treasures," some shamans tend to identify themselves as performing artists, manipulating ritual content.

Through the comparative approach using my early eighties field data and current performance data in various contexts, I want to evaluate the degree of change and analyze the causes. Also investigated will be meaning of the tradition and the Korean policies and its results to protect it.

Music Research and Japanese Imperial Colonialism: Putting Tanabe's and Kurosawa's Research Activities on Taiwan in Context

Wang Ying-fen (National Taiwan University)

In the history of music research in Taiwan, the period of Japanese occupation (1895–1945) marked the beginning of research activities carried out by musicologists, among whom Tanabe Hisao (1883–1984) and Kurosawa Takatomo (1895–1987) stand out as arguably the two most important figures. They represent the first and the last Japanese scholars during this period to conduct fieldwork, to make recordings, and to publish LPs and book-length reports on the music of Taiwan. In addition, Tanabe founded the Society for Research in Asiatic Music (1936-) and became the forerunner of the field of comparative musicology (later ethnomusicology) in Japan, while Kurosawa presented the first paper on Taiwan's aboriginal music at the 1953 conference of the IFMC (now the ICTM), thus introducing Taiwan's music to the international musicological circle.

Despite their importance, Tanabe's and Kurosawa's works have largely remained unfamiliar to most of Taiwan's scholars, and it was not until very recently that Japanese scholars began to critically reexamine Tanabe's research activities. In such studies Tanabe's research on Taiwan's music was only briefly mentioned, and Kurosawa's works have been mostly neglected.

In view of this gap and in response to the recent trends of reflection on disciplinary history, this paper aims to examine Tanabe's and Kurosawa's research activities on Taiwan's music and to put them in their cultural and historical context in order to understand their meaning and their relationship to Japan's imperial colonialism in the first half of the twentieth century.

Retrospective and Update: The Music of the Shipibo People of the Amazon Basin

Theodore D. Lucas (California State University, Channel Islands)

The Ucayali River runs north and south more than half the entire length of Peru, and is the home of the Shipibo Indians, who live in approximately 350 villages in the Amazon jungle on both sides of the river. In 1967 I transcribed, analyzed, and categorized over 200 Shipibo songs that had been recorded a few years earlier by Dr. Donald Lathrap, a linguistics professor at the University of Illinois. The results of my work were published in the *Yearbook of Inter-American Musical Research*, edited by Gilbert Chase. I found that Shipibo music was almost entirely vocal, consisting of songs for various occasions sung by men, women, and children. The Shipibo singing style was unique, employing a good deal of falsetto, dynamic contrast, and repetition. Singers often inhaled while singing and sustained the final note of phrases to the end of their breath.

To determine the extent to which the Shipibo musical style had changed in the last thirty years, I visited several Shipibo villages in December of 1998, recording their songs on both video and audio tape, including some children's songs. One of the

villages I visited was the same village near Pucallpa where Dr. Lathrap had recorded the songs I first studied thirty-five years earlier. On one occasion I played a tape of some of those songs, much to the delight of the listeners. The shaman of the village, in fact, had been a student of one of the singers on the tape, who had died shortly after the tape was made. I found that the Shipibo musical style has changed very little in the last thirty-five years. Some songs have been forgotten, new ones created, but the style and character of the songs remain distinctly Shipibo.

Session 4-39 (SEM), 11:00-12:30

Constructing Classics and Traditions

Judith Gray (American Folklife Center, Library of Congress), Chair

Nostalgia and the Construction of a Cowboy “Classic”

Keri Zwicker (University of Alberta)

Though it is virtually impossible to escape the capitalist economy which reaches into every aspect of our twentieth-century lives, groups (or “communities”) of people attempt to do this very thing by adhering to certain tastes, primarily musical tastes, that appear to sit outside mainstream commodified popular culture. Understandably, these musical affinity groups cannot operate outside capitalism, for CDs must be purchased, concerts attended, and specific clothes bought and worn. Yet group members still achieve a “sense” of existing outside commodified culture, even though their group must use commodities in order to distinguish itself.

This paper argues that for cowboy music listeners, this “sense” of belonging to an “outside-ness” is achieved through the use of nostalgia. Since the first cowboy music and poetry gathering in 1985, a following has developed for the traditional cowboy sound that, unlike its commercial cousin, country music, uses unamplified, traditional instruments and primarily cowboy-themed lyrics. The most important aspect of this musical genre, to both performers and audiences, is the authentic recreation of the music of the real cowboys of the Old West. Thus, Cowboy Celtic, a Canadian fusion band that melds Irish and Scottish elements with cowboy music would appear to be an unlikely candidate for success given its apparent “un-authenticity.” However, by using nostalgia in promotional material and on-stage talk, Cowboy Celtic argues that the true roots of cowboy music are to be found in the Old World. My experience as both an ethnomusicologist and as the Celtic harpist for this band informs this inquiry.

Pasts and Presence: Tradition and Community in an Appalachian Dance Style

Anne Elise Thomas (Brown University)

“Tradition,” once a taken-for-granted concept, has been the subject of much debate in the literature of anthropology, folklore, and ethnomusicology in the past several decades. Although we continue to explore its usefulness, Ben-Amos (1984) and others have illustrated that the word’s versatility has led to its employment in multiple and shifting ways. Most often “a term to think with, not to think about,” both the word itself and the practices it seeks to describe are plagued by the problem of “consciousness,” as it seems the more one reflects upon them, the less “real” they become. “Revival” phenomena, in particular, suffer in prestige from their own self-awareness, as revivalists seemingly undermine the validity of their activity by the self-consciousness of their involvement.

This paper traces the development of a style of clogging synthesized and popularized in the 1970s by the Green Grass Cloggers of Greenville, North Carolina. Drawing upon older dance practices, this style, performed in festival stages and college campuses, represented a new direction in (and a new group of practitioners of) Appalachian dance. Yet in the time since the movement’s inception, this style has come to be identified more closely by some with “traditional” or “roots” dancing. What happens when tradition changes hands, and how is a recently-formed practice negotiated in terms of “tradition”? Tracing the history of two clogging groups over the last thirty years, I investigate their performance, to quote T.S. Eliot, “not only of the pastness of the past, but of its presence.”

Session 4-40 (SMPC), 9:30-12:00

Interdisciplinary Perspectives on Film Music

Annabel J. Cohen and Charlene Morton (University of Prince Edward Island), Organizers and Co-Chairs

Film music is one of the few musical genres developed almost exclusively during the twentieth century. Often previously subordinated to the purer forms of music alone, now, coincident with the new "age of multimedia" and the onset of the twenty-first century, film music is clearly stimulating a burgeoning growth of scholarship in a variety of disciplines. Because of the novelty of the enterprise, scholars have often fought for viability of this research pursuit within their particular discipline. This session brings together five perspectives on film music research. It offers an SMPC audience the opportunity to hear about the aesthetic, cognitive, technological, feminist film-theoretic, and ethnomusicological aspects of the relationship between dynamic visual and musical images. The five presenters and their abstracts are listed below.

Film Music and Systematic Musicology

Roger Kendall (University of California, Los Angeles)

Systematic musicology brings together an eclectic array of analytic systems in the study of music. This paper specifically consider the problem of meaning in film music using philosophical, semiotic, and cognitive aspects of analysis. After first introducing Leonard Meyer's (1956) three primary types of musical meaning—referentialism, formalism, and expressionism—a parallel is made with Charles Peirce's classification—index, icon, and symbol respectively. It is proposed that apprehension of syntactic or embodied meaning is essential to the communication of either iconic or indexical meaning and that therefore the tripartite taxonomical categories outlined above are not discrete and orthogonal. It is recommended that an understanding of musical meaning be considered in terms of a continuum from areferential (syntactical) to referential. Audio-visual examples and experimental results will illustrate the dynamic unfolding of meanings suggested by the model.

Film Music and Psychology

Annabel J. Cohen and Robert Drew (University of Prince Edward Island)

This presentation begins with the premise that the effects of film music are mental effects. Psychology is the science of mind, aiming to define the relations between the external events in the real world and subjective experience. Methodologies developed in the last century have elucidated the basic psychological processes underlying visual and auditory perception, attitude formation, and text comprehension. It is argued that such processes are also elicited by film music in the context of film. From this psychological perspective, it is therefore possible to test the film and music theorist's intuitions about the effects of film music on the mind of the listener. Examples of experiments conducted by the authors and others on the effects of music on film interpretation, memory, and absorption will be reviewed, and theoretical frameworks for conceptualizing the effects of film-music will be evaluated.

Technology and Film-Music (Multi-modal) Research

Scott D. Lipscomb (University of Texas at San Antonio)

Over the last half century, empirical investigations have provided insight into the cognitive processes involved in the perception of music in the context of motion pictures and animation. During this same period of time, technological developments in many cases have dramatically enhanced the ability to carry out this research from the perspective of both stimulus presentation and data analyses. From the stimulus presentation side, CD-ROMs, laserdisc players, DVD players, and other advanced media/place stimulus presentation under computer control. Using experimental design software like MEDS (Music Experiment Development System, designed by Dr. Roger A. Kendall), these new types of media provide an investigator the opportunity to generate a unique, random presentation of stimuli for every subject, rather than being tied to a finite set of videotaped presentation orders. On the analytical side, the personal computer has proven indispensable in the process of analyzing subject data, creating visual representations of data sets, and providing an exploratory environment through which the investigator can interpret these results.

This paper presents a sense of the evolution of film music research that has resulted as a function of emerging technology and its integration.

Film Music and Feminist Theory

Caryl Flinn (University of Arizona)

Film soundtracks, and, similarly, film analysis have clearly changed from early “classical” soundtracks and film studies. And so have feminist readings of film music: contemporary feminist work now includes examinations of music’s relation to female desire, the stereotyping of female characters, and the market-driven campaigns encouraging female audiences to purchase soundtrack recordings. It would, however, be erroneous to claim, at the turn of the millennium, that feminist methodologies are the only ones that explore issues of gender in film music. Several interesting analyses of music’s function as a means of “queering” classical texts have appeared, just as music has been used as part of a camp and kitsch aesthetic, crucial to much gay and lesbian film making. Feminist and queer theory have also enjoyed productive interactions with other methodologies, such as psychology and psychoanalysis, political economy, and formal analyses. Thus, this presentation will provide an overview of current issues and debates in the study of film music as a gendered and (en)gendering phenomena, pointing to future research.

Film Music and Ethnomusicology

Andrew Kaye (Albright College)

With a focus on cinema and the ethnographic analysis model, this presentation begins with the premise that all films are compositions (or cultural artefacts) reflecting the social values of the film maker(s). Musical adjuncts to cinema, moreover, are a case of additional choice, either because the ethnographic film maker has selected a particular musical event to memorialize or because the film musical editor(s) have come to agree that a particular musical element is appropriate. In this analysis, the author sketches the brief history of ethnographic film making, and shows how the larger perspective of cinema, within both chronological and culture-region perspectives, is the more satisfying approach. The presentation concludes with the analysis of two films, *King Solomon’s Mines* (USA, 1950), containing footage of the Tutsi music and dance performance, among other African musical references; and *Touki Bouki* (also known as *The Journey of the Hyena*, Senegal, 1973), with sound credits to El hadj M’Bow and musical references to Josephine Baker, Mado Robin and Aminata Fall.

Session 4-41 (SMT), 9:00-12:00

Cognition Research: Implications and Applications for Theory Pedagogy

SPECIAL POSTER SESSION—SMT COGNITION AND THEORY PEDAGOGY GROUPS

J. Kent Williams (University of North Carolina, Greensboro)

and Virginia Williamson (Pennsylvania State University), Co-Moderators

The Analysis of the Score as a Basis for Memory

Rita Aiello (Juilliard School)

Although there has been significant research on aspects of piano performance, few studies have addressed how classically trained pianists memorize their repertoire. Semi-structured interviews were conducted with four concert pianists. They were asked to describe what recommendations they would give to a technically proficient student for memorizing J.S. Bach’s Prelude in C major from Book one of *The Well-Tempered Clavier* and Chopin’s Prelude in E minor, Op. 28, No. 4. Specifically, the participants were asked: (1) to describe any analytic, auditory, kinesthetic, or visual memory strategies they considered valuable, and (2), if pertinent, to mark unedited copies of the scores to illustrate the strategies they suggested. All participants recommended an in-depth analysis of the scores more than auditory, kinesthetic, or visual memory strategies. Primarily, they recommended: (1) dividing the piece into sections according to its formal structure; (2) looking for salient melodic and harmonic patterns within the piece; (3) blocking the chords so that the composition could be understood as a chord progression. Pedagogical

cally these findings emphasize the close connection between theoretical understanding and performance from memory. The in-depth analysis of a score was regarded as the most valuable basis for developing memory strategies.

An Error-Detection Curriculum Based on Music-Perception Research

William E. Lake (Bowling Green State University)

A study of undergraduate music majors examines the relationship between aural error-identification success and success in tonal dictation. Previous research indicates a broad spectrum of difficulty in the detection of errors. With the use of text and graphics, this poster proposes a research-based, error-detection curriculum for undergraduate tonal ear training.

The Beneficial Use of Schenkerian Thought for the Improvement of Skill in Melodic Dictation

Donald Watts (Towson University)

This poster examines the efficacy of Schenkerian orientation for the pedagogy of melodic dictation within the tonal realm. Theories regarding the nature of human memory and perception run parallel to aspects of Schenkerian thinking. This compatibility can be seen in the writings of Diana Deutsch and Edwin Gordon, in Gestalt concepts such as Proximity and Common Fate, and in the Network model proposed by certain cognitive psychologists. The direct correlation of Thorndyke and Rumelhart's Story Grammar formula to a basic Schenkerian model strongly suggests that reference to various elements of the fundamental structure is requisite to our decipherment of other tonal events. As such, melodic and harmonic elements that generate the opening-closure phenomenon constitute the appropriate point of perspective for establishing good dictation-taking habits. The validity of this basic hypothesis is strengthened by results of the author's testing of college freshmen. Although tonal melody is the direct concern of the study, the author's findings broadly imply that all aural pedagogy should be idiom-specific with direct focus on a structural foundation.

Curriculum Development: Music Cognition Research Methods

Elizabeth W. Marvin (Eastman School of Music)

This poster shares ideas regarding the design of a graduate-level music cognition seminar. The poster primarily focuses on 1) the goals, philosophy, and organization of the course, 2) facilitation of experimental work by students, 3) bibliographical resources, and 4) other complementary activities at Eastman that support study of music cognition. The seminar is structured around two key activities: 1) focused discussion of experimental research articles organized by weekly topic areas, and 2) individual student experiments. Sample topic areas for weekly discussion include contour, attributes of pitch and pitch class, absolute pitch, tonal hierarchy vs. intervallic rivalry theories, tonal closure, and research influenced by Lerdahl-Jackendoff or Meyer-Narmour. Seminar participants read an introductory behavioral sciences text, learn elementary statistics and a menu-driven statistics software package, design and run an experiment, and write up their research in APA style. This project is divided into manageable steps with numerous due dates and individual mentoring appointments with the instructor. The class concludes with semi-public presentations of the participants' research in conference-presentation style. The poster concludes by describing a (non-credit) multi-campus music cognition seminar of faculty and students who share their research, offer tutorials, and discuss recent publications.

Session 4-42 (SMT), 9:00-12:00

Form and Tonality

Frank Samarotto (University of Cincinnati), Chair

Domenico Scarlatti and the Hidden Voice Exchange

Channan Willner (New York Public Library and City University of New York) and Floyd Grave (Rutgers University)

The voice exchange is a time-honored way of traversing and enlarging the distance between the opening tonic and the major supertonic on the road to the dominant. It appears with equal frequency in the long allemandes of F. Couperin, J. S. Bach, and G. F. Handel, and in the sonata-form movements of Mozart, Haydn, Beethoven, and Brahms. The voice exchange prolongs the tonic by introducing a passing supertonic and by adding an intervening dominant before the tonic's inversion. It often also changes the inverted tonic to a diminished-seventh or to an augmented-sixth chord. Most important, it provides for an expressive statement of scale degree 3 in the bass.

Only one composer systematically downplayed or avoided the appearance of this inversion: Domenico Scarlatti. In his *30 Exercizi per Gravicembalo* (London, 1738), Scarlatti employed the voice exchange in almost every sonata, but either relegated it to a fleeting appearance at the end of a long preparatory passage or else hid it altogether. Scarlatti would subvert the conclusion of the exchange by suspending scale degree 1 in the bass below, by continuing the suspension as the seventh under the supertonic, and by covering 1 in the upper voice with a sustained 5 overhead. I suggest that there were stylistic and historical—as well as rhythmic and tonal—reasons for Scarlatti's special and complex procedure. While under pressure to compose in a demonstratively gestural and didactic style that permitted strong dissonance at the surface, Scarlatti was also under pressure to compose in the new and tasteful galant manner, with large-scale, homophonically tinged chords that favored root positions over first inversions. The resulting compromise was as polished as it was challenging.

Another Look at Brahms's Three-Key Expositions

Peter H. Smith (University of Notre Dame)

Insight into Brahms's sonata forms has been aided by attention to the relationship between his expository strategies and Schubert's practice of organizing his expositions around three keys. Emphasis on the three-key idea, however, can have the effect of concealing a number of qualitatively different exposition types. The present study suggests the possibility for a more differentiated categorization of Brahms's expositions. Three-part expositions that arise via a mode shift in the secondary area are as common in Brahms as expositions based on three distinct keys. These mode-shift patterns derive from late eighteenth-century alternatives to bi-polar organization, rather than from Schubertian innovations.

A concern to demonstrate variety within the mode-shift category accounts for the choice of the fourth movement of the C-minor Piano Quartet and first movement of the First Symphony for detailed examination. The quartet and symphony illustrate Brahms's proclivity for tonal articulations that take on the appearance of middleground entities, but that prove to be subsidiary to more fundamental tonal processes. Also noteworthy is Brahms's treatment of "authentic" middleground entities, whose full articulative power he sometimes denies by withholding a normal course of preparation or continuation. Brahms tends to articulate shifts from major to minor within symphonic secondary areas, while he favors the reverse trajectory in chamber works. The quartet and symphony demonstrate that the pattern relates to differences in approach to tragic expression. The paper highlights the role played by stereotypical musical topics in realizing these different approaches and concludes with a comparison of Brahms's incorporation of religious topics in the two works.

Exposition Repeats and "Hermeneutic Enigmas" in Brahms

Richard Kaplan (Louisiana State University)

Hardly any notation in a musical score is more widely ignored in performance than the sign indicating an exposition repeat in a sonata-form movement. This paper argues for the musical necessity of following this instruction in the works of Brahms, who indicates exposition repeats in nineteen of his thirty-two first-movement sonata forms. Brahms frequently establishes what Patrick McCreless has called "hermeneutic enigmas"; that is, he raises issues early in a piece that are to be resolved later. McCreless

refers to these respective phenomena as “function versus correlate.” In several movements the “function” occurs in a notated first ending, and the “correlate” in the development or at the end of the recapitulation; thus, the effect of the enigma *and of its resolution* is lost without the observation of the repeat.

The paper documents four categories of function/correlate relationships. While the function typically occurs within a first ending, the correlate takes varying forms and occupies varying positions. In the first category, the second-time continuation represents either a departure from a norm established in the first-time music or a normalization of a model it presents. A second category shows the second-ending music not as a contrast to the first but as a consequence of it. In the third category, the first-time music is critical to the effect of a recurrence later in the movement. In the final category, exemplified in the G-Major Quintet, Op. 111 and the First Symphony, the first-time music establishes a “hermeneutic enigma” whose solution unfolds on the scale of the entire movement.

The Undivided *Ursatz* and the Omission of the Tonic *Stufe* at the Beginning of the Recapitulation

Lauri Suurpää (Sibelius Academy, Helsinki)

Heinrich Schenker’s well known definition of sonata form, presented in the final chapter of *Free Composition*, regards interruption occurring at the first level of the middleground as integral for a sonata-form movement. He argues that the exposition and the development together encompass the first branch of the interrupted structure, the most fundamental harmonic progression being the motion from the opening tonic to a dominant supporting a top-voice scale degree 2. The second branch spans the recapitulation, beginning with the tonic *Stufe* and the *Kopfton* and then completing the interrupted top-voice progression to scale degree 1. This paper examines two works the structures of which diverge from this description of sonata: the first movements of Haydn’s Symphony no. 95 in C minor and Schumann’s Third Symphony, Op. 97 in Eb major. The paper concentrates on the recapitulations. In both works the recapitulation begins, conventionally, with the opening theme of the movement in the tonic key at the original pitch-class level. Nevertheless, it would seem that these thematic returns are not supported by a structural tonic. The paper argues that this avoidance of a structural tonic at the outset of the recapitulation leads in these works to an undivided background structure. Thus the background does not follow the voice-leading principles of sonata form that Schenker described. That is, in these works the opening of the recapitulation does not suggest the beginning of a new structural process. Rather, the structure consists of one huge uninterrupted arch.

Saturday afternoon, 4 November

Session 4-43 (Joint), 2:00-5:00

Staging the Operatic “Voice”

Caryl Clark (University of Toronto at Scarborough), Organizer
 Allan Hepburn (McGill University), Chair and Moderator
 Carolyn Abbate (Princeton University) and Philip Brett (University of California, Riverside), Respondents

Teaching the Voice

Caryl Clark (University of Toronto at Scarborough)

“Heed My Sighs, Respond to Me”: The Voice and its Provocations

Heather Hadlock (Stanford University)

Disembodying the Voice

Linda Hutcheon and Michael Hutcheon (University of Toronto)

Performing the Voice

David Levin (University of Chicago)

“Voice” in opera is a complex and provocative topic and one that invites many avenues of exploration. Although the human voice and its various modes and registers of communication mark the beginning point of our investigation, issues of the physicality of the voice, the location of its authority, the mind/body split, singer/character dichotomy, vocal veracity and duplicity, and the ability of the singing voice to speak the unspeakable all come to the fore in this joint session. Each of the four papers addresses particular operatic works in an attempt to raise some broader points about the multiplicity of “voice” in the operatic context. Multimedia excerpts of performances will address further aspects of “staging of voice.” The collaborative nature of the operatic art demands interdisciplinary methodologies if the analyses are to be dynamic, contextual, and nuanced. “Staging the Operatic ‘Voice’” will engage in multiple vocality.

In “Teaching the Voice” Caryl Clark examines the staging of desire within the self-conscious representation of the vocal lesson in opera. Rossini’s *Il barbiere di Siviglia* (1816) and an earlier operatic setting of Beaumarchais’s play by Paisiello (1782) offer complementary approaches, as does Haydn’s comic intermezzo *La canterina* (1766) based on the third act intermezzo in Piccini’s *L’Origille* (1760). With their intertextual links, these scenes highlight the expression of forbidden desire in opera buffa as they self-reflexively stage the irony of instructing a professional singer in the art of singing. Less vocal instruction than a site for the display of infatuation, ritualistic courtship, and diva worship, the voice lesson is rich in cultural commentary. Enacted in a private, domestic setting around a keyboard in the presence of an instructor/suitor and a guardian, the voice lesson opens up multiple interpretive levels. With its objectification of the voice and body through virtuosic display, it idealizes the young unmarried female while acknowledging the fearful power of her voice, it plays on the erotics of dominance and submission in the teacher/student relationship, and it revels in the complexity of voice embedded within hidden desires, disguise, relationship, performance and audition. The singer’s instruction and her song permit different levels of participation and hearing by on-stage singers/auditors and members of an audience.

Heather Hadlock considers Romeo’s prayer and his lament over Juliet’s tomb, in Zingarelli’s *Giulietta e Romeo* (1796), an “Orphic moment” in opera: a self-reflexive scene of vocal performance that stages the power of the singing voice itself. Romeo, originally sung by the celebrated castrato Crescentini, casts his voice outward to beg for a response from emptiness: “Lofty heaven, hear my prayer...,” “Beloved, hear my sighs, console me.” The singer’s voice, in this case, was also heard as an authorial voice, for these arias were said to have been composed by Crescentini himself, enhancing the Orphic authenticity of his utter-

ances. Juliet's apparent resurrection is a spectacular reward for the hero's grief, but the answer that Romeo's voice receives within the plot is only one of many responses it provoked from audiences in the generation after Zingarelli's and Crescentini's deaths. Romeo's arias, particularly the lament "Ombra adorata," became hallowed legacies that also spoke eloquently to the emerging Romantic sensibility, with its enthusiasm for mystical androgynous voices and dialogues with supernatural realms. As the most famous and enduring of the roles written for castrati and kept in the repertoire by female singers, "Romeo" inspired complex erotic responses from men and women in his audiences. His androgynous voice and appearance allowed listeners of either sex to identify simultaneously with both lamenting lover and longed-for beloved; they imagined themselves as subject and object of Romeo's utterances. As the years passed and styles changed, Romeo's voice inspired more and more powerfully nostalgic meditations on the lost voices and lost elegance of Zingarelli's era. His arias could be revived, but never perfectly; his song evoked desire, appreciation, and melancholia in equal measure.

Carolyn Abbate's argument, in "Debussy's Phantom Sounds" (*COJ* 1998) about the disembodied operatic voice as a master voice provides the starting point for Linda Hutcheon and Michael Hutcheon, whose "Disembodying the Voice" is a study of the non-musical means of dramatizing the "otherworldly" in opera. The long western tradition of linking the visual to the real and the rational has meant that the invisible is allowed to partake of the unreal and the spiritual. Indeed the paradigmatic invisible voice is the divine voice. In modern opera, the divine seems to require more than invisibility to gain that requisite authority, however: witness Britten's use of the countertenor voice to further mark the Voice of Apollo in *Death in Venice* or Schoenberg's use of the speaking rather than singing voice for his Voice from the Burning Bush in *Moses und Aron*. The invisible is associated not only with the divine but with the primitive terrors of the dark and unseeing, with what Freud called the uncanny both in its terrifying mode (e.g., the speaking Voice of Samiel in the first part of the Wolf's Glen scene in Weber's *Der Freischütz*) and in its legendary possibilities (e.g., the, again, speaking voice of Paul Bunyan in Britten's opera about the spirit of America). The uncanny and the authority of the divine come together most obviously in Wagner's *Parsifal* as the unseen dying Titirel exhorts his son to unveil the Holy Grail. The dead too possess this double power in Mozart's *Don Giovanni* where, in an example of what we will argue to be operatic prosopopeia, the voice of the dead Commendatore is projected onto his funerary monument. The dead, like the dying, inhabit a different existential realm than the audience and thus offer a real challenge for opera. To create a sense of the otherworldly, a sense of uncanny unease combined with quasi-divine moral authority, opera has often chosen to represent the unrepresentable through the disembodied voice.

In "Performing the Voice," David Levin examines the conjunction of voice and *mise-en-scène* in opera. Beyond the question of what or whose voice we hear in opera (an unsung voice? an angel's cry? a voice imparting "meaning" or "presence"?), the paper considers the particular exigencies of the staged voice, the voice in and the voice(s) of *mise-en-scène*. How might we account for the relationship between the inflection of a particular work (the work of *mise-en-scène*) and the disposition of voices within it? Thus, rather than "whose voice(s) do we hear on stage?" this paper asks: "whose voice(s) do we hear in a staging?" And how might we describe the theoretical implications of this latter question? What is the relationship between the voice(s) of *mise-en-scène* and the contested status of the voice in contemporary (philosophical, musicological) accounts of opera?

Session 4-44 (AMIS-CSTM), 2:00-5:00

Wind and String Instruments of Several Cultures

William E. Hettrick (Hofstra University), Chair

The Nascent French Bassoon, the Poitevins, and Louis XIII

James B. Kopp (Hoboken)

Marin Mersenne's *Harmonie universelle*, published at Paris in 1636, shows four double-bore, double-reed wind instruments that are neither dulcian nor bassoon, though vaguely similar to both. Modern critics of Mersenne have yet to agree on such basic issues as what size the instruments are, how many joints they have, and what they are to be called. A close examination of Mersenne's hitherto neglected *Harmonicorum libri* (1635) dispels many ambiguities and unlocks details that have gone unnoticed in the much-examined illustrations.

In my paper, a brief comparison of key passages in the French and Latin texts will lead to far-reaching conclusions. Evidence suggests that

1. Mersenne's proto-bassoons are directly descended from larger sizes of *hautbois*, or shawm; the disposition of keys and tone holes and the bore linkage derive from the extended-bore shawm, and not the dulcian.
2. Two of the instruments are now recognizable as bisected shawms, thus clarifying Mersenne's previously inscrutable "two-part" terminology.

3. Mersenne's third instrument is a later development, a one-piece instrument in which the anonymous maker has taken pains to improve performance while retaining aspects of the outer, shawm-like appearance of the first two instruments.

4. In the fourth proto-bassoon, a further refinement of the design, the maker grappled with design problems that were soon to give rise to the bassoon's wing joint, an ingenious, low-tech solution that is essentially unimproved more than three centuries later.

5. Louis XIII, an accomplished musician who greatly admired the shawm players he heard in Poitou, brought Poitevins and their traditional instruments, including the *basse de hautbois de Poitou* (another bassoon ancestor) to Versailles, where they encountered Norman makers, long credited as reformers of the baroque woodwinds.

6. The shawm was closely identified with the French court, to the point that the king himself may have intervened to oversee its preservation and development.

Mersenne's instruments, genealogically distinct from the dulcian, represent the known French precursors of the bassoon. Louis XIII and certain Poitevin makers appear to deserve significant credit for the morphology of the baroque bassoon, and thus for the basic shape of the modern bassoon.

Irish Identity through the Harp Tradition

Jennifer Gregory (University of Alberta)

Since the days of Brian Boru (tenth century) the harp has symbolised Ireland at her highest achievement, and its players and patrons were respected members of the nobility. In the eighteenth and nineteenth centuries, music was the only productive labour for those suffering a physical ailment (this includes peasants and those with noble roots). It is at this time that travelling pipe and fiddle players started to become more prominent. This new lower class strand of musicians (including some harpers) took on many aspects of the old tradition (in conception). The travelling tradition changed relatively slowly compared to Ireland's dramatically altered power displacement and social restructuring.

The intention of this paper is to explore the importance of the harp tradition as part of the Irish identity. The main scope of the paper covers the eighteenth and nineteenth centuries. I begin with a brief description of the harp tradition before the eighteenth century. This will cover the noble associations and practices that connected the harp to aristocratic culture. By the seventeenth century, Ireland was a colony undergoing many changes, but these changes did not interfere with the transference of many past associations of the noble tradition of harp playing to other travelling musicians. Instead of pursuing music as a satisfying pastime, these musicians used the profession to earn their means of subsistence. Although the people involved in the music making had limited resources, accounts of the musicians' practices when visiting the "peasantry" resemble the practices of a well-off musician visiting an established circuit of prominent gentry families. This paper will point to the similarities of contemporary accounts and draw attention to their resemblance to an idealised notion of the travelling musician consistent with an Irish identity conceived by the national intelligentsia.

Samuels' "Ærophor": History, Reception, Rejection

William Waterhouse (London, UK)

The *Ærophor*—or *Ton-Binde-Apparat* (legato device)—was an apparatus that allowed the wind-player to sustain his tone indefinitely by supplementing his normal supply of breath. The player pumped artificial air into his mouth via foot-operated bellows and tubing; whilst that from the lungs was being replaced, the player could breathe through the nose. Thus the air-stream remained uninterrupted, and the player could produce sustained tone or brilliant passage work (including staccato passages) for an indefinite period of time. The device was seen both as a means of enabling artistic effects to be achieved that would otherwise be impossible, as well as a means for lessening strain.

Its inventor Bernard Samuels (b. 1872) was a professional flute-player in Germany who regularly played with the Bayreuth Festival Orchestra. Between patenting his device in 1911 and 1915, he demonstrated it widely in Germany, Boston and New York, securing enthusiastic testimonials on both sides of the Atlantic from leading wind players, conductors and musicians. Richard Strauss duly prescribed it in his *Sinfonia domestica* and *Festliches Prælium*. However, the *Ærophor* was to prove yet another casualty of World War I.

Thanks to rare source-material from Germany (Fritz Marcus archive) and the U.S. (America's Shrine to Music Museum, graciously supplied by Margaret Downie Banks), it is possible at last to document this fascinating "might-have-been" of early twentieth-century wind history.

The *Yanagawa Shamisen* and Its Place in Japanese Music: An Exploration of Tradition, Revival and Identity in Instrument Structure

Henry Johnson (University of Otago, New Zealand)

This paper explores the place of the *Yanagawa shamisen* (three-stringed plucked lute) in traditional Japanese music in terms of its tradition, revival and identity. The instrument represents the type of *shamisen* (or *sangen*) that was first introduced to Japan in the sixteenth century, and it is in this capacity that its present position will be examined.

Since the *shamisen*'s introduction to Japan, the instrument has undergone several changes as it has been transmitted through a number of performance genres in different regions and social contexts. Even though a common structure is shared by each of these instruments, a variety of *shamisen* types are found today, each with its own unique characteristics of construction, performance practice, and repertoire. It is these differences among the instruments which give them their own unique identity within their performance genre.

The *Yanagawa shamisen* is today one of the smallest genres of *shamisen* in Japanese music. The paper will survey the form of the instrument in relation to other instrument types in order to explore its link with tradition, revival and identity. As an instrument of traditional Japanese music, the *Yanagawa shamisen* is examined in terms of how it has been revived in recent years and how its form can not only influence the reconstruction of music styles, but also stand as a powerful object which helps construct tradition and establish identity.

L'implantation de l'accordéon au Québec: Des origines aux années 1950

Yves Le Guével (Université Laval de Québec)

L'accordéon, qu'il soit de type diatonique ou chromatique, est de nos jours, au Québec, un instrument fort populaire. Depuis 1989 il a d'ailleurs droit à son festival annuel, le Carrefour Mondial de l'Accordéon, qui a donné naissance au premier économusée de l'accordéon de la province et du Canada. L'accordéon diatonique est avec le violon l'instrument de prédilection des musiciens traditionnels. Il a acquis ses lettres de noblesse sous les doigts de musiciens réputés, tels qu'Alfred Montmarquette, Théodore Duguay, Gérard Lajoie, Philippe Bruneau, Denis Pépin, pour ne citer qu'eux. L'accordéon chromatique à touches-piano, quant à lui, tient une place non négligeable au sein de la musique populaire moderne. A l'image de leurs collègues joueurs d'accordéons diatoniques à une ou trois rangées de boutons, de grands musiciens tels que Pat et Johnny Marrazza, Frank Ravenda, Marcel Grondin, ont contribué, selon leur époque, à asseoir sa popularité dans la province. Depuis une quarantaine d'années, des ateliers de fabrication d'accordéons diatoniques ont vu le jour un peu partout dans la province. Ce fut d'abord celui de Marcel Messervier, de Montmagny, dont le père, Joseph Messervier, réparait déjà des accordéons au début des années 50, puis ceux de Giles Paré, de Trois-Rivières, Marcel Desgagnés, de Jonquière, Robert Boutet, de Sainte-Christine-de-Portneuf, Sylvain Vézina et Raynald Ouellet, de Montmagny. Paradoxalement, l'histoire de l'implantation de l'accordéon au Québec reste quelque peu méconnue. Le sujet de la présente communication a ainsi pour but d'une part de retracer les premiers pas de l'accordéon au Québec, qui nous le verrons dater de l'époque romantique, et d'autre part d'identifier les lieux de distribution et production de l'instrument, et enfin de suivre son évolution dans le temps jusqu'aux années 1950.

Session 4-45 (IASPM-SAM), 2:00-3:30

Black & White / Folk & Commercial: Music and Cultural Politics

Travis A. Jackson (University of Michigan), Chair

**The Only Genuine Colored Record:
Black Swan and the Cultural Politics of the First Black-Owned Record Company**

David Suisman (Columbia University)

Established in 1921, Black Swan Records was more than the first black-owned record company. It was a unique and revealing experiment in the use of music, phonograph technology, and private enterprise to enact a program of economic and cultural uplift. This paper draws on autobiographies, advertisements, and unpublished correspondence to trace Black Swan's history and its aim to provide an alternative to the exclusion and musical pigeon-holing African Americans faced in their dealings with white-owned record companies. Through the company's advertising in the radical and mainstream black press and its exhortations to consumers to support an all-black business, Black Swan actively politicized music consumption and racialized music production. Meanwhile, the company's innovative project attracted some of Harlem's sharpest musical and political activists. Pioneering civil rights activist W. E. B. Du Bois sat on the board of directors, and a striking number of other people associated with Black Swan later achieved great distinction in music, politics, or both. However, while the company tried to harness and exploit the combined power of music and business, low record sales called into question Black Swan's commitment to issuing only records by African Americans. By the mid-1920s the company had collapsed. However brief, Black Swan's unusual history details the complex power relations that shaped the music business in the 1920s, illuminates the challenges African Americans faced in trying to control their own cultural capital, and exposes the promise and contradictions inherent in using music for political ends.

"All Songs is Folk Songs": Working Musicians and Southern Music Markets Before the Blues

Karl Hagstrom Miller (New York University)

In the early twentieth century, southern "folk" musicians often crossed or blurred the lines between ethnic music styles and showed little deference for distinctions between folk and commercial genres in their everyday attempts to make money making music. Scholars have paid little attention to the ways in which musicians denied or confounded these distinctions. Instead they often have used racial categories and the supposed line between folk and mass-mediated culture to define the scope of their inquiry, focusing attention upon artists whose music best exemplifies the distinct musical traditions they examine.

This paper reframes the history of vernacular and popular music in the early twentieth-century South. It explores several musicians' personal histories in order to develop three inter-related themes. First, Southern musicians and audiences for generations had their ears (and often pockets) open to commercialized music. Second, Southern vernacular musicians were professional artists long before a few of them were courted by international recording companies. Their art was shaped by the contingencies of multiple audiences and local markets. It rarely represented the insular or singular worldview assumed by many collectors. Third, Southern vernacular music belied strict categorization according to race. Combined, these themes will help highlight the ways in which the assumptions and categorizations employed by the collectors who preserved the region's music have profoundly shaped our understanding of race, culture, and capitalism in the early twentieth-century South.

**Crossing Racial Boundaries:
The Role of the Southern Grassroots Music Tours in the Civil Rights Movement**

Lydia Hamessley (Hamilton College)

The role music played in the Civil Rights Movement during the 1950s and sixties is well-documented. However, little attention has been given to southern mountain music from white communities and the way it participated, in partnership with African-American music, in the civil rights struggle. In 1965, a group of white students founded the Southern Student Organizing Committee, which functioned as a white counterpart to the Student Nonviolent Coordinating Committee. As a fund-raising venture, the organization sponsored music tours coordinated by Anne Romaine. Initially, the group imagined the tours would feature northern white musicians such as Bob Dylan and Joan Baez. Before the first tour, however, Anne met Bernice Johnson

Reagon, who encouraged Anne to use black and white southern musicians for these tours throughout the deep South and Appalachia. Grassroots musicians from white mountain and rural black communities traveled together for the two-week tours in April and October. The concerts emphasized the cultural and racial links between musics of the south, and the accompanying political workshops focused on southern heritage and the interdependence of black and poor white populations. Some tour members crossed racial boundaries for the first time; all members were subject to violent threats and actions from surrounding segregated communities. These tours, established by two women, one black, one white, played a notable role in the civil rights movement. This paper investigates the history of the Southern Grassroots Music Tours, focusing on its unique mission to celebrate southern culture and the connections between black and white music and communities.

Session 4-46 (IASPM-SAM), 3:45-5:15

Music and Space

Robert Walser (University of California, Los Angeles), Chair

“Come on in North Side, You’re Just in Time”:

The Negotiation of Ethnically Segregated Social Space in a South Side Chicago Jazz Club.

T.M. Scruggs (University of Iowa)

Von Freeman now enjoys the deserved reputation as one of the most prominent post-bebop jazz tenor saxophonists in the last quarter of the twentieth century. All too typically, his hard-won stature in his home town of Chicago and the U.S. only gradually followed his earlier appreciation in Europe and Japan. However, his importance to jazz must also be measured in at least two other major respects: 1) his role as mentor to younger players, and 2) his long-standing role of presiding over a unique social space for mixed-race audiences in highly segregated Chicago. His weekly performances on Chicago’s nearly exclusively African-American South Side have been a locus for jazz musicians and followers of the music in both black and white communities. These events are not just presentations of his quartet, nor limited to opportunities for aspiring musicians to sit in, for Von Freeman’s own verbal performance has been a key, if not crucial element, in creating the social event. Drawing on extensive fieldwork beginning in the late 1970s, this paper examines the totality of Von Freeman’s performances and some of the meanings it involves for members of one of the world’s most racially divided cities.

Grateful Dead Musicking

Matthew Tift (University of Wisconsin, Madison)

In his 1998 book, *Musicking*, Christopher Small challenges the dominant Western idea of music as a thing and explores the idea of music as an activity. In addition to performing, rehearsing, and practicing, “musicking” (the gerund form of “to music”), according to Small, might include activities like dancing in one’s living room, listening to a Walkman, or cleaning the stage after a performance. In part, by looking at the various dimensions of the traditional symphony concert, Small describes the relationship between the activities he characterizes as musicking and their contribution to our individual and social identities.

Drawing from Small’s theory of musicking, I submit a theory of Grateful Dead musicking. Tape trees, touring, illicit drugs, dancing bears, and Deadheads, in addition to the band itself, all contributed to Grateful Dead musicking; the intricate relationships between these activities defined musicking at Grateful Dead concerts. After defining Grateful Dead musicking, I examine how it, in its modern forms of Internet surfing, sharing recorded tapes, and buying Jerry Garcia ties, etc., occupies a transposed space. This new approach, by focusing on the rituals (actions) associated with Deadhead culture, helps to elucidate why the Grateful Dead inspired a *sui generis* mode of musicking.

The Development of the “New” Times Square and Its Impact on the Broadway Musical

Elizabeth L. Wollman (City University of New York)

This paper will examine the impact that the recent economic development of New York City’s Times Square district has had on the Broadway musical. The renovation of Times Square was spurred in the mid-1990s, when the Walt Disney Company purchased the New Amsterdam Theatre (currently home to the musical version of *The Lion King*) and named it the site for their own theatrical productions. The increased presence of entertainment conglomerates, both as real-estate owners and theater producers, has contributed to a remarkable transformation of Times Square: In less than a decade, the area—once viewed as a decaying neighborhood overrun by peepshows and porn shops—has become a slick, commercialized tourist attraction that has traded local flavor for its new status as a “global crossroads.”

The corporate presence in Times Square has resulted in the development of Broadway musicals that are produced, marketed, and advertised in unprecedented ways, for unprecedented amounts of money. Subsequently, Broadway musicals have a more complex relationship with the mass media than ever before. A resultant trend that shows no sign of waning is the proliferation of spectacle-laden, live versions of popular films on Broadway. Although such ventures prove popular with tourists, they work to limit access by independent, original productions to Broadway theaters. The paper will include case studies—drawn from original fieldwork—of the recent, highly successful theatrical versions of the films *Footloose* and *Saturday Night Fever*, which rely on familiar plots and music to draw their audiences.

Session 4-47 (AMS), 2:00-5:00

Reformation and Counter-Reformation

Jessie Ann Owens (Brandeis University)

Senfl’s Reformation and the Judas Trope

Rebecca Wagner Oettinger (University of South Carolina)

Ludwig Senfl occupies a curious position in music history. A respected friend of Martin Luther, Senfl’s religious sympathies lay with the Evangelical church. His compositions include a number of *Lieder* and motets sent to the Protestant Duke Albrecht of Prussia, who rewarded him with gifts. Yet Senfl spent most of his career at the Bavarian court, which would become a center of Counter-Reformation music and piety by the end of the sixteenth century. Senfl succeeded as a Protestant in a Catholic court, in spite of a warning he received in 1542 against using his art in the service of the Reformation. His works include one polyphonic setting of the *Judaslied*, a song with a colorful history in medieval folk piety and Reformation polemic.

The *Judaslied* originally was sung during the ceremonial “casting out of Judas” that took place during Holy Week in medieval Germany. During the Reformation, polemicists made the most of the intertextual associations with the betrayer of Christ by creating scores of contrafacta on the *Judaslied*. Priests, nuns, and monks all were likened to Judas, as well as the pope, Duke Moritz of Saxony, Catholic theologian Thomas Murner, and others. By the 1540s, polemical contrafacta on the *Judaslied* were ubiquitous, and the song’s meaning had changed from a critique of Judas to a commentary on contemporary events. Senfl’s choice of the *Judaslied* as a cantus firmus was a subtle affirmation of his Lutheran leanings, and may have sparked the 1542 rebuke from the Munich court preacher.

Trent Revisited

Craig Monson (Washington University)

In February 1562 papal legates at the Council of Trent admonished delegates not to circulate preliminary decrees, which had not been approved and signed by the congregations, “ad obviandum scandalis, quae oriri possunt.” Musicologists’ ignorance of this prohibition has provoked confusion, if not scandal. Reese first created the standard misimpression of the Council’s legislation by stringing together a preliminary canon, never actually approved in congregation, and the few lines that in fact supplanted it and were published by the Council. Others have regularly reiterated Reese’s version, from Lockwood (1975) to Weiss and Taruskin (1984) to Grout and Palisca (1996) to Atlas (1998). Prelates strived to say as little as possible about music, but musicologists have thus put words in their mouths that they never approved for publication and circulation.

A re-examination of documents from Sessions twenty-two, twenty-four, and twenty-five of the Council permits a reevaluation of this and other modern presentations and interpretations of music at Trent, and throws light on the roles of figures such as Beccadelli, Paleotti, Morone, the Cardinal of Lorraine, and Emperor Ferdinand I. It also allows a discussion of a real attempt to ban church music, largely overlooked until recently, which was as severe as the well-known one in the Palestrina legend. This attempt to suppress music in female monasteries was defeated in the general congregations, where convent music was “saved” by several delegates who spoke in its favor.

La Donna Vestita di Sole (1602) and Feminine Spirituality in Post-Tridentine Milan

Christine Getz (University of Iowa)

Orfeo Vecchi's madrigal collection *La donna vestita di sole* (1602) is unusual in both its approach to the arrangement of the texts and its association with the ducal chapel of Santa Maria della Scala, a musically conservative Marian chapel noted in current scholarship for its strong Ambrosian plainchant tradition, its peculiar calendar of Ambrosian feasts, its role in promoting post-Tridentine theological doctrine, and its prominent position in Milanese civic life. Yet this singular collection of spiritual madrigals, which was composed for Hippolita Borromea Sanseverina Barbiana, has heretofore received only passing mention. The dedication of *La donna vestita di sole*, the madrigals contained, and related Milanese archival documents reveal that the collection is an ordered cycle that functioned as a musical catechism for noblewomen in post-Tridentine Milan. Each individual madrigal of the collection is devoted to either the exegesis of a particular virtue ascribed to the Blessed Virgin or a pivotal event in her human experience. The Marian attributes enumerated in the madrigals are based upon those found in books on Christian doctrine that were used to teach catechism in the confraternity schools for boys in post-Tridentine Milan. Additionally, they echo feminine ideals espoused in Milanese *cinquecentine* devoted to Marian worship. The cyclical arrangement of the madrigals in *La donna vestita di sole* mirrors the popular post-Tridentine motifs of the rosary and the tree of Jesse, and was intended as a musical stepladder to the achievement of feminine spirituality.

Wo Es Gott Nit Mit Augspurg Helt: Religious Song and Criminality in Early Modern Augsburg

Alexander J. Fisher (Harvard University)

In June 1584, city officials in Augsburg, Germany, faced a popular revolt when they attempted to exile the Protestant preacher Georg Müller for his role in fomenting opposition to the introduction of the Gregorian calendar. In the subsequent months and years, a city council anxious to preserve the religious peace attempted to control the circulation and performance of polemical songs, including those supporting Doctor Müller. In an atmosphere of increasing confessional identification among Augsburg's Protestant majority and Catholic minority, officials feared the disruptive potential of such inflammatory songs, psalms, and chorales; those suspected of owning, singing, or distributing them were subject to imprisonment, interrogations, torture, and exile.

The most popular song about Doctor Müller, sung to the melody of the polemical psalm translation *Wo Gott der Herr nicht bei uns hält*, derived its potency from the multilayered symbolism of the original psalm and the new and subversive contrafact text. With the help of a remarkably well-preserved collection of criminal interrogation records in Augsburg, we can trace official attempts to suppress this and other songs which authorities believed threatened the public peace. These documents, which record the testimony of suspects and witnesses, show that the authorities were interested not only in the performance of songs, but also in how they originated, who bought, sold, and sang them, and why. Surviving exemplars of *Wo es Gott nit mit Augspurg helt* along with selected interrogations will provide an unusually rich starting point for an analysis of the relationship between singing, religious identity, and criminality in an early modern urban environment.

Session 4-48 (AMS), 2:00-5:00

Music and Drama in the Seventeenth Century

Wendy Heller (Princeton University), Chair

“Particolare Gusto e Diletto alle Orecchie”: Listening in the Early *Seicento*

Andrew Dell’Antonio (University of Texas, Austin)

On the heels of heated controversies over new musical styles, early seventeenth-century Italian presses produce an unprecedented flurry of essays on music by (and/or for) non-musicians, constituting the most extensive amount of commentary on music to that point by poets, philosophers, and other intellectuals. In a parallel development, musical prints of the time are frequently prefaced by “notes to the reader” concerning the expressive qualities of the music contained in the collection.

Such commentary does not draw on the established rhetorical and pedagogical tradition of sixteenth-century theoretical treatises; rather, it takes its examples from contemporary performance practice. Most important, the pervasive emphasis on the sense of hearing found in these essays reveals an awareness that discussion of music can, and perhaps should, be approached from the listener’s (rather than the theorist’s) perspective.

This phenomenon suggests that the increasing polarization of the roles of performer and audience in the early Baroque was accompanied by a perceived need for the “informed amateur” to exercise critical judgment on this newly public cultural practice—a judgment to be reached through listening rather than reading and/or performing. Though seventeenth-century writing on music may not provide the kind of systematic aesthetics that would later characterize Enlightenment thought, it does attempt to establish a pragmatic approach that places music in a broader—and more contemporary—cultural context than the highly idealized aesthetics of the Florentine Camerata.

Through an examination of the texts and subtexts of essays and “notes to the reader” by a variety of commentators from this period, this paper will explore the development of musical criticism and aesthetics in early seventeenth-century Italy through this first conceptualization of an ideal of “active listening.”

Dramatizing Discourse in Seventeenth-Century Italian Opera

Mauro Calcagno (Harvard University)

Conventional views of text/music relationships in Baroque opera emphasize the imitation of affections. However, by focusing exclusively on the descriptive meaning of texts (e.g., emotions, images, and concepts), these views overlook an important, although as yet unexplored, aspect of music’s interaction with language. In seventeenth-century Italian opera, music also imitates language’s contextual and communicative functions—i.e., discourse, as studied today by the linguistics subfield pragmatics.

In examples of recitative drawn from Monteverdi’s and Cavalli’s operas, I illustrate two ways in which music imitates discourse: by placing exceptional emphases on what linguists call “deictics,” words pointing to the personal, physical, and temporal context in which the dramatic action unfolds (e.g., “I,” “here,” “now”); and by performing the speech acts communicated by the text (e.g., invocations, commands, threats). In these passages, music reflects and magnifies aspects of language discussed by *seconda prattica* theorists (such as Vincenzo Galilei) and recently studied by anthropologists, linguists, and theater scholars interested in the analysis of discourse. It is the emphasis on such aspects of spoken language that distinguishes opera’s approach to text from that of madrigals and cantatas.

In contrast to these examples, Monteverdi’s and Cavalli’s music can almost contradict the text, to become autonomous discourse. As I shall show, certain musical passages either highlight non-significant words or intentionally diverge from the text meanings they might be expected to reflect. In such cases, music—to use Foucault’s description of seventeenth-century discursive practices—reaches beyond merely imitating language, to fully represent it.

The Effeminacy of Erotic Melancholy on the Restoration Stage

Amanda Eubanks Winkler (University of Michigan)

While scholars have devoted critical attention to laments and mad songs sung by female characters in early modern musical entertainments (Rosand, Cusick, McClary, Dunn), the performance of these genres by male characters has been virtually ignored

(with the exception of eighteenth-century incarnations of Orlando). On the Restoration stage, both male and female characters succumbed to lovesickness, known in seventeenth-century parlance as “erotic melancholy.” This affliction was presented as a malady exclusive to women and the effeminate in early modern medical treatises; Composers therefore carefully mediated their portrayals of mad and lamenting men to temper the inappropriately “feminine” behavior of these characters.

Considering mad songs and laments by Louis Grabu, Francis Forcer, and Henry Purcell, this paper identifies the three ways in which composers negotiated the presentation of lovesick, and therefore “effeminate,” men. First, the character’s emotions could be ventriloquized through a boy—a less perfect, more “feminine” male. Second, a male character who sang a lament or a mad song could be musically and textually depicted as effeminate, through the use of musical conventions long associated with effeminacy in English music and by English musical theorists. In this manner, potentially subversive characterizations were bracketed within the category of effeminacy, allowing male audience members to distance themselves from the emasculated men onstage. Finally, male characters were often cured of “erotic melancholy;” unlike their female counterparts, they rarely paid for their improper behavior with their lives.

The Dramatic Cantata on Display: Reflections on Modes of Listening, Spectating, and Collecting in Late Seventeenth-Century Rome

Stefanie Tcharos (Princeton University)

Collecting was a popular activity among the educated elite in late seventeenth-century Rome. The practice of acquiring natural wonders, art, and antiquities inspired new forums for social interaction and scholarly exchanges. Amid such exhibits in the palaces, colleges, and gardens of Rome, distinguished men and women of letters participated in academic societies and displayed their erudition through public lecture. Music played a role in these diverse events as an essential acoustic embellishment for both intimate social meetings and grander occasions of Baroque urban pageantry.

This paper explores the function and perception of music within intellectual contexts in early modern Rome. As an integral part of learned activities, music was performed and exhibited in public and private venues throughout the city in much the same way as other objects of display. The dramatic cantata was the ideal genre: a musical and poetic composition of limited dimension and structure, particularly suited to the taste and sensibilities of an exclusive audience of cultured connoisseurs.

My discussion proceeds from a contemporary journal, written and compiled by Carlo Cartari—a consistorial lawyer, archivist, and collector. Using his diary, I trace the activities of a type of listener and spectator, by focusing on Cartari’s descriptions of various learned events at which cantatas played a significant role. I then examine the development of the cantata genre and use examples to demonstrate how musical and dramatic innovations in the late seventeenth-century may have enhanced its popularity, and explain why the cantata became a wondrous object for Roman audiences.

Session 4-49 (AMS), 2:00-5:00

Reading Music

Lawrence Kramer (Fordham University), Chair

Beethoven as Model and Metaphor in the Fiction and Essays of E.M. Forster

Michelle Fillion (Mills College)

If music for E.M. Forster was “the deepest of the arts,” then Beethoven’s instrumental music—chiefly the heroic Beethoven of the C-minor mode—was its deepest manifestation. Beethoven’s music provided Forster with metaphors for the opposition of passion and convention in *A Room with A View* (1908) and for the dialectical connection of the “seen and unseen” in *Howards End* (1910). It also supplied a paradigm for literary architecture in his novels and later criticism beginning with *Aspects of the Novel* (1927), which adapt such Beethovenian processes as motivic variation, expansion, and surface and structural rhythm.

This study is the first attempt to draw Forster and his literary critics into recent musicological dialogues on the reception and compositional process of Beethoven’s heroic music. It examines how Forster and his fictional characters provide a compendium of nineteenth-century responses to Beethoven, neatly summarized in the Fifth Symphony episode in *Howards End*. Here formalist, socialist, and nationalistic hearings are unfavorably contrasted with both the “ideal” absolutist stance and the referentialist perspective of Helen Schlegel, who speaks for Forster himself. The depth of his attraction to the mimetic and expressive functions of music is epitomized in Forster’s annotations of Beethoven’s piano sonatas (ms. King’s College). It is *Howards End*, however,

that constitutes Forster's most original contribution to the reception of the heroic Beethoven: by destabilizing the close of the Fifth Symphony, Forster prepared the fragile resolution of this novel and prophesied the weakening of the heroic model in the Great War.

Tenors of Change in Balzac and Barthes

Katherine Kolb (Southeastern Louisiana State University)

Balzac's short story *Sarrasine* of 1830, the flash-back tale of a mysterious old man once famous as a castrato, was catapulted into the critical limelight by Roland Barthes's showcase analysis of it in *S/Z* (1970), perhaps his most radical text. Although both texts have since been subjected to endless scrutiny—including a recent article by Yvonne Noble in the *Cambridge Opera Journal*—two parts of these now indelibly linked “stories” have not been told. One is the birth of each in revolutionary or Oedipal moments of history—the aftermath of the 1830 revolution for Balzac; of May 1968 for Barthes's '68-'69 seminar on *Sarrasine*. The other is their common amnesia about the fraught relationship between the modern tenor and his “ancestor,” the castrato.

Whereas both texts purportedly focus on the castrato, it is the perspective of the tenor—a shadowy presence in each—that gives shape to the narratives. Indeed neither text is possible, it turns out—their entire edifice of “natural” vs. “unnatural” or monstrous collapses—unless the tenor assumes the anachronistic role of hero in the Baroque opera around which the story revolves. By unearthing the role of the tenor in each text as the musical equivalent of the Romantic hero, it becomes possible not only to reread the gender anxieties in both, but also to understand better the anxieties (or hauntings) of the modern male voice as it has evolved since the demise of the castrati, especially with the emergence (in the 1830s) of the heroic tenor.

Engendering “Hysteria”: Reading Critics' Reactions to “Lisztomania”

Marischka Olech Hopcroft (University of California, Los Angeles)

Although critics initially responded enthusiastically to Franz Liszt's performances, they eventually came to deem transgressive his sexually-charged interactions with female fans, often describing his flamboyant life and performance style in terms of symptomatic “hysteria.” Later scholars have extenuated Liszt's irruptions as an embarrassment; Alan Walker states “The symptoms [of “Lisztomania”] which are odious to the modern reader bear every resemblance to an infectious disease.” Though Liszt was regarded as violating norms of propriety, I argue that he defied conventional nineteenth-century gender roles using performance “masks,” presaging Freud's later declaration that “the hysteric often plays both the masculine and feminine roles.”

Further, Liszt's Dionysiac concert scenes caused a revolutionary reaction by female fans whose overt desire for Liszt challenged conventions of sexual behaviour. Critics also pathologized these dangerous, rebellious women as “hysterical,” comparing them with the frenzied Bacchae and ecstatic mystics such as St. Teresa of Avila, two cultural sites in which women's unrestrained sexual expression caused anxiety in men. In addition, some critics illustrated Liszt's female fans identically as pictures of female hysterics by Jean-Martin Charcot and other physicians at the asylum La Salpêtrière, who based their iconography on medieval paintings of the demonically possessed. I will demonstrate how the need to evoke “hysteria” in Liszt's female fans resulted from male critics' anxiety about their inability to control women's desire. The phenomenon of “Lisztomania,” then, challenged social constructs of gender, enacting what Judith Butler calls “the public regulation of fantasy through the surface politics of the body.”

Was Brahms a Jew?: Brahms Reception and the Jewish Question, 1888–1942

Daniel Beller-McKenna (University of New Hampshire)

In 1933, plans for the Hamburg Brahms-Centennial Festival were disrupted by rumors that the name “Brahms” might derive from the Jewish “Abraham.” The brief scholarly attention this episode has recently received treats the incident entirely within the context of then ascendant Nazi ideology. Yet this was hardly a new development; Brahms's reputation had long been entangled in anti-Semitic sentiments. Indeed, suggestions of Jewish origins for Brahms's name had circulated for several years in German studies of *Namenskunde*. Subsequently, a spate of genealogical essays appeared in the 1920s through 1940s that trumpeted Brahms's German lineage, some of which also directly dismissed the notion that “Brahms could contain one drop of alien blood!”

The “Jewish Question” surrounding Brahms’s name intensified existing discomfort in German Brahms-reception over his well-known friendships and artistic interactions with Jews, especially among those within his Viennese circle. A variety of anecdotal evidence linking Brahms to Jewish customs, the Hebrew language, and Semitic physical appearance might have exacerbated such misgivings. Brahms literature from the late nineteenth century through World War II reveals a strong tendency to distance the composer from his Viennese Jewish supporters, primarily by elevating the importance of German folksong in Brahms’s style—a trait seen as emblematic of true German art and, conversely, as unattainable by Jews. Thus, the familiar emphasis on folksong elements in Brahms’s style derived not only from his documented interest in German folksong and from style-critical analysis, but also from a nationalistically driven need to solidify his status as a distinctly German (non-Jewish) composer.

Session 4-50 (AMS), 2:00-3:30

Falla, Turina, and the French Connection

Carlo Caballero (University of Colorado), Chair

*‘La Esencia de España’ or Forged *Espagnolade*?*

Joaquín Turina’s and Manuel de Falla’s Compositional Strategies in Pre-World War I Paris

Michael Christoforidis (Melbourne University)

The arrivals of Joaquín Turina and Manuel de Falla in Paris in the decade prior to World War I coincided with a profusion of works in the Spanish style. For nearly a century, French critical expectations of Spanish music had been shaped by constructions of ‘Spanishness’ projected in the *espagnolade*, a significant manifestation of musical exoticism. In this context Turina and Falla were encouraged by Isaac Albéniz to compose music based on their native region of Andalusia, the traits of which were viewed as quintessentially Hispanic by *fin-de-siècle* Spanish and foreign composers. Although they were inspired by Parisian evocations of Spain, Turina and Falla shrewdly fostered perceptions of verisimilitude and authenticity in their music to distinguish it from similar works by French and even Catalan musicians. The rhetoric of Spanish musical nationalism, combined with both composers’ acerbic public statements and ironic musical commentaries on the *espagnolade*, have further obscured their debt to the French.

Evidence of the multifaceted influence of the *espagnolade* on Turina and Falla is provided by previously unexplored primary sources (sketch material, diaries, annotations to personal libraries and correspondence with leading French critics). This paper will examine the creative synthesis of folk melodies and dance rhythms derived from published anthologies, the reinvention of the *habanera* (which had all but disappeared in Spain) and impressionist reinterpretations of the Romantic topoi of *Alhambresque*. It will be demonstrated that both composers consciously emulated specific technical and poetic parameters of “Spanish” works by Chabrier, de Severac, Debussy, and Ravel.

The Death of “Guilty Sensuality”:

Falla’s Harpsichord Concerto, Spanish Mysticism, and the Rhetoric of Neoclassicism

Carol Hess (Bowling Green State University)

Manuel de Falla’s Harpsichord Concerto, completed in 1926, elicited such hostile commentary at early performances in Barcelona, New York, and Boston that its dedicatee Wanda Landowska dropped it from her repertory. Yet reaction to the Paris premiere in May 1927 bordered on the ecstatic. As might be expected in a critical community that hailed Stravinsky’s eschewing of “emotions, feelings, desires, and aspirations” in his *Symphonies for Wind Instruments* and applauded the *style dépouillé* of his Octet, French critics applauded “abnegation” and “gravity” in the Concerto. Their views were colored by a collective perception of Spanish Catholicism, specifically mysticism. Some critics even saw the Concerto’s “mystical purity” as a direct reflection of Falla himself, whom Émile Vuillermoz described as “a monk of Ribera, touched up by Zurbarán, . . . [in whom] all guilty sensuality has died.”

This paper explores the construction of mysticism in Falla criticism. Such objectification might seem little more than a variant of the Romantic exoticization of Spain practiced by Mérimée, Bizet, and Théophile Gautier, and often resented in Spain. Yet paradoxically, as revealed in reviews of the Madrid premiere of the Concerto (November 1927), Spanish critics embraced the construction of mysticism. Indeed, they seized upon it so as to define a new “universalist” musical identity, the Spanish “dialect” of neoclassicism. *Neoclassicismo*, born in the volatile religious environment of pre-Civil War Spain, sought to distance itself from

conventions commonly recognized as “Spanish,” such as guitar-based sonorities and Phrygian melodies. Not surprisingly, it was vulnerable to politicization by the authoritarian Catholic right.

Session 4-51 (AMS), 2:00-3:30

Late Twentieth-Century Compositional Techniques

Jonathan Bernard (University of Washington), Chair

The Many Meanings of Repetition: Towards a Typology of Minimalist Tropes

Rebecca Leydon (Oberlin Conservatory)

While ‘minimalism’ as a style is characterized by the monolithic technique of ‘musematic’ repetition, the style is, at the same time, capable of projecting a very broad range of affects. In her study of Reich’s *Different Trains*, Naomi Cumming suggested that a listener confronted with an incessant ostinato may move among several different subject positions (which she maps onto the Lacanian categories of the Symbolic, the Imaginary and the Real). This paper develops Cumming’s model into a broader typology: I define six minimalist tropes, based on the intended and experiential effect of ostinato techniques within particular works:

- 1) The motoric, in which repetition serves to evoke an ‘indifferent’ mechanized process, or in which listeners’ perception is itself imagined as a computational activity. Music featuring ‘automated’ compositional processes (Reich’s phase pieces), actual automata (Reich’s *Pendulum Music*, Ligeti’s *Poème symphonique*), or representations of machines (Nyman’s *Musique à Grande Vitesse*, Adam’s *Short Ride in a Fast Machine*) illustrate this trope;
- 2) The embryonic, in which repetition evokes a maternal ‘holding environment’, a regression to an imagined state of prelinguistic origins (Raymond Scott’s *Soothing Sounds for Babies*);
- 3) The totalitarian, where repetition evokes an involuntary state of unfreedom (Rzewski’s *Coming Together*, Reich’s *Come Out*, Andriessen’s *De Staat*);
- 4) The aphasiac, where repetition is employed to convey notions of cognitive impairment, or logical absurdity (Nyman’s *The Man who Mistook his Wife for a Hat*, Satie’s *Vexations*);
- 5) The mantric, where repetition induces or portrays a hypnotic state of spiritual transcendence (new-age “trance” musics, Arvo Pärt’s liturgical minimalism), or of hallucinatory bliss (Riley’s *Mexaline Mix*);
- 6) The kinetic/participatory, where repetition incites or depicts a collectivity of dancing bodies (Fat Boy Slim’s *Song for Lindy*, Terry Riley’s *In C*).

Musical examples are selected to illustrate a particular mode of listening in which attention fluctuates between syntax and “grain,” hierarchic patterns and motivic quanta. Psychoanalytic/semiotic perspectives suggest reasons why obstinate repetition is amenable to such flexibility of musical meaning, and how different meanings may be projected simultaneously.

A Brief History of Turntablism

Mark Katz (Peabody Conservatory)

Of all the musical instruments introduced in the past century, one of the least likely has been the phonograph. Though designed and intended solely to record and reproduce sound, the machine has also been used to create music. Over the past several decades, composers and performers have exploited the phonograph’s ability to alter and recontextualize recorded sound to produce a significant and rarely discussed body of works.

Turntablism, the musical practice in which pre-recorded phonograph discs are manipulated in live performance, has flourished in both avant-garde and popular music. Avant-garde turntablism is characterized by its collaboration with traditional instruments, its use of turntable ensembles, and its juxtaposition of diverse musical styles. An early example of this approach is John Cage’s *Imaginary Landscape No. 1* (1939); more recent examples include works by Christian Marclay, David Shea, and John Zorn. Pop turntablism dates to the late 1970s, when Grand Wizard Theodore (Theodore Livingston) introduced scratching, the manual rotation of pre-recorded discs underneath a phonograph’s stylus. Pop turntablism now comprises an array of virtuosic techniques, and is practiced by a variety of hip-hop, rock, and jazz groups. Though avant-garde and pop turntablism arose separately, they are motivated by similar interests, including musical critique (or signifying) through collage and quotation, and the expansion of traditional musical resources to embrace new instruments and sounds.

Audio examples and video clips will supplement this discussion of the techniques, repertoire, aesthetics, and historical context of turntablism.

Session 4-52 (AMS), 3:30-5:00

Appropriating Orff

J. Peter Burkholder (Indiana University), Chair

The Present State of Classical Music: Carl Orff, Kid Rock and MTV's Night at the Opera

Peri Shamsai (BMG Entertainment)

Classical music is in the midst of an identity crisis: with the Kronos Quartet recording *Hendrix's* "Purple Haze" and Celine Dion's Titanic soundtrack produced by Sony Classics, critics are predicting the end of classical music. It is my position that these critics are misguided by high-culture prejudices that prevent them from interpreting current expressions of the tradition within the cultural context of contemporary musical production. By exploring recent articulations of classical music, I will demonstrate that the tradition is not experiencing its demise, but rather is actively participating in postmodern musical discourse.

More specifically, I will define four modes of current classical music reception: quotation, appropriating, reference, and narration. These reception modes are demonstrated in such works as Coolio's sampling of Pachelbel's Canon in his rap piece "C U When U Get There," Joe Jackson's appropriation of classical stylistic and formal idioms in his Symphony No. 1, and Monica's referencing of the tradition in "Street Symphony." Lastly, the narrative role of classical music will be revealed in such videos as Will Smith's "Wild, Wild West: and Usher's "My Way," each of which adopts divergent musical techniques to link classical and pop idioms. I will then demonstrate the prevalence of these four receptive idioms in the ultimate popular embrace of classical music at MTV's 1999 awards held in New York's Metropolitan Opera House.

I will propose a working definition of classical music through the application of Hans Robert Jauss' *Rezeptionsaesthetik*, which provides a methodology for analyzing both the diachronic and synchronic elements of artistic style and genre. I also incorporate contemporary theories of post modernism to contextualize current instances of classical music within a broader understanding of contemporary cultural production.

". . . Velut Luna Statu Variabilis": *Carmina Burana* in Popular Culture

Luke B. Howard (University of Missouri, Kansas City)

Few works composed in the twentieth century have become as deeply entwined in popular culture as has Carl Orff's *Carmina Burana*. Through myriad studio recordings and its use in movies and commercials, the opening chorus—"O Fortuna"—has become one of the most recognizable choral/orchestral passages in Western music. This paper examines the impact of this chorus on dozens of pop musicians who have re-interpreted "O Fortuna" in their own idioms.

From techno to metal, rap, rock, new age, and country, these homages to "O Fortuna" run the gamut of musical style and referential intent. Many of them articulate themes that recur in the popular reception of Orff's original work: sex, power (especially military power), and mythology. The use of "O Fortuna" in the 1993 video of Michael Jackson's *Dangerous* tour, for example, explicitly references *Carmina Burana's* reputation as "fascist" music, while versions by Ragnarok and Ray Manzarek reinforce perceived associations with mythology and mysticism. Sampling of "O Fortuna" in several dance tracks by techno musicians stereotypes the chorus as a symbol of apocalyptic power. More recently, the Grammy-nominated rapper Nas has quoted "O Fortuna" in its original context: a declaration on the vagaries of Fate.

Carmina Burana is a powerful example of twentieth-century art music's ability to cross borders of musical taste and cultural consumption. This paper demonstrates that the work's reception, still hardly touched upon by music scholars, perhaps reaches further into popular culture than previously thought.

Session 4-53 (AMS), 3:30-5:00

Cultural Interchange in the Nineteenth Century: England and America

Michael Broyles (Pennsylvania State University), Chair

American Hymns, Evangelism and the English “Temperance Narrative”

Charles E. McGuire (Washington, D.C.)

As temperance became a viable political force in the last half of the nineteenth-century, English leaders often sought inspiration from more experienced American temperance advocates. Watching the phenomenal success of Evangelical “tent-meeting” temperance missions led by zealous Americans throughout England in the 1860s and 1870s, English reformers adopted the American’s highly popular use of bands and choirs as entertainment for their own meetings, often singing American teetotal hymns. Many of these hymns were grimly cautionary: they presented narratives of destitution, focusing on the trials and tribulations of a single character (inevitably an orphan, widow, or widower) whose entire family was killed and life ruined by drink.

The depressing American narrative hymn format did not resonate with local audiences. Consequently, in the 1880s and 1890s, native English temperance composers transformed the American model into longer, triumphant compositions by shifting the focus from alcohol-induced despair to the Evangelical image of being “saved” by or “born again” into teetotalism. Drawing on growing amateur choirs and flourishing music festivals, English composers created a unique subgenre, melding American hymns that described drink’s deleterious effects with the English sacred cantata, a genre that characteristically eschewed narrative in favor of a series of optimistic celebratory community prayers. Through constant use of patriotic and pastoral images within such cantatas, these composers further reshaped temperance as a critical component of English nationalistic and imperialistic destiny.

Against the Aristocratic Grain:

English-Language Opera Companies in Late Nineteenth-Century America

Katherine K. Preston (College of William and Mary)

The history of opera performance in America has recently attracted increased attention from scholars; most have focused on either the performance history of more “elite” companies (the Met) or on the increasingly aristocratic nature of nineteenth-century audiences of foreign-language opera. Many have assumed that English opera—a major component of American popular theater during the first half of the century—had completely disappeared by the 1870 and 1880s. This supposition, however, is based on a scholarly lacuna: there is no published research on English-language opera troupes active in North America during this period. Primary sources, however, reveal that such troupes continued to be quite active and popular.

In this paper I discuss the activities of these many English-language troupes, which catered to working-, middle-, and upper-class audiences, performing a mixed repertory. This latter evidence muddies the waters for many scholars, who tend to prefer clear distinctions between art-music (opera) and popular-music (operetta, variety, spectacle) repertories. I also explore the importance of gender within English-language opera performance history. Several women associated with the more popular troupes—Kellogg, Abbott, Juch, and Parepa-Rosa—took much interest in the everyday operations of their troupes; as such, they were part of an American tradition of female theatrical management.

This examination of the continued importance of opera to Americans of various social and economic classes suggests that recent hypotheses about the appropriation of opera by the upper classes (and the role of that appropriation in an emerging cultural hierarchy in America) is more complex than originally posited.

Session 4-54 (ATMI), 1:00-3:00

Multimedia Interests: E-Motion

Video Motion Tracking for Musical Input

Christopher Dobrian (University of California, Irvine)

The data in a digitized video image can be parsed by software designed to track color, value, and change in the frame. The interpreted data provides information about the speed, direction, and location of moving objects in the video image, and that

information can be used to provide input control data to music-generating software. In this way, movement in a video image can be mapped directly into musical meaning. For example, a dancer can control the music, instead of the traditional model of a dancer following the music. A variety of systems exist for motion tracking and capture in video, from economical software solutions such as BigEye and SoftVNS for Macintosh, to cutting edge high-end systems such as the Vicon infra-red capture system for Windows NT. This demonstration provides an introduction to the musical use and programming of these systems, and compares their pros and cons.

Streaming Media Primer: Live and On-Demand Audio and Video Delivery for the Web

Raymond Riley (Alma College)

This presentation explains the concept of real-time streaming and discusses some of the options and procedures for delivering audio and/or video effectively over the Web as either a live broadcast or on-demand clip. Intended for music faculty and music technology support staff who are considering utilizing or hosting streaming media—the primary focus will be how to create, encode, compress, and deliver multimedia streams. The major streaming media systems will be discussed (Real, QuickTime, and Windows Media) with the purpose of comparing system requirements, encoders and players, servers, costs, etc.).

Digital Film Scoring

J. Brian Post (Humboldt State University)

The goal of the presentation will be to offer a basic approach for digital film scoring that doesn't require a large amount of expensive equipment. Topics to be discussed will include music sequencing programs that run QuickTime Movies while recording music QuickTime Player Pro, QuickTime Musical Instruments, scoring techniques such as overlays, soft hits, hard hits, mathematical equations for calculating hit points, textbooks and creating or acquiring stand alone QuickTime versions of film with music. The presenter will score a fifteen-second segment of film and create a self-contained QuickTime Movie during the presentation.

Session 4-55 (ATMI), 3:00-4:30

Pedagogy/E-Tools 5: Javascript and Interactive CAI

Javascript in a Jiff: Beginner's Tutorial for Creating Your Own Music CAI Routine (Bring Your Laptops!)

Tim Smith (Northern Arizona University)

Javascript is a client-based programming environment that is cross-platform and deliverable via the World-Wide Web. Javascript can also be accessed locally—that is, without linking to the WWW. Other than the usual software required for creating WWW documents (such as a browser, word and graphics processing and file uploading), Javascript requires no specialized software. This workshop will introduce the basic architecture of Javascript and lead participants through the creation of a simple Drill-And-Practice routine that might be used in a Music Theory Preparatory Course.

Session 4-54 (CAML), 2:00-3:45

The Future: Beyond the New Millennium

?Maloney — No Abstract

Session 4-57A (CMS), 2:00-4:55

Eighteenth and Nineteenth-Century Topics

Irene Girton (California State University, Los Angeles), Chair

**Contrasts and Similarities: Liszt's and von Bülow's Attitude Toward the Piano Repertoire
As Revealed in Their Master Classes of the 1880s**

Richard Zimdars (University of Georgia)

This paper explores the attitudes of Franz Liszt and Hans von Bülow toward the piano repertoire as found in their master classes given in the 1880s. In the mid-1880s, Liszt's and Bülow's piano master classes attracted international attention. Substantial notes were taken by participants in the classes. Their contemporaneous occurrence provides the opportunity to compare the teaching of the originator with that of the first great pupil of "the Liszt tradition."

Diaries and books by Liszt and Bülow students contain much information on the piano repertoire played for each teacher. The paper compares the choice of composers and works presented in their master classes, revealing much about their attitudes toward and their endorsement of an active piano repertoire. Their students included many future leading concert pianists of the 1890s to the 1940s. Liszt, Bülow, and their students exerted great influence on the piano repertoire brought before the worldwide public.

Franz Liszt often declared that Hans von Bülow was his successor as a pianist, so one might expect similar influences reflected in the repertoire of their students. Examination of the choice of repertoire and each teachers comments on it as found in their master classes does not meet that expectation. The contrasts and similarities that are revealed show Bülow as endorsing a "standard" repertoire and Liszt as a teacher who could not be confined to a "standard" repertoire. Today's conflict between a static "standard" piano repertoire and efforts to expand the publicly performed piano repertoire can be seen emerging over a century ago in the master classes of Liszt and Bülow.

**Solving a Thorny Problem in Haydn's Biography:
When Did He Serve As Organist for Count Haugwitz's Chapel?**

Rita Steblin (University of Victoria)

In the 1750s the young Joseph Haydn struggled to survive as a free-lance musician in Vienna, but few factual details about this important formative period are known. The following account by the composer's first biographer Griesinger has stymied generations of musicologists: "At this time [1756–59] Haydn played first violin at the Church of the Monkhospitallers in Leopoldstadt. On Sundays and holidays he had to be here at 8 o'clock in the morning. At 10 o'clock he played the organ at Count Haugwitz's former chapel and at 11 o'clock he sang in St. Stephen's Cathedral." The problem concerned Haugwitz's chapel and its unknown location.

In an article for the *Haydn-Studien* (1994) Otto Biba identified this chapel as the St.-Anna-Kapelle in Josephstadt. But, this chapel was built in 1759, when Haydn began his services for Count Morzin, and lies an hour by foot from Leopoldstadt. Biba concluded that it was physically impossible for Haydn to have worked these three church jobs simultaneously and hence Griesinger's account was wrong.

I have now discovered documents in Vienna's archives that identify Haugwitz's chapel as the Theresien-Kapelle, located only a few blocks from St. Stephen's. Using pictures of these documents, historical maps, the chapel's architectural plans, the surviving entry cartouche and ceiling fresco, I will demonstrate how the problem has been solved. We can now safely conclude that Haydn's organ duties took place in 1756–59. I also hope to rekindle interest in using archival research to solve major biographical problems for other great Viennese composers—and attract public attention to the achievements of traditional musicology.

“La Sorcière”: Feminist Subtexts in Massenet’s *Esclarmonde* (1889)

Elizabeth Lorenzo (University of California, Los Angeles)

Massenet’s opera *Esclarmonde* revolves around the amorous exploits of a rebellious sorceress who, faced with the prospect of losing the man she loves, employs her magic powers to secure their relationship. Her aggression and overt sexuality, however, place her well beyond the realm of acceptable feminine conduct. As punishment for her “bad” behavior she is subjected to a violent, onstage exorcism in the opera’s central act, and is thereafter relieved of her magical abilities.

Such a literal reading of the opera’s narrative, however, ignores an important subtext that underlies late nineteenth-century representations of sorceresses: namely, a propensity to appropriate the sorceress figure as a model for feminist concerns and desires. I propose an alternate reading of *Esclarmonde* that exults in her defiant refusal, both musical and dramatic, of containment, and that positions her simultaneously as both anticipation and culmination of the burgeoning French feminism movement. Through a close analysis of the opera’s reception I argue that female audience members actively sought and achieved identification not only with the character of *Esclarmonde*, but also with Sibyl Sanderson, the soprano who performed the role throughout its run at the Universal Exposition. Moreover, the fascination of male critics with female reactions to the opera suggests at once an intense fear of, and overriding desire for, the potent possibilities of the modern *femme nouvelle* and her onstage counterpart.

Early Civic Music in Berlin: The Quartets of J. G. Janitsch

Tina Spencer Dreisbach (Hiram College)

Johann Gottlieb Janitsch (1708–ca.1763) was principal bass player in the court orchestra of Frederick the Great, and a colleague of Quantz, the Grauns, the Bendas, and C. P. E. Bach. From 1740 to the early 1760s, Janitsch wrote elegant chamber music for weekly gatherings in his home, where royal musicians mingled with aristocratic and middle-class amateurs. His *Musikalische Akademie* was the earliest organized concert series in Berlin, important to the city’s increasingly democratic musical life and a hallmark of mid-eighteenth-century social change.

The twenty-seven surviving Janitsch quartets (for three melodic instruments and continuo) show a distinctive style, a refined hybrid of old and new. The mood is *galant* lightness, with the upper voices relating in easy, conversational dialogue. Consistent elements like movement pattern are balanced by richly varied handling of themes, phrasing, and rhythmic events. Trademarks include expert counterpoint, inventive harmony, and strikingly diverse timbres. The quartets abound in colorful combinations of winds and strings, including unusual sonorities like oboe d’amore and viola pomposa.

The Janitsch manuscripts are widespread, suggesting a reputation beyond Berlin. The genre in which the composer specialized — the early quartet — is far less familiar today than the classical quartet, yet is substantial and immensely interesting. Janitsch is the chief proponent of the continuo quartet in its final flowering, and his attractive, accessible works deserve attention from both scholars and performers. My research includes the first detailed study and thematic index of the Janitsch quartets, as well as preparation of performance scores.

Analyzing Dissonance: A Place for Timbre in Musical Analysis

Jonathan Middleton (Eastern Washington University)

This paper reveals how a detailed understanding of dissonance can be obtained from a careful analysis of timbre. The perception of dissonance, as presented in a passage from Beethoven’s “Eroica” Symphony, can be described through the labeling of chords; however, the intensity of dissonance is further explained by observing the dissonances generated by harmonics. Sound modeling with computer programs can help us analyze timbre through a digital display of a sound’s harmonic spectra: an array of harmonics with varying amplitudes. From sound models, theorists can analyze in greater detail the physics that influence our aural experience. By comparing a timbral analysis with a traditional Roman numeral and voice leading analysis of the same passage, one discovers that dissonant intervals exist beyond the notated music. From a traditional analysis, tension and dissonance are described in terms of the quality of chords, the context of chords, and expected resolutions. From an orchestrational perspective, a timbral analysis uncovers the dissonant intervals between harmonics of separate instruments, as well as the dissonant relations between harmonics and chord tones. From this discovery of dissonance at the timbral level, one can deduce that Beethoven’s orchestrational decisions have a direct impact on the enhanced concentration of dissonance perceived. Therefore,

analyses that seek to explain tension, in this passage, must consider the dissonances created by harmonics. The inclusion of timbre in theoretical analyses of music will enable theorists to explain dissonant relations with greater precision.

**Literary Work As Professional Strategy:
An American Girl in Munich by Composer Mabel Wheeler Daniels (1877–1971)**

Maryann McCabe (New York University)

Mabel Daniels' *An American Girl in Munich*, published in Boston in 1905, is a generic travelogue and novel in epistolary and diary form—genres in which many women of her time wrote. Period works representative of such genres, especially those bearing the title *An American Girl*, are significant to Daniels' published book both formally and thematically. Such primary sources indicate that the title was a concept that reinforced period notions of a woman's identity and her social roles. While women's literature could potentially contribute to a woman's self-definition, it most often reinforced prescribed roles. First, I articulate the "American Girl" concept in the literature. Second, I demonstrate how Daniels subverted form and content of representative works to go beyond prescriptions by defining herself as a professional composer, an agenda that is well documented in her personal papers. Since published writing was a potentially significant arena in which to delineate professional identity, it is telling that the young composer uniquely chose this mode through which to construct hers. In light of her one predecessor in music, a fellow Bostonian, the pianist Amy Fay, Daniels brought professionalism for women from the role of performer, executant, to that of composer, creator. From Daniels' example, literature strongly shaped women's professional identity even in domains other than literature proper.

Session 4-55 [or 4-57B??] (CMS), 2:00-3:25

Teacher Training and Curriculum

Maud Hickey (Northwestern University), Chair

Integrating Preservice Teacher Education with Technology: A Work in Progress

Scott L. Miller and Margaret Schmidt (St. Cloud State University)

This action research project shares our music department's on-going efforts to increase preservice music teachers' access to and mastery of technology skills. Since the 1997–98 academic year, we have incorporated structured experiences with technology throughout four years of course work in music theory, ear training, and music education. We are working towards technology applications in music history and applied instruction, with the ultimate goal of having all students create electronic portfolios of their work as undergraduates.

We are philosophically committed to the idea that technology should not be taught as a separate course; instead, its use as a normal tool for learning has been modeled by faculty and used by students in a variety of courses. It is our goal that our preservice teachers will not simply teach as they were taught in their pre-college years, but are experiencing a different model for teaching and learning using music technology in a normal and well-integrated way.

We have found that technology skills, like many facets of a music education, must be developed sequentially over time to allow students to develop both the skills themselves and a comfort level conducive to creative uses of technology. Integrating technology instruction throughout the core curriculum has relieved pressure to pack all conceivable technology training into a single course, and has provided students with the time necessary to process and assimilate technological skills. This integrated approach also helps students discover the interconnectedness of seemingly disparate course work in music theory and music education.

A Theory of Collaborative Music Education between Higher Education and Urban Public Schools

Mitchell Robinson (Eastman School of Music)

This presentation, based on the author's dissertation research, traces the initial two years of development of a collaboration involving a university school of music and an urban school district music program. Unifying the discussion is a strong theme of community-based music teaching and learning, a theme that allowed the university partner to renew its original institutional mission — "the enrichment of community life." Data analysis and interpretation focused on interviews, participant observations of collaborative efforts, and the examination of documents and artifacts collected over the course of the field work. Interwoven throughout the narrative account of the collaboration's history are illustrative vignettes describing specific partnership projects and initiatives. A theory of collaboration in music education is presented based on principles of tensegrity, or tensional integrity. This theory offers an alternative lens for viewing the dynamics and relationships inherent in educational partnerships, and is also used to analyze other existing partnership efforts in music education. Perhaps the most compelling characteristic of the tensegrity theory to be advanced in this presentation is the recognition that it is people, not structures, that make partnerships work. Tensegrity organizations consist of roles and functions, and it is the interaction between them that produces the energy necessary for effective collaboration. Unlike traditionally structured groups that strive to reach consensus and uniformity of opinion, tensegrity groups thrive on the differences between people, ideas, and strategies, and on the contributions that committed people and partners connected by a shared vision make to attain outcomes unlikely to be achieved alone.

Development and Delivery of a First-Year Experience Course in Music

John J. Deal (Florida State University)

The Boyer Commission on Educating Undergraduates in the Research University in a 1998 publication *Reinventing Undergraduate Education: A Blueprint for America's Research Universities* established an "Academic Bill of Rights" and suggested ten ways to change undergraduate education in order to meet the obligations of the university to all students. Among these changes were to "make research-based learning the standard," "construct an inquiry-based freshman year," and "build on the freshman foundation."

Most first-year music majors have no background in research and little knowledge of how to locate appropriate reference materials for conducting research in music. Research skills, if taught at all, are generally not addressed until the music history course sequence, where students are often expected to research a topic and write a term paper as part of the semester's coursework. As a first step toward achieving the goals outlined by the Boyer Commission, a new course entitled "First-Year Experience in Music" was taught at Florida State University, a Carnegie Research I institution. All first-year students (both first-time-in-college and transfer) were required to enroll in the course and were expected to: a) become familiar with the music library; b) gain experience in using several of the standard reference works in music; c) utilize various online periodical databases; and d) learn about the research activities of representative faculty members.

This presentation will outline the steps taken in the development of the course, discuss issues surrounding its implementation, report on the outcome, and discuss the ramifications of including such a course in the core music curriculum.

Session 4-56 or 4-59 (CMS), 2:00-3:10

Panel: "You Want Me to Teach *What?*": Teaching Outside One's Professional Area

Fred Rees (Indiana University-IUPUI)

Barbara A. Bennett (University of California, Riverside), Moderator

Dale A. Olsen (Florida State University) and Ricardo D. Trimillos (University of Hawai'i at Manoa), Panelists

The College Music Society is interested in the natural flow of information and concerns from the regional chapters to the national organization and back to the chapters, and the initiation of a panel topic common to both national and regional meetings reflects that philosophy. From January through May, the CMS Regional Chapters sponsored panels that addressed questions surrounding "cross-teaching." The panels were not intended to eliminate the problem, but rather to open discussion, identify concerns, and possibly offer guidance to those who must venture into new instructional territory.

The issue of teaching outside one's area of emphasis arises whenever instructors from more than one music discipline gather. Most music teachers have been required to teach outside their expertise at least once. We all recognize that in the ideal world, topics would be taught by experts in that particular field: theory by theorists, piano by expert pianists, ethnomusicology by

ethnomusicologists. In reality, pianists often have to teach theory, and clarinetists may be assigned the ethnomusicology courses. This topic does not begin and end with issues of professional area, but reaches into the areas of gender and cultural diversity as well.

This panel presents the results of the regional meetings and offers an exciting point/counterpoint debate by two distinguished professors, Dale Olsen and Ricardo Trimillos. Subjects being discussed during this forum include developing the knowledge and skills to teach an unfamiliar topic with confidence, and the responsibilities of departments and administrators to support and encourage the faculty.

Session 4-58 (CUMS), 2:00-4:00

Canadian

The Early Years of Canadian League of Composers: Grappling with Inclusiveness

Benita Wolters (University of Toronto)

The Canadian League of Composers was founded in 1951 by young modernist composers who were frustrated with the conservatism of Canadian musical life, and the lack of recognition of, support for, and solidarity among, Canadian composers. The League's first decade (1951–1960) was an important time during which the organization had to decide crucial questions of mission and identity. Although the founders of the group were interested in modern music, they realized that the plight of modern music in Canada was not as important as that of composers in general, and they decided to open their doors to composers of all styles. However, in spite of the group's claim of pluralism, their activities in the early years demonstrate a bias towards modern styles and against the older musical establishment, including professors at the University of Toronto and Queen's, whose positions of power and ties with musical conservatism threatened the younger group. This paper will outline specific examples where this bias was evidenced, including, for example, the inauguration of an extra-constitutional membership policy which set an age limit of sixty years (thereby excluding the older generation of composers), and the favouritism shown in the programming of league-sponsored concerts for works written by modernist composers.

Psalmody in British North America: Humbert, Daulé, Jenkins, Burnham

John Beckwith (University of Toronto)

The first four vernacular sacred-music collections in the British colonies of North America, 1801–32, address different denominations and regions. Each relates to publications in Britain, France, or the States. Three contain original music. All consist of vocal works for church, singing school, or home. The collections are:

S. Humbert, compiler: *Union Harmony*, Saint John, N. B., 1801. The first edition is lost; Nicholas Temperley identifies British origins for much of the second. This paper compares the content of the three extant editions (1816, 1831, 1840). The work emphasizes music for the Methodist church, to which Humbert belonged; each edition contains a few secular pieces.

J.-D. Daulé, compiler: *Le Nouveau Recueil de cantiques* . . . , Quebec City, 1819. Daulé was chaplain to the Ursuline Order in Quebec City. The collection reflects vernacular music repertoires in France, both sacred and secular. Were the original items, unattributed, written by members of the Order?

Rev. G. Jenkins, compiler: *A Selection Of The Psalms Of David*, Montreal, 1821, for the Anglican community. The title-page cites a British source, Edward Miller's *The Psalms Of David* . . . , 1790. Only three of the forty tunes do not appear in Miller. The settings *a 4* (Miller's are *a 3*) suggest newly prepared parts by Jenkins.

M. Burnham, compiler: *Colonial Harmonist*, Port Hope, Upper Canada, 1832. The work is nominally non-denominational, but Port Hope was the cradle of Upper-Canadian Methodism. Despite its single edition and the small circulation of its original tunes, *Harmonist* was an evident forerunner to A. Davidson's *Sacred Harmony* (Toronto, 1838; many later editions up to 1861). Burnham is the period's most resourceful tune-writer; as a compiler, he draws on British publications by Tattersall, Gardner, and others, but also embraces both the "Yankee tunesmith" school (Billings, Read) and the "reform" tunes of the young Lowell Mason.

The paper sketches repertoires once familiar to many in Canada, and suggests local models for hymnals and song collections of the later Victorian period.

Performance in Victorian Hamilton

Frederick A. Hall (McMaster University)

A settler in Upper Canada who had emigrated from Pennsylvania to the head of Lake Ontario at the beginning of the nineteenth century envisioned a European city carved out of the wilderness he owned near present-day Hamilton. His advertisements to potential English immigrants promised, among other things, “. . . a market square, a cricket ground, a race course; . . . a first-class theatre, concert hall and ballroom” Embedded in this description are the essential needs of the nineteenth-century Victorian settler—worship, trade, leisure, and performance. Hamilton, like many other early settlements, attempted to establish these essential needs to benefit its own citizens and to attract new settlers.

Incorporated as a city in 1846, by 1851 Hamilton rivaled Toronto as the second largest city. The city had an unusually high number of purpose-built theatrical venues for its size. Touring theatre companies (e.g., English Dramatic Company), opera (Cooper Opera Troupe), circuses (Barnum), pianists (Gottschalk, Thalberg), and magicians (Blitz), to name a few, found their way to the city to entertain citizens at venues such as the Theatre Royal and Mechanics’ Hall, and local performers, such as an amateur theatrical society, inaugurated subscription series. The paper will study some specific examples of performances to illustrate the variety and popularity of entertainments available to citizens and also describe the ensuing controversies caused by some public presentations.

Session 4-59 (CUMS), 2:00-4:00

Music Criticism/Interpretation

Goethe’s Amazon or Bronsart’s Amazon: The Female Voice in Ingeborg von Bronsart’s *Jery und Bätely* (1873)

Melinda Boyd (University of British Columbia)

Based on the success of her first extant dramatic work, *Jery und Bätely*, Ingeborg von Bronsart was characterized in the *Neue Zeitschrift für Musik* as the *first* woman composer to conquer the German stage. Goethe described his *Singspiel* text as a “little operetta, in which the actors will wear Swiss costume and talk about cheese and milk.” However, Bätely—like Egmont’s Clärchen—is an amazon; she transgresses social norms by rejecting the notion that happiness amounts to being married off and living quietly. Her rejection is a “gesture of unconventionality that would have been shocking for most people in Goethe’s day.” Bronsart respected the *Singspiel* tradition of spoken dialogue, and made no attempt to alter the outcome of the plot. Although conventional gender stereotypes are reified at the musical level, an attentive musical analysis demonstrates how the composer enacts the power struggle between the title characters.

Richard Pohl noted that “this opera is what it is supposed to be, no more and no less,” and that one should not make concessions to the fact that the composer is a woman. Nonetheless, the original text was conceived at a time when gender issues were undergoing a significant retrenchment. Bronsart may have been attracted to the subject precisely because Bätely is a powerful female character who knows her own mind. As Daniel Wilson has suggested, Goethe never seemed quite to manage a clear-cut message with respect to gender. Bronsart’s setting, on the other hand, appears to take Goethe’s amazon to the next level, extending if not breaking the limits of diverse gender constructions in the pre-existing libretto.

Woman, Eros and Acousmatic Voices in *Der ferne Klang*

Elizabeth Morrison (Boise State University)

When Franz Schreker’s opera *Der ferne Klang* first reached the stage in 1912, it quickly became a *succès de scandale*, launching Schreker’s career as a radical innovator of “new music.” From the strong erotic overtones that marked his libretto, to the technical brilliance and harmonic complexity of his orchestral score, Schreker was perceived by many to be the composer who would take opera as an art form into new directions and who would bring to fruition latent features of the Wagnerian music drama. Yet Schreker’s frank treatment of sexual themes and his proclivity for women “rotten to the core” and “repulsive to a normally healthy listener” outraged conservative music critics.

This paper will situate Schreker's opera against the contemporary writings of Paul Bekker on eroticism and *Klang* as well as the cultural theories elaborated by Otto Weininger, and will argue that Woman (signified through the character of Grete) comes to function as a trope for both the elemental force of Eros and the ineffability of music. I will highlight the Weiningerian influences on characterization and consequently on the trajectory of the drama, but will also argue that Schreker departed significantly from these influences in his apparent celebration of the Feminine. Drawing on the poststructuralist theories of *acousmètre* as developed by Carolyn Abbate, I will discuss Grete's relation to spectral voices that only she can hear and which seem to glide freely between sites grounded in her own body and those found in orchestral acousmatic voices.

The Socialization of Music Scholars: A Reexamination of Formalist and Referentialist Research

Karen Fournier (University of Western Ontario)

This paper will reexamine the current and ongoing polemic that has divided music theorists into two seemingly irreconcilable camps that differ in their conception of and approaches to the construction of musical meaning. The sparring between "formalist" scholars who reside on one side of the debate and their "referentialist" counterparts on the other side has made itself evident in a significant body of critical literature published by scholars of both stripes in the last two decades. In much of this literature, formalist and referentialist scholarship is cast in opposition such that the former is often portrayed as "objective" and method-driven while the latter is characterized as "subjective" and unhindered by methodological constraints. Through an examination of a representative sampling of formalist and referentialist analytical literature, I will contend that such distinctions between the two approaches do not necessarily hold in practice.

I propose, instead, that music theory of whatever stripe should be understood as a social activity that is shaped both by our unique (subjective) relationship to the musical object that forms the core of our study and by our desire to share our findings with other scholars in the field in a manner that is meaningful for them and that might, therefore, require an intervening (objective) analytical apparatus. In sum, I suggest that formalist and referentialist characteristics are more often seen to coexist in music scholarship, and that our critical understanding of these terms needs to undergo reevaluation.

Session 4-60 (CUMS Lecture-Recital), 4:15-5:00

Made in Canada

Gordon E. Smith (Queen's University), Chair
Lorna MacDonald, Soprano (University of Toronto)
Walter Buczynski, Pianist (University of Toronto)

"Made in Canada" is a lecture-recital performed by soprano Lorna MacDonald, pianist/composer Walter Buczynski, and poet Donia Blumenfeld Clenman. The suite of songs is based on the paintings of the Group of Seven. Founded in 1920, the Group of Seven was comprised of young Canadian artists whose shared aesthetic took them to national prominence. It was from this national artistic landscape that "Part of Seven" came into being. The poems took form at the Group of Seven collection of the McMichael Canadian Art Collection in Kleinburg, Ontario. "Made in Canada" explores how sight became word, which evoked sound, which begat performance. The lecture-recital is the interface of composition, art and poetry and will be performed by the composer and soprano with video projections of the paintings. Concise and evocative, the poems depict the daring of the Canadian landscape while the compositions capture both word and painting through the ruggedness of atonality and the layering of complex rhythmic structures. "Part of Seven" was premiered and recorded by CBC Radio Two in 1998.

Session 4-63 (HBS), 2:00-5:00**Old Ways and New: Brass Historiography for the Coming Age**

Steven Plank (Oberlin College), Chair

An Economic Historian's View

John Kmetz (Arthur Andersen)

An Ethnomusicologist's View

Margaret Sarkissian (Smith College)

A Social Historian's View

Walter Salmen (University of Innsbruck)

Keith Polk (University of New Hampshire), Stewart Carter (Wake Forest University),
and Laurence Libin (Metropolitan Museum of Art) Respondents

The historical study of brass instruments can claim a lengthy tradition, ranging from the first music encyclopedists in the seventeenth-century (Praetorius and Mersenne) to a flourishing in the last half of the twentieth century. Certainly brass scholarship was present in the earliest stages of modern musicology. Hermann Ludwig Eichorn, for instance, published his *Das alte Clarinblasen auf Trompeten* in 1894, only nine years after Guido Adler's monumental essay in the *Vierteljahrschrift für Musikwissenschaft* laid the groundwork for the scientific study of music and explicitly included organology within its scheme. In the last fifteen years, much attention has been paid to questions of canon, methodology, and social ideology in forging a "metaview" of musicological undertakings. This session seeks to explore the well-defined tradition that has obtained in much brass scholarship in counterpoint with methodological views largely from without that tradition and challenges to it, as well as views from the perspective of social history, economic history, and ethnomusicology; a panel of scholars will both respond to these papers and explore new methodological directions for the field. Responding are Keith Polk for archival studies, Stewart Carter for performance practice and Laurence Libin for iconography and organology.

Session 4-64 (IASPM), 2:00-5:00**Music, Communication and Cultural Studies: New Timbres**

Roger Johnson (Ramapo College), Chair

Expanding the Boundaries

Roger Johnson (Ramapo College)

Throughout the twentieth century the academic disciplines of music have been continuously challenged to expand their boundaries and embrace the totality of the human activities and processes of communication we call music. While important parts of this expansion have begun to happen, perhaps the greatest challenge and strongest resistance is centered around contemporary popular musics. This is not surprising, since they have most fully embodied the global, post-modern media culture while challenging the inherited musical canon, practices and aesthetic codes.

Individual courses appear on many campuses, but few institutions have brought the full range of contemporary musical practice into the curriculum of theory, history, performance, production, multimedia and professional study. Popular music is not just another style. It is the prototype of a new set of relationships between music, technology, media, enterprise and culture. All music, including classical music, is increasingly performed, produced, marketed, distributed and heard within the same media and the same technological, economic and cultural space. Stylistic differences remain, though they are but one factor in a set of shifting patterns of listening, use, context, social function and cultural meaning. Over twenty years ago both Murray Schafer (1977) and Jacques Attali (1977) argued that one of music's most powerful functions was to make past, present and particularly new and emerging social, cultural, economic and environmental conditions and processes audible. This is a powerful role for music, and a but only if we are able to open our ears and hear all that it has to say.

The Music No One Listens To

Anahid Kassabian (Fordham University)

We all listen to music in public places, but we don't think of ourselves as listening to it. Discursively, this is trivial music, and yet it is a multimillion-dollar annual industry that pervades most, if not all, of our workplace, telephone and shopping experiences. In this paper, I will discuss what assumptions about listening underlie how we think of our consumption of what I call ubiquitous music. Through analyses of music textbooks and scholarship, I will argue that the discipline of music conceives of listening as a conscious activity. And yet, scholarship based on such conscious listening does not approach the vast hours of ubiquitous music we each hear each week.

Our discursive construction of listening as a conscious activity, I will argue, provides one of the major stumbling blocks to such a long overdue project. Through a cultural studies approach, I will insist that listening, in music scholarship, must be a category of study rather than an assumption or regime.

Audile Technique and the History of Listening

Jonathan Sterne (University of Pittsburgh)

When scholars consider that listening might itself have a history, they generally attribute causal significance to the emergent technologies of sound reproduction in the late nineteenth and early twentieth centuries. Through considering the practices and concepts of listening that accompanied hearing technologies in the early and mid nineteenth-century United States, this essay argues that the history of listening is not simply driven by technology, but shapes the use and structure of sound reproduction technology itself. Instead of starting with concert and domestic listeners and asking about the "impact" of technology, I consider how prevailing conceptualizations of listening—both musical and nonmusical—shaped the development and use of sound reproduction.

Beginning with early textbooks for physicians using stethoscopes, and followed shortly thereafter in popular and technical representations of sound telegraphy, hearing itself took on a new significance as a tool of observation and intellection, often explained by reference to music. Popular literature on the telegraph similarly used musical language as a metaphor for a different kind of experience. In this way, certain technical audile skills became marks of professional prestige and authority for doctors and telegraphers. Telephony, sound recording, and radio popularized and mutated what had previously been local and relatively elite practices of listening. If music scholars wish to understand how practices of listening have changed over the past two centuries, they must consider music in domains of practice outside the usual scope and method of musicology to the broader study of human communication.

We'll Fix It When We Mix It: Music Education and the Interdisciplinary Revolution.

Paul D. Fischer (Middle Tennessee State University)

Opening with a critique of much of higher Music Education as modernist in a postmodern cultural milieu, this paper urges greater openness to and collaboration with disciplines outside Schools of Music. Building from Jacques Attali's view of music as an anticipatory social and cultural force, inter- and trans- disciplinary opportunities for articulation of the role of music as part of living cultures are shown to be critical to the development of a future-minded Music curriculum.

In its second movement, the paper takes up scholarly approaches to popular music and their ability to unpack the dynamics of prevailing cultural conditions. Failing to remain conversant with the real time evolution of popular music in Western culture leaves isolationist music aesthetes blind to the world their students will soon inhabit.

By way of thematic resolution, the paper closes by detailing a thriving, extant example of intertwined programs which provide this sort of pragmatic preparation for musically inclined survival beyond the campus and conservatory. Taking musicians with a day job rather than symphonic soloists as the norm (even for those with music degrees), increased pragmatism about music-related careers is seen as a key to twenty-first century music curricula. Here, mixing is more than a metaphor—it is a basic concept in understanding today's music in its own time and preparing students to thrive in this environment.

Session 4-65 (IASPM), 2:00-5:00**Media Intersections**

Line Grenier (Université de Montréal), Chair

Who Put the Pop in the Bubblegum?: Television's Role in the Young-girling of Pop Music

Norma Coates (University of Wisconsin-Madison)

The current multimedia era of Spice Girls and Backstreet Boys and the construction of young fans as female “teenyboppers” have precedents in music television programming of the late 1960s and early 1970s. Notable programs from that era include “The Partridge Family,” “The Monkees,” and anything featuring Bobby Sherman (“Here Come the Brides,” “Getting Together”). In this paper, part of my dissertation on the intersection of the music and television industries, I denaturalize both the term teenybopper and the gendered construction of the teenybopper audience and music. I implicate rock criticism of the period in the masculinization of rock and records via the strategy of “authenticity” and the subsequent feminization of pop, the medium of television, and especially pop on television. I argue that popular and academic use of the term teenybopper marginalizes audiences and performers and draws boundary lines around what constitutes “good” and “bad” popular music. I conclude with a brief consideration of the ramifications of nostalgia for “The Partridge Family,” as demonstrated by a recent spate of American made-for-television movies and cable programs about it and its cast members.

“One Night on TV is Worth Weeks at the Paramount”: Jazz on the Small Screen Frontier, 1948–1955

Murray Forman (Queens College, City University of New York)

This paper revisits North American Jazz and Big Band music in historical conjunction with the rise of television as a tool of domestic leisure and entertainment. Jazz was a cornerstone in the earliest television programming and its regular presence on the home screen had radical implications for artists and audiences alike. The paper will present research that is centrally focused on musicians' attitudes toward the new visual medium and the competing discourses of “pioneering,” “opportunity,” “risk,” and “threat” that they articulated with considerable resonance in articles and interviews between 1948 and 1955.

Drawing primarily from jazz and popular music magazines from the period, the concept of television as a new “frontier” will be examined, analyzing the commentary of musicians, music writers, music union officials, and television producers to assess the implications and stakes for musical artists' participation in the emergent television industry.

Among the more pronounced issues which will be taken up in the paper are: the debates around the visual aesthetics of group performance; race and segregation on the bandstand and the television screen; television's unique influence on the manufacture of musical celebrity; television's role in the diminishment of large format ensembles; and the cautious response to television by the American Federation of Musicians (AFM).

Each of these issues will be analyzed against the discursive articulations of risk and opportunity, exposing the fears and concerns experienced in the music industry at the time as well as the enthusiasm for television's visual possibilities and its commercial capacity to reach a wider range of audience members.

Jewel Case: Pop Stars, Poets, and the Press

Thomas Swiss (Drake University)

In 1998, recording artist Jewel (Kilcher) released a book of poems, *a Night without armor*, through HarperCollins, the respected publisher whose roster includes such well-known American poets as Carolyn Forché, Robert Bly, Sylvia Plath and Allen Ginsberg. Jewel's eighty-seven poem collection eventually became one of the best selling-books of the year, selling more than 432,000 copies. What are we to make of such an event: a best-selling book of poems by a twenty-four year old rock star? And what might it say about poetry, pop music, and the press? Taking a cue from the title of the album, *Pieces of You*, this paper is composed of fragments or “pieces” that link up a number of discursive strands. The strands are connected to the ways Jewel has been constructed as a “poet” by the press, and especially by the WWW press. Of course pop as a musical genre and poetry as literary genre have long engaged each other as they have evolved. How has the press treated poems by some other musicians—

Leonard Cohen, Patti Smith, Lou Reed, and others—and on what basis were value judgments made? This paper will explore this topic, too, and relate the findings back to the popular and more recent “case” of Jewel.

How TV Got Jazzed: Henry Mancini’s PETER GUNN Phenomenon

Elizabeth Withey (Arizona State University, Whitney Museum of American Art)

In 1958, television producer, Blake Edwards was searching for a sound to help create the world his sophisticated, urban, private-investigator television hero, Peter Gunn, would inhabit. Edwards found jazz. As a twentieth-century, American art form born in New Orleans’ brothels and raised in Paris night clubs, jazz could create a sense of contemporaneity and automatic associations to a netherworld of night life and sex.

Peter Gunn (1958–1961 NBC/ABC) became the first television program to exclusively use original jazz scoring in its theme and dramatic underscore. Composed by Henry Mancini, each episode’s extensive “modern jazz” score (usually fifteen minutes of music per thirty minute episode) so successfully melded character, weekly dramatic action, and storyline that jazz became a defining element of the series. With the success of the show and its music, other producers rushed to incorporate jazz into their detective programming; Mancini’s music for *Peter Gunn* set the standard for action television for the next twenty-five years. This—along with the singular popularity of two hit albums based on the series’ music, *The Music from Peter Gunn*, and *More Music from Peter Gunn* (RCA, 1958–1959)—established the possibility of television music as Popular Music.

This paper will consider artistic, social, economic, and technological developments which contributed to the musical success of *Peter Gunn*, as well as ways in which Mancini’s score impacted the music of contemporaneous and future television series. In addition, the paper will examine inter-textual and stylistic links between *Peter Gunn* and the genres of film and other popular musics.

Session 4-66 (IASPM), 2:00-5:00

Musical Futures

Georgina Born (University of Cambridge), Chair and Respondent

Reforming Rock: Post-Rock as a Site of Generic and Discursive Change

Lillian Radovac (McGill University)

This paper, as the Master’s thesis from which it is excerpted, is primarily concerned with generic change in popular music and its representation in discourse within individual genre cultures: specifically, it will focus upon the emergent genre of *post-rock* and its relationship to the discursive structures of rock music. Rock discourses are defined as generic-historical narratives which balance competing drives toward aesthetic innovation and conservation within a broader rhetoric of reform: as such, they provide musicians, writers, and fans with an interpretative framework which both facilitates processes of micro-generic change and preserves macro-generic continuities over time. In the case of post-rock, the desire for reform is animated by an overriding imperative to remain independent from mainstream rock culture, and is enacted by way of ideological and aesthetic strategies which reinforce its status as a minority genre.

The aims of this paper are essentially threefold. First, it presents an analytical paradigm which can be used to evaluate and critique the historical development of popular music genres. This paradigm draws from the fields of ethnomusicology, communications theory and cultural studies for its theoretical and methodological foundations, and is therefore transdisciplinary in nature. Second, it accounts for the impact of changing cultural conditions upon rock music in the 1990’s, and takes the five-year period between 1994 and 1999 as its primary historical focus. Finally, it documents the sonic and discursive practices which comprise the generic foundation of post-rock, and locates them within the larger historical trajectory of rock culture.

Subverting the Conventional through Spaces of Ecstasy: Exploring the Musical Narrative(s) of Queer Women in Rave

Charity Marsh (York University)

Over the past year I have started to examine what I consider to be the elements that constitute narratives of rave culture—including music, dress, drugs, all night parties, dance, physical expression, DJs and party promoters—and the actual narratives of those who participate within rave, including my own. My timing for this project coincides with an attempt by authorities (government and police) to negotiate control over the “innocent” youth of this culture and the media’s sensationalization of the crackdown on the all night parties and drug use by ravers in Toronto. These concerns seem to be accompanied by a conservative, anti-“youth” sentiment, which promotes widespread backlash and “youth” alienation, in fact reinforcing the need and desire for this very type of utopian community. This paper evolved from the narratives of six queer-identified women who allowed me to question, explore and record their rave experience. From this research I propose that lived experience in rave culture (collective and individual) challenges conventional narrative. This challenge stems from the people that participate on various levels, including the DJs, and the crowds; their different understandings, which are based on their lived experience and constructed identities, of both personal and collective narratives; and the importance of the music to the rave experience. Through ethnography, musical analysis and the tracking of media representations and political debate, this paper examines how six queer women construct utopian communities through rave culture in an attempt to locate temporary spaces that permit freedom from conventional heteronormative and hegemonic structures.

“This is Our World, Me and My Girls”: Hip-hop Girls and Millennial Technologies

Cynthia Fuchs (George Mason University)

Following the 1998 super-success of Lauryn Hill, in 1999, hip-hop girls seem to be everywhere. Male crews like WuTang, Ruff Ryders, Flipmode Squad, and the Firm have foregrounded their female members, and independent women artists are increasingly visible: new albums from Missy Elliot, Foxy Brown, Eve, Sole, Kelis, Rah Digga, and Lil Kim has made clear that girls are asserting their own agendas and ideas about the male-dominated music industry. Each of these performers brings to mainstream hip-hop a particular sensibility and background (often indicated literally, as they define themselves by where they’re from—Eve from Philadelphia, Kim from New York). Their work has also unsettled and refocused some longstanding production and promotion tenets, as their performances challenge conventional relations between reproduction and authenticity, consumption and creation, gender roles and presumed sexualities.

Specifically, this paper considers the ways that videos by Foxy Brown (whose lyric from “Hot Spot” provides my title), Missy Elliot, Kim, and Rah Digga as they reconceive millennial and sci-fi themes and identities. No doubt, the videos are slick productions (directed by such definitive visual stylists as Diane Martel and Hype Williams), but they also aggressively imagine a new future, where “girls” are in control, empowered, even monstrous, in their manifest desires and behaviors. Or more immediately, they imagine girls making significant cultural contributions and shaping their own careers. I’m arguing that their work contests traditional—and for them, by definition, limiting—notions of material reality, embodied identities, and stable subjectivities, simultaneously celebrating and questioning the effects of “millennial” technologies, ideals, and images, perhaps most evident in the digital processing of their bodies and voices.

Session 4-67 (SAM), 2:00-3:30

Copland: A Centennial Retrospective III. Copland as a World Figure

Howard Pollack (University of Houston), Chair

Byron Adams (University of California, Riverside), Carol Hess (Bowling Green State University),
and David Nicholls (University of Southampton, U.K.), Discussants

Copland and the Boulangerie

Mark Devoto (Tufts University)

By his own testimony, Aaron Copland was the first American student at the Fontainebleau School in the summer of 1921. His first encounter with Nadia Boulanger's harmony class was almost fortuitous, but it decisively affected the character of his European study. The pedagogical relationship soon flowered into a professional one that continued to resonate even beyond their own lives. The immediate results were two of Copland's pathbreaking works: the ballet *Grohg* (1922–23) and the Symphony for organ and orchestra (1924), the latter written for Boulanger's American tour.

At the same time Copland commenced a durable association with a constellation of illustrious American musicians who came to study with Boulanger: Marion Bauer, Melville Smith, Walter Piston, Virgil Thomson, Roy Harris, Elliott Carter, David Diamond, Marc Blitzstein, and many others.

Of Dancing Halls and Music Festivals: Copland in Latin America

Leonora Saavedra (University of Pittsburgh)

Throughout his life, Aaron Copland held close and intense relationships with the countries and composers of Latin America. This paper will revisit some of Copland's personal, musical, and political contacts with Latin American cultures, from his friendship with Carlos Chávez and his interest in folk music, to his role as cultural diplomat for the United States and, later, as mentor to young composers.

Copland's British Connections

Peter Dickinson (Institute of United States Studies, University of London)

Copland's connections with the United Kingdom go back to his father's journey from Lithuania to Brooklyn in the mid-1870s via Glasgow and Manchester. He always thought that his family name had been changed from Kaplan to Copland somewhere en route, possibly in Scotland. As a rising young composer, Copland met Britten at the ISCM Festival in London in 1938 that featured *El Salón México* and Britten's *Frank Bridge Variations*. They shared their recent compositions at an influential time for both men; Britten suggested Boosey & Hawkes as Copland's publisher, and the two met regularly when Britten was in the US in the early 1940s. In 1950 Copland, interrupting work on the *Twelve Poems of Emily Dickinson*, made his first set of arrangements of *Old American Songs* for Britten and Pears to perform at the Aldeburgh Festival that year.

Copland's association with the London Symphony Orchestra began eight years later. This led to his becoming a much-loved figure on the London musical scene and gave rise to many definitive recordings. Prominent British critics reported on his latest works as they appeared and there was a BBC TV documentary. Copland's infectious enjoyment of his own music and his genuine modesty endeared him to a wide British public. This most American of American composers certainly felt thoroughly at home in Britain.

Session 4-68 (SAM), 3:45-5:00

Pop Divas and the Homosexualization of America

Susan Cook (University of Wisconsin at Madison), Chair and Respondent

In a book from 1982, sociologist Dennis Altman noted the profound cultural influence exerted by the newly-emergent gay and lesbian communities in America. From mass-media representations to shifts in urban lifeways, attitudes especially associated with gay men had begun to permeate everyday life to such an extent that Altman titled his study The Homosexualization of America. Subsequent developments in popular culture support Altman's account of its significant shaping by sexual minorities. Even the small amount of work so far on popular music from gay and lesbian perspectives shows that the complexities of sexual marginalization are crucial to an adequate interpretation of much American popular music.

"Pop Divas and the Homosexualization of America" extends Altman's work through an examination of the category of the pop diva. The first paper, "Cher's 'Dark Ladies,'" seeks to locate one of the most durable of pop divas within the subtle cross-currents of seventies liberation movements in which racial and sexual identities constantly resonated with one another in a space of social abjection from which a kind of emancipatory power might be derived. The second paper, "I Just Bette," explores the nuances of audience identification and diva presentation in Midler's famous 1970s cabaret performances, and the ways in which these performances came to be reinvented at the onset of the AIDS crisis.

Cher's "Dark Ladies," Seventies Liberationisms, and the Culture of Entertainment

Mitchell Morris (University of California, Los Angeles)

Cher's solo career in the early 1970s was dominated by three hits: "Gypsies, Tramps, and Thieves" (1971), "Half-Breed" (1973), and "Dark Lady" (1974). These songs share similarities that explore and critique oppressions structured by racial/ethnic and class differences. The polarity most often put to question was that between Native and European Americans, such that Cher (born Cherilyn Sarkasian LaPier) was demotically assumed to be Indian. Cher's putative background, however, served not only as a source of pro-integrationist sentiment, but also as a source of spectacle—as anyone can attest who remembers Cher singing "Half-Breed," dressed in a white bunny-fur breechcloth, War Bonnet, and Vegas-heels. The musical characteristics of the songs, particularly their glitzy orchestrations and exotic motifs, reinforced their portrayals of racial/ethnic difference. But the songs' ornamental excess and intense conventionality could be taken to betray a lack of authenticity resulting in political failure.

This paper answers such objections by showing the filiation of Cher's songs as part of a culture of spectacle which, never fully superseded by rock traditions, operated with great power during the seventies, especially among her core audience of gay men. By their appeal to highly mediated representations of ethnicity, Cher's "dark lady" songs sought to put attendant questions and attitudes into play in a way especially important to the politics of gay liberation. The songs' marriage of politics and entertainment is central to their projection of an ethic of sentimental uplift.

I Just Bette: Narcissism, Gay Identification, and the Divine Miss M

Paul Attinello (University of Hong Kong)

One of the most interesting characteristics of Bette Midler's performance style is the ruthless examination of her own image. Frequent references to raucously sexual, fun-loving behavior are paradoxically used as vehicles for the communication of melancholy and depression (comparable to images of female cabaret and film stars of the forties, the original models for her concert persona). As with female "confessional" poets—especially Anne Sexton, who similarly used the self-image of a wild and whorish woman to communicate a tragic narrative of personal anguish—Midler has presented the image of a troubled self in studio and concert performances through repertory, vocal interpretation, and patter. Remarkably, a twenty-five year progression in her performing image can be interpreted in terms of the process of recovery from narcissism (as defined by Schwartz-Salant), moving towards resolution in *Diva Las Vegas* (1996) with its thematic "She Looks Good."

As narcissistic problems with inflated self-image and complementary self-criticism are not uncommon among both women and gay men, such a symbolic narrative helps explain the complex but passionate relationship between certain women singers and their gay audiences. If Midler has aggressively explored characterizations of self-hatred and loneliness, then later, forgiveness and healing, she may be seen as creating a context of cross-identification where both sides of the social mirroring support a move towards self-respect—a move which became especially important when the AIDS crisis demanded increased attention to self-examination and healing in the gay community.

Session 4-69 (SAM), 3:45-5:00

Immigrant Musical Theater

??— — — —, Chair

Exoticism and Representation in an American, Chinese Opera—*Fay Yen Fah*

Nancy Yunhwa Rao (Rutgers University)

Musical exoticism was favored by many American composers in the late nineteenth and early twentieth centuries. Even so, it is intriguing to find that one of the first American operas produced in Europe—*Fay Yen Fah*—was based exclusively on Chinese characters and folklore. That this work received critical acclaim both for its premiere at Monte Carlo in 1925 and for its later performance in San Francisco attests to the appeal of musical exoticism. Furthermore, it reveals the various layers of complex interaction between the Chinese immigrant community and mainstream American society.

Fay Yen Fah, composed by Joseph Redding to a play by Templeton Crocker, grew out of an annual grove play for the Bohemian Club. Its 1926 production in San Francisco, led by the famed Gaetano Merola, was a widely celebrated social event; numerous newspaper pictures and reviews confirm the opera's spectacle and celebrity. *Fay Yen Fah* is about power, love, and eternity. Its characters include traditional figures from Chinese folklore, although they are taken from unrelated legends. The opera production accentuated Chineseness not only in its inclusion of Chinese tunes and imitation of pentatonic melodies, but also in its ample use of Chinese artifacts. This opera is also remarkable for its unusual treatment of the Chinese characters at a time when anti-Chinese sentiment was high.

Through examining this long-forgotten American opera, both its musical excerpts and its visual presentation (playbill, set design, costumes, and pictures of the performances), this paper will explore various issues related to exoticism, identity, and musical representation.

Music of the Old World Transplanted to the New:

Early Broadway and Yiddish Theater, Yiddish Operetta, and Immigrants on the Lower East Side

Susan M. Filler (Chicago, Illinois)

Studies of secular forms of music in the Jewish community are less frequent than those devoted to religious music. Musical entertainment among the Jews of eastern Europe included incidental music used in Yiddish theater and Yiddish operetta, which were well known in the *shtetls* of Poland, Russia, and other countries where Yiddish culture was a mainstay of life among Jews. These forms were transplanted to the New World by immigrants from the nineteenth century to the Nazi period. Musicians in New York who were familiar with these *genres* borrowed elements for use in English works on Broadway, attracting wider audiences than the Yiddish-speaking Jews who had comprised the audience for the early works.

However, research on music in Yiddish theater and Yiddish operetta has been limited; in fact, scholars have rarely attempted to distinguish between the two forms, rendering uncertain an understanding of their influence on other music. As a basis for future research on the obscure subject, I will address the following factors: provenance, date, publication data (if any), and identity of composers who wrote music in these forms; significant repositories of sources; secondary research providing context for these forms, within the history of music among Jews and its relevance to music for audiences outside the Jewish community; and examples of repertoire and distinctions between their uses.

Session 4- 70 (SEM), ??**SEM Plenary session—no abstract****Session 4-71 (SMPC), 2:00-3:40****Tonality**

Towards a Mathematical Model of Tonality

Elaine Chew (Massachusetts Institute of Technology)

This presentation proposes a geometric model for the inter-relations among tonal entities. The research addresses the question of how musical pitches generate a tonal center. Characterizing the relationships that generate a tonal center is a crucial step toward understanding the cognitive problem-solving inherent in the perception of tonality in western tonal music. A mathematical model for tonality is also important in computer analysis and generating of western tonal music.

The proposed Spiral Array model offers a parsimonious description of the inter-relations among tonal elements, and suggests new ways to re-conceptualize and reorganize musical information. The Spiral Array generates representations for pitches, intervals, chords and keys within a single spatial framework, allowing comparisons among elements from different hierarchical levels. Structurally, this spatial representation is a helical realization of the harmonic network (Tonnetz). A generative model, the Spiral Array is based on the representation of higher level tonal elements as composites of their lower level parts.

The Spiral Array assigns greatest prominence to perfect fifth and major/minor third interval relations, placing elements related by these intervals close to each other. As a result, spatial proximity between tonal entities in the model corresponds to perceived distance among sounding entities. The Spiral Array also provides a framework on which to design viable and efficient algorithms for problems in music cognition. I have demonstrated its versatility by applying the model to three different problems: key-finding, chord-naming, and detecting modulations. I will describe the algorithms and show the key-finding results, comparing them to algorithms by other researchers.

The Effect of Short-Term Memory in Probe Tone Ratings

Marc Leman (Ghent University, Belgium)

The paper investigates the role of short-memory in probe tone experiments, using auditory modeling. A framework for auditory modeling is first defined, based on a distinction between auditory images, processes, and stimulus-driven inferences. Experiment 1 and Experiment 2 of the probe tone experiments described in Krumhansl and Kessler (1982) are simulated. The results show that a short-term memory model, working on echoic images of periodicity pitch, may account for the probe tone ratings.

The model confirms results initially obtained by Huron and Parncutt's (1993) but adds more insight into the detailed dynamic changes in probe tone experiments. An echoic short-term memory model, based on an echo effect of periodicity pitch patterns, gives a good fit with the probe tone ratings. A precise definition of the amount of short-term memory needed to solve the task can be given. The simulations falsify the tonal hierarchy theory and show that the probe tone experiments provide no evidence for the claim that listeners familiar with Western music have abstracted tonal hierarchies in a long term memory.

The model assumes that context is built up at different time scales, at least one for local events, such as pitches and chords, and one for global events, such as the induced tonal context. The local images operate as the (tonal) *figure* and the global images as the (tonal) *ground*. The stimulus-driven inference drawn from the short-term memory model can be conceived of as a (tonal) figure/ground effect.

Tonal Hierarchies and Intervallic Rivalries in Musical Key-finding

Mark A. Schmuckler and Robert Tomovsky (University of Toronto at Scarborough)

Given the importance of tonality in musical perception, models of key determination are critical for understanding the processing of Western tonal music. Two such well-known models are the Krumhansl-Schmuckler key-finding algorithm, which determines tonality through comparing tone frequency/duration distribution with internalized tonal hierarchies, and the intervallic rivalry theory of Butler and Brown, which determines tonality through the recognition of rare interval relations. Although often considered mutually exclusive, no research has directly compared these two approaches; two experiments exploring this question are reported. For both studies, musical sequences were created that manipulated the tone distribution and rare interval information, such that the two sets specified either the same or different tonalities. Using a probe-tone methodology (Experiment 1) and a tonic finding technique (Experiment 2), both studies indicated that listeners tended to use tone distribution information for key-finding, with tonality judgments mirroring that predicted by the Krumhansl-Schmuckler key-finding algorithm. However, the most veridical percepts of tonality occurred when tone distribution information and rare interval information coincided in their tonal implications, suggesting that these sources of information work in correspondence in producing a percept of tonality. Subsequent extensions to this result, involving the quantification of tone distributions and interval content in naturalistic musical sequences, support this supposition in demonstrating that musical pieces characterized by the tone distribution profile critical for the key-finding algorithm also contain interval content that mirrors the rare interval vector derived from the diatonic set, and thus suggests that these two sources of information naturally co-occur in musical sequences.

Variability in Musical Pitch Perception across the Tessitura of the Piano

F. A. Russo (Queen's University), A. Galembo (Russian Academy of Sciences, St. Petersburg),
and L. L. Cuddy (Queen's University)

Four experiments investigated variability in musical pitch perception across the piano tessitura. In Experiment 1, test sequences were reproduced by a high-quality digital piano in each of fifteen octaves spanning the piano range. Test sequences consisted of a key-defining context (do-mi-do-sol) followed by a probe tone randomly selected from the chromatic scale beginning at the lowest tone of the context. Listeners rated how well each probe tone fit the preceding context. Recovery of the tonal hierarchy was assessed by the degree of agreement between probe-tone ratings and the hierarchy of tonal stability proposed by Western music theory and verified experimentally (Krumhansl and Kessler, 1982). Reliable recovery was shown by most listeners in the central octaves (A1-A6). A subset of musically untrained listeners, however, failed to recover the hierarchy throughout the range. In Experiment 2, recovery was tested in six central octaves; the findings of Experiment 1 were replicated. In Experiment 3, recovery was tested across four low octaves (Eb0-D1; A0-G#1; Eb1-D2; A1-G#2) with both piano and synthetic tones. Synthetic tones had strong fundamentals and in-phase harmonically related partials. Recovery of the hierarchy was not improved with synthetic tones. In Experiment 4, listeners were asked to match the chroma (pitch class) of low-pitch piano and synthetic tones (Eb0-G#2) to pure tones presented in a central octave (C4-B4). Chroma-matching performance was found to be octave dependent with poorest performance in the lowest octave, but did not differ for piano versus synthetic tones.

Dimensions of Musical Experience: Perceiving Beethoven's "Waldstein" Sonata

N. A. Smith (University of Toronto) and L. L. Cuddy (Queen's University)

Beyond the psychophysical dimensions of musical sounds (pitch, rhythm, and so forth) are the psychological dimensions of experienced music. These dimensions include changes in tonality, the rise and fall of musical tension, and the opening and closing of phrases. The present experiments investigated how listeners perceive and integrate these dimensions within an excerpt from Beethoven's "Waldstein" Sonata, Op. 53. After studying and performing the excerpt from memory, musically trained listeners participated in three listening experiments. In Experiment 1, the probe-tone method was used to track changing perceptions of tonality across fifteen time points within the excerpt. Results were consistent with music-theoretic descriptions of movement in key space. Data were also tested against models of tonality perception that varied in the relative influence assigned to previously heard and expected sonorities in determining key movement. In Experiment 2, changes in perceived musical tension throughout the excerpt were assessed by means of a real-time tension slider under the listener's control. Tension ratings for successive sonorities were significantly correlated with measures of sensory dissonance. However, ratings also reflected higher-

order structural properties of the excerpt. In Experiment 3, listeners rated their perceptions of phrase opening and closing. Once again, listeners' ratings corresponded to music-theoretic descriptions. Finally, all measures were brought together in an analysis aimed at assessing the degree to which these dimensions demonstrated independence and interactivity. As well as indicating links with music-theoretic ideas of musical experience, these quantitative analyses offer an approach to understanding the perceptual and cognitive processes underlying musical experience.

Session 4-72 (SMPC), 2:00-3:40

Performance and Motor Skills

Musical Declamation, Affect, and the Artistic Performance

Paul E. Dworak (University of North Texas)

How does a performing musician achieve affective resonance with an audience and create an artistic and memorable performance? Developments in semiotics, affect theory, and dynamical systems theory now are converging and permit a theory of musical declamation. This paper defines the general structure of the poietic space that represents the performer's potential physical actions. It describes how musical microspaces can be segmented from the performer's poietic space and how transitions among microspaces define the act of performance. The paper identifies sets of articulation contours that describe both amplitude changes and temporal deviations in musical performances that define these microspaces.

Using developments in semiotics by Nattiez, Tarasti, Shapiro and others, the paper strives to define a universe of mappings that relate symbols, the musical text that captures them, the relationships that they describe, and the affects that they inspire. Composers and performers investigate musical microspaces and position themselves within the relationships defined by these spaces by articulating modalities that project their experience of affect into the musical object (composition or performance). The flow of a performance represents a series of transitions among its microspaces. The performer draws on mental representations that map a musical language to its temporal unfolding and then onto the physical activity that produces the sounds of the composition.

The paper shows that both instrumental and vocal artists use similar sets of articulations in their performances. The performers combine set elements in various linear orders over time, and they also embed contour elements hierarchically within larger articulation schemes. The paper also discusses the role of affect in shaping the topography of mental spaces and demonstrates that the structure and intensity of amplitude and temporal contours defines the affect communicated by a musical performance. Recorded CDs provide the input source for this data analysis. Wavelet analysis is used to uncover some of the subtle quality transformations that performers make in producing sounds.

Domain Specific Expertise and the Study of Motor Skills in Musical Performance

Mark Lammers and Mark Kruger (Gustavus Adolphus College)

Expert trombone players differ from their less proficient colleagues in a number of interesting ways (Lammers, 1983; Lammers & Kruger, 1991; Kruger, M., Lammers, M., Stoner, L., Allyn, D., & Fuller, R., 1996; Kruger, M., Lammers, M., Stoner, L., Allyn, D., & Fuller, R., 1997). Experts use less elbow angle, less muscle activation, and move more quickly from position to position. Expertise leads to increased use of the wrist, especially in movements to the furthest positions. The present study explores the extent to which the advantages expert performers exhibit are dependent on whether they are asked to play scales, musical exercises, or unmusical sequences of notes. The performances of five professional trombone players were compared with those of six college students. An Ultrasonic Motion Detector was used to record distance, velocity, and acceleration of the trombone slide. Electrogoniometers were used to measure the relative change in the position of the elbow and the wrist in two planes. Results confirm that velocity of slide motion is influenced by type of musical exercise, by expertise, by direction of the motion, and by the distance the slide is moved. The results suggest that both professional performers and less expert college level performers play differently when playing a solo exercise than when playing either a randomly sequenced set of notes or a scale exercise. The implications of this for both the study of musical performance and music pedagogy will be discussed.

A Psycho-Acoustic Study of Gendered Vocal Behaviours in Cathedral Choristers

Graham F. Welch (University of Surrey Roehampton) and David M. Howard (University of York, Heslington)

Studies of sex identification on the basis of voice production reveal that listeners are able to perceive differences between adult males and females in both speaking and singing. Similarly, listeners are often able to identify the sex of prepubertal children from their vocal products, even though there are close similarities in the underlying anatomical and physiological structures.

The introduction of female choristers to a growing number of English cathedrals since 1991 has continued to excite great controversy, both within and without the church, not least because of the perceived musical and social threat to centuries of tradition. By 1999, eleven out of thirty-nine cathedrals, minsters and major chapels had either established parallel boys' and girls' choirs or were planning to do so in the near future. However, with three exceptions (Bradford, Manchester and St. Mary's, Edinburgh), the boys' and girls' choirs do not perform the daily services together, in part because there is an ongoing disagreement concerning the ability of girl choristers to produce a vocal timbre that may be perceived as archetypically "male."

Perceptual and acoustic evidence will be presented from a sample of cathedral choirs that girls can be educated to produce vocal sounds that are perceived as "boy-like" if that is the intention of the choir director. The nature of the acoustic differences and their psychologically gendered correlates will be discussed, alongside a contextual commentary on the socio-cultural experiences of girl choristers as they encounter, challenge and transform a "unique" gender environment.

Advanced Musicians' Mental Representations in Expressive Music Performance

Robert H. Woody (Ball State University) and Andreas C. Lehmann (School of Music, Würzburg, Germany)

Mental representation is an important mechanism for expertise in various domains, including music performance. In the Western tradition, music performance entails playing notes prescribed by the score with expressive variations (e.g., timing and loudness) determined by the musician. It is often assumed that this process is intuitive and generally inaccessible. This study examined how musicians encode the expressive properties of aurally presented performances and how accurately they can reproduce those performances from memory.

Twenty-four advanced pianists heard performances of short piano excerpts played for them on a MIDI-interfaced acoustic piano. After hearing each excerpt, subjects verbally reported their thoughts regarding perceived loudness variations. They then imitated the excerpt model in their own performance on the piano. Some of the models were "baseline models" (an expert pianist's "normal musical performance"), while others were models that included loudness features of two types: idiomatic (appropriate in the specific musical context) and non-idiomatic (musically inappropriate). MIDI velocity (loudness) data were extracted from subjects' performances for analysis.

A theoretically derived hierarchical model of mental representation was used to predict the pianists' reproductions of the expressive models. This hierarchical model considered subjects' baseline reproductions and their verbal reports of expressive model loudness features. Results of regression analyses supported the hypothesized model, suggesting that imitative performances were mediated by representations of distinctly perceived expressive features. This implies that musicians explicitly identify and encode expressive features in order to perform them. This finding runs contrary to the notion that musical expression is intuitive and results from quasi-automatic processes.

Perceptual Instability of Tone Sequences Reflected in Motor Behavior

Rene Van Egmond, Pim Franssen and Ruud Meulenbroek (NICI, University of Nijmegen)

In a cyclically repeated three-tone sequence (e.g., C3 E3 G3 C3 E3 G3 ...), any of the three tones could act as starting the pitch of a sequence. A probabilistic perceptual model based on relative interval size, contour, and the initial segment of the sequence will be presented. A three alternative forced-choice task in which listeners were asked to indicate the stable percept that emerged from the cyclically repeated sequence was employed.

In addition, a motor task was employed to follow the perceptual process on-line. Listeners were asked to tap along with the tone sequence and to indicate the relative pitch height of the tones on a table. This paradigm allowed us to track on-line a subject's perception of melody in the pitch and time dimensions by analyzing his or her hand movements. These movements are digitally recorded by cameras tracking a light-emitting diode taped on the subject's index finger. The entire three-tone sequence was repeated fifteen times. After the listeners were finished they were again asked to indicate the stable percept using the already

mentioned three forced-choice task. Analysis of the perceptual data show that if the initial beginning chunk is unstable (according to the perceptual model), listeners will indicate the more stable percept. Furthermore, a preliminary analysis of the motor data shows that when listeners indicate the most stable percept, their tapping history will show an anticipation of the tone onsets, whereas when listeners indicate the unstable percept, their taps will have lagged behind the tone onset.

Session 4-73 (SMPC Poster Sessions), 2:00-5:00

Temperament Variability and Music Styles: Relationships with Dimensions of Positive Emotional Tone, Arousal Magnitude and Compositional Structure

Deborah Hammond Atkins (University of North Texas) and John W. Flohr (Texas Woman's University)

Classical and rock music was rated by college students across dimensions of positive emotional tone, arousal magnitude and compositional structure. Students completed the Affect Intensity Measure, a temperament measure of characteristic emotionality and reactivity. Students rated seven pieces on a 1–5 Likert scale ranging from low to high. Principal components factor analysis, discriminate function analysis and analysis of variance procedures were used to identify those factors and variables that have the largest predictive relationship with the affect intensity groups. Results suggest that individuals with moderate to high affect intensity traits show a relationship with rock music that is rated high in emotional and arousal dimensions of music whereas individuals with low levels of affect intensity traits show higher ratings for compositional structure. Factor One showed high correlations for compositional structure for all of the classical pieces, and Factors Two and Three showed high correlations for three of the rock pieces in relation to positive emotional tone and arousal magnitude. Select classical music received significantly higher ratings for positive emotional tone and compositional structure in comparison to select rock music. In addition, rock and classical pieces that received similar ratings in positive emotional tone and compositional structure were employed in an infant music preferences study. This research highlights the complex and elegant interactions that exist between dimensions of music, within different styles and in relation to individual variability in emotionality. Implications for relationships between temperament, the emotional and structural elements of music and influences on development are discussed.

Is “La Supposition” a Baroque Musico-Theoretical Example of Cultural Cognitive Accommodation and Assimilation?

Timothy Brown (University of Northern Colorado)

Composers and music theorists during the Baroque used the term *suppositiōni* or *la suppositiō* to describe a method of dissonance control. The term originated in Italy, first appearing in the musico-theoretical writings of Artusi (1603) and Zarlino (1600, 1603). It was then synthesized by the French, appearing in the writings of Ouvrard (1658) and Nivers (1667), and later Rameau (1722). The concept of “la supposition” refers to what modern musicians call suspensions and passing tones. While usually applied to an individual and not an entire historical period, the cognitive psychologist Piaget has described two processes as procedures by which new concepts are incorporated into existing schemata, or by which new schemata are created. The first of these is assimilation, and the second is accommodation. The author postulates that a cultural schemata may exist, and that processes similar to those in child development are at work in its formation. “La Supposition” is an historical example of this process in the development of music theory—one by which a new practice became commonplace and accepted. Through the course of the Baroque, music compositional practices gradually changed as composers revised existing musico-theoretical schemata or created new ones regarding the control of dissonance. The new schemata created through accommodation was named “La Supposition,” and was assimilated by composers and theorists of the period in their works and writings. The music cognition writer Eugene Narmour has postulated that the perception of basic melodic structures relies on existing schemata; these schemata may be derived through the Piagetian processes described of assimilation and accommodation.

The Perception of Supported Singing Voice

Claudia D. Mauléon (Universidad Nacional de La Plata, Buenos Aires)
and Jorge Gurlekian (Sensorial Research Laboratory (LIS), CONICET¹)

The acoustic signal provides information about the entire process of voice production. On the other hand, voice perception has been studied through aural testing where results habitually show wide differences even between expert judges. Objective methods of measurement are needed to validate these judgements. This study shows the results of two different perceptual tests for supported and unsupported singing voice and provides correlations with the details of the acoustic spectrum for both voice categories. The listeners judged emissions produced by the same singer in two different circumstances: (i) a laboratory condition in which the singer had a device invading her throat; (ii) a normal singing condition. A high validation rate was found for both conditions. Although judges ignored the presence of a naso-esophageal catheter in the singer's throat for condition *i*, they could perceive a problem in the pharynx. This conclusion was inferred from the judges' comments (collected as "observations" in their table of answers). When the validated data was assessed by computer software, the results showed no significant differences for emissions produced in condition *i*, but showed significant differences for emissions produced in condition *ii*. Some indicators of supported singing voice will be shown. These results suggest that a human trained ear is able to detect subtle nuances in singing emission, and that it is necessary to further explore the boundaries between human perception and objective measurements of the singing voice. Possible implications for the teaching of singing will be discussed.

¹ National Committee for Scientific and Technical Research, Buenos Aires

Mood Management through Music: Intra- and Interindividual Differences of Music Selection

Peter Vorderer and Holger Schramm (University of Music and Theater, Hannover, Germany)

Music is an important part of most people's lives and has strong effects on their emotions. According to Mood Management Theory (Zillmann, 1988a, 1988b), people actively listen to music to improve their mood. In contrast to its relevance, research on the process of individual music selection is still unsatisfactory. The iso-concept and the compensation-concept are most popular examples of explaining music selection. These concepts propose that people make use of music, either matching or opposing their current mood, to regulate their affective state towards a certain — mostly positive— direction. But there is still no final evidence for the validity of these concepts dependent on situational, personal influences, different genres of music and people's music preferences. Another problem in this context: a classification of music in terms of different moods is necessary to prove the validity of these concepts.

This study is focused on the exploration of relevant dimensions of music selection and on investigating suitable criteria for describing and measuring different moods in music. The first step in a set of connected qualitative and quantitative studies is made by in-depth-interviews. The sample consists of twenty persons (ten women, ten men), aged between fourteen and forty-nine years. To find all relevant dimensions of music selection, the persons are selected with regard to different habitual music reception styles. Therefore the sample is divided into four groups with five persons in each group. The four groups are: "classical music professionals," "non-classical music experts/music-involved persons," "music-interested persons," and "music-non-interested persons."

References: Zillmann, D. (1988a). "Mood Management: Using Entertainment to Full Advantage," in L. Donohew, H. E. Sypher, & E. T. Higgins (Eds.), *Communication, Social Cognition, and Affect*. Hillsdale, NJ: Lawrence Erlbaum Associates.

Zillmann, D. (1988b). "Mood management through communication choices." *American Behavioral Scientist*, 31, 327–340.

Comparison of Freshman Music Students' Skill Achievement and Improvement, Related to Completion of Prior Music Fundamentals Course

Jean Marie Hellner, Rosemary Killam, Bryce Robbins, and Stacey Bilich (University of North Texas)

This study examines our conjecture that music majors' achievement in first semester music theory relates to prior music fundamentals coursework. We postulated that students who had successfully completed an optional three-credit Music Fundamentals class (approximately seventy percent of the first semester class completed this course) would enter Freshman Music Theory with higher skills and would improve their aural and written skills at a higher rate than those students who did not take the course. The Freshman Music Theory class met twice a week as one large group for partwriting and analysis; three times a

week, students were divided into six Aural Skills and Keyboard sections. Fifty-one students, of a total student population of 125, completed four tests—two pre-tests covering Aural Skills and Written Theory, and two post-tests covering Aural Skills and Written Theory. Mean score on the Aural Skills Pre-test, was 73.23%, on the Written Theory Pre-test, 80.33%. Our presentation will compare Pre- and Post-tests scores in both Aural Skills and Written Theory separately for those students who did and those who did not complete the Music Fundamentals class. Both tests presented short melodies, intervals and triads. Our findings on the effects of prior music fundamentals classes will be used to suggest refinements in learning strategies for both small and large classes. The size of the participant group and the extensive information we have gathered offer new information to the community of music perception research.

Session 4-74 (SMPC Round Table), 4:00-5:00

The Teaching and Learning of “Music Perception and Cognition”

Ric Ashley (Northwestern University), Moderator

Courses and research training in “Music Perception and Cognition” have become increasingly prevalent offerings in university programs at the undergraduate and graduate level. Panel members will present views and ideas concerning issues, challenges, resources and new directions for instruction and curriculum. Both psychology and music programs will be represented by the panel members as well as both faculty and student perspectives.

Session 4-75 (SMT Plenary Session), 3:15-4:15

Kenote Address—no abstract

Session 4-76 (SMT), 4:15-5:45

Theory in Performance

Richard Cohn (University of Chicago), Chair

Inside the Cadenza of Schoenberg’s Piano Concerto

Brian Alegant (Oberlin College Conservatory)

This talk advances a construct called the *trichordal complex* and uses this construct to analyze the remarkable cadenza of Schoenberg’s Piano Concerto. Part I summarizes the twelve-tone strategies used in the Concerto and explores the characteristic properties of its trichordal complex. Part II examines the organization and the drama of the cadenza, which is based exclusively on trichords. The analysis pays particular attention to the kaleidoscopic explosion of trichords and hexachords and the interplay of register, dynamics, texture, harmonic rhythm, and figuration. Part III “traces the history” of trichordal passages and reveals the cadenza to be the culmination and synthesis of the Concerto’s trichordal subplots and strategies—the “heart” of the work.

Glenn Gould’s Imaginary Orchestra: Much Ado About Humming

Sean Malone (University of Oregon)

Canadian pianist Glenn Gould had a habit of humming while performing, often a different melody from any of the composed parts. Gould was aware not only of the surface material, that is, the notes themselves, but also of a larger framework of background structure evidenced in the independent lines of his humming. In order to perform and simultaneously compose an independent part, Gould may have visualized a large-scale, amodal image of the composition’s structure—an abstract conception of themes, climaxes, and form, etc.—rather than paying attention to the tactile or physical requirements of performance. I have transcribed portions of Gould’s humming from several of his Bach recordings to illustrate my thesis.

In addition to vocalizations, Gould often conducted as he performed, even though he was the only performer. Gould himself offered a metaphorical explanation, saying he was at times attempting to “encourage a reluctant cellist” to play more expressively. The instances of his conducting, combined with Gould’s own statement, pose the likelihood that an image of musical structure and/or of an “orchestra” was a necessary component of his performances. The humming is a manifestation of an internalized structural image, while the conducting is an embodied connection between the real and the imaginary.

Saturday evening, 4 November

Session 4-77 (AMS), 8:00-11:00

Lawrence Kramer's Hermeneutic Window

Volker Schier (Ludwig-Maximilians-Universität, Munich), Chair

Eyolf Østrem (Uppsala University) and Nils Holger Petersen (University of Copenhagen)

Lawrence Kramer (Fordham University), Session Respondent

The concept of the hermeneutic window, first published by Lawrence Kramer in his book *Music as Cultural Practice* in 1990, and further developed in subsequent books and publications, has become one of the much discussed key concepts of so-called postmodernist approaches to musicology. Kramer has postulated the hermeneutic window as a new way to associate formal processes and stylistic articulations of music with expressive acts in other cultural fields. He connects “the results to similar interplays elsewhere in the cultural field, freely allowing the activity of musical and nonmusical materials to comment on, criticize, or reinterpret each other as well as to repeat each other.” Panel participants will discuss the applicability of Kramer’s hermeneutic window as a framework for musicological and interdisciplinary analysis. Kramer applies his theories predominantly to the music of the nineteenth and twentieth centuries. We would like to explore its usefulness beyond these limits.

Eyolf Østrem, who is interested in music theory and the music of the nineteenth and twentieth centuries, takes a critical approach toward the hermeneutic window attempting to identify possible limitations and to suggest possible expansions. He points out that the gap between the music and what the music “says” is never really bridged in a way that enables the scholar (including Kramer himself) to be explicit about the way the conclusions are reached. Østrem advocates a musical analysis that starts with an interpretation of immanent musical constituents, particularly stylistic elements, before taking the important subsequent step to link these to nonmusical cultural materials. For Østrem a primary linguistic and narratological approach, favored by Kramer, does not take the differences between music and language—for him very different working media—into account.

Nils Petersen will comment on the hermeneutic window from different viewpoints. As a composer of opera and as a musicologist, he will explore the various ways in which the notion “producer of music” articulation can be applied to the study of medieval music. He will focus on the interdisciplinary approaches that Kramer introduces.

Volker Schier will show how musical and nonmusical materials can complement, mitigate, or even abrogate each other in religious public spectacles at the time of the Renaissance. He will investigate how the musical summons is “issued at the level of style, genre, form, and the work itself,” and how it “appeals to social, sexual, psychical, or conceptual interests.” The pleasure of listening as vehicle of acculturation will be discussed.

Lawrence Kramer will respond and comment on the ten-minute position papers.

Session 4-78 (AMS), 8:00-11:00

Plainchant Studies in the Twenty-First Century

Lance Brunner (University of Kentucky), Chair

Calvin Bower (University of Notre Dame), Charles Atkinson (Ohio State University),

Lori Kruckenberg (University of Louisville), and Ruth Steiner (Catholic University of America)

It seems unlikely that, at the turn of the twentieth century, anyone could have predicted the major developments that would mark plainchant scholarship over the one hundred years to follow. In 1900 a relatively small, devoted group of predominantly monastic-based scholars were working to restore the music of a living liturgy in order to meet a practical need. With the shift away from the Latin liturgy in the mid-1960s, in the wake of the Second Vatican Council, the practical need for a restored Latin liturgy was all but removed. Yet during this same period there was an unprecedented expansion of historical scholarship, based largely in academic institutions in North America and Europe. From about 1950 on, research was carried out not just on the earliest sources of the Propers for Mass and Office, which had dominated research in the first half of the century. Secular scholars also vigorously explored later accretions to the liturgy, such as tropes and sequences, as well. The resulting body of literature and musical editions is extensive and impressive. We have learned a great deal about medieval monophonic music during the twentieth century and have a lot more of it at our disposal for both performance and study.

The dawning of the twenty-first century and the new millennium provides a goad to look both back and forward, briefly assessing the achievements of the past and suggesting future directions and collaborations. This session is designed to have full participation of the “audience,” who are encouraged to share information about their own research and visions for the future of chant scholarship. The panelists will present short position statements on their own perspectives of where we are now and what it might look like to be looking back from another distant threshold: the year 2100.

Session 4-79 (AMS), 8:00-11:00

The Italian Madrigal, 1570–1600

Anthony Newcomb (University of California, Berkeley), Chair

Marco Bizzarini (Brescia, Italy), Jeanice Brooks (University of Southampton),

Ruth DeFord (Hunter College, City University of New York), Giuseppe Gerbino (Duke University),

James Haar (University of North Carolina, Chapel Hill), Laura Macy (*The New Grove Dictionary of Music*),

Anne MacNeil (University of North Carolina, Chapel Hill), and Laurie Stras (University of Southampton)

This session focuses on the origins of the supposedly Roman style that arose so suddenly around 1580 and of which Marenzio was the standard bearer. We do not envision read papers, but rather preparation for discussion of a series of related questions or topics, which will have been agreed upon and circulated to the participants well in advance. The questions/topics are the following:

The Roman style of the 1570s and its relation to Marenzio of 1580–81, especially the role of Macque and GM Nanino.

The Roman villanella/canzonetta between 1570 and 1588. Is this in fact a Roman style, or do others participate in its formation?

How does one begin to identify/describe more specifically the “nuova aria e grata all’orecchie” mentioned by Vincenzo Giustiniani? Is he simply a biased Roman in his account? Isn’t he just wrong in saying that Luzzaschi picks up the style?

Does this “nuova aria” have something to do with harmonic language as well as tunefulness in the top voice?

What is the mark of tunefulness in the top voice (cf. Pirrotta, Carter)?

How can one develop a vocabulary for talking about the proto-functional tonality of the last quarter of the century? Is there any verbal material from the time that can help us, or must we rely on inference from the music itself?

What distinguishes a proto-monodic style? Is it the same as the *madrigale arioso*? Is it the same as homophony? How precisely can one identify a top voice that is “given particular emphasis” (a phrase one encounters fairly often in the literature)?

If time permits, we might also pursue the following question:

Why was there the sharp change in style of the most thoughtful madrigalists in the early 1590s? For example, the Ferrarese madrigal culture and at least part of the Roman madrigal culture seem to have turned abruptly away from the luxuriant, pastoral, somewhat frivolous, high-voice oriented style which characterized the 1580s.

Session 4-80 (AMS), 8:00-11:00

Defining Czechness in the Context of *Fin-De-Siècle* Modernism

Geoffrey Chew (Royal Holloway College, University of London), Chair

Michael Beckerman (University of California, Santa Barbara), Mikuláš Bek (Masaryk University, Brno),

Derek Katz (University of California, Santa Barbara), Brian Locke (SUNY at Stony Brook),

Judith Mabary (St Louis, Missouri), Diane M. Paige (University of California, Santa Barbara),

and Jan Smaczny (Queen’s University, Belfast)

Jim Samson (University of Bristol), Respondent

Music in the Czech lands between 1900 and 1914 warrants renewed, detailed attention: the fin-de-siècle era was one of the most lively and diverse periods of the culture of Bohemia and Moravia, with debates between opposing factions (such as the “Smetana” and “Dvorák” camps, and German and Czech culture), as well as responses to international Decadence, Symbolism, Impressionism, Realism and Naturalism, and an indigenous feminism.

This diversity means that it is not altogether easy to accommodate within the pre-war period the recent constructions of “Czechness” in music presented by Michael Beckerman and others; and these constructions themselves are currently being revised in the light of contemporary debates such as those on Orientalism and alterity. But, for the same reason, the music of the Czech lands may offer a uniquely interesting model for the understanding of the pluralism of twentieth-century music as a whole, and this panel will attempt to develop the potential of the subject in terms as broad as possible.

The brief presentations by the panelists will accordingly give a series of “snapshots” of different aspects of the prewar music of these lands, illustrating its variety, and the methodologies required to study it. Michael Beckerman will review his own account of “Czechness” as presented in *Nineteenth-Century Music* in 1986. Mikuláš Bek will discuss “modernity” in Czech music before World War I, in a comparative review of various concepts of modernism in Czech and Central European culture before 1914. Derek Katz will give a presentation on “speech-melody” as a construction of Czech Naturalism, based on Janáček’s *Kát’a Kabanová* sketches and drafts. Judith Mabary will speak on the German influence and orientation of much of “Czech” musical life (e.g., amateur and professional organizations) during this period.

Further presentations will deal with various settings of and responses to literature. Brian Locke will examine alternate constructions of modernity in Novak’s symphonic cantata “The Storm,” which, despite its problematic reception, became known as a representative work for its generation; and Geoffrey Chew will deal with responses by “flagship” modernists to modernist verse to create the distinctive “modern Czech song,” the *česká moderní píseň*, of the period. Given that the depiction of women in opera is crucial in the development of musical constructs of the Czech nation in the second half of the nineteenth century, Jan Smaczny will consider aspects of irony and reality in images of women in Czech opera at the turn of the century; and Diane Paige will give a presentation on Janáček’s responses to the feminism of his period, showing that his use of conventional archetypes is far more progressive than is generally thought.

The panel discussion will aim to touch comprehensively on the issues that arise in all relevant secondary literature, especially including Richard Taruskin’s *Defining Russia Musically* (1997).

Session 4-81 (SMT), 7:00-10:00

Jazz Compositional Structures and Improvisational Design Special Session, SMT Jazz Theory and Analysis Group

Steven Block (University of New Mexico), Moderator

The Jazz Concerto As Collaborative Work: Jim McNeely’s “Sticks”

Alexander Stewart (University of Vermont)

Most jazz composers would agree with Jim McNeely that “it’s nice to write for a band and see the players’ faces on the score page.” The jazz concerto, because it is usually written for a specific player, particularly embodies this ideal and can be considered “collaborative” in the sense that the soloist’s contribution is often substantial. Pertinent issues are the degree of freedom accorded the soloist for improvisation and melodic interpretation, the formal structure integrating ensemble and soloist(s), and the relative emphasis on the individual styles of the writer and player(s). This paper studies these issues in “Sticks,” an innovative jazz concerto written by McNeely for the Vanguard Jazz Orchestra trombonist Ed Neumeister.

McNeely departs from the standard arranging formula of “head-solos-shout-head” and devises a highly segmented structure in which the playing of the soloist and other wind players almost never overlaps. This opposition of soloist and ensemble is heightened by Neumeister’s development of contrasting material in his improvisations. As in its classical counterpart, “Sticks,” like most jazz concertos, leaves room for virtuosic display, climaxing in an extended cadenza.

Comparison of “Sticks” with jazz concertos by Ellington and others demonstrates that mastery of this genre involves displaying yet balancing the brilliance and individuality of both composer and soloist.

Strategies of Non-Improvisation in the Stride Piano Works of James P. Johnson

Henry Martin (Rutgers University)

Improvisation is commonly assumed to be a defining characteristic of jazz. Beginning around 1940 (if not before), chorus-by-chorus improvisation on thirty-two-bar song forms and the blues have commanded the creative attention of most jazz musicians. Free jazz, beginning in the later 1950s, is even more closely allied to improvisation. But improvisation on chorus forms is less common in the jazz of the 1920s. The work of James P. Johnson, often called the father of stride piano, provides an important case study in this regard.

Many of Johnson’s finest stride works are not written for improvisation in the chorus-based format. Yet, neither are these works written to be played literally. For example, Johnson’s “Carolina Shout” was written around 1914. The work was issued twice on piano roll (1918 and 1921) and once on a 78 r.p.m. record (1921) before being published in 1926. Johnson recorded

“Carolina Shout” later in his career too, with various freedoms taken. Further, Johnson’s best-known protégé was Fats Waller, whose recording of the work differed from any of Johnson’s performances. These versions, taken as a whole, vary significantly. Is it reasonable to consider their variances instances of improvisation?

I argue that “improvisation” in the modern sense is not operative in this music. Instead, there is a stronger sense of the piece as a fully conceived design that compels closer, though not always literal, adherence to its formal layout. Thus, with “Carolina Shout” as the principal example, I address the issue of how stride pianists elaborate their material in performance.

Among my conclusions, I particularly hope to show that in Johnson’s stride piano style of the 1920s: 1). improvisation (in the modern sense) is precluded by the nature of the material; 2). performance elaboration often consists of self-contained variations based on a principal idea; 3). this technique recalls the work of classical-era composers such as Haydn or Mozart; 4). many stride works exhibit notable instances of compositional finesse, involving both rhythmic and harmonic subtleties; 5). paraphrase is not always an appropriate label for the degree of variance that is brought to bear on the material; 6). a compositional preconception controls the spinning out and large-scale organization of the material.

Negotiating the Undefined: Composition, Improvisation, and Interaction in Two Jazz Performances

Robert Hodson (University of Wisconsin-Madison)

Bebop and Free Jazz are often described as being diametrically opposed: while Bebop musicians improvise within predefined formal and harmonic structures, Free Jazzers improvise without these restricting factors. Rather than continuing to dichotomize these jazz styles, this paper will instead explore performances that lie somewhere between the two.

Two performances are examined: Miles Davis’s “Flamenco Sketches” and Ornette Coleman’s “Chronology.” These performances could be described as “quasi-free,” in that they both involve improvising over compositions in which one parameter is not predefined. The form of “Flamenco Sketches” consists of a series of five “scales” to be used for improvisation. There is no set number of measures given for each scale, however, so that it is up to the performers to determine the phrase structure while performing. Coleman’s “Chronology,” on the other hand, strongly defines the phrase structure of a standard thirty-two-bar AABA song form, but the harmonies are not predetermined.

These performances create an interesting synergetic relationship between composition and improvisation. Not only does an aspect of the composition influence the improvisation, but the interactive improvisational processes taking place between the musicians also influence the way that the other, undefined, formal parameter is ultimately realized in performance.

“I Wish I Knew”: Composition / Arrangement / Improvisation in the Ahmad Jamal Trio, 1958–1961

Stephan Lindeman (Brigham Young University)

In a series of ground-breaking live recordings from the late 1950s and early 1960s, including *But Not for Me* (also released as *At the Pershing*), *Portfolio*, *Alhambra*, and *At the Blackhawk*, the trio led by pianist Ahmad Jamal—with Israel Crosby on bass, and Vernel Fournier—quickly established themselves as one of the most influential small groups in jazz history. Jamal’s arrangements of the group’s material, consisting almost entirely of jazz and popular standards, are characterized by a great wit, brevity, grace, and charm. The difference between the actual composed “melody” (with its original supporting harmonic framework) and Jamal’s recomposition is intriguing in each piece, and in each performance. Multiple recordings of the same tune reveal Jamal constantly tinkering with the melody and changes. In several instances (such as “Poinciana,” “Music, Music, Music,” and “But Not for Me”), these recompositions involve the pianist’s substitutions of different rhythmic feels and meters, alternate harmonic patterns, and, in a number of cases, completely new original blocks of material (for example, inserting an open vamp where a verse, bridge, or interlude “should” have been). Many of these alterations appear to be spontaneous, with Jamal literally calling out instructions to the rhythm section, such as “waltz time” or “bridge” at the appropriate place. While most piano trios’ repertoires are characterized by a certain fluidity of structure, the Ahmad Jamal group’s highly original rearrangements/recompositions raise interesting questions about the role of a jazz musician as performer/interpreter versus improviser/arranger/composer.

My paper examines several performances of the Jamal Trio, in some instances comparing multiple takes of different tunes. I also examine Jamal’s influence on other musicians, including Miles Davis, Red Garland, and Michele Camilo.

Sunday morning, 5 November

Session 5-1 (Joint), 9:00-12:00

Sights of Contention: Negotiating Culture through Music and Visual Media

James Deaville (McMaster University), Organizer

Caryl Flinn (University of Toronto), Chair

The study of the intersections between music and the film media is one of the most rapidly expanding areas of scholarly inquiry in music at the present, profitably engaging specialists in such diverse fields as American music, popular music, ethnomusicology, gender studies in music, and historical musicology, as well as film studies. The present session represents the first effort to bring together serious, disciplinary work about film and television music in one interdisciplinary event. It is the intention of the organizer and participants that the session will foster dialogue between disciplines and inspire further work in this culturally crucial area of study.

Considering its importance in our culture, music for film and television reflects many of the struggles society is undergoing in this “millennial” age. In many ways, it serves as the site at which cultural values, especially those surrounding such issues of identity as gender and race, have been contested. Each of the six speakers, representing a different constituent society, will address how film/television music negotiates a specific cultural issue as seen from the perspective of his/her discipline. That as a result of these studies, marginalized musical voices find expression bespeaks the power of the configuration of musical and visual media to engage in significant cultural work, whether to confirm or to question dominant cultural constructions.

The overall framework of the session is standard twenty-minute presentations, yet adequate time will be allotted after each paper for a free-ranging discussion among participants and audience members. Caryl Flinn will provide a brief introduction to the session, and then introduce each speaker— she will also serve as an informal respondent to the papers. Each of the presentations will be enlivened by frequent recourse to visual and audio examples from film and television.

“Zippergate”: Music, Television and the American Moral Dilemma

James Deaville (McMaster University)

The musical stingers used at the beginning of ongoing network news items about major crises, such as the “Gulf War” or the “Crisis in Kosovo,” rely upon conventions of signification within film and television music, whereby the briefest of musical topoi are supposed to establish a correspondence with the signified (e.g. militant musical gestures for warfare). However, the coverage of the impeachment proceedings for President Clinton disrupted this semiotic system: what type of music would be appropriate as emblem for the crisis over Clinton? Stately, presidential music? Romantic music? Study of the networks’ choices reveals how the constantly changing and ultimately unsatisfying stingers for “Zippergate” musically envoiced the underlying American moral dilemma that Clinton’s troubles unleashed (or unveiled).

Visible Cries of Desire: The Schubert Soundtrack in Jane Campion’s *Portrait of a Lady*

Lawrence Kramer (Fordham University)

Campion’s film version of Henry James’s novel uses segments of Schubert’s “Death and the Maiden” Quartet in ways that break down the classic distinction between diegetic and nondiegetic music. The quartet music becomes a virtual doppelgänger for the heroine, Isabel Archer, articulating her desires in terms she cannot imagine. This anachronistic device forms part of a system of distinct historical strata through which Campion examines the social definition of feminine desire in the late twentieth century by reflecting back on, and back from, its origins in the nineteenth. Basic to this technique is the revisionary image of Schubert constructed in the 1990s around themes of tormented sexuality and social marginality. The film’s soundtrack becomes both the medium of Campion’s critique and a vehicle for articulating new types of relationship between visuality, desire, and the film image based on the breakdown of a unitary concept of character.

“A Process of Advocacy”: Racial Representations on MuchMusic (Canada) and MTV (U.S.)

Karen Pegley (York University)

It is indisputable that since MTV’s premiere as a venue for (primarily) white rock acts, the station—albeit sometimes reluctantly—has expanded its range of musical genres and racial representations. MuchMusic, Canada’s foremost music television station, goes even further to demonstrate multicultural diversity, showcasing a variety of languages, a wide range of musical genres, and several “world music” video shows. When each station is examined vis-a-vis video programming and rotation schedules, however, they exhibit unique, carefully controlled, nationally-inflected relationships between dominant and marginalized musical traditions. In this paper I explore how multiculturalism appears to be “celebrated” on MuchMusic and MTV while representations are negotiated such that ethnocentric norms and values, which pervade North American cultural media, are never contested.

Imaging/Imagining “The Other”: Issues of Representation in the Production of Ethnomusicological Documentaries

Rebecca Miller (Brown University)

Widespread interest in “world music” and the relative inexpense of video technology have resulted in the production of a growing number of ethnomusicological documentaries. Most are produced by outsiders to the culture, a position which affords advantages of objectivity as well as challenges. In this paper, I will examine issues faced by filmmakers as they attempt to (re)present the music and culture of “the other” on video. Using examples from *From Shore to Shore: Irish Music in NY* and other documentaries, I will discuss how cultural representation is informed by political and social restrictions, personal biases, funding pressures, and other considerations.

American “Topoi” in American Film Music

Michael Saffle (Virginia Tech)

Topoi are musical “places”: collections of melodic, harmonic, rhythmic, and vocal-instrumental gestures associated with particular attitudes, activities, classes of people, and nations. Everyone knows the Turkish topos, the Spanish topos, the “Oriental” topos, and so on. What, however, of the American topos? Attempts—some of them artistically successful, some ludicrous and even offensive—have been made to “locate” or “define” America musically in terms of Polish, Jewish, Latin-American, Afro-American, popular, Germanic, Amerindian, and (of long standing, but recently revived—and with a vengeance!) Scottish-Irish references. This presentation will attempt to map American topoi in film music from the days of silent films to *Pleasantville*, *Titanic*, and *American Beauty*.

We Aren’t in Kansas Anymore: Non-Western Sounds in the Film Scores of Mychael Danna

Simon Wood (York University)

Since his 1987 feature debut in Atom Egoyan’s *Family Viewing*, Canadian film composer Mychael Danna has consistently incorporated his interest in Middle Eastern and South Asian music with electronics and minimalist techniques to create music which Egoyan describes as: “transcendent, otherworldly, yet rooted in the very real emotions that define a community.” This paper examines sections of several of Danna’s scores, including his work for Ang Lee’s *The Ice Storm* (1997), Egoyan’s *Exotica* (1994) and *The Sweet Hereafter* (1997), in an investigation of how his consistent use of non-Western sounds and influences code the clearly western components of the various films, and how this style differs from conventional film scoring practice.

Session 5-2 (Joint), 9:00-12:00

New Histories of Western Music

Michael Tenzer (University of British Columbia), Organizer

Bruno Nettl (Emeritus, University of Illinois), Vicky Oveson (University of Alberta),

Michael Tenzer (University of British Columbia), and Yayoi Uno Everett (Emory University)

Non-European contemporary art music composers, working with primarily Western-derived tools, instruments, and compositional craft, have fused Western musical concepts and resources with those of their local traditions. Such fusion may take place in the music itself via manipulation of materials, but this is not the only or even primary way. Especially in the second half of the century, since materials began to migrate freely and unpredictably across and against cultural borders, we cannot necessarily discern a work's cultural origins from its content. Rather, and just as significantly, fusion may be evidenced through the adoption of special aesthetic stances and the building of artistic communities that combine local musical values and perspectives with Western ones. These processes may result in a hybrid conception of tradition (perhaps harmonious with or reflective of a modernizing local culture), wherein the local musical past is seen as culturally antecedent to contemporary music in Western media. Our presentations will explore how Western music has, over the past century and in the hands of diverse practitioners globally, come to acquire many such "new" histories. These will be viewed, among other possibilities, in aesthetic, music-structural, historical, and socio-cultural terms, through case studies.

As we continue to revise our perspectives on the story of Western art music in the twentieth century, its growth outside of Europe and North America emerges more clearly than before as one of the most striking and characteristic developments. The death knell of tonality in early twentieth-century Europe was not only a clarion call to new means of expression for the immediate heirs to Brahms and Mahler. It was also an invitation to composers from all over the world to shape the newly liberated resources of Western music and adapt this freedom to their own ends, creating languages and aesthetics particular to their circumstances. In this regard Bartók and Stravinsky were of course exemplary cases, though Russia and the Balkans were merely peripheral regions, not entirely foreign and hardly unknown. Thus their new voices could more readily be heard and assimilated.

Aided by the disseminating arm of Western powers, Western music in colonially administered lands not geographically contiguous with Europe was strongly shaped by the debilitating facts of political domination: it came to symbolize Western "progress" in juxtaposition with the so-called "stasis" of traditional musics. At the same time Western music was promoted as universally learnable, an essentially technical challenge open to musicians everywhere (Nettl 1985:117). For some non-European composers trained in conservatories established by colonizers, or at conservatories in the West, using a nineteenth-century Germanic style was tantamount to adopting progressive Western values. Here is one example: raised between the world wars in the U.S.-occupied Philippines, composer Lucrecia Kasilag completed an M.A. at Eastman in 1950. She wrote her Violin Concerto in 1965 in Mendelssohnian idiom, asserting that such music would lead to a modernized musical culture for her country.

Music like Kasilag's reflected special types of Asian-, African- and Latin-American musical nationalism, but with the spread of post-war European musical technology and technique, other possibilities soon asserted themselves. Since the 1960s, conventional Western/ non-Western distinctions have become notoriously much more difficult to sustain. As Ryker argues (1990:13), "the issue is no longer one of regional origin, but of levels of technological development." Urban composers in Seoul, Lagos or Brasilia experience themselves not as outsiders to a centralized Western cultural production, but as cultural entrepreneurs creating an international music that is relevant to their particular situations. Far from succumbing to Western hegemony, many resist it by forging their own "specific paths through modernity (Clifford 1988:5). At the 1966 UNESCO Symposium on "Musics of Asia," organizer José Maceda remarked presciently that Asian Music is bound to change—how is this change in Asian music to take place? This is of course difficult to foretell—and to control. However by dealing with avant-garde music in the discussions as well as by preparing concerts in which Asian and avant-garde musics are played in sequence, the symposium may suggest ideas and directions toward such a change (1971:11–12).

The manifestations, in the years since, of the suggestions and directions hinted at by Maceda are an important part of what we plan to explore in our panel. We also hope to intertwine the concerns of conventionally separate ethnomusicology and historical-musicology subject matters via introduction to this diverse and little-known (to North Americans) world of art music composition.

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Session 5-3 (SAM-IASPM), 9:00-12:00

Analyses of American Popular Music

John Covach (University of North Carolina at Chapel Hill), Chair

Issues of Value in Recent Analyses of Rock Music

James Bennighof (Baylor University)

Recent analytical studies of rock music continue to engage—implicitly or explicitly—the issue of value in the songs they examine. These studies, by scholars such as Graeme Boone, Matthew Brown, Lori Burns, John Covach, Walter Everett, Daniel Harrison, Dave Headlam, Peter Kaminsky, and Susan McClary, integrate increasingly sophisticated and versatile music-analytical tools with the examination of literary, social, and historical elements in order to produce comprehensive accounts of musical works. At the same time, they shed light on the related ways that value assessments impinge on issues of methodology and ideology.

Methodologically, each different kind of inquiry—music-analytical, sociological, literary, historical, etc.—can serve as a cue for ways to pursue the others most fruitfully. Ideologically, an analyst's choices will tend to be guided by those types of value that are of greatest interest, whether these be in the realm of a compelling literary statement, a fascinating music-syntactical process, or a powerful social commentary. In practice, these concepts interact and modify one another throughout the analytical process—emphasis on one methodological approach may give way to another as more insights become evident, the locus of greatest value may evolve, and methodology and ideology may influence one another as well.

Examination of these issues in analytical studies reveals some of the aesthetic realms which rock music may tend to engage most effectively or naturally, as well as illuminating some intriguing ways in which music analysis can function in an interdisciplinary context.

Repetition, Pop Music, and Stevie Wonder

Tim Hughes (Experience Music Project)

This presentation is an investigation of the role of repetition in popular music. I will discuss the nature of repetition, its perception within the Western musical tradition, and its use in American pop music, and will use examples from the music of Stevie Wonder to demonstrate its usage. The act of repetition allows us to recognize sameness while it simultaneously destroys this sameness. When we recognize something as a second statement, we recognize both its sameness *and* the fact that it is not the first statement. It may be the same in all respects except time of occurrence, but our temporal nature ensures that this difference is perceived.

In Western culture, it is recognized that repetition creates musical structure. Yet, I would argue that we privilege the sameness of repetition and do not generally recognize the difference. Because of this unawareness, the existence of repetition is noted, but its *effect* is either ignored or seen as negative beyond a certain amount. By describing repeated figures as “static,” the possibility that something can *move steadily* is missed.

In pop music, repetition is accepted as important - even desirable. In fact, many pop songs are successful largely *because* of their repetitiveness. Repetition is used extensively at multiple levels in pop music. I will present analytical examples from Stevie Wonder's songs that illustrate ways in which repetition is used as a positive compositional element at the level of the note, the gesture, the beat, the groove, the phrase, and the song section.

Form Making and Bass Bin Shaking: Sounds and Structures of Drum & Bass

Charles Kronengold (University of Northern Iowa)

Even though the sounds can make it seem otherwise, today's electronic dance music genres preserve arrangement schemes associated with live rhythm sections. How do these sounds—and the way electronic songs are made—change the valence of traditional schemes? If recent dance genres individuate themselves partly through the samples they use, what does it mean when these samples bear traces of other genres?

Drum & bass emerged from rave culture in the early nineties and as such descends ultimately from the sequencer-based dance music of the eighties. It has established itself as an autonomous dance music genre, with specialist producers and DJs, and well over one hundred labels releasing mostly twelve inch singles. Songs in this genre share tempi of around 160 bpm, lengths over six minutes, and an arrangement scheme that includes an active drum groove (layered, heterogenous, dynamic) and an assertive, usually very low bass line, supplemented by a pad that can drop in and out, and a vocal or instrumental element that will momentarily occupy the foreground at various points.

Form cannot live by sequencer alone. Nor do drum & bass songs draw much from conventional pop or hip-hop song structures. What makes form in drum & bass? How is form acknowledged and understood by producers, DJs and audiences? These songs exhibit a refreshing formal openness that has helped to shape talk around the genre, in particular by encouraging narrative conceptions of form. I discuss the relation of timbre, generic reference and production practices to the construction of form.

Dance of the Language Barrier: Meter and Accent in the Music of Sun Ra

Janna K. Saslaw (Loyola University, New Orleans)

Although much has been written about the philosophy, experimental work, and influence of jazz pianist, composer, and big band leader, Sun Ra (Herman Blount, 1914–93), there has been virtually no detailed analysis of Sun Ra's music. Even the highly praised recent biography of Sun Ra, *Space is the Place* (1997), by anthropologist John Szwed, has been cited for its lack of musical analysis. This paper begins to fill that analytical gap by examining one of the most exciting aspects of Sun Ra's compositions, their intricate manipulation of metrical structure and accent. This manipulation is immediately perceptible in many of his works, as in "Space is the Place" (which includes layers heard in 5/8, 3/4, and 4/4). I have examined several heads and intros by Sun Ra for their processes of metrical displacement, and methods of creating phrase asymmetry. The paper will include segments of interviews with Arkestra members about their experience performing these works. Compositions to be discussed include "Saturn," "Of Strange Incident," "A Street Named Hell," and "Dance of the Language Barrier." In these compositions metrical manipulation processes creating unexpected accents include layering together parts of different lengths, using phrases of odd lengths that change metrical position when repeated, shifting upbeat and downbeat figures to the opposite position, and gradually expanding phrases into asymmetrical units.

Voice Leading and the Theme of Loss in the Music of Tori Amos

Kevin Clifton (University of Texas at Austin)

This paper examines Amos's unique compositional style through both an introversive (structural) reading and an extroversive (expressive) reading, modeled after Edward T. Cone's analysis of Schubert's *Moment Musical*, Op. 94, no. 6 (Frisch, 1986). This synthesis illustrates that Amos' music often expresses a narrative of self-actualization in both text and music. The music itself can be seen as a window into Amos' slippery psyche—a window that illuminates a journey toward self-completion from one song to the next, and even from one album to the next. The focus of this paper will be an analysis of three songs ("Putting the Damage On," "Spark," and "Northern Lad") that span two albums (*Boys for Pele* [1996] and *From the Choirgirl Hotel* [1998]). This paper will thus suggest ways in which these three songs are woven together by the theme of loss, as well as how they ultimately complete each other. This paper will also show that a voice-leading phenomenon mirrors the lyrical search for self-actualization in these songs; an enigmatic F# helps depict the narrative of an inner journey toward self-completion.

Session 5-4 (AMS), 9:00-12:00

Topics in Renaissance Music

Kate van Orden (University of California, Berkeley), Chair

The Cathedral Band of León and When They Played

Kenneth Kreitner (University of Memphis)

We have known for years that sixteenth-century Spanish cathedrals were pioneers in allowing wind bands into the regular service and onto the formal payroll. And we have generally imagined them doing what so many Renaissance bands have done in our own time: played along with the singers on written polyphony. But evidence for or against such performance is hard to pin down in the ambiguous language of the documents that have survived.

This paper builds on a rare and welcome exception: a long ordinance, dated 1548, establishing the annual routine of the loud band (formed four years earlier) and the other musicians at León cathedral. It sets up a hierarchy of feasts and prescribes the musical activity for each level of the hierarchy in language that is explicit and detailed, though at this distance sometimes cryptic. If interpreted carefully in light of the architecture and the liturgical practices of the cathedral, however, the document makes clear that this band performed by itself for preludes, postludes, processions, and wordless moments in the service (like the elevation of the host); that its music was used as a kind of symbolic spacer between perceived sections of the mass and vespers; that it played in alternatim with the choir and organ; and that it occasionally accompanied a solo singer—but that it was not intended ever to accompany the choir in the conventional sense.

A comparison with parallel but less detailed documents from the cathedrals of Pamplona and Valencia shows further that the rules at León in 1548 were not just a local eccentricity, but appear to reflect the norm for the larger cathedrals in at least northern and eastern Spain throughout the century.

Confraternities and Music in the County of Artois, c. 1400–c.1600

Bruno Bouckaert (Catholic University, Leuven)

It is widely accepted that confraternities were important promoters of music and musicians in late medieval and Renaissance Europe. As a rule, important celebrations' music was polyphonic. For the Low Countries in particular, this has been shown by Reinhard Strohm (Bruges), G. Van Dijk (’s-Hertogenbosch), Barbara Hagg & Paul Trio (Ghent) and Kristine Forney (Antwerp). The latter author states that “a revised perception of these lay organizations is needed, one that recognises the laity as significant consumers of polyphony and as arbiters of style in the development of renaissance sacred music.”

Many archives of confraternities and churches in the former County of Artois, now the northern region of France (Nord/Pas-de-Calais), survive, but astonishingly few have been systematically searched for information on their musical life. This paper will focus on evidence revealed by the documents of these institutions, not only in major centers, such as Lille, Arras, Douai, Théroutane, and St-Omer, but also in some smaller cities. Accounts, statutes, inventories, lists of members, foundations, etc. record the organization and functioning of the confraternities. They often mention the names of choirboys, professional singers, organists, and other instrumentalists who were paid for their duties. They also list the expenses for liturgical services with music (e.g., commemorative services, masses, processions) or for the copying of music books.

In order to evaluate the significance of these confraternities to musical life in the cities and to see their importance in the light of the broader geographic context of the Low Countries and Europe, we will trace these practices (especially the use of polyphony) back to their origin and try to set out how traditions changed in the course of history. We will also shed light on the influence of confraternity members (individually or as a group) on the music commissioned for and performed in the churches where the confraternities had a chapel or an altar.

Popular Arrangements in the *Odhecaton*, *Canti B*, and *Canti C*: Redefining the Repertory

Maureen Epp (University of Toronto)

In a series of articles beginning in the 1960s, noted musicologist Howard Mayer Brown identified and systematically mapped out a new repertory of French secular song that he called the popular arrangement. Popular arrangements (also known as

chansons rustiques) are polyphonic settings of popular monophonic French songs. Included in sources of secular polyphony from around the 1490s to the 1530s, the popular arrangement is significant for its apparent departure from the stylistic conventions of the fifteenth-century courtly *chanson*.

With this paper, I show that the existing taxonomy of the popular arrangement is in need of revision. Analysis of a core group of popular arrangements from Petrucci's three anthologies of secular polyphony (*Odhecaton A*, 1501; *Canti B*, 1502; and *Canti C*, 1504) demonstrates that: a) the customary division between three-voice and four-voice styles of arrangement should be replaced by a division between cantus firmus and paraphrase styles; and b) popular arrangements do not represent a complete break from formal structures associated with the courtly *chanson*, but show a continued use of the *ballade* and *virelai* forms. The use of these two *formes fixes* in the popular arrangement is directly related to their presence in the popular song repertory itself, a fact frequently overlooked in the scholarly literature. The implications of this latter finding are complex and far-reaching, suggesting among other things that popular, oral song traditions and composed polyphony were more closely connected than has previously been considered.

O Quelle Armonye: Dialogue Singing in Late Renaissance France

Jeanice Brooks (University of Southampton)

In 1555, the feminist apologist François de Billon issued a challenge to leading French musicians to abandon clerical life and stop using choirboys to perform their compositions. Instead, he declared, composers should marry beautiful women and sing with them, making the chambers of princes echo to the sound of their duets. At least one musician apparently followed his advice: the bass singer and composer Girard de Beaulieu, husband to Genoese soprano Violante Doria. Among the most successful court musicians of the 1570s and 1580s, renowned as self-accompanying singers, the couple frequently performed together, most notably in the famous *Balet comique de la royne* of 1581. Yet while their careers at the French royal court are amply documented, it is harder to determine what they performed when they sang together. For with the exception of their duo from the *Balet comique*, the surviving repertory of dialogues—that is, settings by court composers of texts featuring two interlocutors—is camouflaged by appearance in contemporary prints as polyphonic music for up to seven voices. Comparison with versions in later sources for voice and lute, however, reveals how these ostensibly polyphonic pieces worked in performance by two solo singers. This paper combines new archival material from court records with an examination of sources for the *air de cour* to show how the dialogue—a genre often considered characteristic of the seventeenth century—flourished in sixteenth-century France.

Session 5-5 (AMS), 9:00-12:00

Music for the Stage ca. 1750–ca. 1830: Opera and Ballet

Mary Ann Smart (University of California, Berkeley), Chair

“...Pietra Per Il Vostro Scarpello”: Metastasio and Eighteenth-Century Pantomime Ballet

Bruce Alan Brown (University of Southern California)

In December 1766 the imperial poet Pietro Metastasio wrote his former colleague Gasparo Angiolini, then engaged at the Russian court, congratulating him on the success of his ballet *Didon abandonnée*, based on Metastasio's libretto of four decades earlier; he even recommended his *Achille in Sciro* as a subject for treatment in dance—a “pietra per il vostro scarpello” (stone for your chisel). In fact, Angiolini had already choreographed an *Achille* ballet, and would go on to make Metastasio-themed ballets something of a specialty. This paper takes Angiolini as the focus of a wider investigation of “Metastasio” ballets—an essentially unrecognized subgenre of pantomime ballet through which choreographers of various aesthetic orientations honed their dramaturgical skills, and which notably prolonged Metastasio's influence on European stages. Drawing principally on ballet scenarios in the Albert Schatz Collection, this study will show Metastasio texts functioning as a sort of alternative mythology, with which spectators were comparably familiar, and featuring copious *didaxalie* that considerably lightened the ballet-master's task. Metastasio's librettos were subject to widely differing treatments when reworked as ballets, particularly as regards their scenarios' degrees of reliance on the printed word (for the sake of audience comprehension), and their uses of spectacle. Angiolini was particularly insightful on the differing expressive languages of opera and ballet, and on the changes required by the change of medium. Here

his writings are analyzed in light of the orchestral partbooks for his *Dido* ballet, published in 1773, along with a detailed description of the action.

Magic Flute, Wizard King

Carolyn Abbate (Princeton University)

The fairy tale *Le roi sorcier* (1698) was published in German (1764/1790) as *Der Zauberkönig*. In it, a Wizard King abducts a Princess. His son encounters the Princess's grieving mother. She gives the son a miniature portrait; he rescues the Princess. Such narratives are common in *contes de fées*, but this story has bizarre aspects. The Wizard King transforms himself into raptor birds. His son metamorphoses into a comical parrot who (portrait in hand) finds the Princess and chatters about love. And the Wizard King changes his sex. Prey thereafter to hysterical rage, this creature departs the story without being truly defeated.

This is no stock fairy tale. A deeply grotesque fable, it contains motifs echoed in Schikaneder's libretto for *Die Zauberflöte*. To use the word "echo" is to imply that the tale is an unrecognized source for that libretto. But *Der Zauberkönig's* meaning cannot be restricted to such a footnote. The story emerges from the Enlightenment's darker corners, and its under-currents illuminate Mozart's *music* for the opera. Transsexuality and avian metamorphosis are themes in eighteenth-century debates on female speech (paradoxically seen as degraded *and* transcendent), and in philosophical writings on mechanical music, on the interchangeability of human and automaton. These phenomena leave sonorous traces in *Die Zauberflöte* in obvious as well as occluded forms. Beginning with a fairy tale, pursuing its resonance within Enlightenment culture, we can thus end by interpreting Mozart's music in terms of a symbolic underworld that has been elusive to conventional accounts of the opera's meanings.

Marschner's Villains, Monomania, and the Fantasy of Deviance

Stephen Meyer (Syracuse University)

Marschner's baritone villains share so many musical and dramatic traits that they might be regarded as incarnations of the same persona, characterized by a dissonance between the inner and outer self. This dissonance results from the baritone's fatal flaw: an erotic obsession akin to that which early nineteenth-century doctors identified as a species of "monomania." The discourse of monomania resonates strongly with Marschner's operatic language, for in each we may uncover an inversion of nineteenth-century ideals, whereby the bourgeois values of discipline, loyalty, order and endurance become symptoms of disease rather than positive values. These figures direct their super-human energies towards inappropriate objects; their desires, compulsions and delusions transgress the boundaries of social order. In this regard, Marschner's operas might also be read as an emplotment of early and mid nineteenth-century conservative social theories: theories that connected sexuality and politics, and construed the family as a microcosm of society. The struggle over the soprano's body, to use operatic terms, was linked to the struggle over the body of the State. Although none of Marschner's villains succeeds in overthrowing the social/sexual order, their voices dominate those of the other characters. Marschner's music partially "heroicizes" the villains—the unnatural beauty of their thwarted love compels both the audience's sympathy and its condemnation. Marschner's operas could thus simultaneously construct and undermine the hegemony of bourgeois values, and become a vehicle through which composers, performers, and audiences could explore the contradiction between social/sexual order and the fantasy of deviance.

Long-Distance Calls: Voice-Off Duets in Early Romantic Opera

Heather Hadlock (Stanford University)

The disappearance of female *musico* heroes from Italian opera between 1820 and 1835 has long been part of the standard narrative of opera's history. Yet why and how this happened is less clear, for writers of the period left a scant account of the *musico's* drift toward obsolescence. This paper turns to the operas of Rossini's Italian contemporaries, and in particular to a set of "voice-off" duets from that repertoire, for evidence about the *musico's* decline.

In these love duets for *musico* and *prima donna*, one participant sings from off-stage, invisible to his or her interlocutor and to the audience. Such scenes encode tensions with the system, including nostalgia for the recent passing of the castrati and ambivalence about the legitimacy and authority of the female hero's voice. Voice-off duets may be prayers, laments, or serenades. In each

case, a character casts his or her voice out, seeking an “answer of the other,” and receives a reply from a lost, forbidden, or incarcerated beloved. The status of that reply, however, proves ambiguous. The voice “off,” with its oracular or uncanny status, may possess more authority than the embodied voice; the unseen singer may comfort or guide the one visible on the stage. But other scenes present the off-stage hero’s voice as a mere echo of the visible heroine who calls to him: the specter of absence shadows every affirmation of heroic presence.

Session 5-6 (AMS), 9:00-12:00

Conceptualizing Music: Nineteenth-Century Germany

David Brodbeck (University of Pittsburgh), Chair

Oper im Kirchengewande:

Verdi’s *Requiem* and the Topos of ‘Italian Music’ in Late Nineteenth-Century Germany

Gundula Kreuzer (University of Oxford)

When, on the eve of its first production in 1874, Hans von Bülow notoriously denounced Giuseppe Verdi’s *Requiem* as an ‘opera in ecclesiastical robes’, he perpetuated the view common in German-speaking countries that Verdi personified Italian opera, a genre equated with Italian music and seen as trivial and inferior to German music since the late eighteenth century.

However, the *Requiem* took most German cities by storm and advanced as the most widely discussed non-operatic musical event even before the composer himself finally presented it at the Lower Rhine Music Festival in May 1877. Drawing on writings from the musical and daily press, my paper examines the multifaceted discourses on the *Requiem* as a window on to the cultural, social and political functions of Italian music in German musical self-identity. Cutting across the traditional dichotomy between ‘Southern’ and ‘Northern’ aesthetics, the work triggered heated debates of genre and style, in which a detection of operatic traits was often synonymous with charges of ‘non-German’ banality and even blasphemy. Yet depending on different geographic regions, the *Requiem* was also pitted against the recent Catholic and Protestant church music reforms while reopening the controversy over the nature of ‘religious’ art and its performance practice.

More basically, the *Requiem*’s great success prompted critics to reassess their views not only on Verdi, but also on music history and *völkisch* determinants of musical cultures. Ultimately, the commentary on Verdi’s ‘changed’ musical language served as an opportunity to display a more patronizing attitude towards foreign music in the new Empire.

Tannhäuser’s Sirens and the Birth of the Symphonic Poem

Matthew R. Baumer (University of North Carolina, Chapel Hill)

Franz Liszt used the term *poème symphonique* in print for the first time in 1849, in reference to Wagner’s *Tannhäuser* overture. But in 1851–2, the overture became a source of public disagreement between Liszt and Wagner. This debate formed a crucial episode in Liszt’s emerging aesthetic of the symphonic poem. In 1851, he wrote that the overture comprised an independent symphonic version of the opera’s poetic content, comprehensible even without knowing the opera or the *Tannhäuser* story. This contradicted an earlier article by Wagner protégé Theodor Uhlig, who suggested that only those who already knew the opera could understand the overture. In 1852, Wagner wrote a program for the overture, which he described to Liszt as “essential” for its understanding.

Intriguingly, Venus plays a significant role in this debate; her siren song forms the keystone both of the work’s musical shape and of Wagner’s seldom-discussed program, which gives the overture a meaning that differs significantly from that of the opera. In the program, Venus and her followers unite with the pilgrims in a synthesis of erotic (feminine) and spiritual (masculine), ascending to heaven with *Tannhäuser*. Compared to the opera, the program affirms the erotic energy that Venus represents and devalues the chaste Elisabeth. Paradoxically, Wagner’s insistence on a different meaning for the overture supports Liszt’s proclamation of the overture’s independence while undermining Liszt’s contention that a program was unnecessary. This paradox may have prompted Liszt to make the explicit program a central tenet of his aesthetic.

False Hopes and Dashed Expectations:
Eltanschauungsmusik, Cultural Pessimism, and Symphonic Convention in Brahms's Fourth Symphony

Glenn Stanley (University of Connecticut)

Symphonic finales in the Austro-German repertory have been discussed in terms of archetypes such as “Kehraus” (in the tradition of light Haydnesque movements), “Victory,” and “Religion” (with or lacking choral sections). Whether as animated “last dance” or solemn/ triumphant apotheosis, the finale functioned positively; it made merry or overcame crisis or tragedy. Brahms accepted these principles in his first three symphonies, but abandoned them in the Fourth. This finale acts negatively: it neither celebrates nor redeems. Moreover, it exposes as empty the heroic gestures of the third movement scherzo, whose quick duple meter and sonata form, its C-major and E-Flat tonalities, and its explicit reference to the primary motive of Beethoven's Fifth Symphony are all suggestive of the victory finale. The grim E-minor variations of the finale shatter this illusion, yet the E-major middle section seems to promise apotheosis, particularly in the concluding variation, where the brass scoring and chorale texture introduce the religious trope that is underscored by descending lines in the horn and the flute suggestive of movement-ending plagal cadences. These lines are also nostalgic reminiscences of the descending first line the scherzo. Yet neither religion, nor the memory of past heroism are effective: the brutal reassertion of E minor permanently negates the affirming ethos of the E major music. Drawing on Brahms symphony criticism (Brinkmann, Brodbeck, Frisch, and Knapp) and literature on the cultural functions of the symphony (e.g. Bekker and Dahlhaus), I offer a new interpretation of the Fourth Symphony. Evoking and then negating conventions, Brahms writes *Weltanschauungsmusik* (Hermann Danuser), expressing a post-romantic critique of the nineteenth-century symphony and the ideologies that had been its cultural mainstays.

History as Politics or: Conceptualizing Music History in Mid Nineteenth-Century Germany

Karl Kügle (University of Hong Kong)

Musicologists generally view the great mid-nineteenth-century projects in music history, such as the *Gesamtausgaben* of J.S. Bach (1851–99), G.F. Handel (1858–94) and Ludwig van Beethoven (1862–65), the Mozart biography by Otto Jahn (1856–9), Ludwig von Köchel's thematic catalogue of Mozart's works (1862) or Gustav Nottebohm's studies of Beethoven's sketches (published in 1865), as pioneering, if now superseded, accomplishments of music philology in its early developmental stages. An alternative view might claim that the genesis of these monumental undertakings cannot be fully understood without considering the political situation in the German-speaking lands between 1848–49 and 1870–71. Historians agree that a retreat into scholarship constituted one of the principal responses to the events of 1848–49 among members of the German educated middle class. This perception (which so far has not been fully appreciated by musicologists) is borne out by the biographies of senior players in the new philological projects (in particular, Otto Jahn and Georg Gottfried Gervinus), which in turn engendered a spate of follow-up work conducted by members of the younger generation such as Friedrich Chrysander, Philipp Spitta, and Johannes Brahms, eventually leading to the gradual establishment of musicology as a scholarly discipline in the years after 1870–71. The systematic recovery of the musical past can be seen as a vital element in the liberal project of nation-building in the German-speaking states after 1848–49. If that project failed politically in 1866 and 1870–71, its epistemological legacy continues to survive, shaping our perceptions of “history” to the present day.

Session 5-7 (AMS), 9:00-12:00

Tin Pan Alley, Jazz, and American Popular Song

Paul Machlin (Colby College), Chair

Ridicule and Honor: The Ambiguous Depiction of the African-American Soldier
 in Tin Pan Alley Songs, 1880s–1919

Eden Kainer (University of Wisconsin at Madison)

While many traditional American history books do not include substantial discussions of African-American participation in US armed conflicts and the military in general, a rich history of their involvement can be reconstructed by examining Tin Pan Alley song sheets. These songs underscore the contradiction between American ideals of democracy and patriotism and the

reality of racial inequality. One can view the ambivalent representation of black soldiers as a metaphor in miniature of America's ambivalence toward granting equal political and social status to blacks.

By focusing on textual, musical, and iconographic details, this paper examines Tin Pan Alley's depiction of African-American military men from the 1880s through 1919 in popular song. This window of time includes the Spanish-American War and World War I, conflicts in which African-Americans made important military contributions. A growing and solidifying racism in America during this time period was mirrored by the concurrent popularity of Tin Pan Alley's racially degrading "coon songs." While many songs with black soldiers as their subject contain elements borrowed from coon songs, one can also see that some songwriters have attempted to describe the black soldier within the same rubric of the ideals of military duty and valor as they did white soldiers. Thus this music presents us with a nuanced, ambiguous portrayal of the African-American, as both pariah and valuable asset to society.

"The Sweetest Sounds": Jewish Resonance in American Popular Song

Jeffrey Magee (Indiana University)

Richard Rodgers recalled that when he met Cole Porter in 1926, Porter told him that the "secret of writing hits" was to write "Jewish tunes." Although the anecdote has been cited frequently, commentators have tended to move on without noting that Porter was, in Rodgers's words, "dead serious," or that Rodgers himself goes on to elaborate on what "Jewish" songwriting sounds like. With Rodgers's observations as a starting point—plus studies of Jewish immigrant music and critical writings from the 1920s and 1930s—it may be possible to restore the Jewish resonance to many songs of the so-called Golden Age of popular songwriting in the first half of the twentieth century.

Focusing mainly on standards, this exercise seems particularly relevant for an idiom so long regarded as distinctively "American." In recent years, scholars have begun to explore the extent to which American popular song reveals its Jewish roots, but no one has thoroughly examined Charles Hamm's claim, published more than two decades ago, that "the cultural and musical heritage" of the Jewish songwriters "colored their products, giving them a flavor quite different from that of earlier popular songs." More recently, Jeffrey Melnick has suggested two means of approaching the subject, through the perceived "stuff" of Jewishness (specific musical traits) and a general "flexibility" revealing "polyglot stylistic abilities." These perspectives will be extended to a study of several songs by sons of Jewish immigrants such as Berlin, Gershwin, Rodgers, and Arlen, as well as by the Episcopalian millionaire from Peru, Indiana, Cole Porter. As the title of a Rodgers song suggests, it appears that a Jewish immigrant sensibility stands behind some of "the sweetest sounds" in American music.

Getting Somewhere: Thelonious Monk and Broyard's Aesthetic of Hipness

Phil Ford (University of Minnesota)

Although the term "hip" was once most closely identified with jazz, scholarship has often looked at hipness in terms of social authenticity rather than musical aesthetics. This paper proceeds from the idea that hipness, like the nineteenth-century concept of *innigkeit*, is an aesthetic of the self expressed through an aesthetic of music. The hip image of the self is that of the individual fashioned by what Thomas Frank calls the countercultural idea—the idea that social life is essentially unfree and is to be resisted and subverted, either by artistic creation or by an attitude of rebellion. No idea has driven more artistic production in postwar America than the countercultural idea; this paper argues that hipness is the means by which the countercultural idea is mediated into music.

While overshadowed by Norman Mailer's "The White Negro," Anatole Broyard's 1948 essay "A Portrait of the Hipster" is unique for how it connects the hip conception of self to musical aesthetics. Broyard offers a sketch of how the ironic disjunction that places the hipster outside of contingency is imprinted in the forms and patterns of modern jazz. This paper extends Broyard's analysis by tracing the relationship between improvisation and standard that obtains in Thelonious Monk's 1948 recordings with Milt Jackson and Kenny Hagood. Monk's metonymic reduction of the harmonies and melodic contours of standards recalls Broyard's idea that hipness weakens the relationship between gesture and its referent, and in so doing, expresses the hipster's removal from "nowhere"—the unfree society.

Between the Muses and the Masses: Jazz Rhapsodies and the Emergence of Middlebrow Culture

John Howland (Stanford University)

James P. Johnson's *Yamekraw: a Negro Rhapsody* (1927) represents a unique African-American parallel—and musical response—to Gershwin's *Rhapsody in Blue*. Though initially composed for solo piano, *Yamekraw* was premiered in a “jazz” arrangement by William Grant Still in 1928 at Carnegie Hall by W.C. Handy's Orchestra (with Fats Waller as soloist). The work was an overt attempt to employ “undiluted” black musical aesthetics in a concert-length work, but—contrary to Harlem Renaissance ideals—*Yamekraw* celebrates distinctly “lowbrow” idioms in its blues- and song-based episodic formal structure, and in its borrowings from various race records and black musical-theater songs of the early 1920s. This paper examines both the nature of Johnson's “response” to Gershwin as well as several subsequent appropriations of this work (particularly its “folk opera” adaptation in a 1930 film short). The history of *Yamekraw* is used to illustrate the broad legacy of the symphonic jazz idiom as it existed beyond the well-known concert works of Gershwin. I argue that this critically-ignored legacy played a significant role in the sweeping interwar cultural democratization and hybridization of mass and high cultures that mid-century critics (Clement Greenberg, Dwight Macdonald, and others) subsequently derided as the emergence of American middlebrow culture. Moreover, bearing in mind that symphonic jazz was often intended or interpreted to be artful entertainment rather than high art *per se*, I suggest that this idiom closely paralleled contemporary efforts—especially by H.L. Mencken—to rehabilitate and celebrate the mongrel nature of the modern American vernacular.

Session 5-8 (AMS), 9:00-12:00

European and American Music as Cultural Imports

Helen Rees (University of California, Los Angeles), Chair

Assimilation and “Communal” Music Histories in Renaissance Goa

Victor Anand Coelho (University of Calgary)

Five centuries after the arrival of Vasco da Gama and Francis Xavier, and fifty years since Portuguese rule ended in 1961, Goa, India, remains at the crossroads of Catholicism and Hinduism, church and temple, and Shiva and saint. Despite a colonial past that troubles Hindu and Jesuit scholars, Goan historians resist the binary oversimplification of oppressor and oppressed to describe their historical relationship to Portugal or Christianity. Indeed, Goan identity as expressed through music and poetry takes shape out of the crucible of cross-cultural interactions with the Portuguese during five centuries of Luso-Indian relations.

I will discuss the importation of music to Goa by the Portuguese and Jesuits during the sixteenth century, and the modern Goan reception of this history as an instructive example of how postcolonial music histories can be managed and assimilated. I will arbitrate between two genres of Goan music history. The first relies on documents written by Jesuit and Portuguese informants who administered the institutionalization and practice of music in the colony. This history clearly articulates music's role in preparing India for cultural and religious conquest through their political use of chant and polyphony. The second history, written by participants involved in the practice and administration of music in Goa, recognizes assimilation (not conquest) through religion, education, and language. I call this genre a communal music history, which is an active and public project. It accepts an innate plurality, and emphasizes the role of institutions and educational infrastructure, rather than hierarchies of style and provenance.

In Search of a Voice: The Dilemmas Behind Early Chinese Film Songs

Maria Chow (University of Chicago)

The first talkie in the West was *The Jazz Singer* (1927), the first in China, *The Sing-Song Girl Red Peony* (1930). Although singing is central to both films, there is a decided difference between them. Red Peony was belittled for what she sang—traditional Chinese opera. The audience was told that the battered sing-song girl was beyond help because “she lacks education and sings too much of the old operas.” Yet if traditional Chinese opera was not fit to represent the Chinese in modern cinema, what else could serve as a counterpart to *The Jazz Singer*?

This paper examines the contrasting choices made by different composers in the creation of early Chinese film songs. It addresses the different criteria used by Chinese film composers in the search for a song-style to represent the Chinese in early Chinese films: some composers advocated the superiority of Western classical music; some catered to the spontaneous musical instinct of the average filmgoer; and some were determined to instill a Chinese nationalistic spirit into the film songs. In analyzing the rationales underlying these choices and the discourse in the 1930s related to Chinese popular musical culture, I focus on the dilemmas faced by Chinese composers when confronted with western classical music as a key to modernity.

I conclude this paper by reflecting on its relevance to our general conception of twentieth-century Chinese music as the Other of western music.

Music and African Cinema: Image, Ideology, and Actuality

Andrew L. Kaye (Albright College)

How do we understand the iconicity of “Africa” as it is presented through musical references in the cinema? Entries associated with “Africa” in Erno Rapee’s 1925 publication of cinematic music cues are tied to cannibalism and savagery. Consistent with the visual imagery, musical references in early sound-films from *West of Zanzibar* (1928) to *Trader Horn* (1931) and the Tarzan series portray Africa as a distant, difficult world of otherness.

Between the 1960s and the present we see a transition to a different story line and music. The number of films on African subjects has increased, as has film production in independent African countries. The typical setting has been moved from the world of the warrior and the isolated village in a countryside of uncertain fate, to a tightly linked world of urban transport and social upheaval. Rather than drawing from a limited set of motifs tied to ritual drumming and dancing, film makers are drawing upon modern urban popular sounds, including regional “afropop” styles, reggae, and rap, a complex array of traditional musical styles, as well as European art music.

I will discuss the shifting use of music and musical symbolism in recent African cinema of the past four decades, focussing on three films: *Wend Kuuni* (Haute-Volta, 1982); *La Vie est Belle* (Zaire, 1987); and *Everyone’s Child* (Zimbabwe, 1996).

Foreign Images/Local Issues: Rap in the Land of Samba

Cristina Magaldi (Towson University)

In the last decade Brazilian popular music has been greatly refashioned due to the influences of an unprecedented number of U.S. music imports that have invaded the local scene. Furthermore, some U.S. styles such as rap have been appropriated ‘as is’, without being blended with local music. Although performed in the vernacular, Brazilian reproductions of U.S. rap claim little or no link with the local tradition. Attracting a large number of Afro Brazilians living in urban areas, rap has in fact begun to displace the traditional Afro Brazilian samba.

In this paper, I explore the appropriation of U.S. rap and its symbols in the Brazilian scene. Taking as an example a group from São Paulo, Os Racionais MC’s, I suggest that rap is the most aggressive musical phenomenon in Brazil in recent years and that it has exerted an unprecedented force in the internal process of social and ethnic negotiations.

Session 5-9 (ATMI), 8:30-10:15

Pedagogy/E-Tools 6: Will This Be on the Test?

The Multimedia Enhanced Testing System (METS)

Rodney Schmidt, J. Phillip Hulsey, Richard Ramirez (East Carolina University)

The Multimedia Enhanced Testing System (METS) is a JavaScript generated environment that addresses potential uses of the Internet for repetitive educational music training. This system makes use of standardized web based technologies to present randomized audio content to students. Immediate feedback is also presented to students based on their response. The system is built to be entirely self contained along with an integrated context-sensitive Help window and the capability of allowing multiple

levels of complexity. This Internet music testing environment was written using the Java programming language. It also makes use of the FileMaker Pro database system to store and retrieve related information and dynamically generate the instructor web interface. All students and instructors have unique login and password combinations that only allow them to access their content. Students are provided repetitive practice in modular practice panels that do not require the creation of custom audio files. Access is automatically granted to all classes in which a student is enrolled. Also, online content becomes immediately available to students as it is generated by their instructor. Media capabilities of METS are greatly enhanced by the use of Apple Computer's QuickTime for Java. Any QuickTime compatible file type can be displayed cross-platform in an integrated media window from within the student interface. This addresses copyright issues by presenting media in a protected environment where students are prohibited from saving media files to their computer or viewing file names.

Technology as an Integral Part of the Music Classroom: Incorporating Group Activities and Online Discussion Lists to Enhance Student Learning, Attitude, and Retention

Scott D. Lipscomb (University of Texas at San Antonio)

As a result of the efforts of the Office of Distance Learning, the Office of Information Technology, and the Teaching & Learning Center at our institution of higher education, many faculty (including the present author) have begun to incorporate group learning, online virtual discussions, and other technologies and innovative teaching techniques into the daily routine of the music classroom. Over the past two years, I have gradually made technology an integral part of my own classrooms...participation in which is a course requirement for all students enrolled. The proposed presentation will consist of two parts. First, I will discuss those technologies that have proven most beneficial in the facilitation of student learning and retention. Second, I will provide results of a student survey taken over the past year. These data were compiled from a twenty-one item questionnaire that was completed voluntarily by all students enrolled in my courses for the past three semesters (over 300 students). As a result, conference attendees will gain a sense of both the instructor's perspective and the students' perspectives regarding the integration of technology and its perceived benefit (or lack thereof) in the music classroom.

Simple Steps to Interactivity in Multimedia for Music Pedagogy

Scott Harris (University of Southern Maine)

This demonstration will introduce a step-by-step process of creating, presenting, and adding interactivity to music-based multimedia drill-and-practice examples, using Apple's QuickTime technology as the primary tool for managing media files of various types. The files to be assembled will be of the following types: text, MIDI, audio, and graphic images (static and moving). The primary means of presentation will be a QuickTime-embedded web page. I will address new and emerging technologies for time-based presentations using SMIL (Synchronized Multimedia Integration Language), an HTML-like language that is adopted in the newest version of QuickTime (4.1).

Session 5-10 (ATMI), 10:30-12:30

On-Line 4: Web Advantages

Free Software for Interactive Web Displays Coordinated with Music CDs

Ruth DeFord (City University of New York)

This demonstration features free, easy-to-use software for coordinating an audio CD with an interactive, changing display on a Web page or local HTML document. The display may consist of any series of graphic images created by the author of the Web page. Examples include changing diagrams, a changing timeline under a fixed diagram, a series of musical examples (containing musical themes, analytical reductions, etc.), pages of annotated scores, etc. A listening chart with descriptions of a piece may also be used as a display. By clicking links on the Web page, the user may play any sections of a piece that the author has specified, and the program will automatically show the corresponding portions of the visual display. Web pages using this software may be used

for in-class presentations or as study guides for students to use at home or in a computer laboratory. Students can also write their own scripts for playing specified segments of a CD. These scripts may be a component of homework assignments or oral reports. At present, this software is available only for Windows, but the code is open-source, and anyone who knows how to adapt it to Mac is encouraged to do so.

A Web Based Ear Training System Using MP3 and JavaScript.

Charles Stokes (Illinois State University)

This presentation involves demonstration of an HTML-based system for delivery of ear training instruction over the Internet. It uses audio files made on a Power Macintosh using built-in audio, which are then converted to MP3 format. These audio files are posted on web pages. JavaScript is used to create an interactive environment for the students, and to direct their thinking about aural skills problems in the form of specific questions. The system is intended as a replacement for stand alone ear training programs.

WebCT 3.0: Web-based, Course-Management Software

William E. Lake (Bowling Green State University)

Web-based, course-management software, such as WebCT (CT stands for “course tools”), offers genuine advantages to novice and intermediate course designers alike. Like a Swiss-army-knife, it obviates the need for many separate tools. It is well-suited for distributed education and can be moderately interactive and multimedia. It requires little specialized knowledge of both designers and users. In a single application, WebCT provides (a) an interface for designing the appearance of course pages; (b) educational tools to facilitate learning, communication, and collaboration; and (c) administrative tools for managing a course. My presentation demonstrates setting up a course and file management, including procedures for uploading music notation and sound files. WebCT contains literally dozens of tools. I merely describe some of these; but online quizzes, student management, and communication tools I demonstrate in some detail.

Session 5-11 (CMS), 9:00-9:55

Teaching Non-Majors

Gail Hilson Woldu (Trinity College), Chair

The Composer Course As an Alternative to Music Appreciation

E. Douglas Bomberger (University of Hawai'i at Manoa)

The introductory course in Western music history, variously known as “Music Appreciation” or “Introduction to Music Literature,” is an important component of music-department course offerings in many American colleges and universities. Those who teach these courses, though, are faced with an impossible dilemma of trying to cover too much material in one semester. A preliminary introduction to music theory, a stylistic survey of Western art music from the medieval era to the present, a smattering of folk, popular, and non-Western musics: small wonder that students roll their eyes at such a superficial approach.

As an alternative to the traditional music appreciation survey, this paper presents a model for a course on a single composer. Rather than covering the entire span of music history chronologically, the course uses its subject as a prism through which history is viewed. A course on Beethoven, for instance, presents the opportunity to examine in detail the transition from Classic to Romantic style and to hear music from previous eras as background to individual works. His life story is compelling, allowing for discussion of major historical events as well as philosophical and literary currents of the eighteenth and nineteenth centuries. The course covers many of the musical elements discussed in a music appreciation course—harmony, melody, rhythm, form, texture, instrumentation, etc.—but leaves the students with the satisfaction of becoming intimately familiar with their subject. The result is a course that is less superficial and more satisfying to instructor and students.

Active and Collaborative Learning in an Introductory Music Course for Non-Majors

Thomas Smialek (Pennsylvania State University, Hazelton)

Students in my introductory Western music survey course for non-majors often have trouble distinguishing different meters, textures, and musical style periods. They seem to understand these concepts in class, but do not retain them or cannot adapt to hearing them in a new context. During the past year I have supplemented the traditional lecture format with group listening exercises that employ active and collaborative learning. Potential benefits to students include a more “hands-on” involvement with the subject matter, increased practice and reinforcement, the availability of peer teaching, improved critical thinking skills, and the opportunity to “fail” without negative impact on their grades.

In each group exercise, the class is divided into groups of four students apiece clustered around laptop computers. Group members have specific roles: facilitator, audio controller, recorder, and presenter. Every group listens to a set of four brief musical selections, working critically and collaboratively to analyze various factors that will yield the correct answer. Three or four groups are selected for each exercise on a rotating basis to report their findings to the entire class for further analysis and discussion. All groups submit their findings in writing for instructor feedback.

My presentation includes preliminary results of my ongoing research on the effectiveness of this approach. Quantitative evaluation compares listening test scores of students who work in groups with those in classes where only lecture is employed. Formative comments from course evaluations are also provided.

Session 5-12 (CMS Lecture Recital), 9:00-11:55

Vocal and Instrumental Music of the Nineteenth and Twentieth Centuries

Constantine Constantinides (Louisiana State University), Chair

Allegory and Cycle in Stockhausen's *Aries* for Trumpet and Tape

Kenneth Kirk (Valdosta State University)

Aries for trumpet and tape by Karlheinz Stockhausen is an allegorical work virtually every aspect of which is invested with significance related to universal cycles. This presentation consists of an analysis of *Aries* and explanation of its symbolism and a subsequent performance of the work.

Aries is a concert excerpt from *Sirius*, a “ceremonial” for four musicians and tape written in 1977 using the Synthi 100 synthesizer. Most of *Sirius* is devoted to a depiction of the cycle of the seasons. The spring portion, excerpted as *Aries*, opens with the trumpeter coaxing life out of the earth with declamatory gestures and motives of the *Aries* melody. After several rhapsodic, partial statements of the melody, the music subsides to a protracted tonal and dramatic stasis. Finally, trumpet and tape reawaken and weave the *Aries* melody in its entirety out of a nexus of other zodiacal melodies and rhythms.

Analysis of *Aries* reveals its rich cyclical symbolism. Within the cycles of instrument, element, age, time of day, color, stage of plant growth, and compass point, all of which are fully realized in *Sirius*, spring is associated with trumpet, fire, youth, morning, red, bud, and east. Among other facets of the work considered in this presentation are: the passage of winter into spring through Stockhausen's pervasive technique of the transformation of rhythm into pitch by means of radical acceleration, the nature of the *Aries* theme, and the unusual formal proportions of the work.

Theatrical Vocal Music by Nancy Van De Vate

J. Michelle Vought (Illinois State University)

The theatrical vocal music of American composer Nancy Van de Vate is widely known abroad, but not in North America. This lecture recital will present, with appropriate commentary, semi-staged versions of the following three music theater compositions by Dr. Van de Vate. (1) “A Night in the Royal Ontario Museum” for soprano and tape; (2) Excerpts from “Cocaine Lil” for soprano or mezzo and four jazz singers; and (3) “Venal Vera” for soprano, percussion, and bass clarinet.

“A Night in the Royal Ontario Museum” uses as its text the poem of the same title by Canadian author, Margaret Atwood. The electronic accompaniment was realized using exclusively *musique concrete* techniques. Completed in 1983, the piece was

premiered at the University of Maryland; its European premiere took place at the 1984 Poznan Spring Festival in Poland. The work has been widely performed in Poland, Czechoslovakia, Austria, and the United States.

“Cocaine Lil” uses as its text an anonymous American folk poem from the early twentieth century. The solo part employs many extended vocal techniques in an ironically vernacular musical style. The jazz singers chant and sing various nonsense syllables, while also playing small, hand-held percussion instruments. For this performance, only the solo passages will be presented live. “Cocaine Lil” has been performed throughout Europe, recorded for Aulos/Koch Schwann by the Bel Canto Ensemble of Germany, and recorded and telecast in Polish by Polish National Television.

“Venal Vera,” based on the anonymous poem “Ode to a Gezira Lovely,” receives its world premiere here at The College Music Society Conference in Toronto. The text is the facetious and ironic narrative of a woman from Gezira who is employed by the Germans to extract secrets from British officers during the Second World War.

Selected Lieder of Josephine Lang (1815–1880): A “Typical” Research Project

Timothy Lindeman (Guilford College) and Nancy Walker (University of North Carolina)

The lieder of Josephine Lang help fill a gap in the line of song composers from Schubert to Schumann in nineteenth-century Germany. Forty songs are currently available to the general public in a Da Capo Press publication, but none of her other songs has been published since 1888. Lang scholarship is limited and includes brief references about her life and her songs in letters by Felix Mendelssohn and Robert Schumann, short sections on her life and works in books on women and music, and liner notes for the few recordings which contain some of her songs.

This lecture-recital presents elements of coming to terms with doing primary research on Josephine Lang, locating and deciphering manuscripts, working with German libraries, and it shares some of the fruit of that research. The presenters discuss their on-going research involving the Munich-born composer and provide a short biographical sketch of her life. An overview of the stylistic characteristics of Lang’s songs is given as well as analyses of selected songs. Our analysis includes a discussion of formal structure, text setting, the relationship between the voice part and the accompaniment, and the harmonic language. The presenters perform representative lieder that they have discovered, transcribed, and analyzed.

Giuseppe Ferrata’s *Two Studies of Chopin’s “Minute” Valse, Op.64, No.1*: An American Continuation of a European Tradition

Edward Eanes (Kennesaw State University), Presenter

David Watkins (Kennesaw State University), Pianist

A pupil of Franz Liszt, Italian composer Giuseppe Ferrata (1865–1928), immigrated to the United States in 1892, where he held numerous teaching posts including Professor of Piano at the Newcomb College School of Music at Tulane University. His compositions won prizes in the MTNA Competition (1897) and the Sonzogno Opera Competition of Milan (1903) and were published by J. Fischer, G. Schirmer, and G. Ricordi.

In 1901, Ferrata received first prize in the Georgia Federation of Woman’s Clubs competition for the best study of Chopin’s “Minute” waltz for solo piano. This unusual category reflected the long tradition among many nineteenth century pianists of composing a virtuosic transcription of an existing solo piano work, which arose from the common improvisatory practice of doubling passages in thirds, sixths and octaves. Ferrata’s European predecessors in writing studies of Chopin’s waltz include Moriz Rosenthal (1884), Isidor Philipp (1886, 1895), and Max Reger (1899). J. Fischer’s publication of Ferrata’s *Two Studies of Chopin’s “Minute” Valse, Op.64, No.1* (1902), however, was the first American publication of a “Minute” waltz study.

This lecture-recital examines the circumstances surrounding Ferrata’s composition of these transcriptions as well as his alterations to Chopin’s original score through an analytical comparison of musical examples. Ferrata not only incorporated the melodic doubling performance practice but also manipulated the formal structure of the waltz with the insertion of other material derived from Chopin’s themes. The presentation concludes with a performance of the original Chopin waltz followed by Ferrata’s two studies.

Session 5-13 (CMS Panel), 9:00-10:10

Curricular Issues: Questioning the Canon's Authority

James Briscoe (Butler University), Chair

Anita Hanawalt (University of La Verne), Moderator

Richard Harper (Medgar Evers College-CUNY), Sharon Mirchandani (Westminster Choir College of Rider University),
and Anthony Rauche (University of Hartford)

Each panelist will present specific approaches to curricular issues (outlined below) arising from her/his practice, with the goal of encouraging further forays into this often controversial topic.

Richard Harper will discuss the factors that have contributed to the male dominant perspective of Jazz pedagogy, focusing on the impact and implications of reformulating that perspective. While most Jazz Studies programs readily acknowledge areas traditionally dominated by women, such as singing, these are often not well integrated into the curriculum.

Sharon Mirchandani will discuss the process of revising the music history curriculum, and consequently the graduate entrance exams, at Westminster Choir College. In her newly created Music Historiography I and II courses, students learn basic research skills, some segments of history in depth, and an awareness of controversial issues, frameworks, and historical perspectives. These methods may then be applied to further elective courses.

Anita Hanawalt will discuss her dissertation research, in which she created a more gender inclusive, culturally pluralistic core music curriculum, informed by a demographic study of California Community Colleges and State Universities.

Tony Rauche will discuss his pedagogical goal of getting students to listen to music with an understanding of where it comes from, what it is doing, and how it fits together with the rest of the world. His book, *Music Perspectives*, developed for a new music appreciation course emphasizing the inclusion of world music topics, reinforces this perspective on the idea of music as a cultural expression which is as much intellectual as it is emotional.

Session 5-14 (CMS), 10:00-11:55

Nationalism and Internationalism: Chinese Music in the Twentieth Century

Sean Williams (Evergreen State College), Chair

The Birth of a Myth: The Three Versions of Xian Xing-Hai's *Yellow River Cantata*

Hon-Lun Yang (Hong Kong Baptist University)

The *Yellow River Cantata* is probably the most well-known piece of contemporary Chinese music composed by the Chinese composer Xian Xing-Hai (1905–1945), a student of the French composer Dukas. The work generally known in performance or recording is however a modified version by Yan Liangkun whose arrangement was based on a conflation of Xian's two earlier versions. This paper will explore all three versions of the *Yellow River* from a historical and musicological perspective, showing how each manifests a different set of ideology. Xian's original version, intended as "rescue songs" to boost people's spirit, was composed amid the high-tide of Japanese invasion in 1939. The libretto (written by Guang Wei-ren) which was based on a synthesis of ancient and modern Chinese language, the use of Chinese instrumentation, the quotation of folk songs and Chinese narrative genres, all testified to the work's national and patriotic intent. In 1941, when Xian was visiting Moscow, he revised the first version, introducing changes to notation, instrumentation, form, and harmonic language. According to Xian, his aspiration was "international," so as to bring glory to his motherland. The third version, with changes such as those to smooth out the experimental harmonic language of the Moscow, is reflective of the communist ideology in musical nationalism. In fact, over the years, any criticism of the work that might damage Xian as a "people's composer" hailed by Mao Tze Tung and the sacramental status of the work was censored. In the process, the *Yellow River* has become a Chinese musical myth.

Features of Nationalism and Internationalism in the Harmonization of Xian Xing-Hai's *Yellow River Cantata*

Annie Yih (Hong Kong Baptist University)

The practice of homophony in the history of Chinese music was influenced at the beginning of the twentieth century by two idealistic movements, nationalism and internationalism, which prompted Chinese composers to integrate western harmonic

practice in much of their music. However, melodies seem to be characterized by “pentatonic modal” principles. For Chinese composers, maintaining the identity of these modal characteristics was considered a nationalist ideal and adopting western concepts of harmonization as tools to expand the “diatonic pentatonic system” was considered an internationalist ideal. Because the ways in which western harmonic language was integrated with the pentatonic melodies are quite unique, many features characterize this style of music. An analysis of Xian Xing-Hai’s two versions of the *Yellow River Cantata* (1939 in China and 1941 in Moscow), which exemplify this style, will serve as an example.

Postulated upon a theory of diatonic pentatonicism, this study will focus primarily on examining two relatively obvious practices. An analysis of the music’s harmonic language in relation to these modal characteristics will form the first part of this paper. The second part examines the integration of two western concepts, “chromaticism” and “modulation,” which expand in the horizontal and vertical dimensions of the pentatonic modes.

Retuning Culture: The Modern Chinese Folk Orchestra As National Representation

Christopher T. Pak (Hong Kong Academy for Performing Arts)

Historians have argued that the social solidarity intrinsic to creation of a modern nation-state is bound by a common identity and a constructed set of shared values. In some cases, such search for a national solidarity has prompted the invention of tradition and the discovery of custom in modern nation-state. As a measure of national identity, music is one of the most widely utilized cultural representations in reconstructing the tradition and value of a national culture. This paper will examine how a largely “invented” musical tradition, the modern Chinese folk orchestra, could retune traditional cultural value and redefine national identity. The Modern Chinese folk orchestra, is a new type of large-scale instrumental ensemble developed in the twentieth century, featuring idiomatic features common to the European symphony orchestra. This paper will discuss the impact of various factors in formulating a pan-Chinese national identity symbolized by the modern Chinese folk orchestra.

Transformation of Chinese *Guzheng* Music in the Twentieth Century

Lingzi Xu (Hong Kong Academy for Performing Arts)

Guzheng is a plucked zither usually with nineteen to twenty-five strings. The instrument has a history of more than two thousand years. It is one of the few Chinese instruments with a well developed traditional solo repertory. Pieces performed in this lecture-recital will include selections from the traditional repertory as well as contemporary compositions. These pieces will serve as a showcase demonstrating the rapid transformation experienced in Chinese music during the twentieth century.

Session 5-16 (CUMS), 9:00-11:00

Source/Sketch Studies

David Black (University of Toronto), Chair

Contrast and Continuity in Beethoven’s Creative Process

William Kinderman (University of Victoria)

Isaiah Berlin once wrote about early Romantic aesthetics that “All creation is in some sense creation out of nothing. It is the only fully autonomous activity of man.” Beethoven, a pivotal figure in this reassessment of artistic creation as original, autonomous activity, stressed the importance of improvisational freedom, or “fantasieren.” He also left an incomparable documentary record of the process itself, in the form of numerous sketches and drafts for his works.

A series of examples drawn from these sources illustrate the tensional relationship between freedom and determination, or contrast and continuity, in Beethoven’s creative process. The larger context within which pre-existing artistic ideas or entire movements were adapted was often decisive. Two piano sonatas, opp. 7 and 109, originally evolved from single bagatelles, whereas Beethoven’s “Waldstein” Sonata and his opera *Leonore/Fidelio* offer several examples of his thorough-going revision process. An examination of the newly-identified earliest musical sketches for each of the last three piano sonatas opp. 109–111

sheds further light on the manner in which pre-existing musical tropes were gradually re-shaped by Beethoven in relationship to the evolving formal context of his works.

As these examples show, Beethoven's process of artistic development from acorn to oak—from initial, tentative, fragmentary ideas to completed pieces—did indeed involve a large measure of autonomy, although it is most definitely not creation “out of nothing.” What is involved is a dialectical relationship, in which the new—the principle of contrast and progress—grows out of the familiar—the principle of continuity understood broadly enough to embrace historical respect and a veneration of existing cultural values.

A New Source for Schumann's *Märchenbilder*: The Autograph Score

Katherine Syer (University of Victoria)

Robert Schumann's *Märchenbilder* for viola and piano, Op. 113, were composed in Düsseldorf between March 1–4, 1851. The first edition was published by the Kassel publishing house Carl Luckhardt in the summer of 1852 and another edition followed in 1860 by the same firm. The four character pieces which comprise the collection are charming and distinctive. For obvious reasons the *Märchenbilder* occupy a central position in the viola chamber music repertoire. The autograph of the *Märchenbilder* has long been in private hands and generally inaccessible. A recent change of ownership has facilitated its being made available for scholarly examination.

This paper results from direct examination of the autograph score. Two lines of inquiry yield interesting findings. Firstly, some significant textual differences exist between the autograph, the engraver's copy, and subsequent printed editions. The musical value of these differences will be considered. Not only does the source bear authority but the alternate readings it offers can be considered by performers and scholars as viable, if not preferable. Secondly, Schumann's compositional process will be examined. The autograph is not a fair copy. Schumann had a clear vision of some of the music but in other cases he explored several different paths. Some of Schumann's ideas about musical form are, however, unambiguous and are clearly documented in the autograph. The *Märchenbilder* mark an important stage in the formal design of such duo works and the autograph provides us with the map that Schumann used to chart this new ground.

From Simple to Complex: A Sketch-Based Study of Stravinsky's Compositional Strategies in *Movements for Piano and Orchestra*

Christoph Neidhöfer (McGill University)

Stravinsky's *Movements for Piano and Orchestra* have puzzled audiences and analysts alike ever since the work's premiere in 1960. By this time Stravinsky had been using serial techniques for eight years and had gradually moved away from the predominantly diatonic language of his neoclassical style towards a more chromatic idiom. Despite increased chromaticism, however, some of the most typical features of Stravinsky's earlier music were assimilated into the new style until *Threni* (1958). Tonal centrality, extended triadic harmonies (including simultaneities that contain two or three different harmonic functions), verticalities of set-type [025] and [0257], pulse-based metric structures, and melodic phrase structures derived from eighteenth- and nineteenth-century tonal music still prevail in the works preceding *Movements*.

This paper focuses on the *modus operandi* of Stravinsky's sketching process most often found in the manuscript sources for *Movements*. In particular, the paper shows how Stravinsky derived textures of high rhythmic and serial complexity from simple musical ideas. The paper illustrates that textures of high complexity were generated through an elaborate process of serial and rhythmic transformations and that this process differed remarkably from Stravinsky's earlier sketching practices. The paper will also address more general serial issues in *Movements* and will provide rationales for Stravinsky's particular serial choices within the context of the sketching process.

Session 5-17 (CUMS), 9:00-11:00

Canadian

Allan Gillmor (Carleton University), Chair

Bengt Hambræus and the Canadian Dream

Per F. Broman (Butler University)

Shortly after the composer and musicologist Bengt Hambræus immigrated to Canada from Sweden in 1972, he began writing articles on Canadian musical life for Swedish periodicals. These texts had two main functions: to demonstrate that there in fact exists a unique Canadian musical culture readily distinguishable from those of the United States and Europe, and to provide a means of communication for Hambræus, who had the urge to stay in contact with his home country. His most recent writings have focused more on Canada, and particularly on Montreal, as a multi-ethnic community in which peoples and cultures from around the globe coexist in harmony.

This paper explores Hambræus's writings on Canadian music from 1973 through 1997, examining both the picture Hambræus paints of Canadian music and the assumptions underlying his understanding of Canadian culture. In Hambræus's writings, Canada is cast as something of a multi-cultural and multi-aesthetic paradise. But he also provides criticism where politics are concerned. The First Nation standoff with the federal government in Oka in 1990 was a pivotal event for Hambræus, after which he began to more openly express political opinions in his writings on Canada, in this case taking the side of the members of the First Nation. Through the eyes of a Swedish immigrant, Canadian musical culture and its development are seen in a different light—Canada is seen as an exotic multi-cultural country which has, to a large extent, incorporated global influences and created an inventive cultural life of its own.

“The Veterans’ Song”: Remembering Canada’s Forgotten Soldiers

Anna Hoefnagels (York University)

Throughout the twentieth century Native Americans have been very active in the Canadian military, greatly affecting the Native soldiers and their home communities and families. One community that was especially affected by Canada's war efforts in the twentieth century was the Kettle and Stoney Point First Nation, a community that saw over 2000 acres of its land appropriated by the federal government in 1942 to establish a military training camp, forcing the removal and relocation of families from their homes and land. Although the government promised to return the land following the Second World War, it stalled for over fifty years, leading to the conflict at Camp Ipperwash and Ipperwash Provincial Park in 1995 that resulted in the shooting death of a community member by the Ontario Provincial Police.

The relationship between Canada's Native population and the Canadian military is one that is multifaceted and often misunderstood. However, one way in which communities and individuals show their respect and honour for veterans is through the Veterans' Dance, which is performed at powwow celebrations. In this paper I delineate Native participation in Canada's military efforts, with particular focus on the involvement of individuals from Kettle and Stoney Point. Following this, I indicate the origins of the Veterans' Dance and its historical relationship with the development of the powwow. Finally, I indicate the ways in which both Native involvement in Canada's military and contemporary cultural celebrations such as the powwow reinforce a pan-Indian identity for First Nations people across Canada.

From New France to the Shopping Mall: Deep Themes and Identity Paradigms in Istvan Anhalt's Operas

Gordon E. Smith (Queen's University)

In his four operas, *La Tourangelle* (1976), *Winthrop* (1986), *Traces (Tikkun)* (1996), and *Millennial Mall (Lady Diotima's Walk)* (1999), Istvan Anhalt explores what Mikhail Bakhtin has called the “chronotope” concept, literally “time-space” with no priority to either dimension. Each of the Anhalt operas has its own chronotope, evocative of a particular time and place. Following from *La Tourangelle*, *Winthrop* centres around the story of John Winthrop and seventeenth-century Protestant New England; the “setting” of *Traces (Tikkun)* is central Canada in the late twentieth-century, and the protagonist is a European-born Jew who

has settled in Canada. *Millennial Mall (Lady Diotima's Walk)* is set in a modern urban shopping mall, and following from his earlier three operas, each of which concerns an individual in the context of one of the world's most fundamental religions (Roman Catholicism, Protestantism, and Judaism), in *Millennial Mall*, Anhalt explores the anti-religious, self-absorbed societal "religion" at the end of the twentieth century. The music in each of Anhalt's operas incorporates a number of stylistic innovations, especially with respect to the human voice as a dramatic/expressive instrument.

In this paper I consider Anhalt's operas within the context of certain "deep themes," as well as Anhalt's probing of identity dimensions in his music. Through these pieces, there is a strongly suggestive intent toward alternative modes of representation, expressed in increasingly personalized textual and musical tropes. The paper seeks to identify continuing themes in Anhalt's work with emphasis on *Traces (Tikkun)* and *Millennial Mall (Lady Diotima's Walk)*, the latter of which received its premiere performance in January 2000.

Session 5-18 (IASPM), 9:00-12:00

Music and Cultural Politics

Gil Rodman (University of South Florida), Chair

The Blues Always Make Us Remember:

Sherman Alexie, Indigenous, and Native American Appropriations of the Blues

Steve Waksman (Bowling Green State University)

In one of the more cogent passages from his recent book, *Performing Rites*, Simon Frith smartly contended that "genre analysis must be, by aesthetic necessity, narrative analysis." Perhaps no genre of music is more storied, more dependent upon its narrative construction, than the blues, a style of music whose surface reliance on tradition belies its commitment to retelling (and revising) its history, a history that offers in microcosm a grand saga concerning black-white relations in the United States and the global implications of diasporic black culture. Recently, this compelling but often highly conventionalized narrative has been recast by two Native American artists who perceive the blues to be a key source for the refashioning of contemporary American Indian creativity. Sherman Alexie's novel, *Reservation Blues*, offers a stirring and at times quite radical reinterpretation of the blues, envisioning a fusion of African-American and Native-American traditions that opens new vistas for imagining and establishing relations between minority cultures of the U.S. Meanwhile, the Native-American blues-rock band Indigenous presents a less sweeping but still provocative take on the blues on their recent album *Things We Do*. Encompassing the band's music is the story of their formation: a band of Indian siblings and cousins brought to the blues by their musician-activist father, who played a key role in AIM (the American Indian Movement) in the 1970s and home-schooled his children on the Yankton Reservation in South Dakota. This paper will explore the blues-based efforts of Alexie and Indigenous so as to expand our understanding of how the blues works across and between the cultural and ethnic traditions of the United States.

Ella Fitzgerald: Bridging the Gap from the Exotic Other to the Mainstream

Eden Kainer (University of Wisconsin at Madison)

The prodigiously talented jazz vocalist Ella Fitzgerald is often described in metaphorical terms as a "bridge." She successfully bridged gaps of racial divide and between different genres of jazz and popular song. By examining specific aspects of her music such as sound, repertoire, and psychological impact, this paper argues that Fitzgerald similarly transcended early twentieth century notions that jazz was the music of the lower classes, race, sensuality and the "exotic," thereby validating jazz for consumption by the American middle-class mainstream.

Fitzgerald emerged as a young star in the 1930s against a background of racial segregation in the music industry. At this time there was open discussion of what was considered "white" and "black" music. There is oral evidence from Fitzgerald's musical contemporaries that she and Chick Webb, the black swing band leader and drummer who was her first employer, made certain decisions to pursue the more commercially viable "white sound" and use "white" arrangements of songs. These types of choices were duplicated in her subsequent long-term association with the manager Norman Granz. This paper attempts to show how the conscious and unconscious manipulation of these racialized categories, which still remain an important cultural artifact in the discourse that surrounds the history of jazz, helped shape Fitzgerald's career and contributed to her popularity.

“The Land of Rape and Honey”:
Images of Fascist and Nazi Propaganda in the Music Videos of Ministry and Laibach

Jason Hanley (SUNY at Stony Brook),

During the Second World War the German Nazi (or National Socialist) party, under the direction of Adolf Hitler and Joseph Goebbels, produced some of the most visually striking and intensive film and print propaganda ever created. These powerful and frightening images have since become a part of popular culture around the world. They are icons that receive instant recognition as symbols of evil and hate. When popular music bands decide to place these images in their print marketing, music video, or concert footage, there is often a discrepancy between the stated authorial intent and the audience reception.

The Industrial bands Laibach and Ministry both utilize Nazi clothing and film footage in their live concerts and music videos. Ministry ended many of the concerts during their 1989 world tour with an encore of the title track to their current album, “The Land of Rape and Honey.” The song samples the German “Seig Heil” shout as part of the main chorus and Al Jorgenson (the lead singer of the band) appeared on stage wearing a Nazi storm-trooper helmet. The band Laibach presented themselves as a Neo-Fascist band from 1980 until 1993, and often appeared on television wearing uniforms which sported Nazi-like emblems.

Both bands claim that the sole purpose of these images was to shock the audience into awareness of evil. The reactions these images elicit from various audience members, however, may often differ greatly from the intended use. These bands have attempted to make sure that their audience receives “the right message” through the use of “fanzines” and video releases, but it is impossible to control the responses of all audience members. This paper investigates the use of these World War II propaganda images in Industrial music live performances and music videos. By looking at how these “loaded” images are combined with a song’s musical affect and lyrical content, as well as the performers body language, I show how these bands intent is to turn the propaganda of evil against itself; and how such a technique can often backfire into hate politics.

“A Little Bit of [Mambo]”: Lou Bega and a Multi-Musical Culture

Anna Nekola (University of Wisconsin-Madison)

With the recent intensification of worldwide social relations and the linking of distant localities through technology, we have witnessed how local events shape and are shaped by occurrences across the globe. Cultural trends from one society seem to spread almost effortlessly to other continents and peoples. Music, especially recorded popular music, is able to travel from place to place and from era to era, overcoming physical and temporal barriers. In my paper I will discuss the music of the current pop artist Lou Bega and examine the possible meanings that are created when musical elements of different cultures are rearticulated in places outside of their point of origin.

Lou Bega was born and raised in Germany, the son of a Ugandan father and a Sicilian mother. His recent album *A Little Bit of Mambo* was at the top of the charts in the United States in 1999 but his fans come from regions across the globe. Bega’s music contains an eclectic mix of contrasting music from a variety of cultures and eras. It incorporates mambo, swing, salsa, hip-hop, euro-pop, and additional music from Brazil and the Caribbean in “A Little Bit of Mambo.” I propose that this album represents a multi-musical culture where communication technologies and mass migration have resulted in the combination and recombination of cultures, traditions, and ideas.

Session 5-19 (IASPM), 9:00-12:00

**Recorded Legacies, Contested Traditions:
Reconciling the Economic and Aesthetic in Popular Music Analysis**

Keir Keightley (University of Western Ontario), Chair

Scholarly writing about popular music tends to fall into two primary categories: production studies, focusing on economics, and textual studies, focusing on aesthetics. The goal of this panel is to overcome this rigid distinction through historically-contexted discussions of how the creation, reception, and meaning of popular music artifacts are determined by a host of factors, including artist intentionality, technology, economics, and cultural contexts. Topics include the works of Bo Diddley, Robert Johnson, several black British artists, as well as bootleg concert tapers and traders. We argue that the processes of musical production and reception are constantly in flux; therefore, by examining these processes as a series of moments, and subjecting these moments to varied levels of analysis, we may avoid the pitfalls of reducing complex cultural processes to singular, overgeneralized narratives.

Bo Diddley: Rock and Roll and Four Horizons of Analysis

Steve Bailey (University of Illinois at Urbana-Champaign)

This paper examines the music of Bo Diddley through a multi-horizon analysis, situating the formal attributes in the music at several levels: biographical (Diddley's background), the immediate context of production (the Chess studio musicians and producers), a larger cultural geography (Chicago in the 1950s), and a national cultural economy (the U.S. music industry during the rise of rock and roll). Diddley's music is posed as particularly paradigmatic of certain tendencies in both the production and musical character of fifties rock and roll. The larger methodological purpose of the paper is to try to overcome a rigid binary between the economics of cultural production and the aesthetics of the music itself which is an unfortunate tendency in a good deal of the academic work on rock culture.

Robert Johnson's Blues Style as a Product of Recorded Culture

Eric W. Rothenbuhler (University of Iowa)

This paper presents the case that Robert Johnson learned music from records, on the one hand, and that he composed and performed his songs with recorded aesthetics in mind, on the other hand. Thus there are elements in his blues style that can be characterized as "for the record." This is then offered as a partial explanation for why his music reached its peak of popularity so many years after it was recorded, in an era when "for the record" was the norm. Consideration of technology, economy, social order and change, and aesthetics are brought together here to help explain both the recorded music artifact and the collective memories and audience responses associated with it.

Tape Trading Cultures: Aura and Ownership

Tom McCourt (University of Illinois at Springfield)

This paper explores a "secret history" of the recording industry, focusing on the paradoxical relationships bootleg taping and trading hold with the commercial recording industry. Specifically, this paper will address the economic and aesthetic dimensions of bootleg recordings and the ways in which these recordings provide a site for artistic legacies to be contested by fans, record companies, and the artists themselves. I will discuss the history of unauthorized recordings; their appeal, or "aura"; their implications for conceptions of intellectual property; the "imagined community" represented by tape traders; and the implications of these practices for on-line distribution of music.

Black Whole Styles: Sounds, Technology and Diaspora Aesthetics

Nabeel Zuberi (University of Auckland)

This paper examines the debate about digital technologies in the production of black popular music. The paper's arguments are largely a critical response to Paul Gilroy's work which bemoans the effects of digital music machines such as samplers and sequencers on music's role in the public culture of the African diaspora in the U.K., Caribbean and U.S. According to Gilroy, visual media like film, television, and video have also been detrimental to the antiphonal, collective aspects of black Atlantic soundings rooted in the dancehall and live performance; the downsizing and deskilling of musical production through such technological mediation have contributed to the decline in black music's "soul" and political imagination. My paper considers Gilroy's arguments and other recent writing on technology through an analysis of some black British musicians who seem to embrace the new digital and visual technologies: Massive Attack, Tricky, Barry Adamson, and Jungle/drum 'n' bass artists A Guy Called Gerald and Goldie.

Session 5-20 (SEM), 8:30-10:30

Musicking in the Culture and Experience of Children

Patricia Shehan Campbell (University of Washington), Organizer and Chair

Because We Like It: How Middle School Students Identify through and with Music

Ramona Holmes (Seattle Pacific University)

Adolescence is a time when peer influence is a driving force in identity formation. Students are engaging in groups with which they develop tastes and attitudes. Often students identify types of listening music with particular peer groups. These groups may have more impact on music preference than prior influences from family and education. This paper examines the relationship between music preference and self-identification with groups. Data include surveys and student interviews regarding music that they listen to on radio, music that they purchase, and music styles that they prefer. This information is related to student self-identification of gender, ethnicity, family music preference, and music education experience.

Out of the Mouths of Babes: Incipient Musicking of Young Children

Patricia Shehan Campbell (University of Washington)

Children's engagement in music is paid minimal attention by ethnomusicologists, even when their musical utterances may be the rich repository of the seeds of musical thought within a society or culture. The "anthropology of children's music" is virtually an untapped subject, despite the rampant use of music by children as they play, socialize, vent emotions, and reveal through conversations the significant hold which music has on them. They have opinions about music, perspectives about where and when they listen and "do" music, and for what reasons. They have decided what music is, what it is not, and how much of it to allow into their lives. Drawing from the work of Blacking (1967)—who arguably first posited that children are not simply musical embryos waiting to become musical adults but have a musical culture of their own, with its own musical and social rules, and with functions such as integration of person and expression of ethnicity—a picture of the musical culture of young American children emerges. Based on collected musical utterances, songs rhythmic behaviors, and musings of children on music, this paper considers the forces of family, community, and mediated influences that comprise the musical beginnings of children, and offers a reconfiguration of children and their musical identities as a subject worthy of ethnomusicological inquiry.

Dancing-Drumming-Singing in the Culture and Experience of Children

Charles Keil (SUNY at Buffalo)

"Music" is an adult category, a Western category and a stuck or static category in many ways.

"Musicking" as process, performance, social action, is a better way to think about education (Small 1977, 1987, 1999).

"Ngoma"—keeping dancing-drumming-singing together as one performance process—might be the best way to think about education (Bjorkvold, *The Muse Within*, 1992).

Starting where children are (Campbell, *Songs in their Heads*, 1998) and using child culture as a basis for building a balanced "ecology of imagination" (Cobb, *The Ecology of Imagination in Childhood*, 1977), the case is made for daily *ngoma* in daycare centers, headstart programs, schools, and community centers everywhere. The ten year history of MUSE, Inc.'s efforts to start dancing-drumming-singing traditions in Buffalo schools is reviewed for what it can tell us about the vital ingredients for putting these multicultural music education theories into praxis.

Documenting Children's Musical Culture: Past Achievements, Future Directions

Marie McCarthy (University of Maryland, College Park)

The study of children's musical culture is central to understanding music as a dynamic form of cultural expression. This paper offers a historical perspective on the development and status of field research on "music by and for children." It is conceived

around two basic ideas: field research on children's music from the late nineteenth century until recently was underdeveloped and subject to cultural hegemony, and a twenty-first century research agenda will need imaginative, interdisciplinary study of children's music, honoring their voices and bringing to the study a breadth of conceptual frameworks and methodologies to enrich and deepen understanding of the role of music in the culture and experience of children.

The paper has a dual purpose. First, it investigates the approaches and methods used in a variety of disciplines to document children's musical culture, from beginnings in folklore and anthropology to later developments in ethnomusicology, education, and sociology. Second, it presents patterns that emerged from such studies and from collections of children's music; for example, functions of music specific to children's music making, classification of song and other repertoire, musical creativity, and identity construction. In the process, insights are also gained on adult/researcher interest in and perception of music in childhood and how they changed over time. Based on these insights and developmental patterns, I identify issues specific to documenting children's musical culture, and offer suggestions for future research endeavors in this interdisciplinary field.

Session 5-21 (SEM), 8:30-10:30

Ethnomusicology as Genre and Practice IV. Making It Happen

Anthony Seeger (University of California, Los Angeles), Chair

Grooving at the Nexus: The Intersection of African Music and Euro-American Ethnomusicology at UCLA

Brian Schrag (University of California, Los Angeles)

In this paper I present a brief history of the study of African music at UCLA and proffer lessons learned for its future. Drawing on archival research and interviews with Mantle Hood, Kwabena Nketia, Kazadi wa Mukuna, Cynthia Schmidt, Jacqueline DjeDje, and others I show how philosophical, educational, personal, and financial forces in the early 1960s converged to create a unique conversation between Africa and the United States. This dialogue—conceived in Hood's vision of polymusicality and born in UCLA's Institute of Ethnomusicology—has increasingly allowed African, European, American, and—more recently—African-American scholars and performers to learn from each other in an unprecedented environment of musical reflexivity. My analysis suggests that the act of inviting African performers and professors to enter the educational fabric of the Institute moved the study of African music from being essentially monologic to one in which all parties creatively negotiate their musical histories together. Stories from the actors in this drama reveal a scholarly vision that has not only profoundly changed the face of ethnomusicology in the U.S., but one that contains wisdom for its future as well.

The Inside Story: Intersections between Music and Tradition in the Academy

Jerry Cadden (Boston College)

Ethnomusicologists and folklorists have long been involved in "preservationist" projects, in both negative and positive ways—we advocate for preservation of musical systems and sounds or we preach against it, advocating change and flux. In musical systems where an idea of Tradition is privileged in instruction or in performance, the Western academy often finds itself in a quandary: where does our role as "objective" observer end and our role as impassioned preserver of tradition begin? Who polices such decisions and according to what criteria?

In this paper I examine the junction of these concerns by looking at just such a site for contestation—the Gaelic Roots Festival at Boston College, of which I am co-director. From booking teachers and acts to planning entertainment and non-musical activities, planners for this concentrated Irish-American musical experience find themselves confronted with complimentary and competing sets of expectations. Younger acts with "newer" sounds draw in paying customers, but close contact with master teachers of a previous generation provides a continuous link with the past. The festival (and other festivals of its type) must teach pupils and fulfill its role as a part of the Academy, but it must also entertain, illustrate, engage, and finance itself. The preparation of its historical record, a compact disc, provides endless opportunity for confusion, agreement, disagreement, and compromise—what's to be included?

Festivals and pedagogical gatherings are fruitful ways for musicians to tell history through sound: how do we as music scholars both facilitate and stay out of the fray?

The Usefulness of Applied Ethnomusicology at the Turn of the Century: The Case of the Chicago Symphony Orchestra and the Yollocalli (Mexican-American) Youth Museum

Jane L. Florine (Chicago State University)

In 1998 the Chicago Symphony Orchestra (CSO) launched an outreach program called “Music Matters” to expand its presence throughout various ethnic communities in Chicago. According to CSO administrators, the Orchestra needed to bridge cultural gaps to ensure audiences at its performances during the twenty-first century. The CSO thus initiated several “collaborative” ventures, such as Musicians Residency Programs in ethnic neighborhoods, partnerships with arts organizations like the Mexican Fine Arts Center Museum (MFACM), “hybrid ensembles” combining Latin American popular music with classical music, joint CSO performances with community ensembles, and free concerts/classes. It began to stress “diversity” by promoting minority representation among CSO personnel, identifying/mentoring minority musicians, and expanding its repertoire.

In this paper I discuss my work as an applied ethnomusicologist/consultant hired by the CSO to assist with its turn-of-the-century concerns, more specifically, with the Musicians’ Residency program called “Armonía,” established in Pilsen, the largest Mexican community in the Midwest. First I explain how requesting/hosting a “hybrid ensemble” performance on my campus got me involved with the project. Next I talk about an after-school music appreciation course I created for the CSO at the Yollocalli Youth Museum (part of the MFACM) to introduce Mexican-American high school students to classical orchestral music while simultaneously teaching them about Mexican music, thus fostering self-esteem. I discuss the dual/bicultural approach and the steps I followed in creating the syllabus (needs assessment, serving as a mediator between the CSO and Yollocalli factions, cultural considerations), and present the final syllabus/course guidelines.

Toward a Greater Sense of Purpose: A Social Worker’s Perspective on Applied Ethnomusicology

J. Ricardo Alviso (California State University-Northridge)

As ethnomusicology enters a new millennium, it is perhaps a fitting time to reassess its relevance to our society and the societies of the people it serves. Since one of the best descriptors of “ethnomusicology” is and remains “that which ethnomusicologists do,” one method to examine the scope of its impact on the “big picture” is to analyze the contributions of applied ethnomusicology, that sub-discipline which purports to effect action in the world outside of archives and universities. Much of the work done by those involved in applied ethnomusicology in the past has fallen into the category of the shoring up and preservation of waning musical traditions through documentation, feedback to the communities that created them, and development of new frames for musical performance. This paper examines the impact and effectiveness of this strategy and suggests directions for future projects that aim more directly toward affecting broad societal policies—economic, social, and political. By drawing upon ethnomusicological fieldwork with inner-city immigrants and musicians in prison, in addition to fifteen years of experience and lessons in social work with persons who are homeless, disabled, and economically and socially disenfranchised, the author proposes a methodology that challenges ethnomusicologists to look beyond their traditional roles as those who document, study, and analyze music in and as culture toward a greater sense of purpose and toward the incorporation of strategies that more urgently and directly affect the lives of the people they work with.

Soundscapes and Cultural Representation at the Mashantucket Pequot Museum and Research Center

Scott Spencer (New York University)

In recent years, changing aesthetics of museum display and advances in technology have made more commonplace the incorporation of recorded sound in museums. From aural installation art to noisy dioramas, museums have been furthering the visitors’ encounters with cultures and objects on display through the use of sound. Museum soundscapes incorporate three main categories of sound: environmental, narrative, and musical to create an intimate environment that heightens reality in dioramas and augments cultural representations.

This paper explores the recent advances in soundscape design and deployment in ethnic museums, using as an example the cutting-edge, tribally-owned Mashantucket Pequot Museum and Research Center in Mashantucket, Connecticut. I discuss the new technologies necessary for the “realistic” incorporation of environmental sounds in recreated landscapes and other issues faced by the company responsible, Wild Sanctuary. I also explore complex issues of representation in the recorded narrative

throughout the museum's exhibits, in the interactive video kiosks, and in the decision-making process on issues such as the incorporation of voices and languages from various Native American nations.

Session 5-22 (SEM), 8:30-10:30

Conceiving Tradition and Performing Memory: Women, Music, and the Expression of Identity

Wendy S. DeBano (University of California, Santa Barbara), Organizer and Chair

Because of the immediate and dynamic space of musical performance, women who are otherwise socially constricted can emerge as powerful cultural agents bridging past and future. Accordingly, female performers can alter, if not reconstruct, an entire group's identity and social fabric. The first of three case studies in this panel concerns the singer Haideh, a pivotal figure in Iranian-American cultural discourses. The second examines the social realities and historical implications of Andalusian women's orchestras currently performing in Morocco. The third foregrounds female Flamenco singers in twentieth-century Spain and their essential contribution to both maintaining and innovating Flamenco song. By demonstrating that these performers do not simply bear tradition and sustain memory, but imbue them with new life, this panel's findings contribute to studies on women and music, music performance, music and memory, and music as social process.

Gendered Identification of the *Indita* Genre of New Mexico

Brenda M. Romero (University of Colorado, Boulder)

The folksong and ceremonial genre called the *indita*, preserved in New Mexico since the late eighteenth century, has recently become a focus of academic discourse because of its roots in mestizo culture. In particular, its associations with *genz'aros*, the Indian slaves during colonial times, brings into focus a much more complicated picture of ethnicity in the Southwest than has previously been seen. Previous discourse on New Mexican Hispano folk music and ceremonials has revolved around Spanish influences, so much so that genres that affirm cultural mixing have all but been obscured. Further, based on its name, the *indita* genre can be said to be feminine, and seems based on cultural perceptions of what it means to be an Indian woman (*indita* is the diminutive of Indian woman), rather than on more typical ways of defining genres. Examining *inditas* from both Mexico and New Mexico throws into relief the ways that many have tried to come to terms with their indigenous mother-ancestor in a culture that has largely suppressed that tie. This presentation links the New Mexican and Mexican *inditas* in a borderlands cultural paradigm, applying Chicana feminist theories that help to clarify the various manifestations of the genre and its contexts. Finally, the discussion highlights a distinct New Mexican regional aesthetic, highly influenced by indigenous beliefs.

Andalusian Women's Orchestras: An Unveiled Face

Julia Banzi (University of California, Santa Barbara)

Classical Andalusian music is conceptualized by modern Moroccans as a music of Diaspora and lives on as an important tie to the past. The Classical Andalusian repertoire is thought to be directly descended from the courtly music of medieval Islamic Spain. This music is intricately tied to the social identity of many Moroccans and a significant percentage of Northern Moroccans trace their ancestry back to the expulsion from Spain of the Moors and Jews of Al-Andalus in 1492. All scholarly literature on Andalusian music treats only the public male version of the tradition.

In 1988, during a visit to Morocco, I unexpectedly encountered the existence of professional, independent, Andalusian women's orchestras of mixed ethnic backgrounds who perform on a variety of instruments at weddings and social gatherings attended exclusively by women. In this paper I attempt to cast light upon the social reality and special situation of these women musicians with society and their methods of negotiating a place in a severely constricted world. I also explore and address what the historical presence of independent women's orchestras' suggests within the larger socio-political picture of North Africa, women, and women within Islamic society. This paper is based upon five separate trips to Morocco since 1988.

Enriching Tradition: *Cantaoras* in Creative Dialogue with Flamenco Song

Loren Chuse (University of California, Los Angeles and Davis)

Music as a site for the maintenance of tradition and the creation of both cultural and individual identity has been in the forefront of ethnomusicological research in recent years. Music functions as a rich site of memory that is often central to processes of definition both for the individual and the collective. Flamenco is such a musical practice, for it is deeply imbued with a traditional legacy that serves as a sustaining core of identity for its performers. At the same time, flamenco is sustained and enriched by the individual agency, creativity, and innovation of these performers, whose work makes flamenco meaningful and compelling to contemporary musicians and their audiences.

This paper seeks to examine the contribution of three gypsy *cantaoras*, or flamenco singers whose individual styles and repertoires serve to create a bridge between tradition and innovation in flamenco performance. These singers are involved in an on-going negotiation that strives to balance the tensions between processes of preservation and those of innovation; to honor the past while at the same time embracing the future. Involved in a creative dialogue with this inherited legacy, women flamenco singers reveal how music can be simultaneously a rich site of memory, a valued and collectively shared heritage and also a site for creative expression and new choices that reflect a more expanded, global sense of identity. Through my discussion of the work of these singers, I demonstrate how women flamenco singers actively participate in, and enrich their musical traditions.

Value and Vitality in a Literary Tradition: Female Poets and the Urdu *Marsiyah*

Amy Bard (Harvard University)

This paper explores the tensions and continuities that bind a “classical” Indo-Muslim poetic canon to present-day poetic production and recitation by Urdu-speaking women. I discuss the relationship between *marsiyah* poems by several twentieth-century Indian and Pakistani female poets and the nineteenth-century classical *marsiyah* tradition. *Marsiyahs*, elegiac laments usually based on the torments of the Shi’i Imam Husain in 680 CE, date at least to the fifteenth century in India, but only gained high literary stature through the works of the (male) Lucknow poets Anis (1802–1874) and Dabir (1803–1875). Few women have attained prominence as *marsiyah*-writers, although many Shi’i women are skilled reciters of *marsiyah* or *sz* (melodic poems that are often extracts from *marsiyahs*), or writers of “simpler” laments such as *alam* and *nauhah*. Both the *marsiyahs* of Fatimah Zaidi, Shuharat and Tasvir Fatimah, and the very emergence of these rare female poets, reveal cultural systems of poetic validation and valuation. The ways in which these *marsiyahs* are produced, circulated, and published provide insight into the broader workings of literary lineages and circles over time in Lucknow, Hyderabad (Deccan), and Karachi. The data for this presentation are the result of two years of research in India and Pakistan.

Performing Female in Exile: An Iranian-American Case Study of Crisis, Recollection, and Coping

Wendy S. DeBano (University of California, Santa Barbara)

One effect of transnational migration is that music can become increasingly pivotal in debates about tradition and the extent to which expressive culture is maintained and innovated. Music can be highly valued as a mode of recollection and promoted as a way to express self. For Iranian-Americans, discourses about gender, identity, and tradition are significantly effected by a legacy of exile dating back to the 1979 Islamic Revolution in Iran. In this paper the dynamic role of one Iranian-American popular singer, Haideh (d. 1990), is examined within the broader frame of exile, a dynamic creative space characterized by its heightened reflexivity and dramatic socio-cultural flux.

My fieldwork, conducted primarily in Los Angeles, includes interviews with Haideh’s family, colleagues, and audiences, a review of relevant media coverage, and an analysis of Haideh’s music. Haideh’s modes of musical expression, her professional and personal networks, and her cultural significance to Iranian-Americans demonstrates the following: through music and musical culture, multiple identities can be acknowledged, profound socio-cultural ruptures can be addressed, and strategies for coping with these ruptures can be tested and incorporated.

Previous studies regarding the music of Iran generally emphasize classical genres, classical performers, and socio-cultural modal analysis. By focusing on the link between the expressive force of music, the latent but potentially volatile power of memory, and the ability to realize imagined selves, my work uniquely augments scholarship on Iranian music and contributes

directly to studies on the construction of gender and identity, music performance, music as social process, and music and memory.

Session 5-23 (SEM), 8:30-10:30

Musical Representations of National Identities

Adelaida Reyes (Jersey City State College), Chair

Unmasking Karnival: The Politics and Poetics of Curaçao Identity

Nanette de Jong (Rutgers University)

Curaçao, the largest island of the Netherlands Antilles, hosts a Karnival festival that, until quite recently, closely resembled the Carnival of Trinidad, including its enthusiastic use of steel pan orchestras and calypso competitions. Following Curaçao's 1969 political revolution, "The May Movement," however, the Curaçaoan people achieved a collective desire to establish an Antillean identity. Consequently, the Karnival was reorganized to better reflect this newly-acquired cultural awareness. Replacing the calypso road march was the Curaçaoan tumba, and superseding steel pan orchestras were ensembles that highlighted the instruments particular to Curaçao.

As Karnival emerged as a cultural symbol of Curaçaoan identity, the tumba quickly became regarded as that island's national music and dance. "Curaçao is home to many cultures," one Karnival participant explained. "So, you see, it was difficult for us to hold on to one national identity. But the tumba made us one people." In the words of one Curaçaoan musician, "the tumba is Curaçao. It is a music that represents us like no other can." The Karnival in Curaçao has since been renamed the Tumba Karnival.

Karnival and the tumba challenged previous ideologies of identity. In its transformation, the Tumba Karnival came to reflect, assert, and celebrate newly acquired Antillean concepts of identity. Simultaneously, it also served to unify the Curaçaoan people following the May Movement—Curaçao's first major political revolution since slavery. This paper examines the recent evolution of the Tumba Karnival, using oral narratives and video clips to demonstrate the Karnival's transformation from a Trinidadian imitation to an Antillean construction.

The *Pasillo*: A "Discursive Chaos" around the Musical Construction of Ecuadorian National Identity

Ketty Wong (University of Texas at Austin)

The traditional *pasillo* is an urban musical genre derived from the European waltz and characterized by its highly poetic lyrics and guitar accompaniment. It is regarded as the national music genre *par excellence* which symbolizes the sense of "Ecuadorian-ness." Throughout the twentieth century, the *pasillo* has undergone functional, structural, stylistic, and contextual changes in its performance practice. It has been during the past three decades, however, that the *pasillo* has become a public arena for contesting and rearticulating marginalized collective identities, as well as a cultural expression that reflects the social inequalities and racial conflicts affecting contemporary Ecuadorian urban society.

This paper examines the ongoing debate among Ecuadorians of different social classes regarding the standing of the *pasillo* as the musical construction of Ecuadorian national identity. While the "national discourse" of the dominant classes advocates the authenticity and maintenance of the traditional *pasillos* composed from the 1930s to the 1950s as current symbols of "Ecuadorian-ness," the "popular discourse" of the marginal classes focuses on the appropriation and transformation of the traditional *pasillo* into a *pasillo rocolero*, an expression of the working classes since the 1960s. The "academic discourse" of composers with conservatory training in the 1990s looks for the modernization and renovation of the genre through a revitalization of its musical parameters. The debate, or "discursive chaos," around the *pasillo* is in essence a struggle for the hegemony of musical representation and a critique of the *pasillo*'s dissemination as commercialized music.

From the Cultural Center to the Consulate: Musical Politics the Filipino Way

Christi-Anne Castro (University of California, Los Angeles)

Tracing history from the Marcos regime to the Estrada presidency as it reaches the millennium reveals an ongoing crisis in Philippine national identity correlating with the absence of a strong national culture. My paper examines the government's intervention in the arts towards formulating a national musical tradition with a focus on the Cultural Center of the Philippines (CCP) as a state-patronized institution which has had to balance the tension between preserving tradition in order to promote nationalism and embracing Western artists and music as part of a global mission. In addition I take into account the significance of diaspora and globalism that pervades Filipino identity by discussing what some of the cultural policies of the Philippine Consulate in New York City have been, who is the intended audience of governmental programs, and what is the impact of consular politics on the arts in the local Filipino-American community. Subject to ideology, personal power-wrangling, and a host of other influences, the production and/or support of music and culture at the CCP and overseas is as much about politics as it is about creativity and identity.

Morphing Chineseness: The Changing Image of Chinese Music Clubs in Singapore

Frederick Lau (University of Hawaii at Manoa)

After Singapore's independence in 1965, the Chinese, along with the Malay and Indians, were recognized as one of the three official racial groups. This racialized designation has legitimized the presence of Chinese culture in Singapore. In the interest of national identity, the government has embarked on projects that promote Chinese cultural practices through education, music and dance, and religious festivities. These activities add a privileged dimension to being Chinese in contemporary Singapore society.

This paper describes the changing images of two amateur Chinese music clubs in contemporary Singapore in order to illustrate the slippage in definitions of Singaporean "Chineseness." Er Woo and Tau Yong were two music clubs established in the 1920s and 30s by immigrants from southeastern Guangdong province in China. Their initial purpose was to promote "home-land" culture in Singapore and to create a social network for the immigrants, much like other Chinese regional and ethnic associations. However, under the early 1950s threat of communism in the region, these clubs were viewed by officials as anti-government and their activities interrupted. After the mid-1960s they resumed their activities. At present these two clubs are flourishing and are regarded as bastions of national culture which deserve governmental support. By examining the brief history of these clubs and their current activities, I argue that Singaporean notions of Chineseness—different from those in other Chinese enclaves of SE Asia—cannot be separated from or located outside national ideology and discursive practice.

A New Sound for a Globalizing India?

Problems Regarding A.R. Rahman's Film Music and the Articulation of Identity

Joseph M. Getter (Wesleyan University)

Music has always been a crucial component of Indian popular films, with great importance given by directors and audiences to memorable and often extravagant song and dance sequences. Over the past decade, leading music director A.R. Rahman's scores for the commercial cinemas of both North and South India, and his concerts and pop albums, have articulated a new era of hybrid, globalizing, technological, beat- and sample-oriented popular music in South Asia. But this view belies his music's references to tradition and patriotism.

Songs from Tamil film scores by Rahman, including *Bombay* (1994), *Indian* (1996), and *Muthalvan* (1999), accompany narratives and dances that utilize symbols of Indian nationalism, ideology, modernity, commercialism, family structure, and religious traditions. Indian film songs are often places where an identity that is fluid in nature can be successfully articulated, as music and film directors amalgamate elements that as separate entities might be incongruous. Thus the songs, and discourse on them, manifest a variety of thoughts and dreams on the pressing questions of what is India and what it is to be Indian in today's world.

This paper explores how Rahman's music expresses particular senses of culture and identity through both (audio) songs and the filmic visualizations (picturizations) of songs. I argue that the multiplicity of musical and identity messages in film songs is

itself a more accurate expression of “Indian-ness” than any single or static symbol. My consideration of Rahman’s oeuvre attempts to invigorate our conception of Indian music’s role in society.

Session 5-24 (SEM) 8:30-10:00

Thinking about Musical Sounds in Native North American Communities

Victoria Lindsay Levine (Colorado College), Organizer and Chair

By utilizing ethnomusicological data from a variety of communities in Native North America, and contextual frames that acknowledge broader issues such as music and gender, aesthetics, music and sacred narrative, and music and worldview, participants in this panel will consider native musical sounds from several perspectives. Continuing work on intertribal social dance music will enrich discussion of conceptualizations of music and its relation to aesthetics and worldview in Woodland communities in eastern Oklahoma. Both the use of a Native North American paradigm, and analyses of songs in the myth narratives of Coast Salish peoples of the Puget Sound region will facilitate considerations of the roles of musical sounds as living, gendered connectors to spiritual power, its sources, and to the physical world and its cultural geography.

Thinking Music: Style, Aesthetics, and Worldview in Woodland Intertribalism

Victoria Lindsay Levine (Colorado College)

The Alligator Dance exists in the social dance repertoires of several Woodland communities in eastern Oklahoma, including the Shawnee, Caddo, and Yuchi (who call it the Big Turtle Dance). The song that accompanies this dance is among the most musically complex in Native North America; it involves two separate antiphonal choruses performing simultaneously. The two choruses sing contrasting melodies, vocable patterns, and rhythmic structures, bearing no apparent musical relationship to one another. Yet the singers from both choruses dance in unison, commingled within one dance line. A few other examples of this kind of musical structure may be found in Woodland social dance repertoires, such as the Choctaw Quail Dance and the Shawnee Go Get-Em Dance. This approach to song structure raises questions about how Woodland musicians “think” music and conceptualize their musical system as a whole. An exploration of these questions, based upon verbal accounts by singers from eastern Oklahoma, reveals some of the relationships between musical style, aesthetics, and worldview in Woodland intertribalism.

Gender Roles and Tradition in Native North American Musical Expression

Tara Browner (University of California, Los Angeles)

A large proportion of writings both past and present about the participation of indigenous women in their culture’s musical life have centered on restrictions in women’s roles as singers and musicians, especially regarding ceremonial music and Pan-Indian powwow singing. Native collaborators often make statements affirming these restrictions and give “tradition” as the reason behind them. Some research does suggest that female musical participation was more widespread in pre-Christian times than today, and that sex-based rules relating to music and dance performance were the result of religious and cultural oppression by Europeans. Nevertheless, the leaders in most contemporary public music-making are men.

Rather than question the validity of musical critiques based on Western concepts of gender roles, in this presentation I intend to use the Native American paradigm that assigns humans the role of mediator between the spiritual and physical worlds, and discuss sound itself as both living and gendered, with the performer providing a means for that sound to enter the physical world. In this scenario, “tradition” is a pragmatically-based way to describe who is best able to serve as a conduit, assisting the living sound in entering and being heard in the physical realm.

Re-Placing Songs in Coast Salish Myth Narratives

Laurel Sercombe (University of Washington)

The oral literature of the Coast Salish people describes a vivid world of characters, places, and events through the medium of story and song. Although some Northwest Coast literature has been studied for its ethnographic and literary significance, little attention has been paid to the songs within the stories. Collection and documentation practices since the 1890s have resulted in the displacement of songs from their narrative context, and the nature of recorded sound media has further isolated songs in the historical record. The subject of this paper is the sung material in the oral literature of the Coast Salish people of the Puget Sound region of western Washington state, primarily speakers of Lushootseed and neighboring languages. A body of songs and song texts has been compiled from numerous print and recorded sources for analysis and comparison. Two questions are addressed: (1) What musical and structural features characterize songs in Coast Salish myth narratives, and of what value is such characterization within the framework of Native American literary ethnocriticism? (2) How do songs in myth narratives contribute to an understanding of the cultural geography that identifies Coast Salish life and thought? The discussion centers on the relationship of myth narrative song to spiritual power through its association with localized spirit beings. Through this relationship, the songs connect the myths to human spiritual practice and to the physical source of spiritual power in Coast Salish communities.

Session 5-25 (SEM), 8:30-10:00

Inscribing the Transnational Locally: Case Studies from Peruvian Popular Music

Javier F. León (University of Texas at Austin), Organizer and Chair

This panel highlights some of the ways in which the use of music and music-making as a marker of identity can be a complicated and ambiguous endeavor, often attempting to balance one's local sense of history and tradition against transnational promises and demands of success and recognition. Popular music research over the last decade has contributed greatly to explore the ways in which musicians around the world have come to use the space mapped out by the global media as a tool with which to fight oppression and marginalization both at the local and transnational level. In some instances this has led to the impression that musicians around the world, especially those who are often labeled "non-Western," should be conceived as individuals who are able to plug themselves into and out of modernity without being affected by it. "Going global," however, can also introduce a number of new challenges. The trade of musicians, their musics, images and bodies as fetishized commodities in the world music market, can strip them from a local history that can be an integral part of the process of identity formation. Consequently, these musicians are forced to negotiate their local histories and past with a global culture that is not simply imparted or imposed from without, but forms an integral part of what it means to be a popular musician today.

The papers in this panel offer case studies of how different groups of musicians in Peru are dealing with these new challenges and ambiguities. They do not merely emphasize the positive aspects that contribute to the effective assertion of one's identity through music-making but also aim to focus on some of the potential contradictions of emphasizing locality within a mass-mediated musical environment that often extends beyond local cultural, historical, economic, and geographic boundaries. The papers also reflect on the need to retain or recapture a certain sense of locality even in light of postmodernist claims about the end of history (e.g., Fukuyama) and the impossibility of being able to differentiate between modernist concepts such as good and evil (e.g., Baudrillard). The point is not to emphasize a sense of Peruvian localities as utopian spaces but as realms that are actively linked to rather than isolated from late capitalist processes and where contradictions between the local and the global are continuously negotiated.

The International Soul of Black Peru

Heidi Feldman (University of California, Los Angeles)

In the 1990s U.S. rock star/producer David Byrne "discovered" Afro-Peruvian singer Susana Baca and released the first major commercial recording of Afro-Peruvian music in the United States. Byrne's 1995 compilation CD, *The Soul of Black Peru*, begins and ends with the song "María Landó," interpreted first by Baca and then by Byrne. Where in the world is "The Soul of Black Peru," and who has the right to perform it?

Which aspects of musical culture are revealed, and which are hidden, by this world music recording? In my paper I situate Susana Baca as a world music artist on the margins of popular Afro-Peruvian performance practice. I argue that the trope of the white colonialist curator of world music robs both the curator and the collaborating artists of their individualism and agency, flattening their complicated cultural identities. Afro-Peruvian music is not one tradition but many, constantly undergoing com-

plex re-inventions and challenges from both within and outside the Peruvian black community. In fact Afro-Peruvian music (which had faded from cultural memory) was reconstructed—and to some extent newly invented—in the 1950s and sixties by Peruvian folklorists, composers, and choreographers. I discuss the legacy of the revival artists, the reign of commercial folklore, and the recent internationalization of Afro-Peruvian music. In this context I analyze Baca's and Byrne's performances of "María Landó." Finally I propose a fluid concept of culture that encompasses complex questions of authenticity, appropriation, cultural invention, and selective cultural memory.

Tourism and Peru's Postcolonial Encounter

Jonathan Ritter (University of California, Los Angeles)

For residents of Taquile, an island in Lake Titicaca on the Peruvian-Bolivian border, the midsummer Fiesta de Santiago marks a high point in the ceremonial year. Panpipe and drum ensembles fill the central plaza in informal competition, saint statues are brought out on parade to bless the island's inhabitants, and endless supplies of *chicha* beer are drunk during this two-week festive ritual. In recent years an accurate description of the festival would also have to include the hundreds of foreign tourists ringing the plaza, camcorders in hand to document the whirling mass of revelers, musicians, and feathered costumes. Dubbed the "crown jewel" of cultural tourism in the region, or alternately, a "spoiled and touristy" experience, the subtext of authenticity infuses tourist literature on the event.

Drawing on a concept first introduced by Mary Louise Pratt and extended by James Clifford, I argue that the Fiesta de Santiago is a transnational "contact zone," a space of colonial and postcolonial encounters marked by a profound ambiguity regarding power and representation. Discourses of authenticity and difference define the encounter and are established through the co-presence of a global market for cultural tourism and the performance of local identity. Yet, on Taquile, the asymmetries of power inherent in the tourist experience are offset by a local population which has retained control of the tourist industry by forbidding the construction of hotels, housing visitors with families, and running a monopoly on transportation to the island. Based on fieldwork in 1998 and 2000, I examine the negotiations—business, cultural, performative, and musical—that construct this festival as a site of contact between local and global ideologies as well as between people.

Re-inventing Musical Difference: Reflections on the Politics of Afro-Peruvian Style

Javier F. León (University of Texas at Austin)

The "re-Africanization" of Afro-Peruvian music has been the central pillar of a political project that seeks to give recognition to the contributions that Afro-Peruvians have made to the development of Peruvian coastal culture. Given that by the earlier part of the twentieth century most Afro-Peruvian cultural practices and traditions had been assimilated into the dominant coastal culture, today's musicians have sought to re-introduce the notion of difference as a means of asserting that the music performed by Afro-Peruvian artists is a unique, distinct, and therefore legitimate component of the Peruvian musical and cultural landscape. Revived and re-invented musical genres are constantly updated to include stylistic elements from Afro-Cuban, Afro-Brazilian, West African, and African-American musical practices. There is also a strategically constructed and highly selective oral history that links these present-day musical practices to the experiences of Afro-Peruvian slaves during the colonial period and to African ancestors.

Session 5-26 (SEM Forum), 10:30-12:00

Music-Media-Multiculture: A Study through Music of Change in Sweden

Krister Malm, Dan Lundberg, Owe Ronstrom (Royal Swedish Academy of Music)

During the past three decades Sweden has been transformed from a culturally fairly homogenous society into a multicultural society. There is an ongoing re-stratification of the society from groupings of individuals oriented towards family, geographical and professional affiliations to groupings formed around cultural affinities. This is due to number of causes such as immigration, migration within Sweden, and separation of generations. Music has played important roles in this process both as a marker for the new groupings and as an agent of change. In the research project *Music-Media-Multiculture* music and dance and its manifestations in live and media arenas, including the Internet, have been used as indicators on the processes of change in the Swedish

society. The presenters report on the findings of this project, including contemporary arenas, a typology of groupings around music, analysis of apparently discordant trends using a “dimensions of tension” (homogeneity-diversity, global-local, hybrid-pure, mediated music-live music, etc.) approach, and prediction models.

Session 5-27 (SEM), 11:00-12:00

Issues in Balkan Music History

Irene Markoff (York University), Chair

Ottoman Echoes, Byzantine Frescoes, and Rom Music in the Balkans

Gabriela Ilitchi (Eastman School of Music)

The study of pictorial representations of musical instruments and ensembles is critical to the development of a cogent historical narrative of musical life in the Balkans during the period of Ottoman rule, as well as to an informed discussion of contemporary issues of Balkan musical identity. I argue that, while representative of a dialectical relationship between inherited iconographical models and contemporaneous social and cultural demands, the Balkan frescoes stand witness to the dissemination of Ottoman instruments in the area, to the social stratification of musical practice and the sharper differentiation between urban and rural traditions, as well as to the rise of the new class of both urban and rural professional Rom musicians.

Furthermore, music iconography becomes indicative of cultural transformations in the Balkans when considered in its symbolic dimension. For example, the negative symbolism of the instrumental ensemble featured in some sixteenth-century representations of the “Mocking of Christ” scene, poignantly invests its *mehter*-derived composition with anti-Christian overtones; in the seventeenth century, some of the same instruments become full participants in the Christian song by being depicted in the representations of the Psalms; finally in the last 200 years, they became the mark of dance music, such as the Romanian *geamparale*, performed by urban and rural Rom ensembles. This transference of instrumental symbolism and performative context corresponds to a gradual transformation of a cultural “other” into a cultural “self” that characterizes the increasing Ottomanization of Balkan courtly and urban milieu from the seventeenth century onwards.

Meter as a Marker of Ethnonational Identity?: The Problem of “Asymmetrical” Meter in Macedonian Folk Song from the Late Nineteenth Century to the Present

Karen A. Peters (University of Wisconsin-Madison)

Early folk song collecting activities in Bulgaria and Macedonia were hampered by a lack of consensus regarding the proper notation of songs with “asymmetrical” meters—assuming such meters were recognized by the collector. Zivko Firfov and Metodija Simonovski, in their preface to a collection of Macedonian folk songs published in a Bulgarian journal between 1890 and 1900 (1962), present two opposing views regarding this problem: that of Bulgarian theorist Dobri Hristov, who in 1928 pointed out that the collectors in question were amateurs who did not have the expertise required to notate such meters; and that of Serbian dance ethnologists Ljubica and Danica Jankovic, who wrote in 1952 that the prevalence of such “irregular” meters was a very recent phenomenon resulting from the influence of “Oriental” music, which suggests that the early transcriptions may in fact have been correct.

Firfov and Simonovski did not mention Hristov’s further opinion (1931) that asymmetrical meters were a musical marker of Bulgarian—which for him included Macedonian—identity; and that in his experience, non-Bulgarian Slavs were unable to hear them, presumably due to the influence of “European” music on their own musics. In this paper I consider whether it is possible today to consider such meters as indicators of identity, as well as examine the validity of past suppositions in this regard.

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Session 5-28 (SMT), 9:00-12:00**Music and Mathematics**

John Rahn (University of Washington), Chair

CUP Spaces in Post-Tonal Music

Guy Capuzzo (Texas Tech University)

Recent publications in music theory and analysis confirm the status of musical spaces as a primary determinant of structure in post-tonal music. This paper demonstrates the ability of CUP spaces—a new kind of musical space—to clarify aspects of structure in atonal and twelve-tone music.

Part I of the paper provides definitions. Part II uses CUP spaces to elucidate row relations in the Trio of Schoenberg's Suite, Op. 25; to model the choral sections in Webern's Cantata, Op. 29, I; and to define form in Carter's *Gra*. Part III offers a conclusion.

Coherence and Failure: A General Theory of Ambiguity and Contradiction

Norman Carey (Eastman School of Music)

Within recent studies in diatonic theory, a fair degree of attention has been paid to the question of coherence. A scale is coherent if its "seconds" are consistently smaller than its "thirds," etc. In a 1991 article, Jay Rahn distinguishes between two ways in which coherence fails: through "ambiguity" or "contradiction." Either type of coherence failure represents a conflict between generic and specific intervals. Conversely, it is the direct or implicit assumption of previous studies (Agmon; Balzano; Clough and Douthett) that coherence is somehow cognitively advantageous, and that assumption will not be challenged here. The rough measure provided by generic intervals most effectively encodes the set of specific intervals when coherence prevails.

This paper reveals the upper limit on coherence failures, as a function of a scale's cardinality. An algorithm is demonstrated and proven that determines the failure content of any scale, using the sequence of step intervals as its input. Comparing the number of failures in a scale (provided by the algorithm) to the maximum for the scale's cardinality (provided by the limit) forms the basis of a similarity index. The seventy-two *melakarta raga* scales of South Indian musical tradition, as well as Western microtonal scales, are reexamined by the application of this index. In this light, the well-formed scales of Carey and Clampitt are shown to exhibit a limit on maximal failures that is significantly lower than the general case, suggesting another cognitive advantage for the well-formed scale.

A Partition-Lattice Model of Prolongation and Progression in Twelve-Tone Music

Richard Kurth (University of British Columbia)

Pitch-class partitions and their properties have played a prominent role in recent theories and analyses of twelve-tone music. A general theory of how partitions interact is needed in order to define concepts of prolongation and progression relevant to twelve-tone music, so far as those concepts can be engaged by partitions.

In this presentation, basic features of the mathematical theory of lattices are used to explore how pitch-class partitions interact. A partition-lattice theory offers a rigorous systematic context for generating larger (closed) families of partitions with shared properties, and for defining several concepts of "distance" between partitions in the lattice. The theory makes it possible to formulate the notion that a single partition might be "prolonged" by other partitions (within the same lattice), and also to distinguish different kinds and degrees of progression between partitions. Methodological and analytical aspects of the theory are explored using passages from Schoenberg's String Trio, Op. 45 and Webern's Concerto for Nine Instruments, Op. 24.

Determining Similarity among Pitch Sets of Unequal Cardinality: A Contextual Approach

Michael Buchler (University of Iowa)

In 1994, Robert Morris defined a series of tools for measuring similarity and equivalence among sets of pitches (psets) in pitch space (p-space), a conceptual dimension in which pitch height is taken into account (instead of only pitch class). Morris's constructs measure two psets' degree of similarity by comparing quantities of common tones and common intervals. His tools are important additions to our field, but, rather like Forte's early pitch-class similarity measures, they are only meaningful when comparing psets of the same size (cardinality)—an obvious drawback in many analytical situations.

I present one method for comparing psets of different cardinality. In doing so, I first compare the quantity of each interval-class and/or subset-class of each pset to the largest and smallest quantities possible in any pset of the same cardinality, operating within the same registral or intervallic boundaries. In the process of defining this formal system, I discuss some properties of interval cycles in p-space and the potential for combining p- and pc-space measures of similarity and equivalence. Analytical usefulness is illustrated by examples from Lutoslawski and Messiaen where pitch-class-based tools alone seem unsatisfactory.

Session 5-29 (SMT), 9:00-12:00

Affect and Signification

Jane Clendinning (Florida State University), Chair

The Anxious Mood of Schoenberg's "Nacht": A Case Study in Emotion and the Auditory Environment

Paul von Hippel (Ohio State University)

Research in hearing has identified several principles relating auditory qualities to listeners' emotional responses (Morton, 1994; Ohala, 1994; Huron, 1997). These principles of auditory emotion are used to inform an analysis of Schoenberg's "Nacht" from the cycle *Pierrot lunaire*—a song with a markedly anxious quality. In "Nacht," Schoenberg favors part-crossing, dissonance, tight chord spacings, and low sounds of relatively indefinite pitch—suggesting an environment in which the listener is swarmed by large, threatening objects that are difficult to track. If a natural environment produced sounds resembling those of "Nacht," the listener would be justified in feeling some anxiety.

Meter and Hypermeter as a Means of Signification in Wagner's *Parsifal*

Amelia S. Kaplan (Chicago, IL)

Richard Wagner's opera *Parsifal* manifests the themes of good and evil in both drama and music. Characters in the drama attain various states of spiritual worthiness along an ethical continuum. Although the characters are represented by musical motives, as in Wagner's earlier operas, I show that their ethical states are distinguished by musical signatures which inflect both their motivic and non-motivic singing. Specifically I show that Wagner associates positive ethical behavior with duple meter, and unethical behavior with triple meter. Varying degrees of ethical behavior are represented by hierarchically accumulating levels of duple or triple meter and hypermeter. In my discussion I focus on a remarkable passage from Kundry's aria which features four levels of triple metric hierarchy. I also show that an isomorphism between duple and triple meter and major and minor third cycles extends the musical signatures into the realm of harmony. Finally, I posit that good and evil exist in a dialectical relationship in the opera. This dialectic is audible at the very end of the opera in the much discussed ascending-fifth cycle and the simultaneous written and sounding 4/4 and 6/4 in the orchestra.

Ernst Kurth at the Movies:
A Syntax and Semantics of Absolute Progressions in Recent American Film Music

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Innumerable musical “dialects” have been imported into film music, but a few are perhaps indigenous to the genre. One of these dialects began during the “Golden Age” as a strain of nineteenth-century chromatic harmony, but it soon bore the impact of a number of cinematic factors, including the brevity and intermittency of cues, the immediacy of narrative association, and the rise of popular song on the soundtrack. One of the strain’s reactions to the impact of these competing factors was to employ only those tonal embellishments from nineteenth-century chromatic harmony which are both highly representative and highly compact; such brevity and idiosyncrasy would also facilitate concise semantic association. I argue that these synecdochal embellishments include foreground chromatic neighbor-note motions and their resultant triadic harmonizations, of which the latter are akin to what Ernst Kurth called “absolute progressions.”

This study encompasses the scores from over one hundred and fifty popular American films dating from circa 1980–2000, in which this chromatic dialect is significantly employed. The data collected exhibit three trends: 1) only a subset of the possible chromatic neighbor-note motions and absolute triadic progressions is used regularly; 2) absolute progressions are chained together using a limited set of syntactical rules; 3) both motions and progressions have consistent, albeit broad, semantic correlates. The presentation of this study includes an extensive inventory of transcribed musical passages from recent film scores that exemplify the syntactic patterns of the dialect, and a couple of short video collages that demonstrate the dialect’s semantic consistency.